

PUBLIC AUCTION #011

MAGIC

INCLUDING APPARATUS, BOOKS, EPHEMERA,
POSTERS AND CONJURING CURIOSA

FOR SALE AT MAGIC LIVE!

at

THE ORLEANS HOTEL & CASINO
4500 W. TROPICANA BLVD.
LAS VEGAS, NEVADA 89103

AUGUST 17TH 2011 - 1:00 PM
EXHIBITION AUGUST 14 - 16



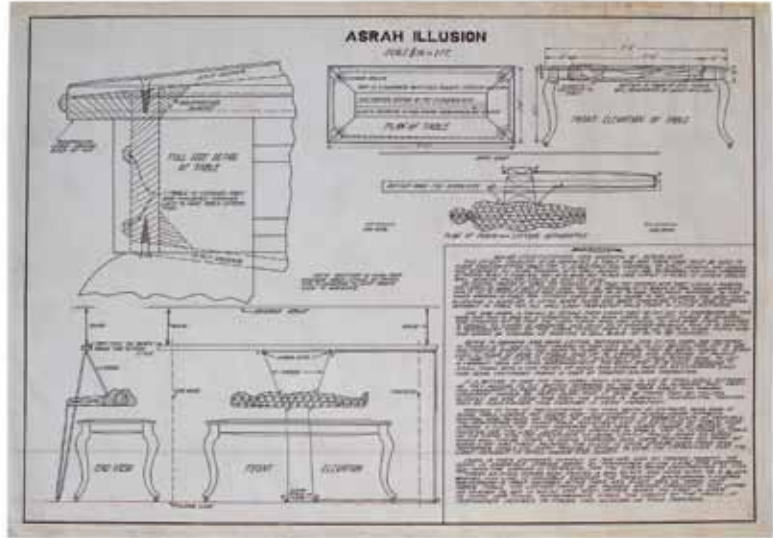
POTTER & POTTER AUCTIONS, INC.
3729 N. RAVENSWOOD AVE.
-SUITE 116-
CHICAGO, IL 60613



1



2



5



3



4

1. Anderson, John Henry. **The Bottle Polka**. New York, S.C. Jollie, 1851. Sheet music with three-color lithographed cover depicting Professor Anderson ("The Great Wizard of the North") performing his signature feat, the Inexhaustible Bottle. Edges lightly toned, one chip to left margin, pinholes from binding, but otherwise good condition. Scarce.

400/600

2. Andress, Charles. **Andress Grand Novelty Gift Shows lithographed brochure**. Cincinnati, The Strobridge Lithograph Co., ca. 1919. Elaborate color lithographed advertising brochure in which Andress emphasizes his roots in magic as a contemporary of Heller, Anderson and Herrmann. 9 x 6". Very good condition. Uncommon.

50/100

"Uncle" Charley Andress was not only a successful conjurer, but a circus impresario. His accomplishments in the circus world were substantial. He ran his own shows successfully for years, invented the stake-driving machine (for setting-up circus tents), and was later employed by Ringling Brothers and Barnum & Bailey. In 1916, he gave up circus life and returned to magic, featuring, among other tricks, the Bullet Catch (depicted in this brochure). He retired to Great Bend, Kansas, where he lived on 1,200 acres of land. At the age of 78 in 1930, Andress married Virginia Pritchard, age 27. Andress's lithographs were produced by Strobridge, the best-known American theatrical printing firm, but are scarce. This brochure is essentially a miniature Andress poster.

3. Andruzzi, Tony. **The Negromicon of Masklyn Ye Mage**. Chicago, n.d. Number 133 of a limited edition of 350 copies. Publisher's pictorial silk-screened faux black leather. 4to. Handmade book with lock and hasps integrated into binding. Good condition. INSCRIBED AND SIGNED BY ANDRUZZI.

600/900

4. **Blue Phantom**. American, ca. 1930. A blue checker mysteriously travels through a stack of yellow checkers when the stack is covered by a decorated metal canister. Canister decorated in the style of Okito. Overall height of 11 1/2". Unobtrusive wear and chipping to finish of canister and base, but good working condition.

300/400

From the collection of Ken Klosterman's Salon de Magie and bearing his inventory number underneath the prop's base. Potter & Potter will auction a selection of objects from Klosterman's Salon de Magie on October 29, 2011 in Chicago.

5. [Blueprint] **Asrah Levitation blueprint original artwork**. American (artist unknown), ca. 1920. Original pen-and-ink artwork depicting the inner-workings of Servais LeRoy's famous Asrah levitation. Details diagrams show the wire form, table, and rigging of the effect; a length paragraph of hand-lettered text describes the effect and its working. It was from this drawing that blueprints were produced. 22 x 16". Edges worn, but overall good condition. Uncommon.

