# SELECTIONS FROM KEN KLOSTERMAN'S SALON DE MAGIE





















Public Auction #012

Selections from Ken Klosterman's

# SALON DE MAGIE

Including Apparatus, Books, Ephemera, and Posters; and featuring his collection of Magical Woodcraft Manufactured by F.G. Thayer and the Owen Brothers Together with property from other consignors

Exhibition

October 25 - 28, 10:00 AM - 5:00 PM CST

Auction

SATURDAY, OCTOBER 29<sup>th</sup> 2011 - 10:00 AM CST

Thank you for downloading the digital edition of this catalog. Hard copies can be purchased at our website, *www.potterauctions.com*.

To view detailed, color images of each lot and to place bids online for items in this catalog, please visit our partner website, *www.liveauctioneers.com* 



Potter & Potter Auctions, Inc. 3729 N. Ravenswood Ave. -Suite 116-Chicago, IL 60613

















# Apparatus

1. Achmed und Omar. Dresden, Herbert Martin Paufler, ca. 1960. An elaborate version of the classic sleight-of-hand trick The Thieves and Sheep, this variation uses seven bags of grain, two small wooden Bedouins, two leather camels, and two wooden tents. The bags are magically transported from one tent to another. Camels are made of leather and stand 7" high, dolls and tents of wood. Very good condition. Uncommon.

#### 400/500

1,200/1,500

Perhaps best described as the "unknown father of micro magic apparatus," Herbert Martin Paufler handcrafted a limited range of exquisitely detailed, finely decorated, charming magic props in his German workshops. He primarily worked in wood, and hand painted many of his props. Much of his apparatus relied on concealed electronic systems. His work undoubtedly served as inspiration for modern craftsmen of collectible micro magic apparatus, including Alan Warner and Eddy Taytelbaum. A book about Paufler's magic and apparatus, Die H.M.P. Story, was written and published by Peter Rückert in 1991. Seldom are Paufler's tricks encountered outside of Germany.

2. Aero Dynamic Bowl of Water Vanish & Reproduction. Akron, H. Marshall & Co., ca. 1956. The magician pours a pitcher full of water into a chrome-plated bowl. The bowl is set on top of a small platform attached to a metal pole, covered with a handkerchief, and the entire assemblage is raised high in the air. The silk is whisked away from the platform and the bowl vanishes. Moments later, on a matching platform held by another assistant across the stage, the bowl reappears. Includes all necessary props, duplicate bowl for examination, and an extra tray not originally supplied with the apparatus. Bowls measure 9" in diameter, poles 35" long. With original instructions. Very good condition. Rare.

Marshall built several of the "bowl on a pole" vanishes (including one for German illusionist Kalanag) and commercially marketed the trick in the 1950s. Each reappearing bowl, however, was custom made, as the apparatus was never advertised by Marshall. This unit was built for Texas collector and magician Ren Clark.

3. **Al-Jo.** Norwood Ohio, John Snyder, ca. 1930. The ultimate version of the popular Television Card Frame, devised by Al Wheatley and John Snyder. Two selected cards appear in the glass plates suspended in the frame. At the moment the cards appear, a bright flash of light is also seen. Includes original test bulb, two flash bulbs and wooden carrying case, as issued. One of approximately 50 units manufactured. With original instructions. Lacks triggering cable, otherwise good condition. **200/300** 

4. American Cords. Vienna, Klingl S&R, ca. 1930. Cords running between two wooden pillars are cut and restored. Similar to the Pillar of Solomon/Devil's Pillar trick. 13 <sup>3</sup>/<sub>4</sub>" long. With original box, instructions (in German) and rethreading tool. Very good condition.

# 100/200

5. Architect's Nightmare. San Francisco, House of Magic, ca. 1955. A version of the Blue Phantom trick, constructed to represent a small building. A blue "brick" mysteriously travels through a stack of six yellow "bricks," stopping at different positions. 18 ¼" high. Hallmarked. Very good condition. Uncommon.

# 400/600

6. Auto-Magic Picture Gun. New York, Stephens Products Co., ca. 1940. Ostensibly a toy gun, this device was sold to mindreaders and mentalists by Nelson Enterprises of Columbus, Ohio as well as F.G. Thayer as a device that could be easily concealed in a dark séance room. The gun could then be used to project images – apparently ghostly images – onto clouds of smoke, walls, or other objects. Cast metal gun, original display box (lacking top) and films. Good condition. Uncommon.

#### 100/200

7. **Magic Ball Tube.** German, ca. 1920. A set of four balls, a metal stand and a decorated cardboard tube make up the apparatus. No matter which order the colored balls are placed into the tube, they emerge in a different order, at the command of the audience or performer. With original instructions. Tube 6 <sup>3</sup>/<sub>4</sub>" long. Light wear to end caps; overall good condition.

# 100/200



8. **Bewitched Coffee Cup.** Vienna, Zauber-Klingl, ca. 1919. The magician pours coffee into a white china cup. When he picks up the cup and tosses its contents at the audience, the coffee is transformed into confetti. Mouth of cup measures 4 <sup>1</sup>/<sub>4</sub>" wide. One unobtrusive dent to cup, and light wear to paint, otherwise good condition.



