

THE MAGIC COLLECTION OF RÜDIGER DEUTSCH

PART I • OCTOBER 26, 2019



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PUBLIC AUCTION #078

THE MAGIC COLLECTION OF RÜDIGER DEUTSCH

Following the wishes of Rüdiger and Ute Deutsch, the proceeds of the auction will be donated to Shining Eyes, a medical charity and hospital that operates in Bengal.

AUCTION

October 26, 2019
10:00am CST

PREVIEW

October 24 - 25
10:00am - 5:00pm
or by appointment

INQUIRIES

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THE MAGIC COLLECTION OF RÜDIGER DEUTSCH

With the pictures in this catalog, magic collectors are beginning the first tour of Rüdiger Deutsch's Wunderkammer — one of the world's finest magic collections. Although every object on these pages will be dispersed throughout the magic world, those of us fortunate enough to have known Rüdiger will keep what is most valuable: the memory of his loyal friendship, his extraordinary knowledge, and his exuberant love of life.

I first became aware of Rüdiger's presence at the NEMCA convention in 1994, first spoke with him at the Chartres auction in 1997, and first visited his home in October, 1998. Since then we had wonderful dinners, traveled to auctions and conventions together, and explored cities on both sides of the Atlantic. Rüdiger had an unerring sense of direction, and it always took him to the best restaurant in town.

Rüdiger and his wife, Ute, lived near Heilbronn, in Flein, across the lane from a wine orchard. A magnificent redwood tree stood in his front yard, grown from a sapling he brought from California during one of his visits to fellow collector Robert Albo. There was something magical on every level of the house. A room on the main floor was lined with glass showcases of apparatus, and tables and stands crowded the aisles. The second level held cabinets full of gimmicks, coins, tokens and micro-magic, plus a display of his Harlequin and other stage effects. The attic was packed with billiard ball stands, appearing and disappearing lamps, and a collection of more than 100 card presses. Even the garage held boxes of old magic and spare parts. The basement housed a full machine shop.

Rüdiger's enthusiasm for historic magic apparatus began in 1963 when he bought a One-Day Fly, and he began to restore the magic he acquired, prowling flea markets for old fabric and metal. He taught himself to turn wood on a lathe, to spin metal, print decals, and to heat and mold celluloid. Heavy machinery was laboriously brought down the basement stairs, and Ute's laundry area got smaller and smaller.

When something was impossible to find, Rüdiger re-created the piece for himself and a few fortunate collectors. He built Conradi's Shower of Gold in 1975, and later the Pillar of the Magi, the Die Through Hat, the Wine and Water Pyramids, and the Hofzinsler Card Rise, among others. When Rüdiger saw Hofzinsler's original at the Library of Congress in Washington, he said, "Yes, but mine works!"

Rüdiger was born on March 28, 1941. He trained as a pastry chef, but everything changed when he met Ute. They wanted to work together, and since Ute learned photography from her father and didn't want to be a baker's wife, Rüdiger became a photographer. Their FotoStudio Deutsch, a large building with amazing computer technology, had many corporate clients. Rüdiger loved to photograph and videotape his collection, and his presentations were the highlight of many conventions.

Rüdiger insisted that magic apparatus had to be performed to be appreciated, and Ute often said that when she was little, she had wanted to marry a magician. Together they created the "Bellachini XIII"

act, using original Conradi, Willmann, Klingl and Bartl apparatus. Rüdiger performed miracles while striding around to the Radetzky March, and Ute, in beautiful vintage costumes, was the perfect assistant.

Their first performance, at a Magic Circle of Germany convention in Dusseldorf in 1978, was a show-stopper. Soon they were traveling the world, with appearances and television shows in England, Belgium, France, Spain, and the U.S. I saw Rüdiger perform only once, at his farewell appearance at the Davenport Centenary in Brighton in 1998. After 20 years, Rüdiger had grown tired of letting his hair grow long and having to diet to get into his costume.

Rüdiger liked to entertain visitors with close-up magic. He won second prize in micro-magic at the 1975 Magic Circle of Germany convention, and in 1982 he was named its Magician of the Year. Later, he became an honorary member and was awarded the Golden Circle Badge with Diamonds.

For many years, Rüdiger had a Sunday afternoon videochat with me and another great collector, Ken Klosterman. Part conversation, part show-and-tell, it was the highlight of my week. Ken and I still chat, but we agree that without Rüdiger to show us not only his latest magic effect, but what he had cooked for dinner, it's not the same.

Performer, collector, historian, restorer — Rüdiger's talents encompassed every aspect of magic. It was my great privilege to share his friendship.

-Hap Korsen





APPARATUS



FROM THE WORKSHOP OF RÜDIGER DEUTSCH

1. **Automatic Billiard Ball Ladder.** Flein: Rüdiger Deutsch, ca. 2000. The magician produces solid, red billiard balls at his fingertips one at a time, filling the cluster-like framework at the top of the ladder. Then, the balls vanish one-at-a-time from the stand, cascading down the ladder, back-and-forth, falling into an opera hat waiting below. Mechanical billiard ball stand operates with clockwork motor, vanishing and dropping the billiard balls in sequence. Height approx. 67". Breaks apart for packing. Modeled on a Conradi design.

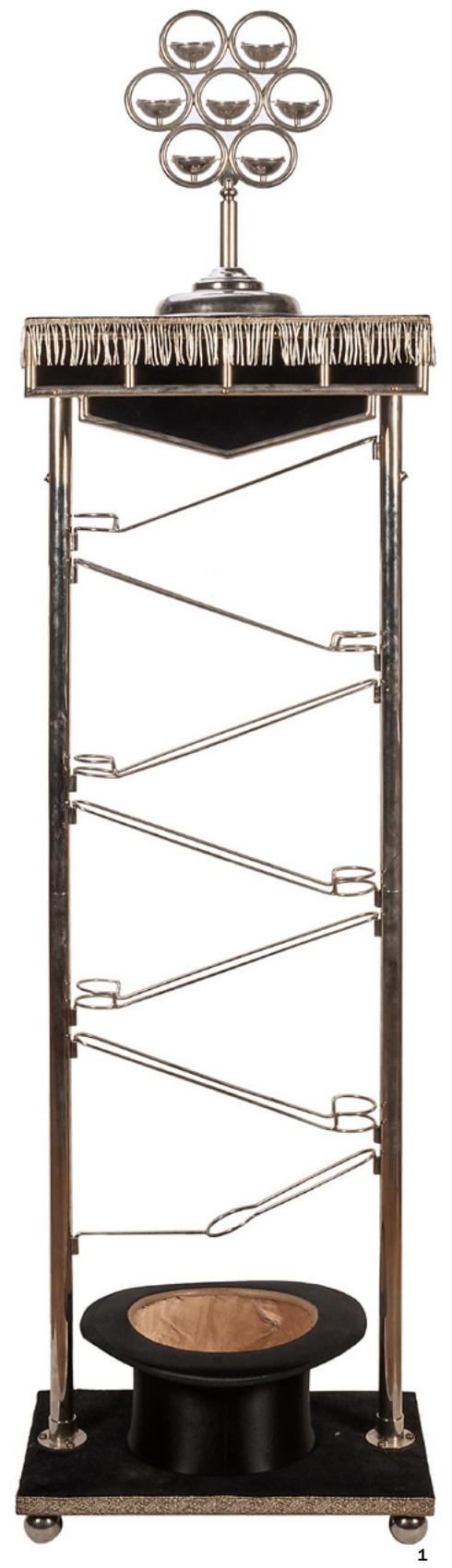
2,500/3,500

2. **Ball Transposition Columns.** Flein: Rüdiger Deutsch, ca. 1995. Cloth-covered spheres placed in one brass container vanish, reappearing in the matching tube which was, a moment before, shown empty. Various built-in mechanisms allow for convincing displays and vanishes of the balls. Height 16". The only model made by Deutsch.

500/750

3. **Billiard Ball Wand.** Flein: Rüdiger Deutsch, ca. 2009. Handsome metal wand with a cup at one end in which a red billiard ball is made to appear and disappear at the magician's command. Mechanically operated by twisting the end of the wand. Length 13 1/2" long, shell 1 3/4" diameter. Good working condition. In a custom plush-lined case. The only model made by Deutsch.

700/900





4



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8



6



9



view of mechanism

4. Card Pigeon Automaton. Flein: Rüdiger Deutsch, ca. 2000. Handsome hardwood pedestal with burl top supports two faux marble columns and a brass perch on which sits a white dove. A card is chosen at random and placed in a decorative metal houlette before the bird. The magician then engages a music box concealed in the base, and as the tune plays, the bird slowly descends toward the cards, grasps one pasteboard in its beak, and then, with a mighty pull, removes it from the pack. It is, of course, the selection. Finely constructed and one of a limited number manufactured by Deutsch based on plans in an early nineteenth century conjuring book. Height 18 ¼". Good working condition. The builder's own example of this prop.

2,500/3,500

5. Lyre Card Rise. Flein: Rüdiger Deutsch, ca. 2000. A chosen card rises from the pack isolated in the houlette, then three cards pop into view, in a fanned formation, from the rear of the pack. Handsome plated metal stand with engraved houlette at top. Clockwork mechanism in base. Height 19 ½". Engraved hallmark plate under base.

800/1,200

6. Coin Ladder. Flein: Rüdiger Deutsch, ca. 2000. As the magician plucks coins from the air, he deposits them in a glass atop the ladder. On command, one by one, the coins penetrate the glass and cascade down the ladder into a hat at its base. Nickel plated brass rungs supporting glass panes, with cast eagle ornaments at the top. Height 62". Modeled on a classic design, and one of only a handful manufactured by Deutsch. Very good working condition.

2,000/4,000

7. The Demon Marksman. Flein: Rüdiger Deutsch, ca. 1999. Spectators select one of several differently-colored ribbons, which is hung from a curved metal stand. Another spectator then marks a lead bullet with a pen knife. This is loaded into a short gun, which is fired at the ribbon. The bullet visibly appears on the ribbon, and is then presented to the audience and the marks are verified to be those made but moments before. Height of stand 19". With antique pistol, bullets, ribbons, plate, stand, and other accessories.

1,200/1,800

The effect and method were devised by Professor Hoffmann (Angelo John Lewis) and published in his second great work on conjuring, More Magic, in 1890. No contemporary models of the apparatus are known, and this is the only example manufactured by Deutsch.

8. Die-Changing Tower. Flein: Rüdiger Deutsch, ca. 1999. Three large dice, one red, one white, and one blue, are placed in separate compartments in a wooden tower. When covered and then revealed again, the order of the dice has changed inside the tower. Each time the dice are covered, a different order is revealed. Clever combination of gimmicks. Height 16 ½", 3" dice. Very good.

250/350

9. Flag and Watch Target. Flein: Rüdiger Deutsch, ca. 1999. A borrowed watch and two flags are placed in the funnel attached to a pistol, which is fired at a target. The watch appears at the center of the target, and the flags appear on poles extended from either side of it. Height 17 ¼". Near fine.

800/1,200

Constructed by Deutsch based on plans published in Ottokar Fischer's seminal text book, Illustrated Magic (1931).

13. Harlequin Automaton and Table. Flein: Rüdiger Deutsch, ca. 1999. A handsome chest with curved lid and inlaid marquetry designs is placed on a handsome conjuring table. Of its own accord, the lid of the box flips open, and from inside jumps a miniature Harlequin dressed in bright checkered clothes and matching hat. He comes to rest on the edge of the box, looks back and forth at the audience, and proceeds to interact with the performer and the spectators, balancing on his hands and feet, nodding and turning to review the crowd. The magician offers the Harlequin a pipe, which the figure smokes. Next, the Harlequin plays a small brass whistle. Then the doll blows out the flame of a burning candle, and finally flips himself back inside the box and closes its lid to conclude the routine.

The mechanical table is outfitted with numerous traps, pistons, and other mechanical appliances for effects unrelated to the Harlequin itself, including the vanish of a rabbit, the production of stacks of coins, and other conjuring feats. Brass crossbar assembly included, for the hanging of a spirit bell, drum, or other props. Includes a sham brass key to apparently wind the automaton before the performance begins. The table is finely made of hardwood, with cast metal accents. Table 37 1/2 x 25 3/4 x 33". New rubber tubing required (easily replaced). Table covering worn from use. All other elements in very good working condition. One of two constructed, and unquestionably the most ambitious and finest prop to come from Rüdiger Deutsch's workshop.

15,000/20,000

Favored by Robert Heller and others, the Harlequin provided a lengthy, funny, amazing, interactive interlude in the program of many a nineteenth century conjurer. A "false automaton," the Harlequin was operated by an offstage or concealed assistant who responded to the performer's directions as the show progressed. This version, modeled on original props in the collection of Jacques Voignier and John Gaughan, was used in performance by Deutsch with great success. The table, replete with its dozens of secret mechanical accouterments and gimmicks, is a technical masterpiece, and the elegant nature of each element of the props cannot be overstated.



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10. Flower Production Table. Flein: Rüdiger Deutsch, ca. 1999. Elegant metal jardinière is set atop a thin table. At the clap of the magician's hands, a large feather flower bouquet appears inside. Spring loaded, with foot pedal mechanism (operation not evident, but apparatus complete). Overall height 51". Similar to the Roterberg design.

800/1,200

11. Fortune Telling Ball. Flein: Rüdiger Deutsch, ca. 2000. Metal ball decorated with gold stars rises and falls on a chromed metal rod in answer to questions or in response to the audience. Lead weight in base of stand. Height 27 1/2". Finely made.

400/600

12. Ringing Alarm Clock Production Table. Flein: Rüdiger Deutsch, ca. 2000. Mechanical table with polished chrome stand atop it displaying a single alarm clock at its top. The magician produces twelve ringing alarm clocks and hangs them from the stand. For a finale, three larger clocks visibly appear above and on the sides of the square clock at the apex of the device. Multiple ringing mechanisms concealed in plush-covered tabletop, with different tones. Height 68". Most elements hallmarked. Very good.

1,000/1,500



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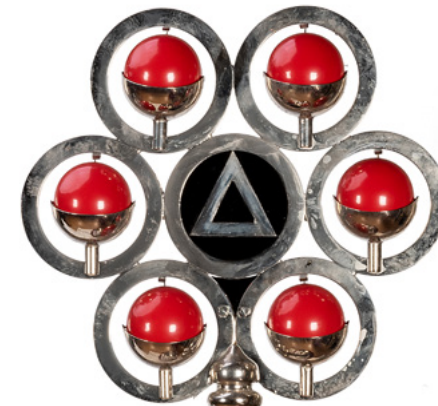
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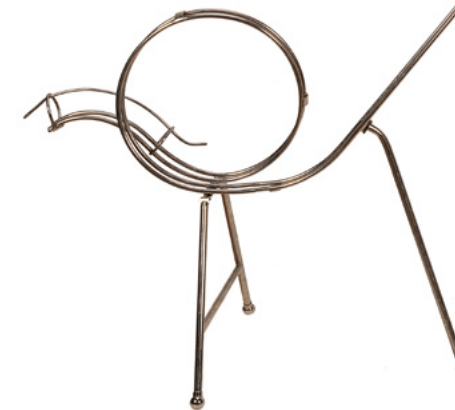
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17



detail



18



19

14. **Spirit Drum.** Flein: Rüdiger Deutsch, ca. 1999. Handsome hardwood and brass snare drum hangs above or sits atop the conjurer's table. On command, and without contact from the performer or any external force, the drum beats out answers to questions posed by the audience, once for "yes" and twice for "no." Diameter 14 ¾". Mechanism working, but exact operation not apparent.

700/900

A companion to the Harlequin table, and constructed by Deutsch to hang from the framework above it, however, the drum may be operated separately.

15. **Hora Grandiosa Watch and Clock Transformation.** Flein: Rüdiger Deutsch (after Janos Bartl), ca. 2000. The magician produces pocket watches at his fingertips, hanging them inside a circular stand. When the hooks are filled, he closes the doors of the stand. When they reopen, the watches have transformed into a large ringing alarm clock that fills the stand completely. Height 25". The only example made by Deutsch.

2,000/3,000

The original model of this prop is a genuine rarity, and as such, Deutsch crafted this recreation for his own collection – using modern materials in some instances, to improve the appearance of the prop. The result is a fine example of his quality craftsmanship, and is a mechanically dazzling example of the form.

16. **Horn of Plenty.** Flein: Rüdiger Deutsch, ca. 2000. Magnificently decorated empty metal cone in the shape of a fish with an open mouth from which the magician produces an abundance of sweets and flowers. Finely hand painted with floral pattern. Height 16 ½", mouth 7 ¾" diameter. Modeled on a mid-nineteenth century design. Near fine.

800/1,200

17. **The Learned Duck.** Flein: Rüdiger Deutsch, ca. 2000. A spectator removes a drawer from a low platform supporting twelve wooden cylinders and a central brass bowl with a small duck in it. The volunteer rotates the arrow inside the drawer toward a question he wishes answered, and returns the drawer to the platform. The duck then swims over to one cylinder, which is opened to reveal a message that answers the thought-of question. Based on an effect first described circa 1800. Platform 11 ¾ x 11 ¾ x 4 ½". Near fine. One of perhaps six manufactured. With two extra ducks.

1,000/2,000

18. **Looping the Loop. Automaton Billiard Ball Stand.** Flein: Rüdiger Deutsch (after Conradi), ca. 1999. The magician produces six red billiard balls and displays them in a cluster-like stand. On command, and while the performer is some distance away from the device, the balls vanish from the stand one at a time, then fall downward on the roller coaster-like track, making a final loop and falling into a waiting top hat. Clockwork mechanism operated by a single lever at the back of the upper cluster/ball stand. Height 68 ½" (inclusive of ball cluster). Hallmarked. Very good condition. One of perhaps six manufactured, this model incorporating a vintage table base, and with features different from the other examples crafted by Deutsch, as this was the model used in his Bellachini XIII act.

4,000/6,000

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

800/1,200



22

20. **Magician's Side Table.** Flein: Rüdiger Deutsch, ca. 1999. Elegant wooden table with three legs, black finish, and gold fringe, made in the style of vintage magic props of the late nineteenth century. Breaks down for packing. Height 31". Near fine.

200/400

21. **Hofzinsler "Wonderful Wand."** Flein: Rüdiger Deutsch, 1999. A borrowed ring appears in a cup at the end of a silver-plated wand after vanishing from the magician's hands. Handsome recreation of the Hofzinsler effect, modeled on the apparatus used by the great Viennese magician. In a custom plush-lined carrying case accented by filigreed corners and an engraved plate on the lid bearing an engraved version of Hofzinsler's signature. Wand 16" long. Case signed and dated by the maker. Fine.

1,000/1,500



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22. **Horastativum Watch Stand.** Flein: Rüdiger Deutsch (after Janos Bartl), ca. 1990. A metal easel with fringe-accented black drape that facilitates the automatic vanish or production of pocket watches. Modeled on the Bartl design. Height 45". Near fine. The only model made by Deutsch.

1,000/1,500

23. **Rüdiger Deutsch's Magic Wand.** Flein: Rüdiger Deutsch, ca. 1990. Wooden wand accented with brilliants and rhinestones, housed in a custom cloth-covered box accented with marbled paper, and bearing the maker's initials on the lid. Length 15". Near fine.

100/200

24. **Schiller and the Bell.** Flein: Rüdiger Deutsch, ca. 1990. A small statuette of Schiller and a metal bell transpose locations underneath two green cones. Spring loaded mechanisms. One of a limited number manufactured. With the original wooden packing case. Hallmarked by the maker, and stamped with the numeral "1". One statue repaired, else very good.

800/1,200



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25. **Shower of Gold.** Flein: Rüdiger Deutsch, ca. 1995. A large quantity of coins appears in a crystal goblet resting on the magician's table. Crystal goblet custom made for this prop, with mechanism that allows for the production of over 50 coins in five sequences. Clockwork mechanism concealed in lid, modeled on original version in the collection of Volker Huber. Includes coin wand, coins, custom carrying case, and table. One of fewer than 10 manufactured.

1,500/2,500

26. **Automatic Silk on Candle.** Flein: Rüdiger Deutsch, ca. 1995. A vanished handkerchief appears tied around a burning candle in an elaborate candle holder while the magician stands some distance away. Can be used in combination with a handkerchief gun. Clockwork mechanism in base. Height 20 1/2". As new.

400/600

27. **Tip Over Chest.** Flein: Rüdiger Deutsch, ca. 1995. Handsome box is opened, tipped forward, and shown empty. Moments later, a large production is made from within. Painted wood bound in polished chrome. 12 x 7 1/2 x 8". Finely made.

300/500

28. **Transformation Bottle.** Flein: Rüdiger Deutsch, ca. 1988. A large bottle is filled with dry lentils by a spectator, using the funnel and cup provided by the magician. When poured out of the bottle a moment later, they have changed to millet. The transformation can be repeated. Bottle 10" high. Minor chips to finish, else near fine. One of fewer than ten manufactured. See Albo, *Classic Magic Apparatus Supplement II*, page 25.

600/900

29. **Stage Size Watch Production Stand.** Flein: Rüdiger Deutsch, ca. 2000. Tall nickel-plated stand outfitted with eight secret recesses to facilitate the production of pocket watches in the magician's empty hands. Height 62 1/2". With eight vintage sham watches for manipulation. Modeled on a Conradi design. As new.

1,000/1,500



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CLASSIC MAGIC APPARATUS

30. **Card Finding Dog.** Hamburg: Janos Bartl, ca. 1937. A miniature dog jumps out of his dog house when the selected card (or any other object, or at any time) passes by the front door of the structure. Wooden house with paper-patterned roof. Electromagnetic mechanism (not tested). Height 6 ¼".

250/350

31. **Die Box and Chimney.** Hamburg: Janos Bartl, ca. 1928. A solid die vanishes from a wooden cabinet and reappears under a matching wooden chimney (tube). Hand painted Art Deco design. 3 ¼" die. Two shells, one lacking a spot. General wear; good condition.

250/350

32. **Floating Ball.** Hamburg: Janos Bartl, ca. 1928. A solid silver sphere rises out of a chest, floats about the stage, then descends into the box from which it came. Chest decorated with hand painted Art Deco design. Ball dented. Box a 7 ¾" cube.