200/300



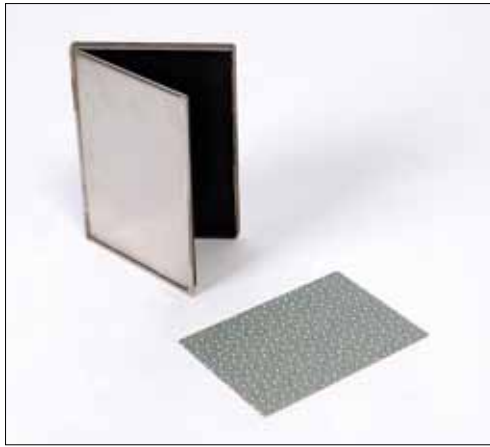
6. **Bran Vase**. Kansas City, Donald Holmes, ca. 1920. The magician fills a nickel-plated vase to overflowing with loose bran and covers the vase with its lid. When the lid is lifted, the bran has been transformed into silks, lumps of sugar, or even a live guinea pig. Expertly spun vase stands 10 1/4" high. Light wear and one tiny and unobtrusive dent, otherwise good condition.

300/400



7. Cagliostro. **Engraved portrait of Comte de Cagliostro**. Paris, ca. 1820. Engraved bust portrait of the infamous Italian magician and inventor of freemasonry. 6 1/2 x 9 1/2". Toned and with light wear at extremities; one corner thinned, but overall good condition.

100/200



8



9



10



11

8. **Thin-model Card Box.** American, ca. 1910. Attractive nickel-plated box that will switch one playing card for another, cause a card to vanish, or restore the torn pieces of a bill or other object placed inside. Good condition.

100/200

9. **Crystal Casket.** After Martinka & Co., ca. 1910. Glass-paneled nickel-plated box in which a quantity of handkerchiefs visibly appear at the command of the magician. 3 ½ x 3 ½ x 3 ½" and standing on tiny feet. Good condition.

150/250

10. **New Master Cup.** Hollywood, Exacto Magic, ca. 1958. Hand-spun aluminum Chop Cup manufactured and distributed by the inventor of the effect, Al Wheatley (Chop Chop). Cup stands 4 1/8" high, with a mouth 3" in diameter. With velvet bag, two balls and final load ball. Good condition. Uncommon.

150/250

Al Wheatley's first Chop Cups were made from bamboo, which did not withstand wear and use. As a result, he brought to market a metal version, the New Master Cup. Don Alan, who greatly popularized the trick among magicians, used a New Master Cup when he performed the trick on The Ed Sullivan Show. He went on to use a shorter cup in all future performances.

11. [Cups and Balls] **Charlie Miller Cups.** Magic Inc., Chicago, ca. 1970s. Heavy copper cups patterned after Ross Bertram's design, that have come to be known as the "Miller" cups. Worn and showing patina from age, but good condition.

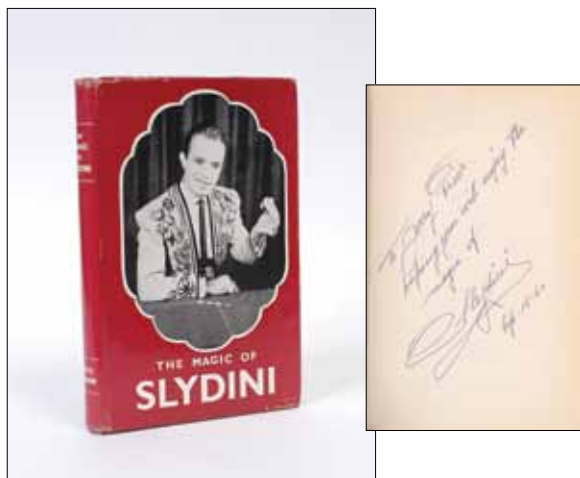
150/250



12



13



14



15



12. Dunninger, Joseph. **Photograph of Dunninger and Jack Dempsey.** [New York?], ca. 1944. The Master Mentalist, Dunninger, poses with former World Heavyweight Champion Jack Dempsey, a celebrity judge on Dunninger's popular radio program, Dunninger The Master Mentalist. 9 x 7". Edges slightly trimmed, pinholes at borders, slight creases.