9. **Special Bewitched Parasol.** Glendale California, Loyd, ca. 1940. Exquisitely crafted parasol for Mutilated Parasol trick in which the parasol's cover and a number of silk handkerchiefs change places. Parasol made of chromed brass with Catalin handle. With original box, three extra (loose) parasol covers, and duplicate set of silk handkerchiefs. Overall length of 30 ½". Very good condition. Rare.

400/600



10. **Billfooled.** New York, Gimacs Unlimited (Richard Himber), ca. 1959. A wallet which will causes objects to appear, vanish or change. Hidden flap concealed by pencil holder is incorporated into design of the wallet. Black Moroccan leather exterior. Very good condition.

# 75/150

11. **Improved Billfooled.** New York, Gimacs Unlimited (Richard Himber), ca. 1959. An early version of the Himber wallet, that secretly changes one item for another. Also known as the Polaroid Money wallet. Black Moroccan leather with brass accents. With original box and instructions. Very good condition.

75/150



12. Locking Billfooled. New York, Gimacs Unlimited (Richard Himber), ca. 1959. A version of Himber's classic changing wallet with a "locking" flap with snap closure, ostensibly to keep the wallet closed. Black Moroccan leather with brass accents. With original box and instructions. Very good condition.

75/150



13. **Block Head.** English, ca. 1950. A wooden block painted to represent a boy's head is threaded onto a length of rope. The "block head" then escapes from the rope as if by magic. Hand painted block is also outfitted with clothes to represent a costume. Block measures  $3 \frac{1}{2} \times 3 \frac{1}{2} \times 3 \frac{1}{2}$ ". Good condition.

50/150



14. **Block Penetration.** Chicago, Ed Miller [?], ca. 1950. A metal tube is separated into two compartments by a sheet of glass, yet a metal cube passes completely through the tube and the glass, as if by magic. Block measures  $2 \times 2 \times 2^{"}$ . Good condition.



15. **Blue Phantom.** Munich, Zauberzentrale, 1989. Miniature version of the popular trick in which a blue checker magically moves up and down in a stack of white checkers when covered with a tube.  $5 \frac{3}{4}$ " high, on spun metal base. Manufactured in limited quantities. Fine condition.

350/450

16. **Brahmin Rice Bowls.** American [?], ca. 1930. A no-disc version of the classic Rice Bowl effect in which a quantity of rice placed in a set of nested bowls doubles in quantity, subsequently changing to water. Spun stainless steel. 3 <sup>1</sup>/<sub>4</sub>" tall with an opening 4" across. Some wear and small dents evident, but overall good condition.

# 50/150

17. **Buried Treasure.** Ardmore Pennsylvania, Edward Massey, ca. 1950. A small cabinet full of rice is in full view. A coin is marked and vanishes. The cabinet is opened and from inside a ribbon is seen. When pulled free of the cabinet and rice, on its end is found a bulldog clip. Between the clip's jaws is the missing coin. Cabinet stands 6 <sup>1</sup>/<sub>2</sub>" high. Good condition. Scarce. **100/200** 

18. **Cage Production.** Maker unknown, ca. 1925. Magician shows an empty box and from inside produces a square brass birdcage. The box can also be used to transform another object into the cage. Metal box covered with patterned cloth measures  $5 \frac{1}{2} \times 5 \frac{1}{2} \times 6''$ . Accompanied by a second collapsible cage (different from the cage that fits into the box), for a possible transposition effect. Finish of cages worn, but overall good condition.

# 300/400

19. **Cagliostro's Crystal.** Santa Monica California, Vanday Enterprises, ca. 1965. A card is selected and remembered by a spectator. The mindreader then invites the spectator to gaze into a crystal ball. Slowly, a picture of the card fades into view inside the crystal while the spectator holds it in his hands. Different cards can be made to appear in the crystal. Base measures 2 <sup>3</sup>/<sub>4</sub>" square. Formerly the property of Robert Nelson, owner and operator of Nelson Enterprises. With instructions. Very good condition.

# 250/300

20. **Canary Cage.** Colon Michigan, Abbott's Magic Novelty Co., ca. 1943. Large chrome plated brass cage in which the magician can cause two canaries or even a live dove to visibly appear. Modeled after a similar design favored by Okito and manufactured by Carl Willmann.  $9\frac{1}{2} \times 10 \times 11^{"}$ . Minor wear to door, otherwise fine condition. Uncommon.

















21. **Candle Prediction.** European [?], ca. 1930. A candelabra specially manufactured to facilitate a prediction effect. The magician predicts which of the three numbered candles the spectator will select.  $13 \times 7 \frac{1}{2}$ ". Good condition.

# 100/200

22. **Milbourne Christopher's Cane to Umbrella.** Chicago, W.R. Walsh [?], ca. 1949. The magician walks on stage carrying a black walking stick. He lifts it in the air where it instantly and visibly transforms into a bright red umbrella. Mechanical cane measures 34 ¼" long. Light wear to umbrella shade, but overall good condition. Scarce.

#### 400/500

23. **Cannonball Production.** English [?], ca. 1910. Faux cannon ball which can be concealed in the magician's hat. As objects are placed in the hat, they are actually deposited in a secret opening in the cannon ball. Later, the magician produces the ball from the hat and shows that it was otherwise empty. Spun metal with hidden door. Fair but working condition.