200/300

33. **"Moretti" Floating Skull.** Hamburg: Janos Bartl, ca. 1930. Papier mache skull rises off the table and floats about the stage. Hand painted, with reflective red eyes. Height 6". Minor wear and chipping.

150/250

34. **Lota Pitcher.** Hamburg: Janos Bartl, ca. 1930. Hand painted metal jug is emptied of its liquid contents, then refills – time, and time again, as if by magic. Large capacity. Height 6 ¾". Scratches to paint.

150/250

35. **Lota Vase.** Hamburg: Willmann [?], ca. 1925. Nickel plated vase is emptied of its liquid contents, then refills, and refills again. Height 10 ½".

100/200



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36. **See-Through Production Box.** Hamburg: Bartl, ca. 1928. Magician thrusts his hand through a box, the doors of which fall open. The doors are closed, then a production is made from within. Handsome hand painted Art Deco design. 7 x 5 ¼ x 8".

100/200

37. **Sleeve Production.** Hamburg: Janos Bartl, ca. 1920. The performer's arm is thrust through an open box to show it empty. Moments later, a large production is made from within. Handsome hand painted Art Deco design. Height 9 ½".

150/250

38. **Take-Apart Vanish.** Hamburg: Bartl, ca. 1928. Two doves or other objects are placed in the wooden box, which is disassembled piece-by-piece. The pieces fold flat as the box is broken down; the birds are gone. Hand painted Art Deco exterior. Height 11 ¼". One hinge detached at rear.

200/300

39. **Jumbo Card in Balloon.** Hamburg: Bartl, ca. 1928. A metal tray supports a metal and wire holder for a balloon. On command, the balloon pops, revealing a jumbo card inside – a selected card. Hand painted Art Deco design. Height 13".

250/350

40. **Triple Card in Balloon.** Hamburg: Bartl, ca. 1928. A large metal tray supports three holders for balloons. On command, the balloons pop, revealing three jumbo cards inside – the selections previously made by spectators. Hand painted Art Deco design to mechanical brass tray. Length 22". Rare.

250/350

41. **Velamilagra Floating Candle.** Hamburg: Janos Bartl, ca. 1930. Red candle with reflective shade rises up from its metal candlestick, floats about, then returns to rest in the holder. Brass construction. Height 11 ½". Uncommon.

100/200

42. **Aerial Fishing.** New Haven: Petrie and Lewis (P&L), ca. 1935. Glass fishbowl with nickel plated lid facilitates the trick of catching live fish over the heads of an audience. Scarce round bowl. Height 7 ½". With fish "bait."

250/350



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43. **Attaboy.** German, ca. 1950. Unauthorized version of the Jack Hughes/Abbott effect in which the bellboy cutout finds chosen cards. Height 18".

50/150

44. **Ball Pedestal/Tripod.** German, ca. 1930. Variation of the card pedestal, which changes an egg or ball to a card or other object when the lid is clamped on and removed. Nickel plated brass, height 6 3/4". Rare.

400/600

45. **Bathing Beauty.** German, ca. 1927. Hand painted image of a lady in a bathing costume is disrobed piece by piece, but at the critical moment, the picture changes by magic and the tide comes in; she is up to her neck in water. A large example, 31 x 18". Minor soiling to cloth. Well made.

200/300

46. **Billet Switching Box.** Los Angeles: F.G. Thayer, ca. 1925. Tall wooden box painted black with gold accents. Switches questions or billets dropped in by audience members for prepared questions or dummies. 5 1/2 x 4 1/2 x 8 3/4". Uncommon.

400/600

47. **Billiard Ball Stand.** Circa 1920. Nickel-plated stand with holders for five billiard balls, produced at the magician's fingertips. Four cups outfitted with tiny springs for an unknown use; otherwise ungimmicked. Length 29 1/4". One cup loose.

400/600

48. **Automatic Billiard Ball Stand.** German, ca. 1920. Nine billiard balls, produced at the magician's fingertips, are placed in the stand. On command, they vanish one at a time from where they sit. Nickel plated brass stand with tripod-type base. Thread-operated mechanism. Height 56". Minor oxidation to stand, else very good. Scarce.

1,000/1,500

49. **Mechanical Billiard Ball Stand.** Berlin: Conradi, ca. 1915. Nickel plated stand with seven cups to accept billiard balls. Two cups with internal pins, and the uppermost outfitted with a spring to cause the automatic vanish of the final ball. Includes shell and balls. Height 17". Two arms restored. Rare in this form.

1,000/1,500

50. **Electron Lamp.** Hamburg: Janos Bartl, ca. 1925. Elaborate version of the Canary in Light Bulb effect. The magician removes the bird from a cage on a low table and places it into a paper bag. He shoots a pistol at the bag, blowing it to bits. Instantly, the bird reappears inside the light bulb below the cage which has been lit and in full view of the audience from the outset of the trick. Original condition with insulated electrical cord and gimmicked bulb. Hand-painted table. Height 38". Rare.

2,000/3,000



51. **Birdlos Lamp.** Hamburg: Janos Bartl, ca. 1925. A live canary vanishes, then instantly and visibly reappears inside the glass bulb of the lamp that was lit a moment before. 17 ½" high. With special bulb.

1,000/1,500

52. **Birds from the Air.** European, ca. 1920. Sweeping a long-handled net through the air, the magician catches a live dove inside, and drops it into a wicker basket. This is repeated with a second bird. Nickel-plated pole with attached net 55" long, gimmicked wicker basket on short legs. An early model of this popular stage trick.

600/800

52A. **Levante-Type Block Penetration.** European, ca. 1940. Solid wooden block threaded on a rope visibly passes through the cord. Gimmick not spring-loaded, but finely made, and perhaps more deceptive than other versions by Abbott's. Hand painted. Block approx. 5".

200/300

53. **Blooming Flower Vase.** German, ca. 1915. Nickel plated vase filled with soil is covered, and when the lid is removed, a growth of flowers slowly blooms, filling the cylinder to overflowing. Clockwork mechanism in base. Height 17". With key. Minor dents to exterior; good working condition. Scarce.

800/1,200

54. **Blooming Rose Bush.** Fru Fru. Hamburg: Janos Bartl, ca. 1925. Brass flowerpot with painted metal leaves. Small roses spring from the bush, and at the top, a larger silk rose appears which a spectator previously signed. Approx. 6 x 14". Uncommon.

400/600

55. [Blow Book] **Bilder Zauberei/Magic Picture Book.** London: N & Co., ca. 1880. Pictorial wrappers over cloth spine with original gilt-stamped slipcover. Each time the magician blows on this book and flips through its pages, the contents of the book change. Pages change ten times. Approximately 12mo. Chipping to edges as expected. In a contemporary paper sleeve. In a drop spine box. Instructions incorporated into book in ten languages.

400/600

56. [Book Test] **Vintage German Book Test.** Circa 1920. One of four different books is chosen by a spectator, yet the magician instantly knows the words on any chosen page. Four cleverly gimmicked books, the largest a small 8vo. Paper and cloth bindings.

100/200

57. **Blue Phantom.** Germany: Zauber Technik Haug, ca. 1950. The classic checker trick made with a wooden base, metal feet, multicolored cardboard checkers and cardboard tube. Several elements hand painted. Height 10 ½".

150/250

58. **Blue Phantom.** Azusa: Owen Magic Supreme, ca. 1970. A blue checker passes through a stack of gold checkers at will when covered with a decorated tube. Height 17 ½". Hallmarked. Paint chipping to outer tube, else very good.

300/500

59. **Blue Phantom - Table Model.** German, ca. 1930. Unusual version of the classic checker trick. A solid red checker travels through a stack of blue checkers when covered with a nickel-plated tube. Operates almost entirely differently from standard models; uses no shells. Top of tube removable. Includes one white checker. With prepared table and drape (top replaced). Height 48". Rare in this form.

1,000/1,500



60. **Two Small Botania Flower Growths.** German, ca. 1920. Decorated metal cones are shown empty, then set in matching metal pots. When lifted, a growth of feather flowers much taller than the cone appears. Decorated in bright lacquer with decals. An early matched set, each 14" high (closed). Flowers well worn. **250/350**

61. **Botania. Flower Growth.** Bartl-Willmann [?], ca. 1925. An empty cone set in a metal pot is lifted to reveal a giant growth of feather flowers. Hand painted cone with decals, and hand painted pot with dragon motif; remarkably well-preserved vintage flowers. Height of bouquet 34". One flower loose, else very good. **250/350**

62. **Giant Bottle to Bouquet.** Circa 1910. Giant faux bottle of "Light Red" wine first shoots a spring snake in the air when the cork is popped, then changes into a giant feather flower bouquet. All-metal construction. Finish well worn. A very large example; height 18". **200/300**

63. **Bran Vase.** Circa 1920. Nickel plated vase transforms a quantity of paper shavings or bran into a live guinea pig or small rabbit. Height 12". Minor exterior wear. **300/500**

64. **Bran Vase.** Circa 1890. Hand-blown glass vase is filled with bran, then covered. When the cover is removed, the vase is filled with fruit, livestock, or other objects. Nickel-plated brass cover and hammered base. Height 14". A fine example. **600/900**

65. **Break-Apart Livestock Vanish.** Circa 1930. Three doves or a small rabbit are placed in a box hanging from two cords. The box springs open exposing all sides; the animals have vanished. 8 x 8 x 9". Paint significantly chipped, mechanism and box in good working order. **200/300**



66. **Bird Cage Production.** Circa 1910. Finely made brass and hardwood bird cage is clearly empty, yet on command, two or three canaries appear inside. Complex spring-loaded mechanism concealed in lacquered brass roof. A large, fine, and complex example with a mechanism unseen in other versions of the effect. 11 ¼ x 14 ¾ x 18 ½". A few insignificant cracks and scratches, but overall, very good working condition. Said to be from the show of German illusionist Alois Kassner. Rare. **2,000/3,000**

The finest example of this type of apparatus we have encountered, and in remarkably well-preserved condition considering its age and provenance.

67. **Cage Transformation.** Circa 1910. A large canister filled with any object is closed, then reopened to reveal it is filled with two large metal birdcages, complete with feathered occupants. Outer sliding sleeve. Includes quantity of spring balls. Height 12 ¼". Paint worn. Used by Rüdiger Deutsch in his Bellachini stage act. **400/600**

68. **Appearing Canary Cage.** Circa 1890. A canary appears at the magician's command inside the wooden and wire cage. An early model, made before Okito's improved design was adopted. 13 ½ x 10 x 12". Roller blind partially renewed. **500/700**





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69. **Production Cage.** German, ca. 1920. Round metal cage collapses into a small space and can be produced from a handkerchief or hat. Accommodates small live birds. 7" high. **150/300**

70. **Canary Plug Box.** Vienna: S. Klingl, ca. 1920. A nickel-plated tube box with tiered cap is shown empty, then covered. A live canary is produced from within. Air holes in finial for the bird. 5 1/2" tall. One tiny dent. Uncommon. **200/300**

71. **Cannonball Production.** German, ca. 1900. Faux cannonball crafted from metal with revolving door. For production of magician's hat. 7" circumference. Very good condition. **100/200**

72. **Card Appearance Frame.** Circa 1950. A chosen card appears in the silver-on-black frame in the blink of an eye. Clockwork mechanism in base. Height 14". Working. No key. **400/600**

73. **Engraved Card Box.** German, ca. 1920. Finely engraved nickel-plated brass calling card case invisibly switches cards, billets, or other small papers; or causes them to vanish or appear inside. With engraving inside the lid that adds a layer of deception to the working. Minor pitting; very good overall. **200/300**

74. **Locking Card Box.** Circa 1930. Plated brass box changes, vanishes, or produces cards or billets inside. Oversized model, 4 1/2 x 3 7/8". One scratch to lid. **150/250**

75. **Card Changing Box.** German, ca. 1910. Pebbled cloth box with embossed pattern and card motif on lid changes one card for another when the lid is closed then reopened. No spring. 4 1/2 x 3 1/4 x 3 1/2". Extremities worn. **150/250**



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76. **Card Ladle.** Circa 1900. Long-handled nickel-plated ladle secretly switches, vanishes, or produces cards or billets placed inside. A large and handsome example. Length 22 3/4". **400/600**

77. **Jumbo Triple Card Rise.** Circa 1920. Nickel plated stand from which three jumbo cards, previously chosen by the audience, rise one-by-one while isolated from the performer. Three separate weight-driven gimmicks concealed in substantial base. Unusual mechanism. Height 22 1/4". Rare. **500/750**

78. **Rising Card Chest.** Three chosen cards rise from the pack inside the elegant wooden chest. The box can be shown empty by opening the top and bottom doors before the cards are inserted. Clever concealment of mechanism. Fine marquetry on lid and front panel. Height 6". **200/300**



79

79. **Neyhart Houlette.** Los Angeles: A.P. Neyhart, ca. 1935. Any card called for rises from the Bakelite card houlette. Complex internal mechanism. With leather carrying cases and custom manufactured deck of Bee-back playing cards, and duplicate ungimmicked houlette and pack. Original instruction booklet. Working, but some cards will need to be re-cut. **400/600**

80. **Sybil Card Rise.** Circa 1920. Chosen cards rise from the pack while it is isolated in a metal houlette and between two sheets of glass. Fine nickel-plated example with flower ornaments at corners. With gimmick and cards. **150/300**

81. **Jumbo Night Club Card Rise.** Circa 1930. Handsome rosewood and ebonized wooden houlette with nickel-plated hardware from which chosen cards rise while suspended between two ribbons. Mechanism in houlette (no attachment to ribbons). Height 7 3/4". Finely made. **150/250**

A different mechanism from the Albenice version, but with the same type of props. The trick was intended to be performed surrounded, on night club dance floors.



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82. **Quintuple Card Rise.** Hamburg: Willmann, ca. 1915. Five chosen cards rise from five separate metal houlettes displayed on an attractive nickel plated stand while the magician stands some distance away from the cards. Clockwork mechanism in base operates five separate cylinders, one in each houlette, causing the cards to rise. 19 ½ x 22 ½". Breaks apart for packing. Key lacking. A magnificent example of the capabilities of the Willmann magic factory at the peak of its powers. Rare.
2,000/4,000

83. **Watchwork Rising Cards.** Circa 1930. Chosen cards rise from a metal houlette isolated on a slender stand atop a hardwood base. Newer music box motor in base. Height 22 ½".
300/500

84. **Rising Card Tray.** Vienna: Franz Holl [?], ca. 1920. Handsome blonde hardwood tray gimmicked to cause chosen cards to rise from a goblet atop it. A copy of the Thayer design. Paper maker's label at edge. Diameter 9 ¾".
100/200

85. **Card Rising Wand.** Circa 1920. Chosen cards in a pack isolated in a metal houlette mounted to the tip of a magic wand rise from the holder as if guided by a spectral hand. Mechanical. Height 17 ¼". Handsome example.
150/250

86. **Card Star.** Circa 1890. Five chosen cards appear on the points of the star when the pack is thrown toward the device. Nickel-plated brass with twisted rope-like upright and fine Victorian-style base. Height 26". A handsome example of this classic conjuring prop.
800/1,200



87

87. **Card Star.** Berlin: Conradi, ca. 1910. Five chosen cards appear on the points of a nickel-plated star when the pack is thrown toward the apparatus. Floor-standing model with central star design backed with red plush. Breaks apart for packing. Height (assembled) 72". Uncommon in this design.
700/900

88. **Card Dagger.** European, ca. 1930. A chosen card is impaled on the dagger's blade when the pack is thrown in the air. Length 17 ¼". Requires new elastic.
100/200

89. **Card Sword.** Circa 1950. Selected cards are impaled on the blade of the sword. Bomb door-like mechanism in handle with thick elastic mechanism. Unusual design. Length 26". Very good.
250/350



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90. **Card Sword.** Circa 1910 (with later modifications). Magician stabs the selected card or cards as the pack is thrown in the air. Vintage sword modified with basket-like brass hilt to conceal mechanism. Original engraved blade and cast brass handle. Length 28".
250/350

91. **Card Sword.** German, ca. 1920. A chosen card is speared on the blade of a sword as the deck is thrown in the air. Unusual ratchet-controlled spring-loaded delivery of selected card, not encountered in other models. Length 31". Rare in this form.
500/750

92. **Card Tray.** Circa 1940. Metal tray secretly adds cards to a stack. Diameter 8 ¼". A few minor spots to tray, else very good.
100/200



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93. **Double Change Card Tripod.** Circa 1910. A card, billet, or photograph placed on the pedestal changes – twice – when covered with the lid. Nickel plated brass. Height 10". A large and handsome example, uncommon in this form.

300/600

94. **Double Card Wheel/Card Clock.** European, ca. 1920. Nickel-plated stand holding two dials reveals the identity of a chosen card when the pointers are spun; one determines the suit, the other the value. Can be repeated with different results. Easily resets. Height 12 ¼". Scarce.

400/600

95. **Diminishing Cards Collection.** German, 1900s/50s. Nine examples, including sets of varying complexity. Fans of cards diminish in size four or five times in the hands of the magician. All housed in a neat compartmentalized box with pull-tab design.

100/200

96. **Conradi Horster Magic/Gimmicked Card Collection.** Berlin: 1900s/20s. Outstanding collection of gimmicked and ungimmicked cards and decks, many with the Horster star logo, and including mis-printed, double-ended, and other gimmicked individual cards, as well as an original Conradi watchwork rising card pack with two keys, and a host of other tricks and complete ungimmicked decks sold and made by the firm. Some tricks with instructions. All neatly organized in nine green paper boxes, each with eight internal compartments. An impressive collection.

400/600



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97. **Zauber-Klingl Vintage Gimmicked Card Collection.** Vienna, 1880s/1930s. Group of specially printed and prepared cards from the famous Austrian supplier of magic tricks, including many mechanical cards for transformations, restorations, and other clever designs. Included are double-faced, double-ended, blank, and unprepared cards. The oldest examples harken back to the cards (including the back designs) of the gimmicked cards used by Hofzinsler. One pack with original wrapper. Housed in a neatly-compartmentalized paper box.

300/500

98. **Jumbo Card Collection.** German, 1900s/1950s. Including ungimmicked and prepared decks of jumbo cards for various tricks and by various manufacturers. Included are decks made for or by Conradi, Bartl, and others, and among these are mechanical cards (King Tips Hat), double-ended cards, letter cards, thick cards, and many others. Five or six different back designs. All neatly organized in eight handsome green paper boxes with internal compartments.

300/500



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99. **Willmann's Magic Cauldron.** Hamburg: Carl Willmann, ca. 1910. Hammered copper cauldron atop three thin legs from which fire and smoke spew, then steam and water, and finally live birds are produced from within. Mounted on a later wooden base. Original hardware and gas jets present but not tested. Height 37".

2,000/3,000

Believed to be the only remaining piece of the Willmann stage display, this cauldron and a companion piece can be seen in photographs of the Willmann stage in early editions of the company's catalog. The cauldron was later owned by Janos Bartl, another famous manufacturer of magic tricks from Hamburg who, for a time, partnered with Willmann.

100. **Magic Chain Welding.** Circa 1920. Wooden hat brush with well in its top causes separate links placed inside to join together in a single chain. 7 ½ x 3 ¼".

100/200

101. **Chair to Suitcase.** Colon: Abbott's Magic Novelty Co., ca. 1949. Open-backed wooden chair visibly transforms into a suitcase when the magician picks it up and gives it a few deft flips. 16 x 16 x 4 ½" (closed). General wear; good working condition. Scarce.

400/600

102. **Change Bag.** Circa 1925. Nickel plated handle and rim with attached velvet bag, which changes, produces, or vanishes items placed inside. In a fitted cardboard case. Length 16". Finely made, but with several loose screws.

200/300

103. **Change Bag.** German, ca. 1915. Bag hanging from nickel plated rim and wooden handle changes, vanishes or produces objects. With matching spun lid. Length 20 ½". Scarce.

400/600

A large and unusual example; the first we have encountered with a lid.



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104. **Changing Box.** Circa 1900. Oblong mahogany box changes objects placed inside. Operates with a twist of the front hasp. Finely made. Decal on lid mimics intricate marquetry design. 11 3/4 x 4 1/4 x 4".

100/200

105. **Changing Canister.** Circa 1890. Handsome hand-painted toleware canister changes liquid to dry silks, or any object inside into another. Height 5 1/2". A well-preserved example with handsome finish.

200/300

106. **Changing Canister.** Circa 1950. Metal canister transforms liquids into dry silks, sand to water, produces, or vanishes items inside. Mid-century look. Chrome plated brass. Height 7 3/4".

150/250

107. **Checker Cabinet Trick.** German, ca. 1925. A stack of wooden checkers and a glass resting on a short wooden stand transpose between three doors in the cabinet and underneath a decorated tube some distance away. Finely hand painted with tassels accenting either side. Uncomplicated internal gimmick requires no mechanics or levers to move. 22 1/2 x 16". Unusual design.

800/1,200

108. **Cigar Production Stand.** Vienna: S. Klingl, ca. 1920. Mechanical metal stand facilitates the production of cigars, a la the magician's billiard ball stand. Six spring-loaded mechanisms, with seventh loose sham cigar and giant novelty cigar for finale production. Height 20 1/4". Hallmarked. Rare.

800/1,200



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109. **Clock Divination.** Circa 1930. The time on a clock is set by a spectator and the lid of the box containing it is closed, yet the magician instantly knows the chosen time. 2 3/16 x 2 3/16". Handsome burlwood veneer.

150/250

110. **Giant Two-Handed Clock Divination.** European, ca. 1900. Oversize version of this classic trick in which a time set by a volunteer on a clock is divined by the performer, even though the dial is covered. Unlike other models, the clock has two hands, and the performer divines both the hour and minute set by the spectator. A very large model; wooden case 12 x 6 x 1 1/2".

300/500

111. **Clock Production Cabinet.** Skeleton-type nickel-plated box with clear sides is shown unmistakably empty. Then an alarm clock instantly appears at the rear of the box. Spring-loaded mechanisms concealed in framework; precision made. 8 1/4 x 7 x 8". Glass panels replaced with Plexiglas. Very good working condition. Rare.