50/75

13. **Flip-Over Box.** Kenosha Wisconsin, Nielsen Magic, ca. 1965. Attractive wooden box lacquered in black and red with Asian-themed decals in the style of Okito. A dove or other object placed inside vanishes when the box is flipped open. Based on an idea of Jack Gwynne's. 12 x 8 x 4 1/2". Minor wear to finish, but overall good condition.

150/200

Norm Nielsen met Okito in Chicago, from whom he learned several techniques for crafting fine magic apparatus. This is one of the earliest examples of Nielsen's Okito-inspired props.

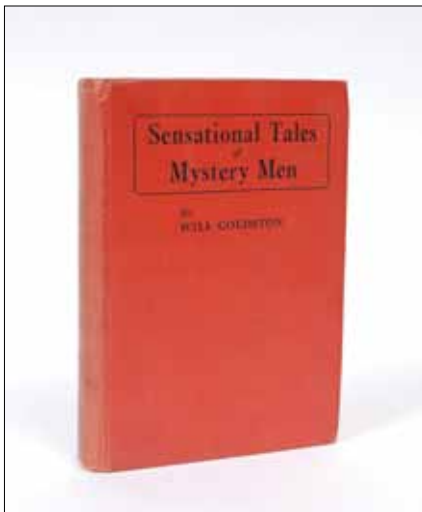
14. Ganson, Lewis. **The Magic of Slydini.** London, ca. 1960. Publisher's pebbled maroon cloth, illustrated with photographs. 8vo. Wear to extremities of jacket, otherwise good condition. BOLDLY INSCRIBED AND SIGNED BY SLYDINI ON THE FLYLEAF.

75/150

15. Germain, Karl (Charles Mattmuller). **Germain the Wizard promotional brochure.** N.p., ca. 1915. Produced for Germain while under the management of the Mutual Lyceum Bureau, this eight-page brochure depicts the classic image used in his lithographs, as well as images of many of his greatest tricks. 8 x 11". Good condition.

50/100

With: An undated handbill for "An evening of Mystery with Germain the Wizard" (ca. 1916) outlining Germain's program.



16



WITH PORTRAITS OF HOUDINI, SOO AND GOLDIN
 16. Goldston, Will. **Sensational Tales of Mystery Men.** London, 1929. First "deluxe" edition. Red cloth stamped in black. Portrait frontispiece. Small 8vo. Includes three tipped-in real photo postcards of Houdini, Chung Ling Soo and Horace Goldin. Corners somewhat bumped and spine lightly sunned, but overall very good condition. FRONTISPICE SIGNED BY WILL GOLDSTON.

200/250

Possibly from a numbered edition, as the title page bears the stamped number "42" near the upper left corner. Will Goldston had, by the time of this book's publication, gained an enviable reputation as a promoter and publisher of elaborate magic books, beginning with his publication of the famed "Locked Books," the first of which was *Exclusive Magical Secrets*. *Sensational Tales of Mystery Men* is a desirable Goldston title as it includes three handsome sepia-toned postcards.



17

17. Herrmann, Alexander. **Bust portrait of Herrmann the Great.** St. Louis, National Chemigraph Co., ca. 1885. Photogravure or chemigraphed bust portrait of the great magician on pebbled cardstock, with printed Herrmann signature below the image. 4 x 6". Good condition.

75/150

18. Houdini, Harry. **The Grim Game promotional brochure.** New York, 1919. Four-page three-color brochure used to promote Houdini as the star attraction in this feature film. The verso includes 21 cartoonish poses of Houdini taken from the film. 4to. Pinholes and wear in left margin from binding, otherwise good condition. Uncommon.

100/200

Heavily promoted in this brochure is the spectacular plane crash featured in the film. The crash was no Hollywood trick of the camera; a real mid-air collision was caught on film while the movie was in production. Amazingly, no one was hurt in the accident. The script was re-written to incorporate the disaster.