# 50/150

24. Jumbo Card Changing Houlette. American, ca. 1930. A wooden houlette that houses a deck of jumbo cards. When the magician passes a handkerchief over the houlette, the card on its face changes. Turned wooden base conceals push button mechanism.  $5 \frac{1}{2} \times 9 \frac{1}{2}''$ .

# 150/300

25. **Meteor Card Gun.** New York, Louis Tannen [?], ca. 1940. Replica of Army 45 pistol sold by magic shops. A hidden attachment allows the performer to vanish a playing card from the tip of the gun. Barrel 6  $\frac{1}{2}$ " long. Light wear to finish, but overall good working condition.

#### 200/250

26. **Card in Balloon.** Glendale California, Loyd [?], ca. 1940. A card is selected and lost in the pack. The deck is placed on an oval metal tray and a balloon is inserted in a holder connected to the tray. At the performer's command, the balloon pops, revealing the selected card inside. Hammered metal tray measures 10" across. Shows slight pitting, otherwise good condition.

# 75/150

27. [Card Magic] **Group of three vintage card tricks.** Including a Card Fan on which three selected cards appear after the fan has been shown without decoration; a German-made Sand Frame; and a Hathaway Rising Card trick with chrome houlette. 1940s – 50s. Good condition.

100/200

28. **Card Star.** Berlin, Conradi-Horster, ca. 1930. Five cards selected from the deck instantly appear at the points of this metal skeleton-type star held in the magician's hand or in the hand of his assistant. Chrome plated brass star can be activated by an offstage assistant or the person holding it. Disassembles for packing. Arms have a span of 33  $\frac{1}{2}$ ". Very good condition.

400/600



29. **Card Sword.** European, ca. 1980 [?]. A selected card is speared on the end of a sword when the deck is thrown in the air. Unusual design in that the hilt is hinged in a way to both conceal a card and at the same time allow it (when the magician desires) to be released from its hiding place and appear speared on the sword. 31" long. Good condition.

200/250



30. **Card to Wallet**. Glendale, Loyd, ca. 1945. A signed card vanishes and appears in the magician's wallet, between two plastic plates held together with rubber bands. Gimmick slide hallmarked. Snap closure on wallet faulty, otherwise good condition.



31. Change Bag (repeat). German [?], ca. 1920. Handsome velvet bag that allows the magician to vanish, produce, or change one object for another. This model features two changes, both operated by secret controls in the handle. Velvet bag with metal tassel and metal hardware. Opening of bag measures 5" in diameter. Minor paint wear to handle, otherwise good condition.

#### 150/250

32. **Milbourne Christopher's Changing Bucket.** Los Angeles, Owen Brothers [?], ca. 1960. Mechanical bucket that allows the magician to transform a quantity of liquid into a rabbit or doves. Spring-loaded interior flap divides two compartments; possibly lacking table into which the liquid is emptied. 8 <sup>1</sup>/<sub>2</sub>" high. Good condition.

#### 150/300

33. Chinese Flame Clock. Ardmore Pennsylvania, Ed Massey, ca. 1958. A candle is placed in an upright cabinet and two swords are thrust through the box. When doors in the front and back of the cabinet are opened, the candle can be seen, but its center section is missing. The doors are closed, swords removed, and the candle is now shown unharmed. Cabinet 13" high. Light wear to finish. Good condition.

200/250





34. **Coin Casket**. New York, Charles Kalish, ca. 1976. Four coins placed in this small casket are made to vanish one at a time by opening and closing its lid. Finally, with a snap of the fingers, the coins reappear in the box. Crafted from heavy machined brass, covered with tooled black leather. Internal spring-driven mechanism in good working order.  $2 \frac{1}{2} \times 1 \frac{3}{4} \times 2 \frac{3}{4}$ ". Very good condition. Rare.

# 1,800/2,000

35. **Coin in Nest of Boxes.** Tulsa Oklahoma, C. Stillwell, ca. 1960. A vanished coin reappears inside the smallest of three nested boxes. Outer box measures  $6\frac{3}{4} \times 5\frac{1}{4} \times 5\frac{1}{2}$ ". Hallmarked. Good condition.

#### 200/300

With: A Stillwell-made Lippincott-type box constructed from wood matching the other three boxes. Hallmarked and in very good condition.

36. Color Changing Ball Vase. Nuremberg, Carl Quehl, ca. 1930. Handsome wood turned vase which changes the color of a ball placed inside from red to blue and back again.  $6 \frac{3}{4}''$  high. Ball  $1 \frac{3}{4}''$  in diameter. Shell appears to have been repaired, otherwise good condition.



37. **Color Changing Knives.** Wallace Idaho, Jeff Busby Magic Inc., ca. 1984. The color of a pocket knife changes as it passes through the performer's hand. Complete set of three hardwoodhandled Swiss Army knives includes two ungimmicked and one gimmicked knife, plus handmade carrying bag with manufacturer's hallmark. Fine condition.

# 250/300

38. **Color Changing Pencils.** London, Lewis Davenport [?], ca. 1940. A neat wooden pencil case containing seven pastelcolored pencils is closed. When reopened, the pencils are all now brightly colored.  $3\frac{1}{2} \times 8 \times 1^{"}$ . Very good condition.