1,000/1,500

112. **Nesting Clocks.** German, ca. 1950. Stack of six clocks that nest and can be produced from a hat. Large versions, with large bells; diameter 7 1/8". With moveable hands.

100/200

113. **Stack of Clocks Production.** Colon: Abbott's Magic Novelty Co., ca. 1946. Graduated stack of four chrome-plated ersatz clocks for production from a bundle of handkerchiefs. Height 18 1/2". Minor soiling to clock faces, else very good. Uncommon.

250/350

114. **Tambourine Clock Production.** German, ca. 1920. Nickel plated cylinder is capped with paper making a tambourine; the paper is punctured and silks are produced. For a finale, a ringing alarm clock is revealed filling the interior. Diameter 6".

200/300



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114



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115. **Coffee Vase.** European, ca. 1920. Nickel-plated vase changes burning cotton into hot coffee, or makes similar transformations of one item to another. With patterned paper cover. Height 10". A well-made example.

150/250

116. **Coffee Vase.** Circa 1920. Spun brass vase changes cotton to hot coffee. Height 14 3/4".

150/250

117. **Coffee Vase.** European, ca. 1900. Metal vase transforms cotton into hot coffee. Unusual pickup mechanism in lid, bone finial. Height 14". A finely constructed example of this classic prop.

400/600

118. **Coin Casket.** Vienna: S. Klingl, ca. 1915. Four coins vanish, one at a time, when the lid of the small nickel plated casket is opened, then closed. Hallmarked inside the lid, and stamped "Made in Austria" on the base. 2 x 1 1/4 x 2".

400/600

119. **Coin Changing Box.** Circa 1910. A single coin set inside the wooden case changes to two coins when the lid is opened and closed. Operates in a manner similar to a bird box or card changing box. 3 1/4 x 2 1/4 x 2 7/8". Minor chips; very good. Uncommon.

250/350

120. **Coin Cork.** European, ca. 1890. Clockwork mechanism disguised as an oversized cork bottle stopper. Four coins vanish from the magician's hands, reappearing inside the stopped bottle. Drops coins one at a time into the closed bottle. Height 1 3/4". Recovered with modern material to simulate cork look. Lacks key. Working. Rare.

800/1,200

121. **Coin Pail.** Hamburg: Janos Bartl, ca. 1925. Metal champagne bucket with two Kellar-style droppers in handles (which push coins inside the pail), and five droppers underneath for large stacks of coins. 7 1/2" high.

300/500

122. **Coin Pail.** European, ca. 1935. Brass pail with two Kellar droppers and a third which delivers a stack of coins. Rings held by lion head ornaments at either side. Mouth diameter 6", height 7 1/2". Visibly worn, but good working condition.

200/300

123. **Coin Production.** European, ca. 1900. Spun brass lid covers a glass tumbler. Vanished coins then reappear inside the covered glass. Lion head accents at either side of cover, one loose. Height 10".

250/350

124. **Coin Switching Plate.** Circa 1920. Metal tray with secret sliding panel switches one coin for another. Hand painted detailing. Diameter 8 3/4".

100/200

125. **Coin Vanishing and Production Stands.** Circa 1910. Two stands, one mechanical, the other operated by subtlety, to vanish or produce four magician's palming coins. Outfitted with T. Nelson Downs palming coins. Mechanical stand can vanish coins singly, or in groups. Triangular stand vanishes or produces all four coins at once. Longest 14 3/4".

150/300

126. **Miniature Coin Ladder.** Circa 1930. Coins produced from mid-air are dropped in a glass tumbler atop the ladder. On command, they penetrate the glass and cascade down the glass rungs of the ladder into the crystal bowl below. Smallest version of this prop we have encountered. Upper metal pedestal possibly a recreation, else very good. Rare in this size.

700/900

127. **Color Divination Block.** Circa 1910. The magician can determine which of four colors on an oblong block was chosen even though it has been locked in a wooden box. Length 4 3/4".

100/200



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128



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128. **Color Divination.** Vienna: Zauber-Klingl, ca. 1950. The order of four colored chips in a handsome wooden case is divined by the magician. Length 4 3/4". Hallmarked. With matching ungimmicked lid. Near fine.

150/250

129. **Color/Number Divination.** German, ca. 1930. The magician divines a chosen number and color selected by a spectator by rotating a pointer in a metal container to indicate his selection, even though the dial is obscured from view. Nickel-plated container 3" diameter. Very good.

100/200

130. **Number Divination.** Vienna: S. Klingl, 1920. The order of four numbered blocks arranged in a hardwood box is divined by the magician. Rosewood blocks 1 1/2 x 1 1/2". Hallmarked. With gimmick (usually missing).

150/250

131. **Giant Confetti Cup.** Circa 1910. Oversized version of the classic prop that transforms liquid into dry confetti. Hand painted in shades of blue and red. Mouth diameter 5". Paint chipped, else good.

200/300

132. **Confetti Plates.** German, ca. 1930. Two Dresden China plates heaped high with confetti are nested together; the paper shavings are transformed to a live dove or other articles. Metal gimmick, porcelain plates. Possibly a predecessor of the Chop Chop version of this effect. Diameter 9 3/4".

100/200

133. **Confetti Vase.** Circa 1920. Quantity of confetti scooped into the vase transforms into a small animal or any other object. Nic kel-plated brass. Spun. Height 8 1/4". Few chips to plating, else very good.

300/500

134. **Crystal Casket.** Circa 1900. Nickel plated box with glass sides in which handkerchiefs or other objects appear. Early model. 3 5/8 x 3 5/8 x 4 1/8".

200/300

135. **Crystal Casket.** Circa 1920. Hardwood box with nickel-plated trim, ebonized feet, and glass sides visibly fills with silk handkerchiefs of flowers. 5 1/2" cube. Mirror lacking (easily replaced). Exceptionally handsome example of this classic prop.

300/500

136. **Crystal Ball Casket.** Circa 1890. An oblong glass box suddenly and visibly fills with cloth-covered balls, handkerchiefs, or other objects on command. Glass sides secured with nickel plated brass. Release may be operated manually, or via electrical connection through the magician's table. 13 x 8 x 8 1/2". Retains original dry cell coil-wound batteries. Release operates well, but electrical elements not tested. An outstanding, large, and early example of this classic prop, and rare in this form.

800/1,200

137. **Conradi's Mysterious Cube Trick.** Berlin: Conradi, ca. 1935. An elaborate version of Selbit's Magic Bricks, in which numbered blocks change their order while isolated in a tube, in concert with a matching set outside of the tube. Includes a second shorter tube for additional variations of the effect. In the original pebbled box, the title of the trick stamped in gilt on the lid. Overall length 20".

250/350

138. **Jumbo Cube-A-Libre.** Berlin: Conradi [?], ca. 1940. Giant version of the popular Selbit block trick in which the order of numbered cubes in a tube changes in sympathy to a matching set outside the tube. 3 1/4" blocks. Cardboard. Good condition.

200/300

139. **Curious Cubes (Miniature).** Circa 1940. 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 or Catalin cubes. Nickel plated case with handle, height 4 1/4".

200/300

140. **Curious Cubes.** German, ca. 1940. Twelve blocks bearing card suit symbols are arranged at random in a case. When the lid is reopened, the blocks have rearranged themselves into a pattern that reveals a chosen card. Can be repeated instantly with different results. 9 x 7 x 2 1/2".

200/300



141



145



interior view



142



143



144



146

141. **Aluminum Cups.** Circa 1930. Three spun aluminum cups in the traditional form, similar to the P&L design, for the Cups and Balls trick. Height 3 3/8", mouth diameter 2 7/8". Rims worn from professional use.

150/250

142. **Large Aluminum Cups.** Circa 1940. Oversize set of three spun aluminum cups for the Cups and Balls trick. Interiors painted white. Height 4 3/8", mouth diameter 3 1/8". Paint worn.

100/200

143. **Engraved Copper Cups.** Circa 1940. Handsome set of spun copper cups for the famous Cups and Balls trick. Height 3 1/8", mouth diameter 2 3/4". Handsome engraved pattern on all three cups.

250/350

144. **Traditional Brass Cups.** Circa 1920. Spun brass cups with extra-deep saddles for the ancient Cups and Balls sleight-of-hand trick. Height 4", mouths 3" diameter. Minor tarnishing and wear.

200/300

145. **Two Gimmicked Magician's Cups.** Circa 1870. Finely engraved cups with repeating patterns around circumference and in saddles; one outfitted with an internal trap door for production of small objects, the other filled with spikes and used for invisible pickup of small cork balls placed underneath.

1,000/1,500

146. **Chinese Dice Box (Jumbo).** Circa 1920. Handsome turned wooden container with removable lid. The operator can control or predict the roll of three dice placed inside even when a layman shakes the box. Diameter 3 3/4". Upper and lower lid removable. A large and fine example.

200/300



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152

147. **Davenport Cabinet.** Circa 1900. Coins, billets, or rings placed in the small wooden drawer in the cabinet vanish and are reproduced elsewhere. Height 3 1/2". Finely made. Ex-Magic Circle of Germany collection (inventory number painted inside box).

150/250

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

100/200

149. **Giant Camera Demon Wonder Box.** German, ca. 1938. Oversize version of the popular Demon Wonder Box trick, made in the form of a box camera, with faux lens and viewfinder. Box is shown empty by opening three doors, then silks are produced, vanished, or changed inside. Height 6 1/2". Holes in sides for mounting to stand. First example we have encountered. Rare.

200/400

150. **Die and Frame.** Circa 1910. Burlwood frame in which a Bakelite die is tied. The cube then penetrates the cord, leaving it behind in the frame. Finely constructed model of this classic trick. 2 3/4 x 2 3/4".

100/200

151. **Die Transformation.** Circa 1880. A stack of three large wooden dice changes its order, or even color (from white to black), when placed inside a large metal tube. Gimmicked tube with central window 11 3/4" high. Solid wooden dice 3 7/8" cubes. Finish chipped and worn as expected.

300/500

152. **Sliding Die Box.** American, ca. 1920. Solid wooden die, black with white spots, vanishes from the four-door cabinet, reappearing in a borrowed hat. Hardwood box with metal shell and sliding carriage mechanism, 3" die. A few chips to box, very good overall.

200/300



153



157

OUTSTANDING CRAFTSMANSHIP

153. **Sliding Die Box.** Prague: Hranky [?] Juza, ca. 1920. Four-door box on short feet that effects the "sucker" vanish of a wooden die from inside; the cube reappears elsewhere on command. All-hardwood construction incorporating inlaid patterns to all four doors, burl veneer at sides and top, rounded feet, inlaid spots in shells, ball catches to doors, handsome brass hardware including mechanism for early version of the double door principle, and other elegant design features. Sliding weight. Includes two wooden five-sided shells, one solid cardboard die. Maker's decal (partially scratched away) underneath. Box 9 3/4 x 5 1/4 x 7 1/4". The finest example of this classic conjuring prop we have ever encountered.

1,000/1,500

154. **Rising Card Chest.** Prague: Hranky [?] Juza, ca. 1920. Chosen cards rise from the pack inside the handsome wooden box, pushing up on the lid to open it as they eerily move about. Top and bottom doors can be opened to give a clear view through the box. 5 1/4 x 4 3/4 x 5 1/2". Exceptionally finely made with inlaid hardwoods, and hand-carved and painted ball feet. A companion to the previous lot.

400/600

155. **Die and Cage Casket.** Circa 1900. A metal cage placed in a wooden box transforms into a solid wooden die. The cage then reappears on the back of an audience volunteer. 3 3/8" die. All elements showing wear. Uncommon.

250/350

156. **Die Divination.** Circa 1940. Spectator selects one number on a die and secures the cube in a handsome box. The mentalist instantly knows the chosen number. Exceptionally clever method; props examinable. Finely made, with hammered metal bust on lid of box. Die 3 5/8".

200/400

157. **Die Through Hat. Collection of Seven Different Examples.** 1900s/30s. A solid die passes through the crown of a borrowed hat when covered with its case. Most with decorated cardboard covers. The largest using a 3 1/4" die. Condition varies; generally good.

150/250



155



156



159

158. **Visible Die Through Hat.** German, ca. 1925. A large white die with black spots rests on a table. The crown of a borrowed hat is placed on top of the die. On command, the cube slowly and visibly penetrates the hat, as if being pushed up through its material. The hat descends to the table, and the solid die is lifted from inside. Die penetrates hat from the top down. Table conceals mechanically complex device and sliding trap. Foot pedal control. With spring die for reproduction. Height 31 1/2". Mechanism a bit finicky, but working. Rare.

2,000/3,000

Rudiger Deutsch went on to create his own version of this visible die penetration and offered it for sale in extremely limited numbers. Only one or two other original models such as this one are known.

159. **Die Vanishing Casket.** Circa 1900. Handsome wooden die is placed in a wooden box with open front and back. Die can be seen inside, yet vanishes moments later, allowing a clear view through the box from both sides. 3 3/4" die with inlaid spots. All elements finely crafted. Decals on sides and lid of box similar to those used by Okito. Rare.

800/1,200

The ultimate version of an effect later popularized by Loyd Enochs with his Jewel Chest of Ching See. This model is superior in every way, from the quality of construction of all parts to the method that causes the die to vanish and the final view through the cabinet the props allow.

160. **Magician's Dove Pan/Chafing Dish.** Circa 1900. The contents of the pan are lit ablaze, and when the cover is removed, two live doves fill the interior of the pan. Early example in nickel-plated brass, with attractive knob at top. Diameter 9". Worn.

100/200

161. **Dove/Rat Bottle.** Circa 1890. A borrowed ring vanishes, then reappears tied around the neck of a guinea pig or dove produced from within a bottle of vermouth. Early example with Italian label; can be filled with spirits. Heavy construction. Height 11".

100/200



exposed view

158



160



161



162



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168



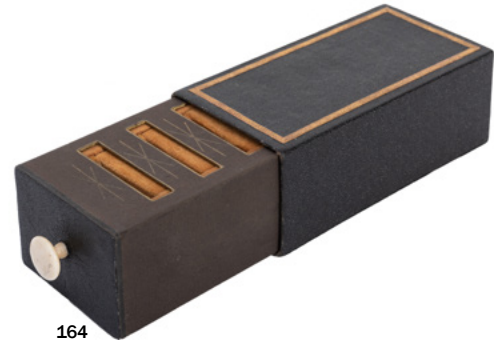
169



163

162. **Miniature Double-Load Drawer Box.** Circa 1910. Empty drawer is closed, then a coin appears inside. This is removed, the drawer is reinserted in the box, and a second coin appears. No sliding double-drawer. 2 ¼ x 2 ½ x 2". Finely made from hardwood.

100/200



164

163. **Cigar Case Drawer Box.** Circa 1920. Handsome green tooled leather case with sliding drawer is first shown empty, then full of cigars. Gilt decorated with floral patterns and the word "Cigars" in the upper panel. Length 5 ½". Requires new pull tab, else very good. Uncommon.

150/250

164. **Coin Drawer Box.** European, ca. 1900. Handsome box with sliding drawer bearing compartments for four coins. The money appears, vanishes, or changes when the drawer is opened and closed. Pebbled cloth over boards, bone handle, velvet-lined compartments, and paper elements. Length 4 7/8". Uncommon.

200/300



165

165. **Watch Drawer Box.** Circa 1930. A pocket watch appears or vanishes in a compartment inside the drawer. 8 ¼ x 4 x 1 ¼". Finely made from maple, with cloth-lined compartment.

200/300

Generally encountered made from cloth-covered board; a truly "deluxe" version of this classic prop.

166. **Drawer Box.** European, ca. 1910. Lacquered maple box with sliding drawer is shown empty, closed, then reopened to reveal it is full. Hand painted floral pattern on top. Length 6 5/8". Fine construction.

200/300



166

167. **Drawer Box.** Circa 1880. Large wooden box is shown empty, the drawer is closed, and when reopened, it is full of livestock or other articles. Sturdy wooden example with embossed metal accents. Hold-back feature in base. Early and very large example, 13 ½ x 8 ½ x 6".

300/500

168. **Duck Tub Production.** Hamburg: Willmann [?], ca. 1900. Large metal basin is filled with water. At the sound of a pistol shot, two or three ducks appear inside the tub, swimming about. Metal tub with internal spring loaded mechanism. 31 x 21 x 14". Paint worn. Rare.

200/400

Servais LeRoy would go on to improve the mechanism and construction of this once-popular effect. This model, an early example, is a rare survivor, as few large props of this nature are known today.

169. **Edler Box. Divination Trick.** Vienna: Karl Edler/Anton Pallenberg, ca. 1935. One of three colored chips is locked in a small ebony chest, and the chest is hidden from view. The magician instantly knows the color of the hidden chip. Height of chest 1 5/8". Original instructions, original box. Minor chip to interior, else very good. One of perhaps 15 examples known.

400/600

170. **Tablets of Knowledge.** Vienna: Karl Edler/Anton Pallenberg, ca. 1940. Folding stand with hardwood plaques numbered 0 to 9. The magician instantly knows which of the ten plaques a spectator has chosen. Length 12 ¼". German instructions. In a fitted case (lacking one hasp). Uncommon.

250/350

171. **Escape Coffin.** German, ca. 1920. Finely constructed pine coffin/crate in which the magician or his assistant is securely locked, then later escapes despite the hasps being secured by ungimmicked locks that can be provided by a member of the audience. Finely finished with carved molding painted black, and accented with gilt and silver paint. The front panel decorated with a medallion bearing the initials, "CR." Height 43". Wear from age and use as expected, gimmick a bit loose, but overall very good condition.

800/1,000

172. **Fall-Apart Vanish.** European, ca. 1900. A bird or birds placed in the wooden box suspended from two nicked rings vanish when, on command, the front and back doors of the hardwood box fall open, allowing a clear view through it. Handsomely constructed; 14 x 7 x 7 ¼".

400/600



170



171



172



173



176



178



174



175



177

173. **Fire Bowl.** Berlin: Conradi, 1920s. A nickel-plated bowl filled with flames is set on a stand and covered. When the lid is removed, the flames have changed to a bouquet of flowers. Height 15". Minor tarnishing.

300/500

174. **Flag Staff Production.** Chicago: Roterberg, ca. 1915. Collapsible metal staff used to produce large silk flags in magic acts of the pre-WWI era. Nickel-plated brass, 59" long extended. Hallmarked "A.R. Chicago."

200/400

175. **Flower Production Basket.** Berlin: Conradi, ca. 1920. Red cloth mesh basket facilitates the production of a seemingly endless quantity of spring flowers by the magician. Nickel plated framework with solid black metal backing. Height 21 1/2".

300/500

176. **Flower Production Bowl.** Circa 1910. Engraved metal bowl on short base is shown empty, then fills to overflowing with flowers. With two packs of vintage spring flowers. Diameter 9 1/2".

200/300

177. **Flower Stand Rosa.** Hamburg: John Willmann, ca. 1930. A large bouquet of feather flowers in a nickel-plated bowl appear on a short stand. Mechanical spring loaded mechanism concealed in wooden stand. Bowl resembles other Willmann products including the firm's famous fire bowls and lamps. Height 46" (inclusive of flowers). Rare.

800/1,200

178. **Flower Tray.** German, ca. 1920. Flat rectangular tray produces or vanishes a bouquet of paper flowers with the flick of the wrist. 12 1/2 x 9 1/4". Extremities worn.

100/200



179



180



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182

179. **Fly-To Bird Cage.** Vienna: S. Klingl, ca. 1920. Magnificent mechanical device allows a bird cage, removed from a handsome stand, to vanish, then visibly reappear in a matching empty stand some distance away. Height 17 3/4". Hallmarked. Very good working condition. Rare.

1,500/2,000

A prop manufactured by several prominent European magic builders at the turn of the twentieth century, and uncommon in any form. This is the first Klingl-made model we have encountered. While taller than the Willmann model, the cage that reappears is permanently affixed to the stand that holds it.

180. **Fly-To Die Casket.** Vienna: Klingl, ca. 1925. Solid die vanishes from glass-sided metal stand, reappears, then transforms into a silk handkerchief. Finely made from nickel plated brass. Height 11 1/2", 4" die. Scarce.

500/700

181. **Flying Beer Glasses.** Hamburg: Bartl-Willmann, ca. 1920. Tumblers of beer visibly vanish from one tray and reappear on another, held some distance away, by an assistant. Nickel-plated trim. Trays 11 x 13 1/2". Celluloid glasses and fabric covering brittle; mechanism operable and intact. Rare.

800/1,200

Perhaps the German equivalent of the classic David Devant effect published as the "Flying Glasses of Stout," this model, perhaps the only surviving example of the prop extant, relies on spring-loaded mechanisms to vanish and produce the glasses. When the first set of three tumblers vanish, the tray can be shown front and back.

182. **Flying Cage.** Hamburg: Bartl-Willmann, ca. 1920. A nickel-plated birdcage vanishes from a small metal tray, then reappears on a matching tray some distance away. Trays 8 3/4 x 7". Roller and spring mechanisms working but in need of repair adjustment. Rare.

800/1,200



183



184



187



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183. **Flag Vase.** Boston: C. Milton Chase, ca. 1900. Metal vase transforms water into dry flags, or small silks into a larger flag. Heavy cast brass base, copper sides, and nickel-plated metal cover. Height 14 1/4". Engraved hallmark. Well worn, but working condition. With typewritten directions signed by Jack LaWain.

400/600

184. **Floating Ball.** Hamburg: John Willmann, ca. 1920. Golden ball floats about the stage at the magician's command, and through a hoop to prove there are no connected threads or wires. With the original wooden packing case bearing several address labels and Willmann's return address. Ball 7 1/2" diameter.

200/400

185. **One Day Fly.** Berlin: Conradi-Horster, ca. 1920. A spinning metal pointer is used to select one card on each of three wheels. These match three cards previously placed on the stand before the trick began. Nickel-plated brass, with brass accent at base. Uses poker size cards. 11 x 14". Scarce in this size.

1,000/1,500

186. (shown on opposite page) **Flying Lamps.** Hamburg: John Willmann, ca. 1910. A lamp resting on a table, lit with an electric bulb, visibly and without covering, vanishes, only to reappear on a matching table some distance away. Original working condition, with unrestored fabric and paint. Working condition. Table height 37". Rare; said to be one of four or five sets known.