18



19

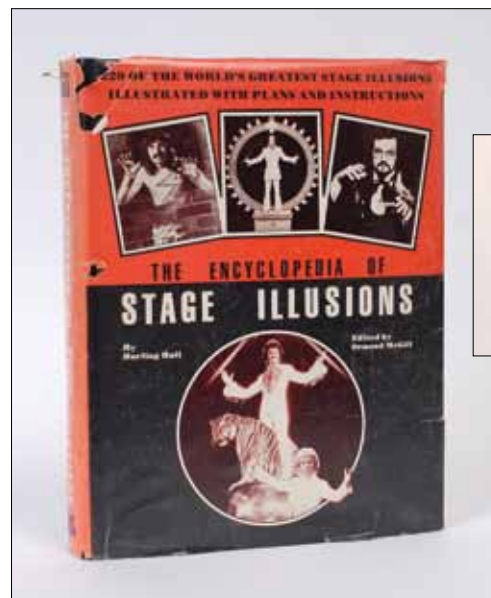
19. Houdini, Harry. **Signed photograph of Houdini piloting his biplane over Germany.** Hamburg, 1909. Silver print photograph in boudoir card format showing Houdini in mid flight, on a mount embossed with the text "Houdini's flight/in his biplane over Hularen Exerzierplatz Hamburg-Wandsbeck/ Nov. 26th 1909." The tail and wing of the plane bear Houdini's name. 10 ½ x 9 ¼", framed and glazed. Inexpertly restored. **BOLDLY SIGNED BY HOUDINI.**

1,000/1,500

20. Hull, Burling. **The Encyclopedia of Stage Illusions.** Oakland, 1980. From a limited edition of 500 copies. Black cloth stamped in gold with pictorial jacket. Illustrated with drawings and photographs. 4to. Jacket tattered, otherwise good condition.

400/500

Although a valuable resource outlining the secrets behind many of the great stage illusions of the twentieth century, this book was ultimately looked down upon in the magic community, as many of the schematics it reproduces (particularly those drawn by Carl Owen for Thayer and Owen Brothers) were used without the permission of the copyright holder. As a result, the Encyclopedia was withdrawn from circulation almost immediately upon publication, making it both a desirable and uncommon work.



20

21. Kaplan, George. **The Fine Art of Magic.** York, 1948. Publisher's orange cloth stamped in gold, pictorial dust jacket. 316 Illustrations by Francis J. Rigney. Tall 8vo. Jacket toned, but overall good condition.

75/150



21

This Edition Limited To 500 copies.

22. Kar-Mi (Joseph Bryant Hallworth). **Kar-Mi Was Buried Alive for 32 Days.** New York, National Printing & Engraving, ca. 1914. Spectacular three-sheet (41 x 80") color lithographed poster depicting a dramatic scene in which an Indian magician stands over an open grave in which lies his counterpart, the smiling Prince Kar-Mi. A lively crowd surrounds them. Good condition, linen backed. *See rear cover.*

1,200/1,500

Kar-Mi deceived the public for a living – but with more than stage illusions. Though he was billed as an “Oriental Magician” in an era that celebrated mystics of the east, Kar-Mi was actually a Yankee named Joseph Hallworth. According to one recollection, “High shoes and brown make-up [and a turban] will change a man ... I even fooled the theatre managers.” In addition to illusions and sleight-of-hand, Kar-Mi could swallow a loaded gun barrel and shoot a cracker off of an assistant’s head with the weapon while it was still in his throat. “I was 16 and show-struck,” Hallworth said. After seeing a sword swallower in a circus or carnival midway show, he purchased a three-foot-long piece of steel and, standing in front of the mirror in the parlor of his parents’ home, stuck it down his throat. After a week of pushing and gagging, he claimed to be able to swallow knives, forks, a Chinese back scratcher and long-handled razors.”” (Magicol No. 161).

23. Kellar, Harry (Heinrich Keller). **Bust portrait of magician Harry Kellar.** Steckel, Los Angeles, ca. 1920. Handsome sepia-toned half-length bust portrait of the first Dean of American magicians. 8 x 10". Good condition.

100/150

Kellar was America’s most famous magician from 1896 until his retirement in 1908. He was reportedly the man used as L. Frank Baum’s model for the Wizard of Oz.

24. **Levitation Automaton.** Cheshire, Anatoly Zaya-Ruzo, 2010. A magician stands behind a couch on which his assistant rests. As music plays, the assistant levitates up above the couch and the conjurer passes a hoop over her floating body. Four movements in all. Modeled after a similar automaton crafted in 1860. Magician figure features a bisque (porcelain) face. Base measures 11 ½ x 8 ½". Overall height of 16". As new.

1,500/2,000

25. **Lota Bowl.** New Haven, Petrie & Lewis, ca. 1930. Nickel-plated vase that, once emptied by the magician, refills itself over and over again. Opening 5" in diameter, standing 5 ½" high. One unobtrusive dent, otherwise good condition.

50/150

From the collection of Ken Klosterman’s Salon de Magie and bearing his inventory number.



23



24



25



26

26. Nic, Chevalier (Niels Hansen). **Chevalier Nic Illusion.** Kunstanstalt Angeros, ca. 1930. Quarter sheet (15 x 21 1/4") three-color lithographed poster depicting Nic's illusion show and showing vignettes of illusions including the Bridal Chamber, Asrah, Expanding Die and Flyto. Small dampstain in lower margin not affecting image; image sunned, but overall good condition. Linen backed.