40/80

39. **Conjuror musical automaton.** Paris, Leopold Lambert, ca. 1910. Impressive clown magician with hand painted face, glass eyes and elaborate costume standing behind a table with a spun metal cup in his right hand and wand in his left. When activated, the magician raises the cup to reveal one of four objects – a watch, a gem, a die, or a compass. The figure performs several actions in order to change the objects under the cup, including raising and lowering his head, shaking head from side-to-side, sticking out tongue, and waving the magic wand in a circular motion. The automaton's actions are accompanied by a two-tune music box. The whole resting on a velvet-covered base, with original key. Overall height of 24". Clothes have been replaced. Original clothes have been preserved. Very good condition.

12,000/15,000







40. **Ken Griffin's Comedy Bucket and Lota Bowl.** American, ca. 1960 [?]. The magician pours water from a small brass urn that magically refills itself several times into a large metal bucket. When the magician tosses the water in the bucket toward the audience, it transforms into dry confetti. Used by Ken Griffin and Roberta in their illusion show that toured throughout the United States. Bucket stands 8 3/4" high. Urn (lota bowl) shows considerable wear and dents, likely an intentional embellishment by Griffin.

# 200/300

41. **Climax Table to Briefcase.** New York, Gimacs Unlimited (Richard Himber), 1960. At the conclusion of his performance, the magician picks up the table on which he has been working and with a few deft flips and twists, transforms it into a leather briefcase, which he places under his arm as he walks off the stage. Hand-stitched leather case measures  $17 \frac{1}{2} \times 13^{"}$ . Very good condition. Rare.

#### 300/500

According to Himber's advertising in Genii magazine in 1960, "We only have twelve made. Pardon us. Don Allen, Karrel Fox, and Duke Stern each bought one. We only have nine left."



42. Three vintage Coin Trays. Including a spun copper tray manufactured by Sherms of Bridgeport, Connecticut, ca. 1940, 4" in diameter and hallmarked; a wooden tray possibly made by F.G. Thayer, bearing the label of Chet Kartkut underneath and measuring  $6 \sqrt[3]{4} \times 3 \sqrt[4]{4}$ ; and a Bakelite "Demon" coin tray made by Davenports Magic of London bearing the firm's demon head logo at its center, ca. 1940, in original box,  $3\sqrt[3]{4}$ " in diameter. Good condition.

# 75/150

43. **Coin Vase.** American, ca. 1920. Four coins vanish from the magician's hands and instantly reappear in a clear glass vase on the conjurer's table. Lacks lid, but includes gimmick usually absent.  $6\frac{3}{4}$ " tall. Good condition.

# 150/200

An exceedingly popular trick, Coin Vases of this nature were sold by virtually every American and European manufacturer of magic between 1900 and 1930.

44. **Copenetro.** Indiana Pennsylvania, Klinecraft, ca. 1949. A shot glass rests on a small wooden pedestal and is covered by a clear tumbler. The magician vanishes four half dollars and they reappear in the shot glass one at a time. Shot glass chipped, otherwise good condition.

45. Coronation Card Case. London, Harry Leat, ca. 1929. A small wooden box is shown empty, and the lid is closed. A moment later, a deck of cards appears in the box. Three hidden spring-loaded devices are responsible for the working of the trick. With original instructions. One hinge lacks pin, otherwise good condition. 50/150

47

46. Cuba Libre. European, ca. 1990. Also known as Selbit's Magic Bricks, the order of six blocks, stacked upon each other and covered by a square tube, magically changes at the magician's command, and in concert with a matching set of blocks. Blocks measure 2 1/4" cubed. Very good condition.

# 200/300

47. Cuban Release. London, Unique Magic Studio, ca. 1955. A large wooden block is threaded onto two ropes and locked into a skeleton frame. The block then magically penetrates the two ropes visibly and without cover. Block measures 5 x 5 x 5". Light wear to finish.

100/200

chrome plated brass cups. Similar to the Ireland design. 4" high with an opening of 3 1/4". Used but good condition. Uncommon. 300/400

49. Brema Cups. Philadelphia, Carl Brema & Son, ca. 1935. Three

50. Charlie Miller Cups. Chicago, Magic Inc., ca. 1970s. Heavy copper cups patterned after Ross Bertram's design, that have come to be known as the "Miller" cups. Good condition.

200/250

51. Miniature Cups. American [?], ca. 1930. Miniature set of three cups for the Cups and Balls trick. Nickel plated brass. 2 1/8'' high with a mouth  $1\frac{3}{4}''$  across. Good condition.

# 100/200



48



# CUPS AND BALLS

48. Johnson Products Cups and Balls. Arcadia California, Johnson Products, ca. 2000. Set of three machine turned cups for the classic magic trick. Includes black velvet bag and crocheted balls. Hallmarked. Good condition.







52. **P&L Cups.** New Haven, Petrie and Lewis, ca. 1940. Set of three spun copper cups, each standing  $3 \ 3/8''$  high, with an opening  $2 \ 3/4''$  in diameter. Hallmarked. Showing light wear to finish; overall good condition.

200/250



53. Liquid Load Cups and Balls. Chicago, National Magic Co., ca. 1940. Oversized chrome plated cups allow the magician to produce a quantity of liquid from within each cup after the performance of a traditional Cups and Balls routine. 5" high with an opening 4" wide. Hallmarked. Good condition.

200/300



54. **Cups of Plenty.** New York, Himber's Custombilt Magic, ca. 1961. Two apparently innocent coffee cups that can be examined by a spectator allow the magician to produce a seemingly endless quantity of liquid, perform the Rice Bowls effect, or one of ten other tricks. Light wear to finish, but overall good condition.