6,000/9,000

187. **Vanishing Lamp.** Circa 1930. Metal lamp with silk shade is covered with a cloth, then vanishes from the magician's hands. Pull mechanism required. Height (assembled) 20".

300/500

188. **Genii Vase.** Circa 1930. Water poured into a large brass vase changes to dry silks. Then, a bottle of wine is produced from the vase, and finally a seemingly unending stream of paper ribbons. Nearly identical to the Abbott model. Height 15". Minor surface wear.

200/300

189. [Gimmick] **Card Holdout Device.** German, ca. 1930. Lever-operated Jacob's ladder-style device used to deliver cards, balls, and coins into the magician's hand, or secretly remove them from his grip. Large leather arm strap and wire sleeve guard, thief interchangeable. Length (collapsed) 8". Unusual design.

400/600

190. [Gimmick] **Sealed Message Reading Device. Gimmicked Book.** Circa 1928. Sham copy of a Benjamin Franklin biography outfitted with a secret device that allows the medium to read sealed messages in the darkness of the seance room. Not tested with batteries. Scarce.

100/200

191. [Gimmicks] **Table Lifting/Table Turning Seance Room Gimmicks.** Circa 1900. Sturdy iron table lifting gimmicks with attached leather wrist and arm straps used by the secret accomplice of a spirit medium to aid in the tipping and lifting or levitation of a seance table. Pins at tips of gimmicks; bars retractable. Sturdy construction with wear to leather as expected. Scarce.

200/400



192



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197



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194



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200

192. [Gimmicks] **Collection of Over 200 Magician's Thumb Tips and False Finger Gimmicks.** 1900s/60s. Including virtually every incarnation or design of the false finger, Thumb Tip, and Sixth Finger, Spirit Hand, and similar items manufactured in America and abroad during this period. These secret devices include those that vanish, produce, and change objects, thumb writers, coin producing gimmicks (including one hiding a secret folding coin in the nail of the false thumb), lightbulb lighting gimmicks incorporated into metal thumb tips, handkerchief balls, salt gimmicks, flaming thumbs, and several Finger Through Hat devices. An impressive and exhaustive collection. Generally very good condition.

300/500

193. [Gimmicks] **Collection of Gimmicked Pocket Watches.** German, 1910s/30s. Over 75 pieces, including Hook Watches, Nesting/Stacking Watches, Silk to Watch, Watch Catching Devices, Diminishing Watches, watch faces, watch blanks, Vanishing Watches, and a great quantity of sham pocket watches for productions, manipulation, and other uses. Most in good to very good condition.

200/300

194. **Heart of Glass Penetration.** German, ca. 1940. A sheet of glass in a wooden frame is offset by a nicked heart shape on either side. Paper placed between the glass and heart is pierced by a sword, yet when the paper is removed, the glass underneath is unharmed. With fitted custom case. Frame 9 1/2 x 8". Minor scratches; very good.

300/500

195. **Demon Glass Penetration.** London: Davenport's, ca. 1940. A sheet of glass in a wooden frame is pierced by a needle, yet is unharmed. 11 3/4 x 10 1/2" on original hardwood stand. Hallmarked. Uncommon.

200/300

196. **Ever-Filling Glass.** 1930s. Wineglass fills, empties, or refills on command. Original rubber bulb. Hand-blown glass. Larger version of the Abbott's Gizmo Glass. Height 5 1/4".

100/200

197. **Diminishing Gloves.** Circa 1910. A giant kid leather glove shrinks to standard size, then to a miniature glove. Handmade. The largest glove 13 1/2" long. Scarce.

100/200

198. Cortini (Paul Korth). **Cortini's Vanishing Gramophone.** Prague: Adam [?], ca. 1930. An elegantly appointed gramophone is covered with a cloth, lifted from its wooden stand, and when thrown in the air, the music stops - the machine has vanished. Owned and used by German magician Cortini. Finely made from hardwood with brass accents and fabric-covered speaker cabinet. Height of table 34" (closed). Table restored; good working condition.

2,000/3,000

Cortini was a prominent European music hall performer both before and after WWII. He was best-known for his version of the Miser's Dream, which led to his nickname of "The man with \$100,000.00", as literally thousands of coins were produced when he performed the effect. His show also featured stage-filling illusions.

199. **Handbag to Baby Doll.** Circa 1920. A leather handbag visibly and instantly transforms into a baby doll in a bassinet. 8 x 10 x 4" (closed).

150/250

One of a host of comedy props made for magicians in the pre-war era; others included production babies, bouquets of flowers that changed into dolls, and other strange devices.

200. **Handkerchief Burning Globe.** Circa 1910. Burning cotton transforms into bright silk handkerchiefs inside the metal globe. Possibly a marriage of parts; base silver plated, globe nickel plated. Height 11 1/4".

600/900



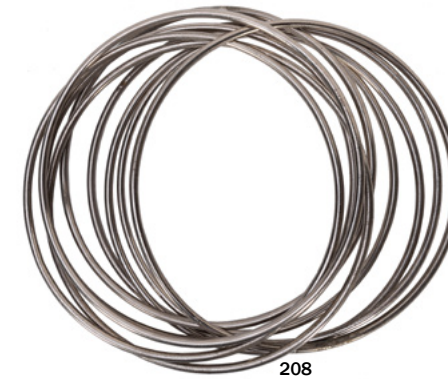
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201. **Handkerchief Burning Globe.** Circa 1910. Burning cotton transforms into handkerchiefs inside the metal globe. Nicked plated brass. Height 10 3/4". Wear around rim, and gimmick tight.

500/700

202. **Brass Handkerchief Burning Globe.** Circa 1900. Large brass globe changes one object for another, or burning cotton into white linen handkerchiefs. With additional gimmick in lid. Height 11". Minor wear; very good.

500/750

203. **Hole in One.** Circa 1950. One of six balls, chosen by an audience member, appears inside a cup covered by a glass tumbler while the props are isolated on a wooden tray. Likely a copy of the Hughes/Abbott original made in Germany. Tray 7 3/4 x 17 1/2".

100/200

204. **Ink to Goldfish Vase.** European, ca. 1890. Substantial cut glass vase filled with ink. The liquid inside visibly changes to clear water with goldfish swimming about. Gilt cast iron base. Tiny chip to insert, else very good. Rare.

1,000/1,500

205. **Ink Ladle.** Circa 1890. Finely made metal ladle turns clear water into black ink. Handsome embossed metal design with screw joint above collar. Length 20 3/4". Finest example we have seen.

1,000/1,500

206. [Trick Knives] **Five Vintage Trick/Gag Knives.** German, 1920s/30s. Including two "exploding knives" with blades that shoot out of the handle when used, one "tilting" knife, one that simulates the cutting of a piece of paper, and one with an unusual riveted/folding blade. The longest 9 1/2". All well-made from wood and metal.

100/200

207. **Kuma Tube Production.** Circa 1940. Two tubes are shown empty by passing one through the other. Re-nested, a giant production of silks is made from within, climaxing with the production of a metal vase that will not fit back inside the smaller tube. Decorated with Okito-like decals (one rubbed away). Largest piece 8 1/4 x 7".

300/500

208. **Linking Rings.** German, ca. 1920. Set of nine rings for the ancient trick in which the solid bands of steel link and unlink. Unusual cut to key. Extra single ring, with shell ring, the first example we have encountered. Diameter 8".

250/350

209. **Liquid Transformation Vase.** Austria, ca. 1940. Hand Gedreht-marked earthenware vase with internal celluloid gimmick that allows a quantity of liquid to change into dry silks or other small objects. One internal compartment removable. Height 12". Unusual design.

150/250

210. [Mago] **Close-Up Tricks and Gimmicks.** Germany: Mago, ca. 1950s. Seven boxed pocket tricks produced by Mago, including a finger-clip reel (hallmarked), two models of a die divination trick, Color Changing Knives, Divination Trick, Ball Through Bolt, Chip Divination, and Red/Blue color changing chips. All in very good working condition.

250/350

211. **Mental Clock.** Vienna: Karl Edler/Anton Pallenberg, ca. 1930. Finely made miniature clock with sliding door to cover its face. A chosen time is divined by the mind reader. Height 2 5/16". Near fine. Rare.

250/350

Like all of Edler's props, this tiny trick was built with fine materials and to an exceedingly high standard.

212. **Mikado.** German [Bart?], ca. 1925. Five silk handkerchiefs placed in the short tube atop the metal frame vanish, then visibly appear tied to the bar below it, from which they were removed but moments before. Nickel plated brass frame with spring mechanism. Height 32 3/4". One tiny pin lacking, else very good. Scarce.

800/1,200

213. **Rose Mirror.** European, ca. 1910. A rose appears on the mirror, fades to white, then turns into a real flower. Glass cracked, but operational. Length 12 5/8".

300/500



212



213



214



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218

214. **Rose Mirror.** European, ca. 1900. A red rose appears on a hand mirror, then slowly fades to white, before disappearing from the mirror entirely and turning into a real flower, which is then presented to a spectator by the magician. In a form-fitting case covered in blue pebbled cloth, and gilt stamped on the lid with the initials "LB" below an Art Deco design. Length 14". Rare.

1,000/1,500

215. **Money Maker.** Circa 1910. Blank paper cranked through the rollers of the machine turns into real currency. Wide wooden base, dovetailed corners. Height 6 1/2".

200/300

216. **Money Maker.** Circa 1920. Blank paper cranked through the rollers of the device becomes real currency. Hardwood, cast metal, with Catalin or Bakelite knobs. 9 x 3 x 4 3/4". A well-built example.

300/500



215



217



219

217. **Traveling Mummies.** European, ca. 1930. A golden mummy placed in one sarcophagus travels to another matching sarcophagus previously shown empty. All wooden construction. Hand carved and hand painted. Length 4 1/4". An early, finely made example.

400/600

218. **Mummy Divination.** Vienna: Zauber-Klingl, ca. 1945. The identity of the ivorine mummy hidden in the miniature sarcophagus is divined by the magician. Height of mummies 2 1/4". Finely made, with custom-fitted plush and silk-lined case. Hallmark to case.

400/600

219. **Mummy Divination.** Vienna: Karl Edler, ca. 1930. The identity of one of three mummies concealed in a small wooden casket by a spectator is instantly known by the mind reader. Finely constructed with carved mummies and hand made casket. In a custom fitted box. Rare.

400/600



225

220. **Mysterious Mickey Maus.** Hamburg: John Willmann, ca. 1930. A metal blade is passed through the neck of a small Mickey Mouse head resting on a metal base, yet the head remains attached. Height 6 1/2".

400/600

221. **Nail Through Finger.** Circa 1900. Classic pocket trick; a nail is driven through the finger without harm. In original box with woodcut design on lid. Includes ungimmicked nail. Bottom of box starting, else very good.

50/100

222. **Close-Up Nest of Boxes.** German, ca. 1930. A borrowed coin vanishes, then reappears in the smallest of five sealed, nested boxes. Original instructions. Largest box covered in pebbled paper with brass hasp, 3 x 3 x 1 3/4". Very good.

100/200

223. **Nest of Boxes.** Circa 1910. A borrowed watch, ring, or other object vanishes, only to reappear in the smallest of six nested wooden boxes. Largest box 11 x 8 1/2 x 7". Hand painted, with floral decal accents. Second to last box bottomless. Sham keyholes. All parts well worn.

150/250

224. **Nest of Boxes.** Vienna: Klingl, ca. 1910. A borrowed watch, coin, or other object appears inside the smallest of six nested hardwood boxes. Recessed handles, cedar construction, inset locks. The largest box 10 1/4 x 9 x 7 3/4". Set of six numbered keys. An exceedingly handsome set.

1,000/1,500

225. **Nest of Boxes.** Hamburg: Willmann, ca. 1920. A borrowed watch appears in the smallest of eight plain wooden nested boxes, tied with string. Table loading model. Outer box with remnants of original paper labels. Largest box 11x 14 x 10", height of table 32". A handsome set of props. Rare.

1,200/1,800



220



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236

226. **Obedient Ball.** German, ca. 1920. Metal ball threaded on thick yarn rises and falls at the command of the conjurer. With nickel plated stand. Diameter 4 3/4". Paint retouched. Uncommon in this form.

300/500

227. **Mutilated Parasol.** German, 1920s. Loose silk handkerchiefs vanish, replacing the cover of a silk sunshade rolled in a rattan mat. Well made props; two-umbrella model. Gimmicked mat. No duplicate umbrella over. Length 27".

150/250

228. **Miniature Passe Passe Bottles.** German, ca. 1950. A tiny bottle of liquor and a glass change places ad infinitum underneath decorated cardboard tubes. Height of tubes 6 3/4". Near fine.

100/200

229. **Passe Passe Bottles.** Circa 1920. A bottle of port wine changes places with a glass tumbler under the cover of two tubes. Unusual gimmick in one bottle allows for two separate pours of liquid into the glasses. Tubes unroll. Height of bottles 11".

200/300

230. **Pigeon Vanish.** Circa 1910. Nickel plated box hanging from two chains in which a live pigeon or two canaries are placed. When the doors flip open, the birds have vanished. 6 x 2 1/2 x 3 1/4". Spring loaded release. Uncommon.

250/350

231. **Egg Vanishing Pistol.** Hamburg: Bartl, ca. 1930. Gilling imitation pistol vanishes a faux egg perched on its end when the trigger is pulled. Length 4 1/2". Rare.

200/300

232. **Pistol to Flowers.** Hamburg: Bartl, ca. 1930. Gilling imitation pistol that transforms into a large bouquet of (spring) flowers when the trigger is pulled. Unusual mechanism. 3 1/2 x 4 1/2". Scarce.

250/350

233. **Plate Restoration.** German, ca. 1935. A china plate, broken to pieces, reappears in a nicked metal frame with a previously chosen card at its center. One piece is still missing from the plate; visibly, the plate then restores itself entirely. Frame may be hung from a wall or screwed to table stand. 13 x 10". Rare.

400/600

234. **Plume Changing Tube.** Circa 1900. Metal tube, ribbed with metal bands. A feathered plume placed in the tube changes to sweets or any other object. Included sham tip of plume for final display before change is effected. Original paint faux wood paint over brass. Length 17 3/4". Minor chips. Uncommon.

200/400

UNIQUE & UNUSUAL

235. **Ring and Hand Illusion.** German, ca. 1930. A borrowed ring vanishes from the magician's hands. He then starts a music box in the base of a small vitrine holding a porcelain hand at its center. As the music plays, and on command, the vanished ring reappears on the ring finger of the model inside the glass box. Elaborate internal clockwork and string-wound mechanism crafted from brass and wood with internal elevator system. Wooden base accented with bird decals reminiscent of an Okito design. Porcelain hand draped in black velvet; vitrine outfitted with metal frame and finished with hand-painted glass panels. Height 17". In need of re-winding, otherwise good. With original hand-lettered sign in German. Believed to be unique.

1,500/2,500

236. **Ring Vanishing Pistol.** Vienna: S. Klingl, ca. 1920. A borrowed ring or other small object loaded into a pistol and crushed with a ramrod is shot from the gun to reappear elsewhere, unharmed and intact. Spring loaded gimmick. Length 11". Hallmarked. Rare.

400/600



237



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242

237. **Joseph Silk Gun.** Circa 1940. Faux pistol vanishes a handkerchief draped over it when the trigger is pulled. Cast metal, painted black. Length 6 3/4". Finish chipped; good.

100/200

238. **Silk Vanishing Pistol.** Circa 1890. A handkerchief stuffed in the conical end of the pistol vanishes, reappearing elsewhere. Painted metal cone attached to antique flint lock pistol. Length 11 3/4". Paint chipped.

250/350

239. **Silk Vanishing Pistol.** Circa 1940. Modified Ideal Kit-Gun vanishes a silk handkerchief draped over the barrel when the trigger is pulled. Length 9 3/4". Paint chipped.

200/300

240. **Silk Vanishing Pistol.** Manfredo [?], ca. 1950. Modified Svea/Axel revolver vanishes a handkerchief draped over its barrel. Chrome plated faux drum and barrel. Silk attaches to roller with dress snaps. Length 8 1/4".

250/350

241. **Silk Vanishing Pistol.** German, ca. 1910. A silk handkerchief draped over the barrel of the pistol vanishes when the trigger is pulled. Nickel plated brass barrel, wooden grip. Length 10 1/2". Well made.

400/600

242. **Silk Vanishing Rifle.** Vienna: S. Klingl, ca. 1925. Faux rifle vanishes a silk handkerchief from the end of its barrel when the trigger is pulled. Length 36 3/4". Hallmarked. Requires new elastic. Rare.

1,200/1,800

243. **Watch and Card Pistol.** German, ca. 1930. Short faux revolver with engraved grip and partially engraved barrel that vanishes a playing card and a watch simultaneously when the trigger is pulled. For use with a Card and Watch Mirror. Length 8 3/4". Scarce.

400/600



244

244. **Prisoner Release/Penetration Effect.** European, ca. 1920. Small statue of a man is tied inside a metal prison with a thick ribbon, yet the prisoner penetrates the ribbon and escapes his confinement as if by magic. Deco elements in a reimagined version of the venerable Mysto Die and Frame effect. Height 5 7/8". Statue with moveable arms. First example we have encountered.

200/300

245. **Four-Door Production Box.** Circa 1930. Wooden box is shown empty by opening all four door. Doors are closed, then a large production is made from within. Clever tipping load principle. Crudely made.

100/200

246. **Four-Way Production Cabinet.** European, ca. 1930. Top, front, and side doors of the cabinet are opened to show it empty, then closed. A large production is then made from within. Four load chambers, each cleverly concealed. Paper-covered wood, 17 1/2 x 10 1/2 x 10". Panels worn; good working condition.

250/350

247. **Triple Load Production Box.** Circa 1930. Wooden box with removable top and bottom shown empty, then a large production is made from within. Two locking load chambers, one load bag. Essentially a large and more complex version of the traditional Jap Box. Hand painted. 12 x 9 x 9".

200/400

248. **Production Cages.** European, ca. 1880. Two collapsible metal cages as described in Hoffmann's Modern Magic, for production from a hat. Square, with toleware finish. One red, one blue. Blue cage in need of repair. Height (open) 5". Attractive early examples.

200/300

249. **Production Lanterns.** European, ca. 1890. Six brass and glass nesting lanterns, to be produced by a magician from a borrowed hat. Each outfitted with a candle-holder at rear. The largest 4 x 4 x 6 1/2". Finely made, with variegated glass colors. Very good. An uncommon and outstanding set.

250/350



245



246



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248



249



250



255



256



257



259



251

250. **Production Plate.** Circa 1910. China plate with internal mechanism used to produce spring flowers, or for the venerable Handkerchief and Soup Plate effect. 9 1/2" diameter. Plate marked "Villeroy & Boch." Paint worn.

200/300

251. **Spirit Collar.** Circa 1915. Gimmicked metal collar can be locked around the medium's neck with a borrowed lock, yet escape is easy. Spring-loaded gimmick. Diameter 4".

250/350

252. **Spirit Handcuffs.** Circa 1915. Gimmicked metal handcuffs locked around the medium's hands can be released with ease. Original gimmick (often lost). Spring loaded. Diameter 2 1/2" (closed).

250/350

253. **Spirit Rapping Hand.** Hamburg: Bartl [for Davenports], ca. 1925. Composition model hand mysteriously raps out answers when placed on a pane of glass. Length 6". Hand painted. Chips to finish.

200/300

254. **Rice Vanish/Production Cups.** Circa 1920. Nickel-plated cups instantly vanish or produce rice. Includes one un-gimmicked cup, the other cleverly designed with spring loaded handle to visibly produce or vanish rice. Height of each 3 5/8". Uncommon.

200/300

255. **Rice Vase.** Circa 1890. Nickel plated vase vanishes a quantity of dry rice or transforms it into an orange. Unusual hexagonal design. Height 11". A handsome and early example of this classic conjuring device.

700/900

256. **Ring on Ribbon.** German, ca. 1910. A borrowed ring vanishes, then reappears on a ribbon tied around an open metal ring on a short stand. Height 13 1/4". Rare.

500/750



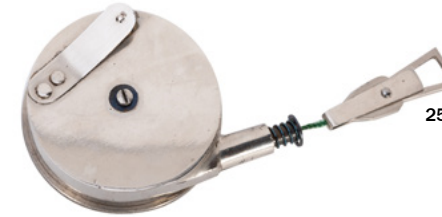
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258

257. **Ring on Rod.** German, ca. 1950. A metal ring placed in a wooden cabinet mysteriously becomes linked to a magic wand running through the cabinet. Exceedingly clever method not encountered in other models of the trick. Single ring included. Dovetailed hardwood cabinet with hand painted designs on doors 4 1/4" high.

200/300

258. **Ring Pull.** German, ca. 1940. Sturdy pull used to effect the vanish of a ring from the magician's hand. Pincer-like clip at end. Diameter 2 3/8". Very good working condition.

250/350

259. **Sand and Sugar Canisters.** London: Davenports, ca. 1935. A quantity of sand is poured into a large canister from a smaller canister until the large canister is overflowing. Then, magically, the large canister is filled to overflowing as many as four more times. The largest 11" high.

200/300

260. **Sand Frame.** Circa 1920. Handsome picture frame in which a card or message appears. Quick working. 6 1/4 x 5". One tiny chip.

100/200

261. **Jumbo Sand Frame.** Vienna: S. Klingl, ca. 1920. Rosewood frame is empty, then a selected jumbo card appears inside. Finely made with brass molding. Hallmarked. 9 1/8 x 7 1/8". A few chips to edges; very good overall. Fine construction.

300/500

262. **Saturnus Ball.** Berlin: Conradi, ca. 1920. Brass frame holds a metal sphere which changes from blue to red, and vice-versa, at the magician's will. Frame width 4". Length 10". Very light surface wear. With nickel plated display stand.

300/500



260



261



262



263



264

263. **Magic Secretary/Bean Box.** German [?], ca. 1890. A fine small mahogany secretary cabinet with four sliding drawers, each outfitted with an ivory handle. Drawers are shown empty, then the bottom three each fill with a differently-colored dry bean. Finally, the uppermost drawer is opened to reveal one of each bean inside. Later German instructions. A few chips and expected wear. Rare.