150/300



27

27. Okito (Tobias Bamberg). **Portrait of Okito, inscribed and signed.** Chicago, Joan Begonia Studios, ca. 1950. Classic full-length photograph of Okito in Asian robe and costume performing his burned and restored ribbon effect. 8 x 10". Very good condition. INSCRIBED AND SIGNED BY OKITO.

100/200

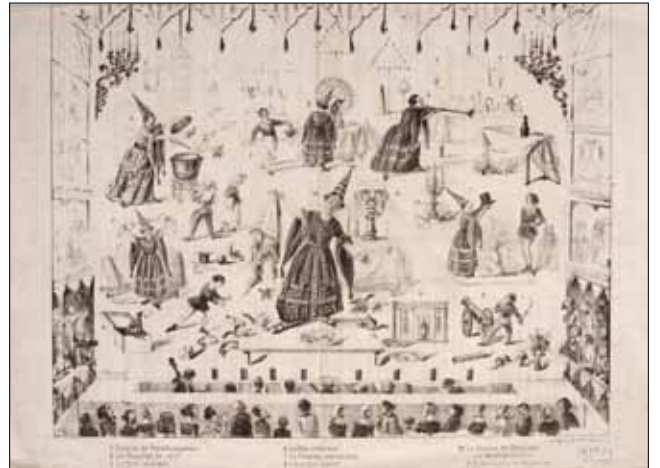


28

28. **Passe-Passe Bottles.** New Haven, Petrie & Lewis, ca. 1950. The magician causes a bottle of ginger ale to magically and repeatedly transpose with a small glass when both objects are placed under separate tubes. Hallmarked. Light wear to outer tubes, otherwise very good condition.

150/200

With: A second set of glassware and brown nesting bottles bearing the faux ginger ale labels, and bearing the P&L hallmark. The glassware remains wrapped in the same newspaper used to pack it at the P&L factory in New Haven.



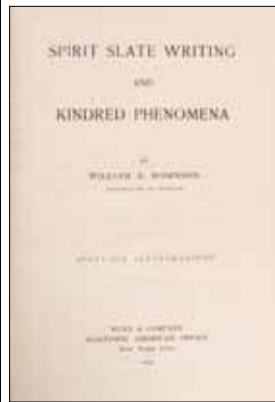
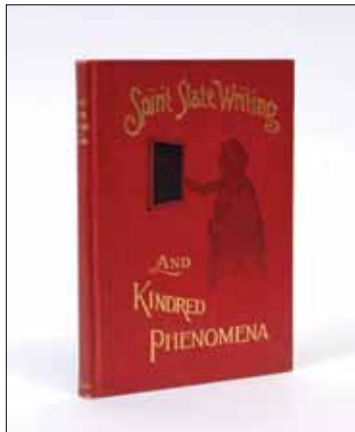
29

29. Phillippe, M. **Grandes Soirées Mystérieuses de Mr. Phillippe.** Paris, ca. 1865. Elaborate print depicting the great French magician performing a variety of his most famous feats, including Linking Rings, productions of livestock, a version of Robert-Houdin's Pastry Cook automaton, and much more. A numbered legend is included in the lower margin. Extracted from the paper *Le Charivari*. 13 x 10". Edge tears and wear, but overall good condition.

50/150



30



31



32

30. **Presto Card Frame.** Los Angeles, F.G. Thayer & Co., ca. 1940. Hardwood frame lacquered in red and gold resting on a turned wooden base. A vanished card reappears in the frame. Good condition.

100/200

From Ken Klosterman's Salon de Magie and bearing the collection's inventory number.

31. Robinson, William E. **Spirit Slate Writing and Kindred Phenomena.** New York, 1898. FIRST EDITION. Publisher's deep red pictorial cloth stamped in gold. 66 illustrations. Small 8vo. Former owner's bookplate inside front cover, otherwise very good condition. NICE COPY.

150/200

This book was written during William Robinson's tenure as magic's greatest assistant. He played this role in the shows of Alexander Herrmann, Leon & Adelaide Herrmann, and Harry Kellar. Robinson would go on to become a great stage magician in his own right, as the "Marvelous Chinese Conjuror," Chung Ling Soo.