200/300



55. **Dean's Box.** Los Angeles, Dean Dill, ca. 2002. Handsome hardwood box with brass fittings and accessories for a series of effects with ropes and rings first devised by Paul Curry. With accessories, instructions, video and shipping box. As new.

100/200



56. **Die Box.** California, Milson-Worth, ca. 1970. Gorgeous walnut die box with brass hardware, double-door feature and shell. Black die with white spots measures  $3\frac{1}{4}$ ". Fine condition. **300/350** 



57. **Die Box.** English, ca. 1920 [?]. Handsome and large hardwood die box with large wooden alphabet block that vanishes from the box and reappears elsewhere. Unusual in construction in that the double-door and shell are different than most modern versions of the effect. Box measures 9  $\frac{1}{4} \times 5 \times 6^{"}$ . Light wear to shell and finish of box, but overall good condition.





58. **Die Box.** European, ca. 1900. Handsome early die box for the traditional sucker effect. Operates with a sliding carriage for the shell. Fine burled wooden panels and brass hardware with painted black accents. Original tin shell included, but lacks die (easily replaced). 8  $\frac{1}{2} \times 4 \frac{1}{2} \times 4 \frac{1}{2}$ ". Shows wear and age; fair condition. Still, an early and desirable example of this perennially popular effect.

#### 200/300

59. **Divination trick.** Germany, Haug, ca. 1960. Four numbered blocks are placed in a small wooden chest in any order. The smaller chest is closed and placed inside a larger wooden box that is also snapped shut. Despite these "test" conditions, the mind reader determines the position of each numbered block. Well made inlaid hardwood boxes, the largest measuring 7  $\frac{1}{4}$  x 3  $\frac{1}{4}$  x 2". Lacks key (easily replaced), otherwise very good condition.

#### 200/250

60. **Doll Production.** European [?], ca. 1940. A large doll is removed from a wooden cloth-covered box and the lid is replaced. When the lid is removed a second time, another doll



is found inside the box, completely filling the interior. Vintage plastic dolls (possibly replacements) stand 12" high. Good condition.

# 100/200

61. **Dove Pan.** Burtini [?], 1940s. Nickel plated pan from which the magician can produce a quantity of objects or even two live doves. On a handsome spun base. Similar to a design manufactured by Burtini.  $6 \frac{1}{4}$ " tall. Good condition.

#### 200/250

62. **Drawer Box.** London, J. Bland, ca. 1880. The drawer in an oblong box is opened and shown empty. When opened and closed again, the drawer is now full of candy, or even two live doves. Veneer of burled hardwoods with two elaborate inlaid designs and pressure-activated gimmick.  $4 \times 4 \times 8''$ . Veneer showing wear especially at corners and one crack at rear, but overall good condition.











63. **Drawer Box.** European [?], ca. 1920. Handsome mahogany wooden drawer box which is shown empty. When the drawer is re-opened, it is full of any objects the magician desires. 6 x 10 x 5". Chipping to extremities.

# 100/200

64. **Egyptian Cabinet.** London, Hamley & Co., ca. 1895. Any object placed in the drawer of this small ebonized wooden cabinet can be made to vanish or change into another object. A clever sliding panel arrangement hides a second, identical drawer. Similar cabinets were advertised and sold by Martinka and Dickmann.  $2 \frac{1}{2} \times 2 \frac{1}{2} \times 3^{"}$ . Good condition.

# 100/200

65. Enchanted Mummies. Munich, Zauberzentrale, ca. 1979. Three small mummies are hidden by the spectators – either in a sarcophagus, under covers on an elaborate platform, or even in the spectator's pockets. No matter where the mummies are hidden, the magician instantly divines their location without touching the props. Mummies measure 4 ¼" high. Very good condition. Scarce.

# 700/900

66. **S. S. Henry's Find the Lady.** Cincinnati, S.S. Henry, ca. 1930. A magic trick similar to the game of Three Card Monte. No matter how fair the procedure seems, no spectator can find the Queen of Hearts when she is mixed together with two jacks, even though the cards are placed in a stand, which ostensibly precludes any potential for sleight-of-hand. Handmade wooden stand with metal base, decorated by artist-magician Sheldon Spar Henry, a Lyceum and Chautauqua entertainer and noted craftsman. 17  $\frac{1}{4}$ " x 11  $\frac{1}{4}$ ". Good condition.

# 200/250

67. **Finger Chopper.** Alberta Canada, Micky Hades, ca. 1985. A spectator's finger is magically penetrated by a steel blade. Hardwood and metal,  $5 \frac{1}{4}$  high. Very good condition.

# 100/200

68. **Fire Bowl.** European, ca. 1919. The magician produces a bowl of fire from a handkerchief. The lid is placed on the bowl and when removed, flowers appear in the bowl. Unusual design of this classic prop with a bracket at the bowl's outer edge. Hallmarked "HERIOT" on bracket. 7" in diameter. Bottom dented, generally worn. An unusual and early example of this classic prop.

69. **Fire Bowl.** European [?], ca. 1930. The magician produces a metal bowl from a handkerchief. Fire erupts from the bowl. The magician sets the bowl on a pedestal, clamps on the lid, and when he removes the lid, the fire has changed to flowers. Chrome plated brass bowl with lid and pedestal stands 11 <sup>1</sup>/<sub>4</sub>" high. Center post of gimmick re-soldered, otherwise good condition.