1,500/2,500

264. **Handkerchief Production Box.** German, ca. 1925. Hardwood box with removable base is shown empty, then handkerchiefs are produced, vanished, or changed inside. Two non-locking flaps, opening in different directions. A large example, 9 x 6 ¼ x 6". Dovetailed construction. One flap tight.

100/200

265. **Handkerchief Pedestal.** Hamburg: Bartl, ca. 1929. Nickel plated pedestal secretly delivers a handkerchief into a glass tumbler resting atop it. 10" high. Trigger in base.

150/250

266. **Silk Pedestal.** Austria: Klingl [?], ca. 1920. Mechanical pedestal facilitates the appearance of a handkerchief in a cut glass tumbler. Unusual Deco design. With bottomless glass. Height 7".

300/500

267. **Triple Silk on Candle.** Circa 1960. Three silk handkerchiefs vanish, only to reappear, visibly, tied around the center of three separate candles in a metal candelabra. Height 20 ½". Gimmick stiff.

250/350

268. **Visible Silk Vanish Vase.** Circa 1930. A handkerchief, laying across the open mouth of a cut glass vase, vanishes in a flash. Unusual and clever combination of wind-up mechanism combined with partial mirror glass. Original key. Height of vase 7 ¼".

250/350

269. **Silk Vanishing Goblet.** Circa 1910. A silk handkerchief vanishes from inside a cut crystal goblet. Can operate with mechanical pull or special table; unusual method not frequently encountered. Nickel-plated base. Height 6", diameter 4 ½". Goblet shows evidence of old repair; still good working condition. Rare.

400/600



270

270. **Wandering Skittle Trick.** Vienna: Klingl, ca. 1910. A solid hardwood skittle (tapered wooden block) vanishes, only to reappear under a tooled leather cover where it was a moment before. Height 8 ¼". A large and exceptionally fine model of this classic trick. Scarce.

200/300

271. **Snuff Vase.** French, ca. 1885. Small brass vase with lid changes one object for another, or causes an object to vanish. 5 ¾" tall.

500/700

272. **Large Snuff Vase.** Circa 1890. Spun and plated metal vase changes, vanishes, or produces objects inside. Unusual pick-up mechanism in lid operated by twist of finial (in need of repair). Height 7". Sold as-is.

300/500

273. **Mind Reading Spider.** Hamburg: Janos Bartl [?], ca. 1930. Large imitation spider with a glowing bulb at its center sits in the center of a large faux web. As the web spins, a tiny envelope appears in the spider's grip. The message inside reveals the answer to a spectator's question, or other information. Height 22". Threads intact but some restringing required; light not tested with batteries. Rare.

400/600

A rare variant of the Orrin Card Spider, this model allows the performer to choose one of over twenty different messages to be revealed by the spider. The first example of this unusual prop we have encountered.

ROBOTIC WONDER

274. **Robot Head Spirit Bell.** German, ca. 1930. A strange box-like structure with blinking lights simulating eyes and a bell for a mouth that sounds out answers to questions posed by the audience, the bell ringing once for "yes" and twice for "no." Ringing mechanism in good working order, electrical components not tested with batteries. Height 10". Said to have been owned and used by Jenny Renee, a German nightclub performer who performed with the prop prior to WWII.

1,000/1,500

Evoking aesthetics of the German Expressionist movement of Fritz von Lang and his contemporaries, the construction of this unusual spirit bell is believed to be unique. The metal screens, lights, and switches that make up the robot head evoke an era in which the style and form of artists of all types - magicians included - lent a mysterious, noir-ish aura to films, paintings, and live performances alike.



271



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275. **Spirit Finger/Reaching Rod.** German, ca. 1925. Precision made brass gimmick with leather arm straps presumably used in the darkened room of a spirit séance to reach across a table or room and allow a ghostly finger to touch sitters. Telescoping brass tubing extends to 36". Finely made. Rare.

300/500

276. **Thumb Stocks.** European, ca. 1950. Small wooden stocks with metal bolts, screws and fittings from which the magician easily escapes. One metal plate stamped with the letter "O." Length 4 1/2".

100/200

277. **Gimmicked Swallowing Sword.** Circa 1930. Heavy brass handle affixed to thin retractable blade allows the user to imitate the act of swallowing a sword. Faux blade rusty, else good. Finely made.

100/200

278. **Sword Through Body.** Hamburg: Bartl, ca. 1930. Gimmicked sword can be pushed into the body of a volunteer, then removed without harm. Nickel plated. Length 33 1/4".

300/500

279. **Electromagnetic Talking Skull.** Faux skull atop a thin table raps out answers to questions by clicking its jaw, once for "yes," and twice for "no." Uncommon electromagnetic method, with vintage metal floor plate wired to modern electronics. Vintage skull in very good condition. Modern wooden table elegantly made, likely by Rudiger Deutsch. Not tested.

800/1,200

280. **McElroy Talking Skull.** Colon, MI: Abbott's Magic Novelty Co., ca. 1939. Realistic imitation skull raps out answers to questions by clicking its jaw, once for "yes," and twice for "no." Sturdy composition-like "wood dough" material finely sculpted and hand-painted. Height 6". Small chip underneath, else very good. Shows virtually no signs of use. One of but four or five examples known.

1,000/1,500

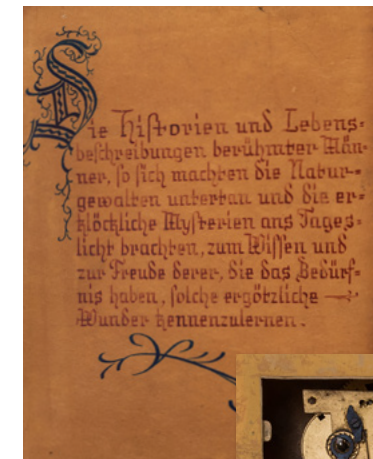
Crafted by the famous puppet makers Glen and George McElroy, and sold exclusively by Abbott's, this realistic and exquisitely designed skull was only available for a few short years, starting in the late 1930s. The brothers' vent figures and marionettes have become the stuff of legend, as they were among the most complex and fascinating devices of the genre. The figures retailed for extraordinary sums in the Depression era and beyond, and today command astounding sums. McElroy-made skulls such as this one are equally fine in terms of construction and finishing, even if they are, by their very nature, significantly less complex than the puppets the brothers made. Like all McElroy creations, however, these skulls are truly rare.

MECHANICAL & MACABRE MASTERPIECE

281. **Willmann Automaton Talking Skull.** Hamburg: John Willmann, ca. 1930. Genuine modified human skull that rests atop a thick book of spells on a table. As if conversing with the performer and his audience, the jaw of the skull raps out answers to questions, clicking once for "yes" and twice for "no." Elaborate mechanism inside faux folio-size book incorporating a network of brass gears, ratchets, and a governor. Real human skull slightly modified with springs to jaw, and brass plate and pins to allow for the clicking effect. Book contains several handwritten leaves of text, yet expertly conceals the internal mechanism. With two keys and over ten pages of extensive typewritten and holographic directions (in German) related to the preparation and performance of the routine, as well as two TLSs related to its history, one from Willmann, the other from F.W. Conradi. Book 15 3/4 x 12 x 3". One of two examples known.

6,000/9,000

Perhaps the most elaborate talking skull ever constructed, and one of but a handful known using a genuine human skull in its design. The clockwork mechanism concealed in the massive book is a true masterpiece of Willmann's mechanical abilities, and is certainly one of the most complex devices his firm ever constructed. Sales literature included with the skull calls it "Der Totenkopf nach Joseffy," which translates to "The Skull after Joseffy." Joseffy's skull, Balsamo, is legendary among magicians for both its mechanical complexity and the eerie realism the mechanism lent to his presentation of the effect. This Willmann-made skull was made in tribute to Balsamo, and is automaton-like in its construction in many ways.





282



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286

282. **Spirit Clock Dial and Spirit Bell Combination.** Berlin: Conradi, ca. 1920. The hand of the glass clock spins, stopping on a number selected by an audience member; the crystal bell hanging above it rings out answers to questions or numbers chosen by spectators. On a nickel-plated stand, height 65". Bell glass and one wire section likely replaced, clock re-gilded. Rare.

1,500/2,500

283. **Spring Production Baby.** European, ca. 1920. Finely clothed doll with silk costume and bonnet, hand painted molded cloth face, celluloid hands, and internal spring mechanism with lock. Length 21".

150/300

284. **Stack of Coins.** Vienna: Zauber-Klingl, ca. 1965. A stack of Austrian 10 Groschen coins covered by a metal cap penetrates a spectator's hand, cascading to the table with a clatter. Under the cover is discovered a tiny die. Original box with Klingl printing and foil label.

100/200

285. **Take-Apart Vanish.** Circa 1910. Pigeons placed in the handsome wooden box vanish; the box and stand are disassembled piece-by-piece to prove the animals are gone. Fine optical illusion-like marquetry in lid, checkerboard pattern in base, and scrollwork marquetry in one side panel, with burl veneer construction throughout. Height 10 1/2". Minor chips; very good.

300/500

286. **Changing Tea Caddy.** Circa 1900. Wooden caddy with three compartments; items jump from one to the other magically, even though the doors are closed. Turned wooden knobs. 11 x 5 3/8 x 4 3/4". Well worn, but good working condition.

250/350

A predecessor to the Checker Cabinet popularized by Thayer and Okito.



287



288



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290

287. **Floating Table.** German, ca. 1900. Side stand-style table appears magnetized to the performer's hand and floats in the air when "ghosts" are pressed in to service and asked to cause it to rise. Handsomely turned from wood. Spring-loaded gimmick. Original ring. Height 32". Rare in this form.

600/800

288. **Table to Suitcase.** Hamburg: Carl Willmann, ca. 1900. Sturdy four-legged table springs closed and transforms into a suitcase at the conclusion of the magician's act. 22 x 7 1/2 x 11" (closed). Rare.

500/750

289. **Umbrella to Table.** German, ca. 1920. Collapsed umbrella instantly transforms into a magician's table. Nickel plated body. Complex mechanism. Length 31 1/2". Fabric tattered, but working. Scarce.

400/600

290. **Tip-Over Chest.** Circa 1910. Handsomely hand-painted wooden chest with brass and nickel hardware is opened, tipped forward, and shown empty. Set upright, a massive production of flowers, silks, and livestock is then made from within. Asian motif includes owls, butterflies, and the portrait of a man with a fly on his bald head. 15 1/2 x 8 1/2 x 9 1/2". Finish scratched.

400/600

291. **Chinese Torture Illusion.** Hamburg: Willmann [?], ca. 1920. Wooden stocks in which a spectator is locked. Three spikes are driven through the stand and through the wrists and neck of the volunteer without harm. With gimmicked and ungimmicked spikes in holder. Clever internal mechanism. Height 57". Repainted, and lacking one shim (easily replaced). Very good.

400/600



291



292



295



296

292. **Twentieth Century Silk Lyre.** Berlin: Conradi, ca. 1920. Nickel plated stand with metal lyre at its top holds two green handkerchiefs, tied together. A red handkerchief vanishes from the magician's hands (or from a silk rifle), then reappears tied between the green silks on the stand. Clockwork motor activates mechanism; silk appears visibly. Height 65 1/2". Silks tattered, working not apparent. Uncommon.

600/900

293. **Vanishing Alarm Clock.** Bridgeport: Sherms, ca. 1930. A clock covered by a cloth is hung from a stand where it rings loudly. The cloth is thrown in the air; the clock vanishes. Height of stand 18 3/4". Very good.

300/500

294. **Vanishing Bird Cage.** German, ca. 1920. Metal cage vanishes from between the magician's outstretched hands. Semi-rigid model. Heavy construction, wooden perch. Larger than similar models. 7 x 4 1/2 x 5 1/2". Two sleeve guards.

400/600

295. **Large Vanishing Birdcage with Table.** German, ca. 1920. Large square nickel plated bird cage vanishes in a flash. With mechanical nickel-plated table. Roller blind in need of rethreading, else very good. Tiny spring-activated flash/cap device incorporated into table. Height 31". Rare.

800/1,200

296. **Card and Watch Frame.** Vienna: Klingl, ca. 1900. At the shot of a pistol, a chosen card appears in the center of a gilded frame. At a second shot, the card changes to a borrowed watch, previously vanished. The card then appears at the top of the frame. Height 19". Mechanics a bit slow, but very good overall. Rare.

800/1,200

The name "Klingl" has been scratched into the wooden backing of the frame.



293



294



297



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301



298

297. **Double Wand Wonder.** Louisville: Okito/Redmon, ca. 1953. Black wand with white tips and a white wand with black tips vanish from a handsome cabinet, reappear in the magician's pocket, vanish from his hands, then reappear in the cabinet. 17" high. Hallmarked. Very good. Uncommon. The wands for this set were reportedly manufactured by P&L.

300/500

298. **Watch Box.** Circa 1910. Handsome wooden box from which a borrowed watch vanishes, reappearing elsewhere. Mirrored lid. Width 4". No key.

100/200

299. **Watch Mirror.** German, ca. 1900. A borrowed pocket watch is stuffed in the barrel of a pistol. The gun is fired at a small mirror on a nickel-plated stand. The mirror shatters, and hanging from its backing is the borrowed watch. Uncommon small model, height 11". Working.

800/1,200



300

300. **Watch Mortar.** Vienna: S. Klingl, ca. 1920. Handsomely turned wooden mortar and pestle set allows the magician to apparently crush a borrowed watch, only to later reproduce it, unharmed, in an improbable location. Height 5 1/2", mouth 3 3/4" diameter. Uncommon.

600/900

301. **Watch Production Stand.** Berlin: Conradi [?], 1920s. Silver plated display stand with hooks for the display of five pocket watches, produced in the magician's bare hands. Height 18 1/2". Includes five sham manipulation pocket watches. Disassembles for packing.

300/500



302

302. [Williams, Oswald] **Oswald Williams Bottle, Barber Pole, and Candlestick Effect.** [England], ca. 1930. Well-constructed set of props that transforms a bottle of "Black & White" whisky into a short barber pole, and then into a white candle on candle stick in quick succession, when covered by a cardboard mailing tube. The tube addressed to Williams at Maskelyne's, London. Height of bottle 11 1/2". Finely made. Likely unique.

400/600

Williams, an inventive illusionist, is credited with several now-classic effects, among them the Dizzy Limit and Merry Widow. He was also famous for his "Box of Tricks" routine, in which an entire act was performed from what was, ostensibly, a child's magic set. He was one of the principal players in the later years of the Maskelyne dynasty, and invented many small tricks and routines for use at St. George's Hall. The exact use of these props is unknown, but the quality of their construction and the attachment of Williams' name offer a tantalizing look at his creative mind and a storied time in British magic history.



303

303. **Wonder Bowl.** Hamburg: Willmann, ca. 1910. Low painted wooden taboret-type stand on which the performer places a wide bowl decorated in matching colors. From inside the obviously empty bowl is then produced a truly staggering quantity of objects, including flowers, lanterns, livestock, and countless other objects. Rare set of matching stands with varying methods for loading the bowl, and together with quantity of original production garlands. Mechanism in good working order. Height of tables 25". Scarce.

800/1,200

304. **Wunder-Stab.** Vienna: Zauber-Klingl, ca. 1948. Cords running through opposite sides of a small magic wand act in sympathy when pulled. The halves of the wand are then unscrewed showing no connection between the cords. An early version of the now-popular "Pom Pom Stick." Bakelite construction. Length 8 1/4". Original box.

100/200

WOOD TURNED MAGIC

305. **Ball Vase.** Texas: Viking/CW, ca. 1995. Turned hardwood vase from which a red ball vanishes, then reappears. Height 5 7/8". Diameter of ball 1 1/4". Signed by the turner, George Robinson, and numbered 12 (of 30 produced).

200/300

306. **Giant Ball Vase.** Pasadena: Custom Magic, ca. 1995. Large and handsome turned wooden vase from which a ball is removed, then reappears inside. Unusual double-shell gimmick, lower half painted black. 11 1/2" high. Hallmarked. Near fine.

500/750



305



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307. **Giant Ball Vase and Hammer.** Circa 1920. Hardwood vase for the vanish or production of a red ball. When the ball in the vase is hit with the hammer, it vanishes again, reappearing elsewhere. Diameter of ball 1 3/4", hammer length 8 1/2". Minor chipping. A large and handsome example.

400/600

308. **Giant Transformation Vase.** Circa 1920. Hardwood vase changes, vanishes, or produces stamps, millet, or large coins placed inside. Height 5 3/8", diameter 2 3/8". The largest example we have encountered.

400/600

309. **Dice Vase.** Circa 1910. Turned wooden vase allows the performer to control the roll of dice thrown inside, or predict the numbers uppermost on the dice. Height 5 5/8". A large example. Finish scratched.

250/350

310. **Color Changing Egg Vase.** Circa 1900. Handsome turned hardwood vase changes the color of a white egg to red, then blue, then causes it to vanish. Height 4 1/4". Very good.

150/250

311. **Millet Bell.** Circa 1900. Turned wooden bell produces a quantity of dry millet or rice underneath it, on command. Finely turned and finished. Height 6 1/2".

200/300

312. **Millet Vase.** Circa 1920. Lathe-turned hardwood vase vanishes a quantity of seeds or millet inside. Moments later, they reappear. Double-plunger gimmick. Height 6 1/2". Near fine.

400/600

313. **Money Maker.** Circa 1910. Blank paper cranked through the rollers becomes real currency. Turned wooden construction. Height 3 3/4".

200/300

314. **Ebonized Morison Pill Box.** Circa 1910. Finely turned wooden vase of ebonized hardwood contains a black lacquered ball. The ball vanishes, only to reappear - whole - inside the vase. Height 7 1/2". Elaborately turned with tall finial. Minor scuffing to shell.

500/750



315



321

315. **Marble Vase/Jam Vase.** Circa 1890. A ball placed in the turned wooden vase vanishes and reappears at will. No shells used. Ball a replacement. Boxwood. Height 5 ¼".

250/350



316

316. **Nest of Boxes.** Circa 1890. A borrowed coin vanishes, then reappears in the smallest of five nested hardwood boxes. Finely turned from boxwood, the largest 2" diameter.

200/300



317

317. **Nest of Boxes.** Circa 1890. A borrowed coin vanishes, reappearing in the smallest of twelve nested wooden boxes. The largest approx. 2 ¾" diameter. Each box expertly turned from boxwood. Extremely tight tolerances; the finest example of this classic prop we have encountered.

500/750

318. **Wooden Plug Box.** Circa 1890. Small objects placed in the cylinder change when the lid is placed on, then removed. Finely made shell. Paper label underneath. Height 1 ¾".

200/300

Traditionally made from metal, the Plug Box was a standard magic prop. This is the first vintage example we have seen made from wood.



318



319

319. **Prayer Vase/Vase Suspension.** Circa 1920. Finely turned and finished hardwood vase with ebonized base remains suspended from a rope placed in its neck. Height 4 ¾". Minor chipping to finish.

200/300

320. **Magic Skittle Trick.** Lake Forest: John McKinven, ca. 1995. Mechanically complex version of the classic effect in which a wooden skittle vanishes, then reappears elsewhere. With solid skittle, shell, and double-spring loaded skittle for nesting inside shell. A large example, height 8 ¼". Hallmarked. The only example of this design, or turned by McKinven we have encountered. Near fine.

300/500



320

321. **Group of Vintage Turned Wooden Magic Tricks.** 1900s – 30s. Ten items, handsomely turned, including a Millet Bell, Ball Vase, Soot Whistle, Marble Vase, Coin Vase, Devil's Pillars, two Coin Boxes and two Millet Barrels. Tallest 4 ¾". Most in very good working condition.

400/600



322



323



324



325



326

MAGIC SETS

322. **Abracadabra Magic Set.** German, ca. 1935. Child's magic set includes wooden and paper props, including Snapper, age cards, wand, Cubio, dominoes, handkerchief ball, and more. With instruction books. Box 9 ½ x 8 ½ x 2". Box worn, contents very good.

100/200

323. **Ernest Sewell Cabinet of Conjuring Tricks. No. 3 Size.** Circa 1940. Vintage magic set includes metal, wooden, and paper props, including a coin vanishing cup, Vanishing Candle, Linking Rings, Vanishing Flower, and several other tricks. Instruction booklet. Box worn as expected.

100/200

324. **Small "The Conjurer" Magic Set.** Bavaria: Spear, 1930s. Includes five props: Card to Matchbox, Card Catcher, Cigarette Catcher, Billiard Ball Catcher, and Coin Catcher. Lithographed label. 5 ¾ x 4 ½ x 1 ½". Very good.

100/200

325. **Hamley's Cabinet of New and Marvellous Card Tricks.** London: Hamley's, ca. 1900. Vintage three-layer magic set with various gimmicked cards and gimmicked packs, including stripped, x-ray, and forcing decks, turn-around card, folding/ appearing card, and other mis-printed gimmick cards for various tricks. Box 14 x 5 x 2 ½". Text on labels faded but readable, box worn. Rare.

400/600

326. **Demon Modern Card Tricks.** Magic Set. London: Davenport, ca. 1940. Set includes versions of DeLand gimmicked card tricks with instructions, other tricks, and an unopened pack of Bancroft & Partners Casino cards. Hinged lid. Box 8 x 7 ¾ x 1 ¼". Very good.

100/200



327



331



328



329



330

327. **Manfredo's Kombinations-Zauberkasten. Magic Set.** Dresden: Manfredo, ca. 1950. Handsome post-war magic set filled with brass, paper, wooden, cloth, and plastic tricks, puzzles, and jokes, including a Spirit Nut, Scotch Purse, wooden Ball Vase, Finger Through Hat, Card to Matchbox, Exploding Coin, and many other tricks, several not found in most magic sets. Original instructions and advertising sheets. Box 12 ½ x 10 ¼ x 2 ¼".

150/250

328. **Vintage German Magic Set.** Bavaria: Spear [?], ca. 1950. Handsome magic set with primarily wooden props including a turned wooden Dice Vase, Acrobatic Wand, Devil's Pillars, Ice Pick, Ball Vase (with unusual design), Marble Vase, and more. Box 14 ¾ x 10 x 2 ½".