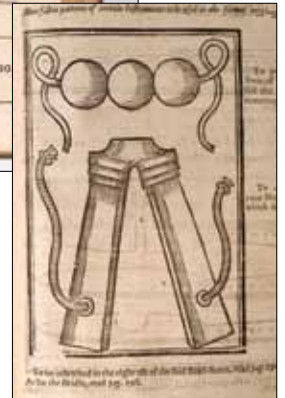
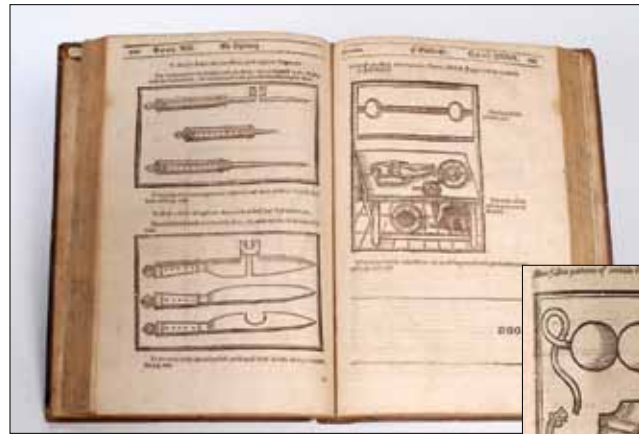
32. **Rice Vase.** Los Angeles, F.G. Thayer, ca. 1935. Finely turned wooden vase finished with gold gesso. This mechanical prop allows the magician to silently vanish a quantity of rice or transform the rice into an orange, as part of a transposition effect. Unobtrusive chipping to finish, otherwise good condition.

200/300

From Ken Klosterman's Salon de Magie and bearing the collection's inventory number.

THE
Discovery of Witchcraft:
 PROOFING,
 That the Compacts and Contracts of WITCHES
 with Devils and all Infernal Spirits or Familiars, are but
 Extraneous Notions and Imaginary Conceptions.
 Also Discovering, How far their Power extendeth in Killing, Tormenting,
 Confining, or Curing the bodies of Men, Women, Children, or Animals,
 by Charms, Philters, Potions, Fetters, Curses, and Conjurations.
 WHEREIN, LIKEWISE
 The Unchristian Practices and Inhumane Dealings of
 Searchers and Witch-toppers upon Aged, Melancholly, and Superstitious
 people, in exacting Confessions by Terrors and Tortures,
 and in devising false Marks and Symptoms, are notably Discovred.
 And the Knavery of Jugglers, Conjurers, Charmers, Soothsayers, Finesse-Cutters,
 Dreamers, Alchymists, and Philtersers, with many other things
 that have long lain hidden, fully Opened and Disciphered.
 ALL WHICH
 Are very necessary to be known for the undecieving of Judges, Justices,
 and Juries, before they pass Sentence upon Poore, Miferable and Ignorant Copies
 who are frequently Accused, Condemned, and Executed for Witches and Wizards.
 IN SIXTEEN BOOKS.
 By REGINALD SCOT Esquire.
 Whereunto is added
 An excellent Discourse of the *Nature and Substance*
 OF
DEVILS and SPIRITS,
 IN TWO BOOKS:
 The First by the aforesaid Author: The Second
 added in this Third Edition, as Succedaneous to the former,
 and conducing to the completing of the Whole Work;
 With Nine Chapters at the beginning of the Fifteenth Book
 of the *DISCOVERY*.
 LONDON:
 Printed for A. Clark, and are to be sold by Drey Page at the Turks-Head
 in Cornhill near the Royal Exchange, 1665.

33



THE DISCOVERIE OF WITCHCRAFT

33. Scot, Reginald. **The Discoverie of Witchcraft.** London, 1665. Third edition, first issue. Original old calf binding with tooled and banded spine. Illustrated. 4to. Binding and backstrip title significantly rubbed; possibly lacking half-title as often encountered. Pages show soiling and wear and some marginal tears and staining, but no loss of text. Ex libris Roland Winder and bearing his bookplate. Front board reattached. Overall good condition. Toole-Stott 620.

10,000/12,000

Scot's book is generally acknowledged as one of the most important works in the literature of conjuring. The first edition, published in 1584, has been recognized as the first book in the English language to explain the secrets of conjuring tricks. Among the many feats Scot explains are a decapitation illusion, cut and restored rope, tricks with coins, and tricks with cards. Many of the illustrations from Scot's work have become iconic, symbolizing a moment in history when a demarcation between demonic powers and "juggling tricks" began entering the public's consciousness. This example of Scot's groundbreaking work, the third edition published in 1665, is perhaps more scarce than the first edition.