# 300/400

70. **Miniature Fire Bowl.** North Hollywood, Merv Taylor, ca. 1955. Chick-pan size copper fire bowl with triggering system concealed in base. Includes lid and load pan. Hallmarked. Good condition. Uncommon.

# 150/250

71. **Miniature Flash Frame.** England, Colin Rose/Five of Hearts Magic, 1997. A card visibly appears in a picture frame. From an idea by Patrick Page.  $5 \frac{1}{2} \times 7^{"}$ . With original instructions.

# 50/150

72. **Flexible Mirror.** Garnerville New York, Wellington Enterprises, ca. 1985. A mirror in a wooden frame is placed into a knitted cloth bag. The magician first passes a long steel needle through the mirror, and then visibly bends the mirror and frame in half. When the mirror is removed from the bag, it is shown to be unharmed. Frame measures  $14 \times 10 \frac{1}{4}$ ". Minor wear to finish; good condition.

# 200/300

The Flexible Mirror trick was originated by British magician Oswald Rae and first published in his book Sub Rosa in the 1920s. Doug Henning popularized this trick in the 1980s, and used apparatus made by Wellington Enterprises, identical to that offered here.

73. Floating Ball. Hamburg, Janos Bartl [?], ca. 1947. Metal ball of spun aluminum can be caused to float above the stage and back and forth. 6" in diameter. Some wear to finish, but overall good condition.













# Petrie's Masterpiece

74. Flowering Rose Bush. New Haven, Petrie & Lewis, ca. 1945. A barren green plant in a large pot rests on the magician's table. At the performer's command, the bush slowly begins to sprout and grow real roses in a manner resembling time-lapse photography. At the conclusion of the trick, the flowers can be distributed to audience members. Faux plant is manufactured of copper, with hammered metal leaves. Hallmarked. Some wear to foliage and finish of pot, but overall good condition.

# 3,000/4,000

75. Fortune Telling Ball. Chicago Magic Co. [?], ca. 1920. Wooden ball with a hole running through its center is placed on an upright metal stand. Mysteriously, the ball rises and falls to answer questions, tell time, reveal the names of chosen cards, and more. The ball can be examined both before and after the trick is performed. Rod and base 25 ¼″ high, ball 4″ in diameter. Stand shows wear from use and several small dents; lacking plug in upright; overall good condition.

800/1,200



76. **Frakson's Original Money Catching Trick.** Chicago, Chicago Magic Company, ca. 1929. An attractive brass champagne bucket that has been outfitted with three gimmicks that allow the performer to produce an apparently endless quantity of half dollars from mid air. Five droppers are concealed in the base of the pail, and spring loaded Kellar-type droppers are hidden in each handle. According to Chicago Magic Company advertising, this pail was modeled after the very same device used by Frakson in his performances on the Keith vaudeville circuit. 7 <sup>1</sup>/<sub>2</sub>" high. Possibly lacking a small metal lip on the underside of the pail, but otherwise very good condition.



77. **Gammatration and Cosmovision.** Norwood, John Snyder, ca. 1936. Two jumbo cards are removed from a pack. One is placed in a slatted frame, while the other is held by a spectator. The card in the frame is penetrated by a magic wand, then shown unharmed. It subsequently visibly changes places with the card in the spectator's hands. Includes original frame, stand, and carrying case, but lacking jumbo cards (easily replaced). Hallmarked. Very good condition. Uncommon.



78. Little Gem Deluxe Beer Keg. Columbus Ohio, U.F. Grant, ca. 1945. The magician shows an empty wooden barrel and caps its ends with paper. He inserts a spigot, then pours a large quantity of drinks from inside the small keg. Oak keg with composition material and metal bands. 10" high, 6 <sup>1</sup>/<sub>2</sub>" in diameter. Shows wear, but good condition. Has not been tested with liquid. Uncommon.

# 300/500

200/300



79. The Giant and the Dwarf. Hollywood, Merv Taylor, ca. 1955. A cut-out dwarf and giant change sizes when placed in the "magic castle" to the accompaniment of a humorous story. Includes metal gimmicks, lacquered metal cut-outs and necessary stands. Hallmarked. Good condition.

150/300



80. **Guinea Pig Box.** Tampa, Warren Hamilton, ca. 1965. Hardwood cage with brass bars holds a live guinea pig. The magician removes the animal from the cage and tears it to pieces. Thanks to the special cage, the real animal is, of course, unharmed. Box measures  $11 \times 9 \times 8 1/2^{"}$ . Hallmarked. Very good condition.

#### 300/400

This prop was the invention of California magician E. Loyd Enochs, who manufactured magic under the name Loyd. The most famous performance of the effect was undoubtedly Harry Anderson's. He appeared on Saturday Night Live in the 1980s and to open the show (which he hosted), instead of dismembering the guinea pig, he ate it. 81. **Harvey.** New York, Gimacs Unlimited (Richard Himber), ca. 1958. The magician borrows a hat, has a card selected and returned to the deck, and the cards are thrown in the hat. Then, an "invisible rabbit" throws the cards out of the hat. Finally, while the magician stands at a distance from the hat, the selected card rises from inside. Mechanical device can be inserted into any hat and removed just as easily. Includes typewritten and illustrated instructions by Richard Himber sent to the original owner. Good condition. Scarce.