200/300

329. **Vintage German Magic Set.** Bavaria: Spear [?], ca. 1950. Attractive magic set includes Stamp Album, Nail Through Finger, thimbles, wooden Egg Vase, age cards, and more. Attractive label on lid. Box 15 x 10 x 2".

200/300

330. **Der Zauberer. German Magic Set.** Circa 1900. Handsome vintage set includes wood turned props, cards, and other cardboard tricks, among them a marble vase, coin box, wooden flower vase, and more. Lithographed label over marbled paper box. 13 ¼ x 8 ¾ x 2 ½". Possibly lacking one prop. Bottom of box dented, else very good.

400/600

331. **Zauber Apparate Magic Set.** Bavaria: J.W. Spear, 1955. Handsome vintage magic set includes wooden, cloth, paper, and plastic tricks. Silver stamped paper box. Instruction books in English and German. 13 ¼ x 10 x 2". Lid torn, else good.

100/200



332

MODERN APPARATUS

332. **Excelsior Billiard Ball Stand.** Pasadena: Custom Magic (Carl Williams), ca. 1995. Finely made version of the classic Thayer mechanical billiard ball stand with rotating shells. Height 11 ½". Hallmarked. Near fine. The first example by Carl Williams we have encountered.

500/750

333. **Card Duckling.** Middleburg: Collectors Workshop, ca. 1990. Miniature version of the Hamilton classic. The duckling picks the selected mini card from the feed box before him. Hallmarked. Length 7". Near fine.

100/200

334. **Card Duck.** Contemporary model of the classic trick in which a wooden duck picks the spectator's chosen card from the "feed box" in front of him. Length 13".

50/150

335. **Card Duck.** 1960s. Wooden duck picks selected cards from the feed box in front of it. Length 10". Paint worn.

100/200

336. **Card Duck.** Circa 1960. Wooden duck picks chosen cards up in its beak from the box in front of it. Length 17". Painted yellow, with a red vest and green hat. Feed box folds for packing.

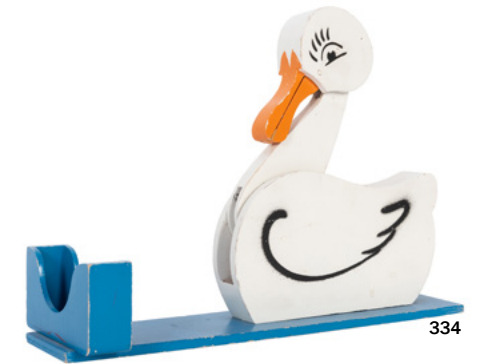
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337. **Card Duck.** European, 1970s. Wooden duck picks the chosen card from the pack in the box in front of it. Accented with feathered hair, googly eyes, and a flocked base. Length 10 ¾".

100/200



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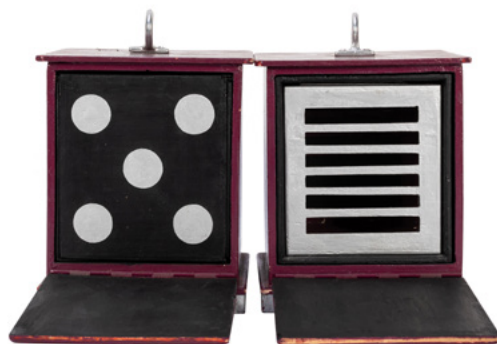
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338. **Giant Mechanical Card Duck.** Circa 1980. The wooden duck dips his beak in to the feed box where a jumbo back of cards rests, and plucks out a selected pasteboard in its mouth. Modeled on the Hamilton design. Length 25". The largest model of this prop we have encountered.

250/350

339. **Die and Cage Transposition.** Circa 1955. A wooden cage and a wooden die transpose locations between two matching cabinets when the doors of each are opened and closed. Wooden cages; well built. Height of cabinets 7 1/4".

200/300

340. **Die Tower.** German, ca. 2000. Four dice of graduated sizes, stacked on top of each other, remain in order even when the tube that contains them is turned over, end-for-end. Height 11 3/4". One die lacking red finish, else very good. Based on U.F. Grant's *Mystery of the Pyramids*.

150/250

341. **Divination Supreme.** Circa 1960. Unauthorized version of the Thayer/Owen trick in which the magician determines the location of a metal rod in one of three compartments in a hardwood cabinet. Oak construction. Height 4 1/4".

150/300

342. **Haunted Candle.** Azusa: Owen Magic Supreme, ca. 1980. A wooden candle rises from its holder, spins, then descends back to its resting place. Turned wood. Height 16". Requires restringing, else very good.

200/300

343. **Kyber Kobra.** Middleburg: Collectors Workshop, ca. 1995. A faux snake in a woven wicker basket finds a chosen card after thrown the pack in the air, and coming out with the wrong card. Instructions. Height of basket 13".

700/900

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

700/900

345. **World's Greatest Prediction Chest.** Columbus: Bob Mason/Arturo, 1972. Red lacquered hardwood chest contains a prediction of a forthcoming newspaper headline. Diabolical method allows the prediction to be loaded in full view of the audience. Includes sham/gimmicked book, prediction chest, and sample envelopes. Brass-bound chest 8 3/4 x 7 x 6". Rare.

1,000/1,500

A decidedly low-tech version of this classic piece of magic apparatus, this one of only two known to incorporate the clever loading mechanism into a hardbound book, as opposed to a wooden key box.

346. **Production Bird Cages.** German, 1960s. Two collapsible cages spring into form when produced by the magician. Well-made copies of the Merv Taylor design, stamped "Germany." Height 13". Very good working condition.

150/250

347. **Mini Wandering Rabbits (Hippity Hop Rabbits).** Berlin: Willi Wessel, ca. 1990. Miniature set of the popular "sucker" trick in which white and black rabbit plaques change places - or do they? - under wooden covers. Magnetic gimmicks. In plush-lined hardwood case. German instructions. Rabbits 4" high. Near fine. One of approximately ten sets manufactured.

400/600

348. **Card Penetration.** Holland: Eddy Taytelbaum, ca. 1970. A card visibly penetrates a pencil running through a two-piece wooden holder with a hole at its center. Hand painted wood. 2 1/2 x 3 3/4".

200/300

349. **Card Through Cork.** Holland: Eddy Taytelbaum, ca. 1968. A cork placed in a hinged wooden holder is penetrated by a card; the card is then shown whole. Hand painted wooden frame 3 1/2 x 2".

200/300



346



347



348

349



350



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350. **Enchanted Card Slide.** Holland: Eddy Taytelbaum, 1960s. A playing card instantly and visibly transforms into the spectator's selection when pushed into the slide. 2 x 3". Hand painted green with gilt borders.

200/300

351. **Slat Card Frame.** Holland: Eddy Taytelbaum, ca. 1970. A poker-size card visibly appears, changes, or vanishes in the finely crafted wooden frame. Hand painted. With mechanical card. Very good.

200/300

352. **Chinka Chink.** Holland: Eddy Taytelbaum, ca. 1970. Four turned wooden blocks with reverse-painted Japanese characters magically transpose positions. With finely made black and white polished carrying case with Japanese character in one corner. Case 3 x 3".

400/600

353. **Skeleton in the Closet.** German, ca. 1970s. A skeleton divided into three sections never stays in the same order when pushed through a wooden tube. Tube hand-painted, skeleton three-dimensional and encased in resin. Finely made. Height of tube 3 3/4".

100/200

354. **Floating Mummy.** Dresden: Herbert Paufler, ca. 1960. A box representing an Egyptian temple is opened to reveal a mummy's sarcophagus on a short table. The table is removed and the mummy floats in space, and then out of the cabinet of its own accord, then back inside. A hoop is passed over the figure twice to prove no connection with the surroundings. Motorized, with numerous electrical components including side lights in each door. Cabinet 13 x 16 x 14". The first of these props constructed by Paufler. Finely painted with mock hieroglyphics featuring a magic theme by Ute Deutsch. Operates with DC power. Not tested.

400/600

355. **Traveling Mummies.** Dresden: Herbert Paufler, ca. 1960. Miniature sarcophagi in a fancy decorated chest are displayed; a mummy figurine then travels from one to the other by magic. Elaborately hand painted and finished. Outer case 6 x 6 1/2 x 4 1/2".

300/500



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356. **Spirit Clock Dial.** The hand on the glass clock dial spins, stopping on a number chosen or named by the audience. A very large example; diameter of dial 14", height 35 1/2". Restored using vintage parts. Near fine condition.

1,000/1,500

357. **Vanishing Radio.** Haug [?], ca. 1965. Covered by a cloth, a radio is lifted from the table and thrown in the air where it vanishes. Tray 20 3/4 x 9 1/4".

100/200

358. **Rarebit Pan.** European, ca. 1960. Saucepan allows the magician to produce a live rabbit in a borrowed hat. Plated brass. Height 8".

100/200

359. **Super Wonder Tray.** Holland: Anverdi, ca. 1970. Improved version of the gimmicked tray in which glasses fill, refill, or the liquid in one migrates to the other glass on the thin Lucite tray. Length 12". Not tested with liquid.

400/600

360. **Cat Flower Seller with Surprise Automaton.** Switzerland: Reuge, ca. 1980. A cat dressed in a frilly costume holds a basket of flowers with one hand and a garland in the other. When activated, the cat shakes the garland up and down, then opens the basket to reveal a mouse inside. Head moves back and forth and up and down. Accompanied by a Reuge music box playing Blue Danube or Vienna: City of My Dreams. Wooden base, wooden paws and head, finely finished and painted. Height 18 1/2". Rooster head key, on/off lever in the form of a beetle.

1,500/2,500



360



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363



364

CARD PRESSES

361. **Black Forest Carved Card Press.** German or Swiss, ca. 1900. Handsome multi-deck press with oval picture window on recto bearing a portrait of a jester. Drawer below contains over one hundred bone counters in four compartments (one lid lacking). Elegantly carved. Height 10".

250/350

362. **Black Forest Carved Card Press.** German or Swiss, ca. 1900. Finely carved wooden press with upper platen of heavy brass. Inlaid paper design on one panel worn, else very good. 5 x 4 1/4 x 8".

250/350

363. **Carved Card Press/Card Box.** German, 1899. Finely carved wooden box and multi-deck card press with screw device in one long side. Dedication painted in old German inside lid. With a painted coat of arms on the lid bearing the initials R.C.G. 6 x 5 x 4". Unusual form.

200/300

364. **Multi-Deck Wooden Card Press.** Circa 1930. Oak press with open sides and wooden screw device for flattening playing cards. "Skat Club" text scratched out on one side at top. Height 5" (not inclusive of screw).

50/150

365. **Wooden Card Press with Drawer.** Circa 1890. Hardwood card press with wooden dividers for use with multiple decks. Drawer below for chips or counters. Decorative brass with suit symbol designs on both sides. Base 6 x 4 1/2".

250/350



366



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367

366. **Mahogany Card Press.** Charlottenburg: P. Schmidt, ca. 1940. Handsome dark wooden press with inlaid brass detailing. Base approx. 9 x 4". Hallmarked. Near fine.

200/300

367. **Multi-Deck Card Press.** Circa 1890. Upright screw-type press with dividers for at least seven packs of cards. Height 14 3/4". Rear door closes with latch.

150/250

368. **Reverse-Painted Glass Card Press.** European, ca. 1880. Handsome carved hardwood card press with reverse-painted glass scene of a European street scene. Base 9 x 4 1/2". Uprights cracking, else good.

250/350

369. **Brass and Metal Card Press.** Circa 1900. Brass screw-type card press on a spun metal base. Upper platen with the card suits painted in black and red. Height 7 3/4". Wear from use; good.

200/300

370. **Porcelain and Inlaid Wooden Card Press.** German [?], ca. 1890. Single-deck screw-type card press with brass elements, inlaid upper wooden platen, and hand painted porcelain detailing on handle and posts. 6 1/4 x 5 1/2". Base chipped, general wear; good.

200/300



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371. **Inlaid Wooden Card Press.** Circa 1900. Handsome hardwood press crafted from mahogany and other fine woods with inlaid marquetry floral pattern in uppermost platen. Base approx. 9 x 4 1/4". Very good condition.

200/300

372. **Wooden Card Press.** European, ca. 1890. Nicely turned with beadwork and cross-stitch decoration. Mother of pearl detailing around edges (lacking one piece). Base approx. 9 x 4". Cards included. General wear evident; good.

150/250

373. **Large Wooden Card Press/Game Counter Holder.** European, ca. 1890. Finely built walnut card press elaborately decorated with metal corner accents and embellishments, and edged in scalloped metal. Featuring two drawers, a multi-deck screw-type press at the center, four containers for counters held underneath folding side panels, and four porcelain trays framed in matching wood, held in the lids of said panels. 14 1/4 x 7 1/2 x 10 1/2". One tray cracked, else very good. An outstanding, large, and handsome press.

500/750

374. **Vintage Card Box/Game Chest.** Circa 1880. Rounded hardwood box with elaborate metal and reverse painted glass on the lid, with internal compartment for a pack of cards, and four internal boxes holding bone game counters of different colors, each with a lid bearing a reverse painted glass design, one for each suit. 10 1/4 x 5 3/4 x 2 1/2". Glass cracked on two internal boxes, else good.

250/350

375. **Set of Four Porcelain Whist Counters.** A set of 19th century hand-painted counters depicting the four Kings, unglazed on the reverse and lettered single to quadruple. In an old toleware carrying box with fitted lid. Diam. 1 1/4".

80/125



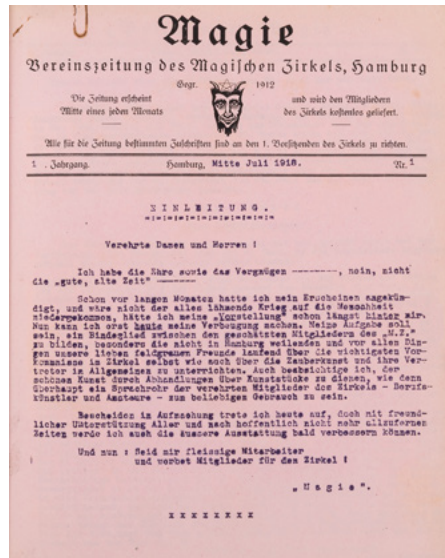
BOOKS, CATALOGS & PERIODICALS



376



379



377



378

376. Das Magische Echo. H.W. Tagrey (ed.). V1 N1 (Apr. 1925)–V2 N12 (Mar. 1927). Bound in a single leatherette volume. 8vo. 100/200

377. Magie. Germany, 1918/2009. An approximately 90-year run of issues of Germany's foremost magic periodical, bound uniformly in red vinyl hardcovers up to 1992, and loosely in cloth file cases thereafter. Lacking the volume for 1981. Not collated. 500/1,000

378. (Crailsheim, Albrecht Ernst Friedrich von.) Die Zehnhundert und eine Kunst, oder vermischte Sammlung von tausend und zehen nutzlichen auch lustigen und scherzhaften bewahrten Kunststücken in zehen Theilden an das Licht gestehet. Nurnberg: Riegels, 1766. Cont. plain boards, paper title label, edges sprinkled in red. 8vo. 825pp., [49, index]. Four folding woodcut plates, woodcut text illustrations. Title page printed in red and black. Minor spotting; a very good copy. Clarke and Blind, p. 84. 300/500

379. Eckartshausen, Karl von. Verschiedenes zum Unterricht und zur Unterhaltung fur Liebhaber der Gauckeltasche, des Magnetismus, und anderer Seltenheiten. Munchen: Joseph Lindauer, 1791. Contemporary polished calf, floral tooled backstrip, leather title labels, floral endpapers. Edges sprinkled red. 8vo. [16], xxxvi, 345pp. Engraved plate with conjuring apparatus. Occasional dampstains, minor foxing. Clarke and Blind, p. 27. 300/500



381



380. Gütle, Johann Conrad. Zaubermechanik, oder Beschreibung mechanischer Zauberlustigungen fur liebhaber belustigender Kunst. Nurnberg, 1802. [Third edition]. Contemporary plain boards, small leather title label. Engraved title vignette, 42 folding plates of mechanical conjuring apparatus and their design bound at rear. 8vo. 199pp., 7-page index. Clean and sharp with fine set of plates; staining to board. Rare; first copy of this edition at auction in 40 years. Clarke and Blind, p. 34. 500/700

Contains detailed illustrations of several of the classic pieces of conjuring apparatus Rüdiger Deutsch painstakingly recreated in 18th century style, such the Die Divination Box, Transformation Bottle, and the Synchronized Magic Timepiece.



380

381. Halle, Johann Samuel. Magie / Fortgesetzte Magie, oder Die Zauberkräfte der Natur. Vienna: Johann Thomas Edlen, 1787/1798. Together, 16 vols. Cont. quarter leather, gilt lettered spines with floral tooling. All edges red. Engraved title vignettes, profusion of folding engraved plates bound at rear of each vol. 8vo. Includes the four vols. of Magie (Vienna, 1787); and 12 vols. of Fortgesetzte Magie (Vienna, 1792/98). Rare in this state of completeness. Clarke and Blind, p. 35. 3,000/5,000

382. Fischer, Ottokar. J.N. Hofzinsner Kartenkünste. Vienna and Leipzig: Jahoda & Siegel, 1910. First edition. Number 333 from the limited edition. Maroon cloth gilt stamped, patterned endsheets. With a handsome rotogravure frontispiece of Hofzinsner (with some foxing). 8vo. Shaken, fraying at head of spine. 150/250



382



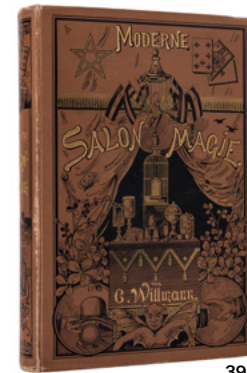
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383. Fischer, Ottokar. **J.N. Hofzinsers Zauberkünste**. Berlin, 1942. Number 7 from the limited edition of 1,000 copies, a presentation copy, inscribed and signed by the editor, Fredo Marvelli, on the fep. Maroon cloth, gilt titles and borders, top edge yellow. Illustrated. 8vo. Covers moderately rubbed and frayed, otherwise good.

200/300

384. Fischer, Ottokar. **Das Wunderbuch Der Zauberkunst (Illustrated Magic)**. Stuttgart, 1929. First edition. Blue cloth stamped in orange with elaborate full-color lithograph laid down on front board, as issued, with the uncommon color dust jacket. Color frontispiece depicts Adelaide and Leon Herrmann. Illustrated with halftone photographs. 4to. Very good; tears and losses to jacket.

150/250

385. Fischer, Ottokar and Richard Hatch (trans.). **The Magic of J.N. Hofzinsers**. Omaha, 1985. Publisher's deluxe leatherbound edition, pict. dust-wrapper. Inscribed and signed to Rüdiger Deutsch by the translator on the fep. Illustrated. 8vo. Scattered tears to jacket, otherwise fine.

100/150

386. Magic Christian. **Johann Nepomuk Hofzinsers. Non Plus Ultra**. Offenbach am Main: Volker Huber, 1998/2012. Four vols., each numbered from the limited editions of 999 or 499 copies. Cloth, dust-jackets. Profusion of illustrations. Heavy 4tos. Near fine.

300/500

387. **Der Millionkünstler mit neuer Gaukeltasche...nach Halle, Eckartshausen und Pinetti**. Joseph Müller, 1818. Modern marbled boards, gilt spine label. Engraved frontispiece, one plate. 8vo. iv, 219pp. Dampstained upper right at start, occasional spotting throughout, otherwise very good.

250/350

388. Willmann, Carl (ed.). **Die Zauberwelt: Illustriertes Journal für Salon-Magie und Moderne Wunder**. Hamburg, 1895/1904. V1 N1 (Jan. 1895)–V10 N12 (Dec. 1904). A ten-year run of 120 issues, bound in two green vinyl volumes, gilt-lettered spines, and retaining the original lithographed wrappers. 8vo. Owner's stamps, some marginalia and other wear.

300/500

389. Willmann, Carl. **Willmann's Illustrierte Magische Bibliothek**. Leipzig, 1900. Complete six volume series, uniform pictorial cloth-backed wrappers. Illustrated. 12mo. Nice clean copies, a little wear to covers.

250/350

390. Willmann, Carl. **Die Moderne Salon Magie**. Hamburg: Otto Spamer, 1891. Publisher's pictorial cloth stamped in black, gilt, and blind. Patterned endsheets, marbled edges. I, 460pp., [4, ads]. Rubbed and bumped ends, but tight and clean; lovely copy.

150/250

391. Willmann, Carl. **Handschatten-Spiele**. Hamburg, ca. 1899. Publisher's cloth stamped in black, front cover depicting a shadowgraph. Dedicated to Theo Bamberg, halftone frontispiece. Fine copy, a few cut-out cardboard shadowgraphy pieces laid in at front.

80/125

392. **Ernst Basch. Illustrierter Preis-Courant. Le Cagliostro. Catalog**. Hanover, ca. 1908. Pictorial wrappers, profusion of woodcuts and photographs, including pictures of the Basch workshops and store. 4to. Worn around extremities and at spine, rear wrapper and several leaves detached, but complete. Fair. An uncommon and early German conjuring catalog.

500/750

393. **Janos Bartl / Bartl's Akademie. Group of Magic Catalogs**. Hamburg, v.d. Including two *Bartl's Akademie* catalogs (316/92pp), 8vos, profusely illustrated; a *Bartl & Willmann* price list (12pp.); and a bound volume of later issues of the firm's catalogs, with several inserted price lists and supplements. 4to/8vo.

100/200

394. **Carl Willmann. Fabrik von Zauber-Apparaten**. Hamburg, ca. 1913. Original pictorial wrappers. Halftone plates of the Willmanns, their showroom and factory, and a profusion of illustrations of apparatus. 8vo. 184pp. Dog-earing at start, extensive cross-outs in crayon, ink marginalia, yet legible.