According to Raymond Toole-Stott, "Hocus Pocus Junior and the Henry Dean books were both founded upon Scot's famous exposure of witchcraft... . It also supplied Shakespeare with his witch and wizard lore."

34. [Stock Poster] **Torrini The Magician**. St. Louis, National Litho., ca. 1920. Half sheet (20 ½ x 28") color lithographed poster showing a magician in tie and tails producing a magnificent quantity of ribbons and articles from the hat of an astonished spectator. Good condition, linen backed.

200/250

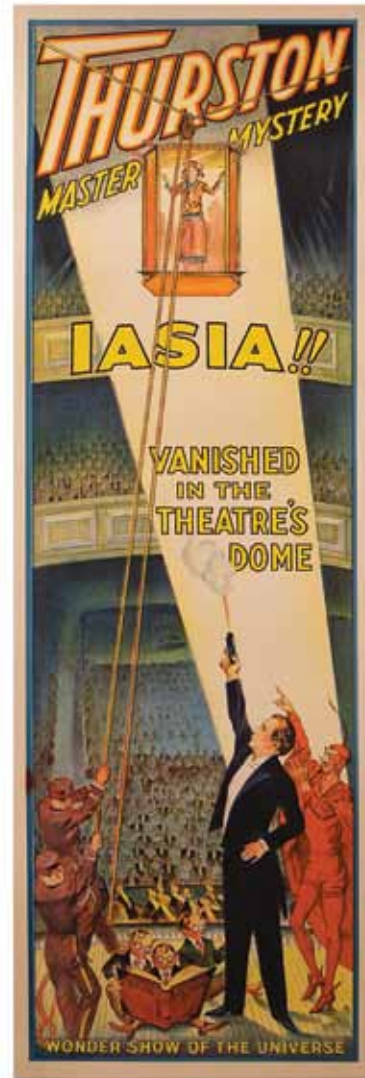
35. Thurston, Howard. **Iasia!! Vanished in the Theatre's Dome**. Cleveland, Otis Litho Co., ca. 1926. Panel (13 ½ x 41") color lithograph depicting Thurston's performance of the Iasia illusion, in which a female assistant in a curtain-covered cabinet, vanishes from within it when hoisted high above the audience. Linen backed, good condition.

1,500/2,000

36. Thurston, Howard. **Howard Thurston/Wrigley Gum throw out card**. New York [?], ca. 1910. The recto bears a monochrome portrait of a young Howard Thurston in coat and tie. The verso depicts a color lithographed advertisement for Wrigley's "spearmint pepsin gum." Minor toning and edge wear on verso, but overall good condition. Uncommon.

75/150

Also known as a "scaling" card, Thurston distributed these advertising novelties to members of his audiences from the stage by throwing them - with remarkable accuracy - to any seat in the house, including those in the balcony.



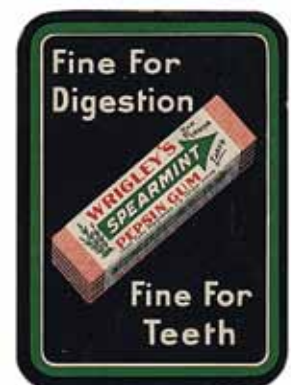
35



34



36 (recto)



36 (verso)

THE PROFESSOR, DAI VERNON

37. Vernon, Dai (David Frederick Wingfield Verner). **Original photographs of Dai Vernon from the Stars of Magic.** New York, George Karger, ca. 1950. Five photographs of Dai Vernon cut from original contact sheets for the legendary *Stars of Magic* series, including three images showing Nate Leipzig's Cap and Pence trick and two depicting Vernon's performance of the Malini Card Stab. Images measure approximately 2 ½ x 2 ½". Edges unevenly trimmed, but overall good condition. See front cover.

200/300

These photographs were originally owned by Dai Vernon. They may have sent to him for review prior to the publication of the Stars of Magic. The photographer, George Karger, contributed regularly to LIFE Magazine.

38. Vernon, Dai. **Oversized studio portrait of Dai Vernon.** [Los Angeles], 1965. A handsome bust portrait of Vernon in profile taken in 1965, two years after he moved to Los Angeles. Signed by the photographer (name illegible). In a presentation folder 10 x 14 ¼". Very good condition.

250/350

This photograph was among the personal possessions of Vernon's passed down to his student, Bruce Cervon.

39. Vernon, Dai. **Dai Vernon's Magic Castle gold tie tack and button.** The former being a gold-plated tie tack bearing a silhouette of The Professor; the latter being a gold-plated button with the name "Dai" engraved on it. Ca. 1970s. Good condition.