#### 300/400

The title of this effect was clearly a play on the popular Jimmy Stewart film of the same name. Himber's patter for the trick also revolved around an invisible rabbit living in the borrowed hat.

82. **Haunted Chimneys.** Cincinnati, Silk King Studios, ca. 1950. Two metal tubes with contrasting "modernistic" finishes are shown empty. The magician then produces a large quantity of silk handkerchiefs from inside the nested tubes.  $6 \frac{3}{4}$ " tall,  $2 \frac{3}{4}$ " in diameter. With original mailing tube and box. Fine condition. 75/150

83. **The Haunted House.** Ben Wallace, ca. 1946. Three cards are selected from the pack, returned, and the cards are placed in a small "haunted" house. The magician waves his hand and the selections rise from the house's chimney one at a time. Then the house is opened again and out pops the ghost that apparently caused the mysterious rising of the cards. Tin house with folk art-type hand painted decorations and spring activated ghost with hand-carved wooden face. House measures  $5 \times 3 \times 7^{"}$ . Some paint wear, but overall good condition.

# 100/200

800/1,200

# Used by Houdini

84. **Houdini's Flight of Time Alarm Clock.** New York, R.S. Schlosser, ca. 1924. A faux alarm clock once part of the apparatus for Houdini's trick known as The Flight of Time. In the effect, Houdini would cause six (or in some versions, eight) alarm clocks to invisibly fly from his hands to the ends of chains dangling from a board across the stage. When the clocks reappeared, their bells rang loudly. This is one of the springloaded reappearing clocks. Face measures 3 7/8" in diameter. The underside of the clock bears the Roman numeral "IV" in black lettering, possibly indicating that it was the fourth clock to reappear. Worn and tarnished, with hanging ring re-soldered from repeated use; overall good condition.

The Flight of Time was performed on Houdini's final American tour, in 1925 and 1926; it was later used extensively by his brother Hardeen in a Broadway production of Hellz-a-Poppin with Olsen & Johnson, and in his own stage shows.





82





84











90

85. **Humpty Dumpty Dyeing of Silks.** Glendale, Loyd, ca. 1938. The magician passes a white handkerchief through a paper tube and as it comes out the other end, a portrait of Humpty Dumpty has appeared on it. Other handkerchiefs are passed through the tube and transform into colorful silks that illustrate the fairy tale and bring it to its conclusion. At the end of the story, the tube is unrolled and inside is Humpty Dumpty himself, in doll form. Five "charm" silks and special Humpty Dumpty figure which measures 17" long. With original instructions. Light wear to costume of doll, otherwise good condition.

# 150/200

86. **Improved Einstein.** New York, Gimacs Unlimited (Richard Himber), ca. 1960. An apparently innocent Lucite beer stein containing approximately one quart of milk is poured into a much, much smaller vessel. Stein stands 7" high. Very good condition Rare.

200/400

87. **Instant Silk Vanishing Tube.** Kansas City, Donald Holmes [?], ca. 1930. A quantity of silks placed in a large nickel plated tube swiftly and visibly vanish even though their corners are seen protruding from atop the tube. After they vanish, spectators can see through the tube. 12 <sup>1</sup>/<sub>4</sub>" high. Good condition.

75/150

88. Jewel Chest of Ching See. Glendale, Loyd, ca. 1945. A wooden block with a hole running through it is placed in an open hardwood cabinet. A brass rod is run through the cabinet and block, locking the block inside. A hat is placed on top of all, and at the magician's command, the block visibly vanishes from the cabinet and is reproduced from the hat. Hallmarked. Minor scuffing to finish of cabinet, but overall good condition.

#### 200/300

89. Little Johnny Jones' Accordion Wallet. American, ca. 1940. Leather "gag" wallet that expands when opened to reveal 15 compartments, accordion-style. Owned by vaudeville magician "Little" Johnny Jones. Good condition.

40/80

90. **Key Box.** Leiden Holland, Anverdi, ca. 1970. A small chest is shown about and seven keys are removed from inside. The chest is locked and the magician offers a spectator a choice of any six of the keys. No matter which keys the spectator selects, none of them will open the chest. The only one that will is the seventh, which the magician holds. Box measures  $6 \frac{3}{4} \times 3 \frac{3}{4} \times 4^{"}$ . Includes instructions. Very good condition. Not tested with batteries.



91. Laff Riot. New York, Himber's Custombilt Magic, 1963. A padlock with an extra long hasp is locked shut. The magician then notes that he only has one key for the lock, so for safekeeping, magically links the key to the hasp of the lock. The magician can remove and replace the key on the hasp as often as he chooses, but a spectator cannot. One of 25 units manufactured. With original box. Very good condition. Uncommon.

# 300/400

92. Leon's Improved Glass Penetration. North Hollywood, Merv Taylor, ca. 1955. A sheet of glass is placed in a wooden box. The box (and glass, apparently) is then perforated by fourteen metal spikes. A length of ribbon is even run through the box and glass. When the box is opened again, the glass is shown unharmed. Box measures  $45/8 \times 45/8 \times 5\frac{1}{2}$ ". One spike hallmarked. Lacking two spikes, otherwise good condition.