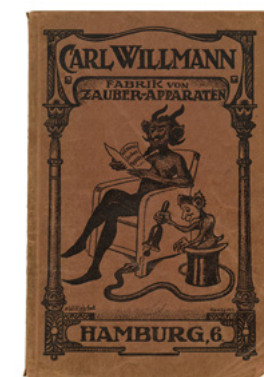
150/250



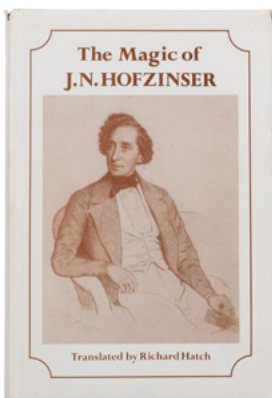
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395. Carl Willmann. Preis-Verzeichnis von Carl Willmann. Hamburg, n.d., ca. 1900s. Original lithographed wrappers. Thick merchandise catalog filled with illustrations and descriptions of Willmann props. Halftone portraits of Carl and John Willmann. 8vo. xiv, 144pp. Wrappers chipped at edges, a few graphite notations, otherwise very good.

200/300

396. Carl Willmann. Preis-Verzeichnis von Carl Willmann. Katalog A / B. Hamburg, ca. 1910s. Pictorial lithograph wrappers. Two merchandise catalogs, filled with illustrations and descriptions of Willmann props, the second catalog focused almost entirely on stage illusions. Halftone portraits of Carl and John Willmann, the factory, showroom, and offices. 8vos. Katalog A: xx, 168p; Katalog B: xvi, 80pp [several pages with clipped illustrations/items, and other internal imperfections]. Also with a 24-page supplemental list, stapled wrappers.

100/200

397. Wilhelm Bethge. Pair of Magic Supply Catalogs. Magdeburg, ca. 1890s. Scarce and ephemeral supply catalogs on brittle pulp paper, covers with engraved vignettes of a magic lantern show and parlor magic. Includes optical apparatus, illusions, parlor magic apparatus, automata, and more. 4tos. Closed tears from edges with scant loss to printed areas.

150/250

398. Caroly. Appareils de Prestidigitation & Trucs pour Theatres. Catalogue General No. 4. Paris, n.d., ca. 1910s. Merchandise catalog including magic apparatus and accessories, illusions, puppets, and more. Profusely illustrated. 8vo. 128pp. Dog-eared and creasing, but clean and crisp overall.

100/150

399. F.W. Conradi-Horster. Pair of Magic Catalogs. Berlin, n.d., ca. 1910s/20s. The first re-bound in quarter vinyl, retains wrappers, 180, [32]pp. [some tape-repaired leaves]; and another catalog, original lithographed wrappers designed by Gibson, p. 64/66 with a few items clipped at bottom, terminal leaf removed. The first is probably the largest catalog the firm published, and thus a valuable reference.

100/150

400. Dickmann—Minalono. Fabrique d'Appareils de Prestidigitation. Paris, n.d., ca. 1930s. Two merchandise catalogs, orig. pictorial wrappers. Both 176pp. Extensively illustrated. Small 4to (10 1/2 x 7"). Some dog-eared, slight wear to covers but quite clean overall. One with a purple Dickmann hand-stamp to title page.

150/250



406

401. Ovidio Scolari. Casa Magica. Catalogo Illustrato. Milan, ca. 1920s. Re-bound in half cloth, marbled sides, the original front wrapper applied to the cover. 8vo. [6]. 64pp. Numerous illustrations of conjuring apparatus. Scarce. Bookplate of Charles Eperry.

100/200

402. S. Klingl. Lot of Three Magic Supply Catalogs. Vienna, 1911/n.d. Two 4to catalogs in original pictorial wrappers (44pp/28pp); and one 8vo catalog re-bound in library cloth (104pp; wrappers not retained). Includes magic props, illusions, conjuring accessories, fireworks, novelties, and more. Scarce. Larger catalogs with old vertical creases, smaller with crayon notations.

100/200

403. Edward Modzelewski. Katalog Eksperymentow Magicznych. Warsaw, Poland, ca. 1930s. Scarce Polish magic apparatus merchandise catalog, re-bound in half cloth, marbled sides, the original front wrapper applied to the cover. 8vo. 24, [1]pp. Illustrations, including several halftones of "Svengali-Tribly," the "premier prestidigitator of Russia." Bookplate of Charles Eperry.

100/200

404. A. Mayette. Lot of Three Magic Supply Catalogs. Paris, v.d., ca. 1920s/30s. Three merchandise catalogs, one in original cloth-backed boards, gilt-stamped cover, with 21 tabbed edges and a magician featured at the start of each section, oblong 4to [board edge bumped]; the two others re-bound in quarter vinyl buckram and retaining orig. wrappers (32/[30]pp.), 8vos, numerous illustrations.

100/200

405. J. Peixoto. Catalogo No. 7. Jogos de Physica Recreativa, Instructivos e Originaes. Sau Paulo, n.d., ca. 1930s. Re-bound in half cloth with marbled sides, orig. front wrapper retained. 8vo. Unpaginated. [110]pp. A few light stains, pulp paper generally in clean crisp condition.

100/150

406. Large Collection of Vintage Magic Supply Catalogs. Mostly English/American, early to mid-twentieth century. Manufacturers and dealers include Thayer, Sterling, Lindhorst, Golden Gate Magic, Louis Tannen, Supreme Magic, Kanter's, Max Holden, Hamley's, Abbott's, Jack Hughes/Harry Stanley, Tiny's, National Magic, Max Andrews, and others. Primarily 8vos. Some in the library bindings of Charles Eperry or with his signature.

200/300



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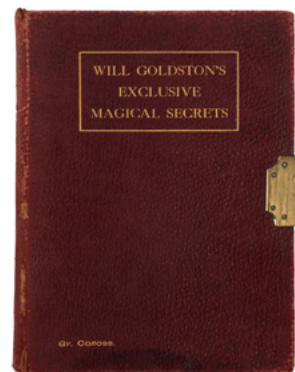
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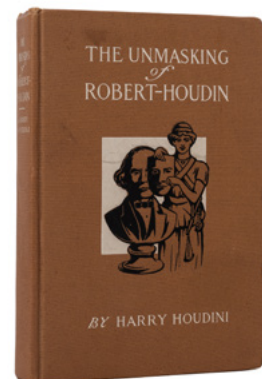
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409

407. Goldston, Will. **Exclusive Magical Secrets**. London, (1912). Number 189 from the limited first edition, original maroon ostrich leather, stamped in gilt, with the subscriber's name, German magician Gyula Coross, at the lower left. A locked book, with the original lock mechanism, but no key. Frontis., numerous illustrations. 4to. Leather worn as usual, pale dampstains to lower right edge, otherwise a very good copy. Coross stamps to preliminaries.

250/350

408. Goldston, Will. **The Magician Annual and Other Goldston Books**. London, 1907/1916. Seven vols. of the *Magician Annual* series, five in cloth, one cloth-backed boards, one wrappers. Illustrated. 4tos. Includes a duplicate of the 1910/11 volume. Shaken and rubbed as usual; fair to good condition. With ten other vols. by or published by Goldston.

200/400

409. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin**. New York, 1908. First edition. Publisher's pictorial cloth. Frontispiece, illustrations. 8vo. Nice copy, a trifle shaken, small bumps at edges; ownership signature of German magician and author Suhr on ffeop.

200/300

410. **Four Volumes on Conjuring by Professor Hoffmann**. Including *Secrets of Conjuring & Magic* (London: George Routledge, n.d.), binding broken; *Modern Magic* (Routledge; sixteenth edition), stained covers; *More Magic* (London, 1890), a.e.g., ex-Magic Circle library, rebaked, well worn; and *Later Magic* (London: Routledge, n.d.), ex-Magic Circle library. Fair; sold as is.

100/200

411. [Vernon, Dai] Ganson, Lewis. **The Dai Vernon Cups and Balls, Inscribed and Signed to Rüdiger Deutsch**. [Supreme Magic, 1977]. Stapled wrappers, inscribed and signed by Vernon on the cover: "To Rudiger Deutch [sic]/with best wishes/Dai Vernon/1977." Illustrated. 8vo. 16pp. Some creasing to covers, otherwise good.

100/200

412. **Six Antiquarian German Volumes on Magic**. Including *Das Buch Kartenkunste* (Vienna, 1890), Marian; *100 Schnurrpfeifereien* (Leipzig, n.d.), Tromholt; *Das Goldene Buch der Magie* (Stuttgart, n.d.), Suhr; *Kolumbus Eier* (Stuttgart, n.d.); *Moderne Salon-Zaubereien* (Berlin, n.d.), Hermann; and *Der junge Tausenkunster* (1884), small piece torn from front cover in corner. Cloth or cloth-backed boards. Illustrated. 8vos/12mos. Nice lot.

250/350



413



415

413. **Group of Vintage and Antiquarian German Pulps on Magic**. Germany, ca. 1890s/1930s. Fifteen vols., plus one periodical, of miscellaneous works on conjuring, authors include Ortleb, Bosco, Stengel, Undres, "Machiavelli," and others. Featuring colorfully lithographed wrappers. 8vo/12mo. Some spines repaired or rebaked with tape, a few detached and chipped covers; fair to very good.

300/500

414. **Collection of Over 60 German Wee Books on Magic**. Germany, 1910s/50s. Nice collection of small format books (6 x 4" or smaller) devoted to magic, tricks, and related subjects, including volumes from the series "Perlen-Reihe," "Miniatur-Bibliothek," and others. Orig. wrappers. Most illustrated. A few duplicates. Condition generally good, some wrappers worn.

300/500



414



416

415. **Shelf of Facsimile Editions of German Magic Catalogs, Books, and Periodicals**. Approximately 15 vols., most published by Volker Huber, including *Flickbuch* (two vols., slipcased); facsimiles of catalogs by Otto Maurer, Judd, Willmann, Davini, Conrad Horster, Ernst Basch, and Bland's, and other reprinted editions of works on conjuring, some from limited editions. 4to/8vo. Most illustrated. Condition very good overall.

200/400

416. **Group of Books on Magic Manufacturers and Collecting**. Fourteen reference volumes on magic manufacturers, including works on Thayer, Petrie & Lewis (lim. ed.), Shermis (lim. edition), Anverdi, and Bob Kline (signed by Bob and Billie Kline); *Checklist of Conjuring Catalogs* (signed); *The Magic Catalogue* (inscribed and signed to Rüdiger and Ute Deutsch by the compiler); *Ray Goulet: Recollections of a Renaissance Man* (inscribed and signed by the Goulets to Deutsch); and *Demon Magic: 1898-1998* (1998). Bindings vary. 4tos/8vos. Overall very good.

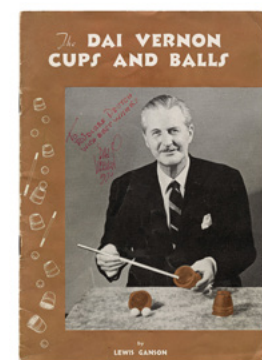
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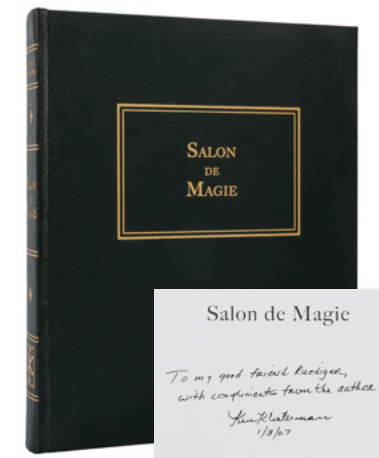
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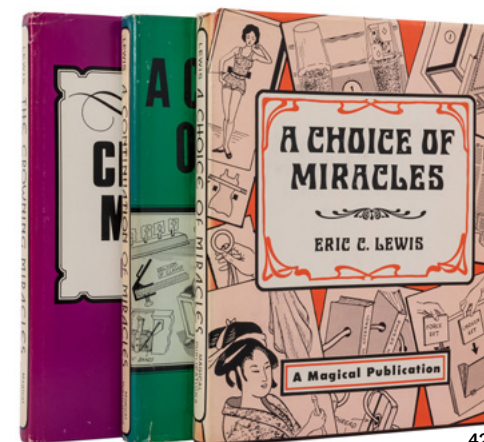
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417. Albo, Dr. Robert. **Classic Magic Series, Vols. 1–11.** San Francisco, 1973/2005. Ten vols. in publisher's red cloth, and one volume (which consisted of supplements) bound in red vinyl, retaining the original cloth binder issued by the publisher. Profusely illustrated, including color plates. Heavy 4tos. Several volumes inscribed by Albo to Rüdiger Deutsch. Lacks slipcase. **2,000/3,000**

418. Caveney, Mike with Ricky Jay and James Steinmeyer; and Noel Daniel (ed.). **Magic: 1400s-1950s.** Los Angeles, Taschen: 2009. Heavy, deluxe, oversize case-wrapped 4to with jacket. Illustrated profusely in color. Folio. Fine. **150/250**

419. Fechner, Christian. **Soirees Fantastiques.** Paris: FCF Editions, 1988. First English edition, "for private circulation only," one of 300 copies. Two red cloth volumes with matching slipcase. First volume of text, illustrated, with color plates; second volume of flip books and illusion plans. 4to. Minor wear to slipcase and one panel, else very good. **600/800**

420. Harbin, Robert (Ned Williams). **The Magic of Robert Harbin.** London: Author, 1970. Number 401 from the first edition of 500 copies, signed and numbered by the author on the limitation page. Pebbled green cloth, stamped in gilt, with color frontispiece. Profusion of illustrations. 4to. Corner bumped, else very good condition. **1,000/1,500**

421. Jay, Ricky. **Learned Pigs and Fireproof Women.** New York: Warner Books, 1986. Color wraps. Profusion of illustrations. Color plated. 4to. Very good. Inscribed and signed by Ricky Jay. **150/250**

422. Klosterman, Kenneth F. **Salon De Magie.** Cincinnati, 2006. Inscribed and signed by Klosterman to Rüdiger Deutsch on the half-title page. Green buckram stamped in gilt. Profusely illustrated. 4to. Very good. **200/300**

423. Lewis, Eric C. **The Miracles Trilogy by Eric C. Lewis.** Including *The Crowning Miracles* (1983); *A Continuation of Miracles* (1980); and *A Choice of Miracles* (1980). Illustrated. 4tos. Buckram, gilt-lettered; dustjackets with scattered tears and creases, else near fine. **150/250**

424. Romano, Chuck. **The Mechanics of Marvels.** Aurora, Ill., 2006. Blue cloth gilt stamped. Number 132 of 224 copies, inscribed and signed by the author on the limitation page to the former owner. Illustrated. 4to. Tear to the bottom edge of the half-title page, possibly a printer's defect, otherwise fine. **150/250**



426

425. **Group of Over 20 Volumes on Magic.** Including *Rice's Encyclopedia of Silk Magic* (4 vols.); *Tarbell Course in Magic* (7 of 8 vols., lacking vol. 7); and others by or featuring Morris Young, Roy Johnson, Hugh Miller, Robert Harbin, Sorcar, Frank Garcia, Willane, Patrick Page, John Calvert, John Booth, and others. **200/400**

426. **Group of Over 15 Volumes on German Magic History.** Shelf of modern works of history, bibliography, and biography on German and European magicians, magic manufacturers, and related subjects. Primarily cloth 4tos. Several of the volumes are inscribed by the authors to Rüdiger Deutsch, including books by Werner Debler, Robert Kaldy-Karo, and Wilfried Kugel. **250/350**



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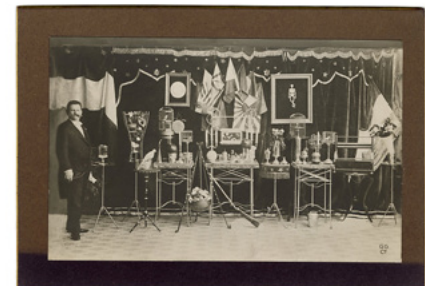
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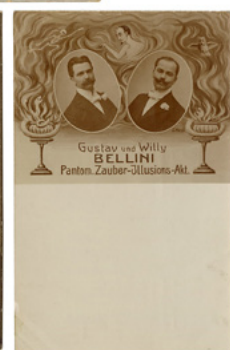
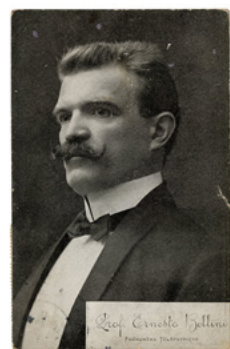
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427. Bartl, Janos. **Janos Bartl Address Plate.** Circa 1930. Porcelain enameled address plate/door tag bearing the text "Inh. János Bartl." Screw holes at ends. Length 5 ½". Small chips, minor soiling.

100/200

This plate was most likely screwed to a door of Bartl's famous Hamburg magic factory. The business thrived in the pre-war years, producing all types of magic props, from the largest stage illusions to the smallest pocket tricks.

428. Bellachini. **Cabinet Card Portrait of Bellachini.** R. Schlesinger, ca. 1900. Silver print oval bust portrait of Bellachini, "court magician to the Kaisers." Signed beneath the image by Chevalier Ernest Thorn. Photographer's embossed mount. 6 x 4". Very good.

100/200

429. Bellini, Ernesto. **Two Cabinet Card Images of Magician Bellini.** German, ca. 1900. Silver print images of the German magician and mentalist, one a half-length portrait, the other depicting his stage props including many of the elaborate props made by Willmann. On cardboard mounts, 6 ¼ x 4 ½".

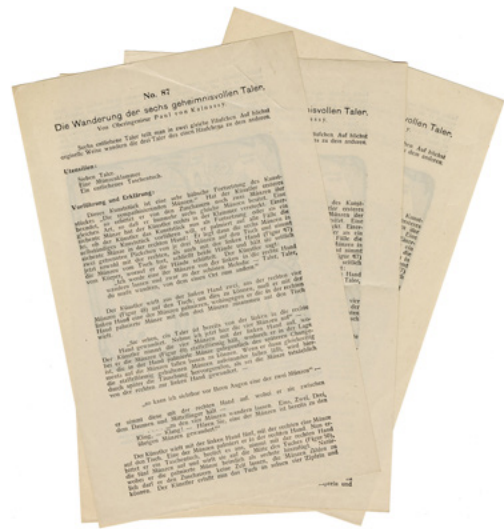
200/300

430. Bellini, Ernesto. **Three Prof. Bellini Postcards, One Signed.** Germany, 1900s/10s. Three postcards, one of which features Willy Bellini also, and one which is signed "E. Bellini" in black ink. One postally used and somewhat worn, others very good.

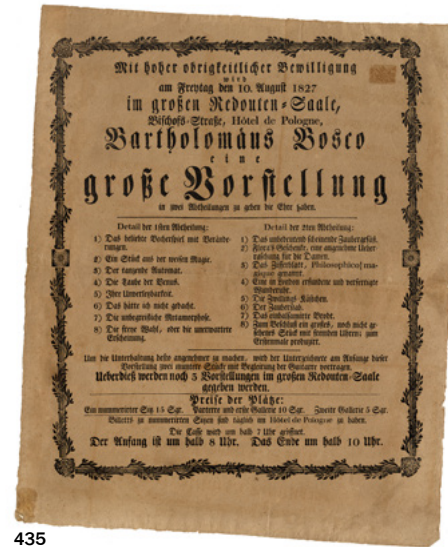
150/250

431. Conradi-Horster, F.W. **Engraved F.W. Conradi Horster Tribute Plaque.** Dated May 3, 1930 and presented to the famous German magic manufacturer by the Maja Club "for magic art." Stamped metal with enameled Maja club logo in lower left. 8 x 6 ½".

100/200



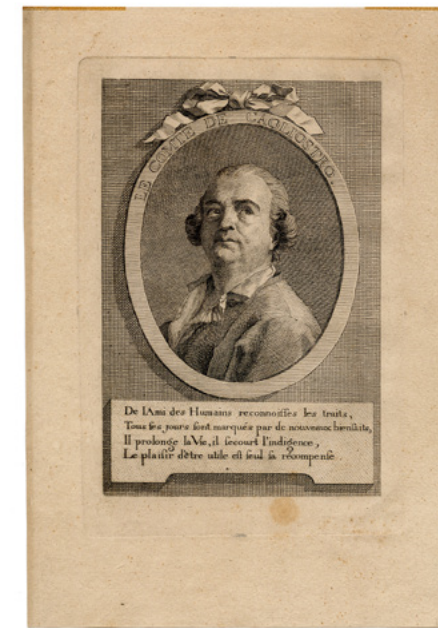
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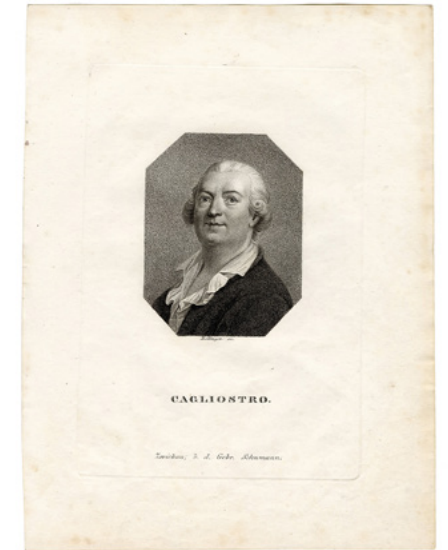
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432. [Instructions] Conradi-Horster. **Comprehensive Archive of Conradi-Horster Magic Trick Instructions.** 1910s/30s. Large and important collection of original printed directions for the many hundreds of magic tricks and illusions manufactured in the workshops of F.W. Conradi-Horster of Berlin, one of the most prolific builders of professional magic props before WWII. Neatly organized by catalog number in eight thick ring binders, comprising more than 1000 total directions. Some illustrated, some represented in quantity. German text. Most sheets 8vo or smaller, but many multi-page documents included. Most in very good condition. A significant record of the output of this important magic factory and likely the largest collection of its directions known. Together with a binder of miscellaneous magic trick directions and illusion plans.

500/750

433. [Instructions] Janos Bartl. **Collection of Instruction Slips and Ephemera.** Germany, bulk ca. 1910s/30s. Neatly organized by the former owner, Rüdiger Deutsch, in four albums, containing hundreds of instruction slips and directions to magic tricks and props issued by Bartl. Arranged sequentially according to the Bartl catalog numbering system. Many pictorial. Also includes related ephemera such as price lists and notices. A valuable and important accumulation.