200/300

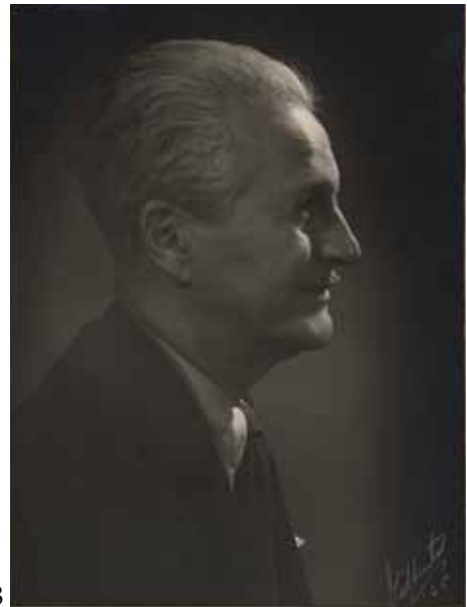
These two pieces of jewelry were among the personal items of Vernon's passed down to his student Bruce Cervon. Both of these items were proudly displayed by Cervon in his library.

Accompanied by a blank sheet of Vernon's stationery, a photograph of Vernon and Mark Wilson at the Magic Castle ca. 1969, and a certificate of authenticity from the Cervon estate.

40. Vernon, Dai. **The Vernon Touch, January 1986.** Written in Vernon's hand in pencil on four quarto sheets, Vernon describes anecdotes about working on Coney Island with Sam Margules who presented the Sawing in Half illusion, Al Flosso and his "pitch" of slum magic on the midway, Harry Usher, and the freaks on exhibit at the Coney Island sideshow. Stapled in one corner. Good condition.

200/300

While appearing at Coney Island, Vernon remembered, "...I was performing the ten cards up the sleeve and I was very surprised to see Thurston, Goldin and Houdini all standing in the back. ... I felt quite flattered that they had come in to catch the show."



38



39

11/2
11/1
Another rather amusing episode just came to mind.
When Sam Margules had the show on Coney Island & was presenting Casey a woman in half. I was doing the magic but a chap named Walter Ferdna always presented the sawing.
On one occasion Walter was away for a few days & Sam took over for the sawing. A busy Saturday night the young girl failed to show up so Sam in desperation ran out up and down Surf Avenue seeking a lady young girl. Suddenly he realized that only the feet showed at the same end of the saw. So he collared a young news boy.
When it came time to put on the sawing. Sam being slightly wrought up and nervous blurted out -
"On this end you see the young ladies head & on this other end ~~his~~ feet.
At another time while doing the show. I was performing the ten cards up the sleeve & I was very surprised

40

CONDITIONS OF SALE

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

PRIOR TO THE SALE

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

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

AT THE SALE

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

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

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

Telephone & Online Bids - Neither is available for this auction.

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

AFTER THE SALE

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

Payment - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter 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.

Packing and Shipping - If your bid is successful, as an alternative to in-house shipping, we can provide you with a list of shippers. We will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Packing and handling by us of purchased lots is at the entire risk of the purchaser, and Potter and Potter Auctions, Inc. will have no liability of any loss or damage to such items. Packing and shipping expenses shall be added to buyer's invoice and will reflect a charge for labor, materials, insurance, transportation, as well as actual shipper fees.

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, misdelivered 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 & Potter Auctions, Inc.
(Illinois Lic. # 444.000388)
3729 N. Ravenswood Ave.
-Suite 116-
Chicago, IL 60613

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

Sami Fajuri, Managing Auctioneer
Lic. #441.001540

Text, layout and design by Gabe Fajuri
Photography: Jennifer and Gabe Fajuri

Contents copyright © 2011 by Potter & Potter Auctions, Inc.

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

Potter & Potter wishes to thank Ken and Judy Klosterman, Sean Owens, Allen Berlinski, David Meyer, David Ben, Linda Cervon, Derek Kennedy, Rob Zabrecky, Stan Allen, Rory Johnston, Rory Feldman and Bill Palmer for their assistance in the preparation of this catalog.

Please Note: Potter & Potter will not offer phone or online bidding during this sale, per the Terms & Conditions stated above. All absentee bids *must* be received via e-mail or FAX by Tuesday, August 16th, 2011 by 5:00 PM, Central Standard Time.

SELECTIONS FROM KEN KLOSTERMAN'S

SALON DE MAGIE

AT AUCTION OCTOBER 29 2011



POTTER
—
POTTER
AUCTIONS