250/350

434. Bosco, Bartolomeo. **Engraved Portrait of Bartolomeo Bosco.** Circa 1840. Steel engraved bust portrait of the famous Italian magician and master of the Cups and Balls by J. Rau [?]. 13 3/8 x 10 1/2". Two chips and upper right, foxed.

400/600

435. Bosco, Bartolomeo. **Bosco Conjuring Broadside.** Leipzig [?], 1827. Small letterpress poster advertises a two-part performance of the Italian magician at the Hotel de Pologne. 17 1/2 x 14 1/4". Browned, with two small soiled areas. Rare.

500/750



434



439

436. **Cabinet Card Photograph of a German Parlor Magician.** Berlin, ca. 1880s/90s. Full-length portrait of an unidentified magician in tuxedo holding a glass bowl and foulard, standing beside an arrangement of conjuring tables, a pair of which appear to have Fire Bowls. 6 3/4 x 4 1/2". Studio mount with photographer's imprint, red borders.

250/350

437. Cagliostro, Allesandro (Giuseppe Balsamo). **Engraved Portrait of Comte de Cagliostro.** Strasburg: Christophe Guerin [?], ca. 1781. Fine oval bust portrait of the Italian charlatan and magician. 11 3/4 x 8 3/8". Likely a later printing. Soiling at extremities, else very good.

500/700

438. Cagliostro, Allesandro (Giuseppe Balsamo). **Engraved Portrait of Count Cagliostro.** Zwickau: Schumann, ca. 1829. Engraved bust portrait of Cagliostro after Bollinger. 9 1/2 x 7 3/16".

200/300



440

439. [Cups and Balls] **Fox Cups and Balls Conjurer Engraving.** Circa 1800. Caricature of a fox dressed as a street magician, performing the Cups and Balls, and producing a chick from one of the cups, while his free hand holds pulls a second bird from his gibecière. Titled "Mr. Rusé" below image. Hand-colored. Trimmed; matted to 11 3/4 x 9 1/4".

100/200

440. [Cups and Balls] Duplessis-Bertaux, Jean. **L'Escamoteur.** France, ca. 1805. Engraving likely by Deplessis-Bertaux, known for his work during Napoleon's reign. A street conjurer performs the venerable Cups and Balls. 10 x 8".

150/250

441. **Der Gaukler (The Magician in the Barn).** Einsiedeln: Carl and Nicolas Benziger (after Ludwig Knaus), ca. 1850. Steel engraving of an itinerant conjurer producing birds from his hat before an awestruck crowd in a barn. Matted to 12 x 13 3/4".

100/200



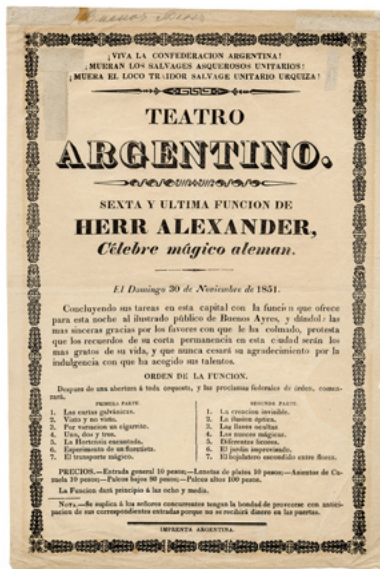
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442. Döbler, Ludwig. Engraved Portrait of Döbler, "Physiker aus Wien." Circa 1840. Full-length steel engraved portrait of the great Austrian magician, standing at center stage. A pistol is gripped in his outstretched hand, the tables behind him laden with magic apparatus. 12 ¼ x 9 ¼". Scarce.

500/750

443. Heimburger, Alexander. Herr Alexander Conjuring Broadside. [Buenos Aires?], 1851. Letterpress advertisement for the German magician's performance at the Teatro Argentino. 12 ¼ x 8 ¼". Old tape repairs, minor chip. Very good. Rare.

400/600

444. Herrmann, Carl. Compars Herrmann Conjuring Broadside. Circa 1851. Letterpress herald for a performance by the elder Herrmann at the Altes Theater, Breslau. Sixteen-part program listed below Herrmann's name. 13 7/8 x 8 3/4". One tiny repair; very good overall. Rare.

500/750

445. Hofzinsers, Johan Nepomuk. J.N. Hofzinsers Conjuring Broadside. St. Pölten: F. Lorenz, 1867. Letterpress advertisement for a performance by the famous Austrian magician at a theatre in St. Pölten, a Western suburb of Vienna. Eleven-part program enumerated near bottom. 15 5/8 x 10 7/8". Cellotape to verso, stained, tiny losses at old folds; fragile but intact. Rare.

1,500/2,500

The effects listed on this broadside include several of Hofzinsers's most famous, including the Rose Mirror, his book test ("The Word") and, first on the program, card tricks, which Hofzinsers termed the "poetry" of magic.



446

446. Houdini, Harry (Ehrich Weisz). Portrait of a Young Harry Houdini, Inscribed and Signed. Joplin: Jeanettie's Studio, ca. 1900. Handsome bust portrait of a young Houdini in cabinet card format, on photographer's mount. Inscribed and signed in German by Houdini in the right margin to his friend and Chicago-based magic dealer August Roterberg. Dated 1901 in Houdini's hand. Framed to 12 ¾ x 10".

2,500/3,500

447. Kassner, Alois. Portrait of Illusionist Alois Kassner. Berlin: Max Fischer, ca. 1922. Boudoir card format full-length portrait of the German magician in white tie and tails and a satin cape embroidered with stars, a magic wand in one hand. Embossed mount, 10 ¼ x 7 7/8". Scattered pinholes.

100/200



447



448



452



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448. Kassner, Alois. **Photograph of Kassner's Stage Setting.** Circa 1923. Willmann and Horster props fill a small stage to overflowing, leaving little room for Kassner (at left) or his assistant (at right). Large-format silver print, 9 1/8 x 11 1/2". With a clipped newspaper advertisement for Kassner's show.

200/300

449. Kassner, Alois. **Direktor Kassner der unvergleichliche Zauberkünstler Kommt!** Hamburg: Adolph Friedlander, ca. 1930. Lithographed handbill depicts Kassner in a horse-drawn carriage. Mephistopheles rides the horse, a skeleton stands beside Kassner, and demons fly about. 7 1/4 x 10 3/4".

200/300

450. Kassner, Alois. **Alois Kassner's Gold Elephant Ring.** Circa 1920. 22-karat gold signet ring with onyx backing offsetting the name "Kassner" in gold, formed in the shape of an elephant. Stamped. In the original vintage paper-covered ring box.

1,000/1,500

Kassner, sometimes referred to as the "Thurston of Germany," toured his homeland with a large illusion show. His best-remembered feat was that of the Vanishing Elephant, and this ring was crafted as a tribute to both the illusion itself and the elephant named Toto, who, by some reports, became a member of the Kassner family.

451. Kassner, Alois. **Alois Kassner New Year Greeting Postcard.** Postcard bearing a greeting from the magician, featuring a *memento mori* rhyme and an image of four skulls. Not postally used. Light scuffs to image.

50/100

452. Traviès de Villiers (Charles Joseph), attributed to. **Le Magicien.** Paris, ca. 1835. Political cartoon of a man in a sorcerer's robe and conical hat, a book of spells in hand, and humanoid bats flying before him. (La Caricature No. 232). 10 7/8 x 13 3/4". Minor foxing, short tears.

150/250

453. **Living Head. Conjuring Print.** Reiffenstein & Rosch, 1886. Colored lithograph of a magician on stage holding a living head in his outstretched hand. The stage behind him is filled with magic apparatus. Framed to 10 3/4 x 12 3/4".

150/250

454. **The Magician of the Country.** Circa 1890. Engraved print of a magician at a fairground producing ribbons from the mouth of an astonished boy. 8 3/8 x 11 7/8".

50/100

455. [Trade Cards] **Group of 13 Liebig Magic and Hand Shadow Trade Cards.** Circa 1880. Six magic themed (including mirror illusions, levitation, etc.), and six picturing hand shadows. Generally very good.

100/200

456. Uferini, Alfredo. **Theater Uferini Broadside.** Germany, circa 1915. Letterpress broadside in old German text describing the magic show of Uferini in four parts, the final portion featuring his wife in a turn of "color magic." 25 1/2 x 10". Framed; not examined out of frame.

150/300

457. **Watercolor of a French POW.** French, ca. 1942. A German guard opens a parcel delivered to a French prisoner in his care. From the box spring the trappings of the magician's trade: a rabbit, duck, and a string of sausages. Captioned, "Colis d'un prestidigitateur pour son fils prisonnier...!!" (Parcel from a magician to his prisoner son). Signed "KG Studio/Nier/90792." Framed to 16 x 12 1/2".

200/300



450



451



457



POSTERS



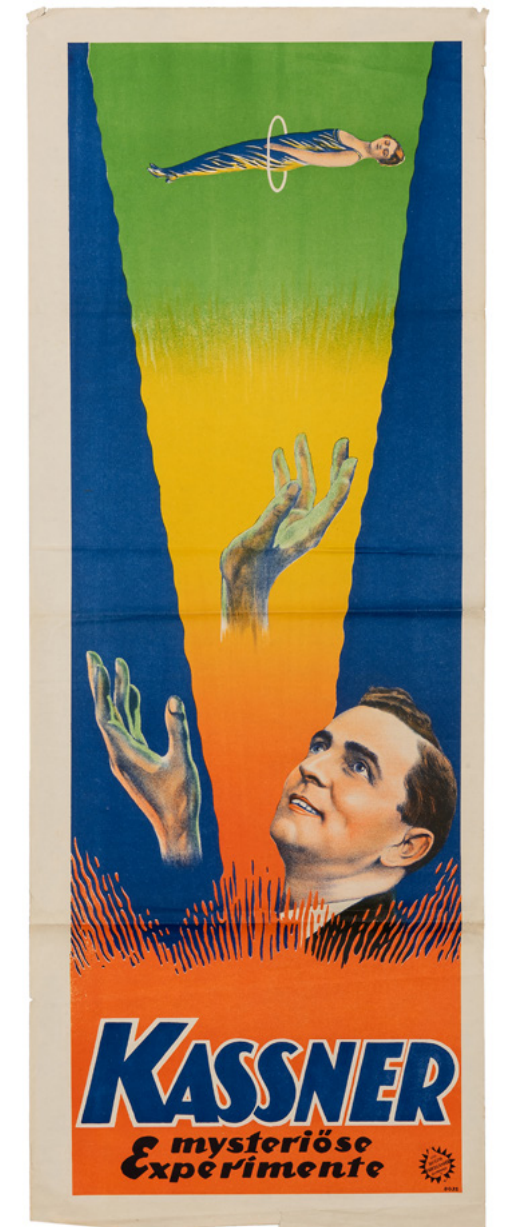
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458. Bellachini, Fredo. **Schweizer Bellachini**. Frankfurt: Maingau Druckerei, ca. 1920. Lithographed poster bears vignettes of various illusions and tricks performed by Bellachini and his wife, including the levitation and vanishing bowls. 32 x 11". Very minor chipping along edges, old folds; A-. Unmounted. 300/500

459. Garvin (Schweizer Franz). **Zaubergarten. Garvin**. Gera: Gerth and Oppenreider, ca. 1939. Colorful small poster depicts Garvin's presentation of the garden of flowers illusion. Modeled on an earlier litho advertising Chevalier Nic's performance of the same feat. 18 1/2 x 26 1/2". A-. Unmounted. 200/300

460. Kalanag (Helmut Schreiber). **Sim-Sala-Bim. Zauber-Revue**. Zurich: Hachler Sohne A.G., 1952. Green panel poster with vignette of Gloria de Vos before a black ghost in the upper third. For an appearance in Switzerland. 33 x 12 1/2". Old folds. A-. Unmounted. 100/200

461. Kassner, Alois. **Kassner Mysteriöse Experimente**. Hamburg: Adolph Friedländer, 1926. Panel-size version of Kassner's elegant and finely designed levitation poster, a woman floating above his head and outstretched. 37 3/4 x 14". Minor chips around borders, old folds. A-. Unmounted. Uncommon in this size. 800/1,200



462



464



465



463

462. Kassner, Alois. **Zaubermeister Kassner**. Circa 1936. Small panel poster depicts Kassner astride his elephant Toto, with vignettes of illusions surrounding him, and explanatory text below. For an appearance at a movie theater. 23 x 8". Short tears around borders; B+. Unmounted.

150/250

463. Kassner, Alois. **Kassners Grosse Zauberschau**. Berlin, 1936. Small poster advertising Kassner at the top of a variety bill at Germany's famous Winter Garden, on a program that includes clowns, acrobats, and jugglers. Kassner's elephant, Toto, fills half of the poster. 13 1/2 x 18 1/4". Uncommon.

200/300

464. Kassner, Alois. **Kassner der Grosse Zauberer**. Hamburg: Adolph Friedländer, ca. 1929. Handsome color lithograph shows Kassner's vanishing elephant, Toto, rearing up over the magician's head. 55 x 27". Old folds. Bright colors. A-. Unmounted.

700/900

465. Kassner, Alois. **Zauberer Kassner**. Hamburg: Adolph Friedländer, 1935. Surreal full-length portrait of Kassner depicts his decapitated head floating in front of his body. His outstretched hands reach toward the head while two demons and a scantily clad assistant look on. 55 x 18 1/2". Minor chips and scuffing; A-. Unmounted.

1,000/1,500



466

466. [Stock Poster] **Vintage Magician's Stock Poster**. European, ca. 1900. Lithograph depicts a devil holding a brazier while a magician conjures flags, birds, and banknotes from the fire. 31 x 23 1/2". Mounted to Chartex. Minor separations and losses at old folds and in margins. B.

200/300

TOKENS, MEDALS & AWARDS

467. **Herr Alexander Souvenir Medallion**. New York [?], 1847. Obverse bears a portrait of Herr Alexander and his name, reverse lettered: "Presented to Herr Alexander as a testimony of esteem from his friends in New York 1847." Gold plated copper. Thick example. MT007.

150/250

468. **E. Basch Advertising Token**. Germany, ca. 1870. Small token advertising this famous and early manufacturer of magic apparatus. MT030.

50/150

469. **C. Milton Chase magic shop token**. Boston, ca. 1895. Obverse depicts a magician encircled by Latin text, reverse an American eagle and the text "Milton Chase Mechanician Boston." Nickel silver. MT063.

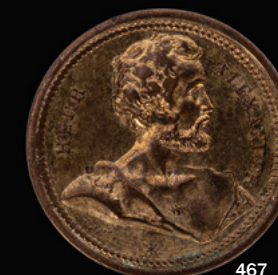
50/150

470. **Comte the Magician Advertising Token**. Paris, ca. 1840. "Bon Pour 4 Personnes" on reverse. Bronze. Uncommon. MT070.

100/200

471. **Collection of Cortini Magician Advertising Tokens**. German, 1920s/40s. Over 40 aluminum tokens advertising the German magician most famous for his performance of the Miser's Dream. Many of these coins were distributed as souvenirs of his show. Some duplication. See MT078-083.

250/350



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468



469



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472



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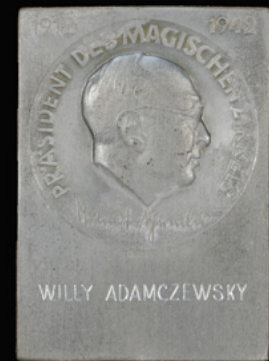
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472. **Prof. Dickmann Advertising Token.** Paris, ca. 1900. Obverse with text and wreath surrounding Dickmann's address; reverse with bust of woman facing left and the text "Republic Francaise." Aluminum. MT110.

50/150

473. **Magic Circle of Germany Honorary Medal.** Bronze medal of honor presented to Rudiger Deutsch by the Magischer Zirkel von Deutschland E.V. Bronze. Zig-Zag illusion design on obverse, club logo surrounded by text on reverse. Diam. 2 3/4". Original presentation case. Fine.

100/200

474. **Kassner the Magician Advertising Token Collection.** German, 1935/37. Collection of 30 tokens advertising the performances of this German illusionist. Many feature a portrait of his vanishing elephant, Toto. Most aluminum, but varying compositions and sizes. See MT186-191.

400/600

475. **R. Klingl Advertising Token.** Austria, ca. 1890. Brass token with text advertising this famous Austrian magic manufacturing concern. See MT198 for a variant made of nickel silver). Scarce.

150/250

476. Goldin, Horace. **Horace Goldin Sawing a Woman in Half Souvenir.** American, ca. 1922. Miniature gold-plated replica cross-cut saw, possibly meant to be incorporated into a charm bracelet. Verso with text, "Horace Goldin/Sawing A Woman in Half," recto stating, "With A Genuine/Disston/Saw." 1 3/4". Fine. Rare.

600/900

Both Goldin and P.T. Selbit, the magician to whom the invention of the effect is credited, distributed miniature souvenir saws to promote his performances of the famous sawing illusion. Examples of either souvenir are genuine rarities.

477. **John Mulholland Advertising Token.** American, 1935. Bust portrait of the magician on obverse, rabbit-in-hat and cards on reverse. Designed by Henry Hering, who was a student of Augustus Saint-Gaudens. MT255.

100/200

478. Schreiber, Helmut. **Helmut Schreiber Presidential Plaque.** Pforzheim, 1942. Metal plaque bearing a bust of Schreiber (Kalanag) in profile and relief. Engraved below with the name of the dedicatee, Willy Adamczewsky, presumably a friend of Schreiber's. Reverse engraved with text related to the founding of the German Magic Circle. 2 3/4 x 2". In a custom fitted case, as issued. Hinge of case detached. Surface wear. Scarce.

250/350

479. **Magic Circle of Germany Award Medallion.** Circa 1980. Obverse bears an image of Kalanag's famous levitation. Reverse blank (intended for engraving). Diameter 2 3/8". In original case.

100/200

This medal was designed by Rudiger Deutsch in tribute to Helmut Schreiber (Kalanag).



FIRST MAGICIAN'S MEDAL

480. Scotto, Hyronimus. **Hyronimus Scotto Medal.** 18th/19th Century. Antique re-casting of the token first struck in Italy circa 1580. Obverse bears a portrait of Scotto in a hat and ruffled collar, surrounded by text; reverse blank. Composition: lead. Approximately 2 3/4 x 2 1/8". Three nail holes present, at the left, right, and top. Surrounding text indistinct, suggesting a later casting. Still, a handsome example of a rare object.

1,000/2,000

Following on the work of German historian Ottokar Fischer, magic collector Edgar Heyl researched the history of Scotto, now known to have been an entertainer and showman (in addition to a charlatan). Heyl's discussion of Scotto's life and description of this medal (including the variant forms and wax models thereof) was published in the April, 1948 issue of The Sphinx. Some contemporary historians believe the Scotto medal to be perhaps the earliest known portrait of a conjurer extant. It is widely considered to be the first magician's medal issued.





481. **Magic Circle of Germany Presidential Medallion.** Circa 1980. Medallion bearing the logo of the Magic Circle of Germany at its center, and with the name of the president, Horst Muller, below it. Pewter. Diameter 2 3/8". In original case. 50/150



482. **Schulien's Advertising Token.** Chicago, ca. 1940. Brass token for the famous magic bar where Matt Schulien was said to have invented modern close-up magic. Caricature of Schulien with goldfish bowl on obverse, "Good for \$1.00 in Trade" on reverse. Brass. MT293. 50/150



483. **Thayer Manufacturing Co. Token.** Los Angeles, 1928. Advertising token for this famous magic shop. German silver. 30mm. MT 320. Scarce. 200/300

484. **Felicien Trewey Advertising Token.** France, ca. 1892. Small copper token for this famous mimic, magician, hand shadowist, and early exhibitor of motion pictures. Hopkins Trans-Oceanic Company version. MT329. 100/200

485. **Vampire Magic Advertising Token.** London, ca. 1955. Plain disc stamped with the logo of Max Andrews' Vampire Magic shop on the obverse; plain reverse. Smooth edges. Not in Kuethe. 50/150

486. **Carl Willmann Zaubertaler Magician's Token Collection.** Hamburg, ca. 1900 [?]. Collection of over 85 tokens of varying compositions, in most cases with the woman's right-facing bust portrait surrounded by the words "Nurnberger/Zaubertaler." Issued by Willmann. Neatly organized in sliding cases. See MT362. 400/600

487. **Collection of Magician's Wooden Nickels.** 1940s/90s. Group of over 200 wooden nickels advertising professional magicians, magic shops, magic shows, clowns, and associated people, events, and places. Includes examples for Bill Neff, TAOM, The Magic Cauldron (uncommon), Theodore Bamberg/Magic World, Albert Goshman, the American Museum of Magic, and dozens more. Variants included; some duplication. Neatly organized in compartmentalized cases. Generally very good condition. 200/400



486



487



490

488. [Award] **Rudiger Deutsch's Lifetime Achievement Award.** Presented for his "magical life's work" in Reinbek on October 6, 2012, a solid brass sculpture of a spectral figure holding a metal magic wand in its outstretched hands. Marble base with affixed plaque. Height 12". The sculpture is based on the logo for the 1997 FISM convention, staged in Dresden. Minor surface wear. 100/200



488

489. [Award] **Bellachini XIII Hokus Award Medallion.** Italy, 1982. Cast metal medallion presented to Rudiger Deutsch in Luglio in 1982 for his performance as Bellachini XIII. In the original box, with engraved plaque enclosed. Diameter 2 3/4". 50/150

490. **Bellachini XIII Puppet Theater and Puppets.** 1980s. Ornately decorated miniature puppet theater featuring marionettes depicting Rüdiger and Ute Deutsch in costume for their performance as Bellachini XIII. A table on the stage between them is replete with bird cages and other accoutrements. 26 x 30 x 6". Finely detailed. 400/600



489

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

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

Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

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

AFTER THE SALE

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

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

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

Please allow 3–4 weeks for delivery.

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

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

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

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

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

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

Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date.

This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

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

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

LIABILITY

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

any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

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

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

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

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

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