150/250

93. **Leon's Wine and Water.** North Hollywood, Merv Taylor, ca. 1953. After performing the biblical miracle of transforming water into wine, the magician pours a quantity of water into a tall clear cylinder and covers the container with a metal tube. When the cylinder is uncovered moments later, inside is seen both wine and water, clearly separate from each other in four sections. Cylinder stands 11 <sup>3</sup>/<sub>4</sub>" high. Hallmarked. Good condition. Scarce.

#### 150/250

94. Lie Detector. Columbus, U.F. Grant, ca. 1950. Faux "lie detector" with space to accommodate a deck of cards. Used to reveal a spectator's selected card, even when the spectator lies about its identity. Plexiglass box measures 9  $\frac{1}{2} \times 4 \frac{1}{2} \times 5$ ". Has not been tested with batteries. Good condition.

#### 50/150

95. Lights Itself Candle. London, Unique Magic Studio, ca. 1950. A lit candle in a short candlestick is blown out. As the magician walks away from the candle, it relights. Brass and plastic construction, electronically controlled. Candle stands 8" high. Glo-plug may need replacement, otherwise good condition. 96. Locking Switch Box. London, Will Goldston Ltd., ca. 1935. A small metal box that can be used to change one item for another. The gimmick can be operated from outside the box and locks in one position.  $3 \times 3 \times 4 \frac{1}{4}$ ". Good condition.

75/150



97. **Giant Lota Bowl.** Bridgeport, Sherms Inc., ca. 1935. Copper and brass spittoon-type vessel from which the magician can pour a seemingly endless quantity of water, even after emptying the bowl several times. 5" in diameter at the mouth. Scuffing and wear to clear coat lacquered finish; otherwise good condition. 200/250

This lota is virtually identical in makeup to an all-copper version sold by P&L. Both bowls were apparently manufactured for Sherms (of Bridgeport) and P&L (of New Haven) by the same firm.



99. Lota Vases. New York, Maurice Kains [?], ca. 1940s. Two Chinese vessels repurposed and expertly converted into lota bowls that will continually refill themselves with liquid even after the liquid is poured from them. Larger vase stands 8'' high; smaller stands  $5 \frac{1}{2}''$  high. Good condition.

# 100/200

See The Linking Ring for July, 1942 for Maurice Kains' extensive discussion of his work on the lota principle. The article includes a photograph of one vase virtually identical to the larger vase offered here.





100/200



98. Lota Pitcher. Germany, Ted Lesley's Wonder Workshop, ca. 2003. Ceramic pitcher gimmicked in the form of a lota bowl so that even after it has been emptied, it refills several times with liquid.  $6 \frac{1}{2}$  high. In custom fitted case. Fine condition.

150/300



101. **Magic Numbers.** Vienna, Zauber Klingl, ca. 1940. Ten beautifully finished wooden placards, each bearing one of the numerals from 1 – 10. The magician predicts which of the 10 numbers a spectator will select.  $2 \frac{1}{2} \times 4^{"}$ . Good condition.



102. [Magic Set] **Adams' Card Miracles.** Neptune New Jersey, S.S. Adams Co., ca. 1940. Group of card tricks employing specially printed cards devised by Theodore DeLand. Each trick is packed in a pictorial envelope with original instructions, collated into a small magic set with pictorial cardboard box. Fourteen tricks in all; three in duplicate. Tricks in good condition; box shows wear. **50/150** 



103. [Magic Set] **Der kleine Zauberer magic set.** Germany, ca. 1900. Child's magic set manufactured for export from Germany, includes triple color-changing egg vase, magic wand, magic domino cards, flap card box, hollow egg, and more. Includes English instruction booklet. Some parts may not be original. Wooden box measures  $10 \frac{1}{2} \ge 8 \ge 2 \frac{1}{4}$ ". Paper labels showing wear, otherwise good condition.

200/300



104. [Magic Set] **Neuer Taschenspieler Apparat magic set.** Germany, KIB, ca. 1890. Small magic set in wooden box. Included are four wooden tricks: Grandmother's Necklace, ice pick/awl, Coin Column, and Solomon's Pillars, all likely replacements. Box is made of cloth-covered wood with lithographed label depicting a magician on stage. Box measures  $5 \frac{3}{4} \times 5 \frac{3}{4} \times 2 \frac{1}{4}$ ". Fair condition.

150/250



105

105. **Menu Clock Production.** New York, Himber's Custombilt Magic, ca. 1963. The magician shows a leather-covered menu inside and out. He then produces a ringing brass alarm clock from between the menu covers. With original cloth zippered carrying case. Good condition. Uncommon.



106. **Mickey Mouse and his Magic Coats.** Chicago, L.L. Ireland, ca. 1932. A Mickey Mouse doll disappears and reappears from three different corduroy coats and finally reappears in the box in which the props were stored. Complete with original box, three coats and two Mickey Mouse figures manufactured by Seiberling Latex Co., Akron, Ohio. Figures stand 6 <sup>1</sup>/<sub>2</sub>" high. With original instructions. Figures fragile with cracks and wear, but overall good condition. Uncommon.



109. **Miracle Phone.** New York, U.F. Grant, ca. 1938. A card is chosen and lost in the deck. A second spectator then picks up the receiver of this telephone and apparently hears ghostly voices which reveal the name of the selected card to the listener, without prompting from the magician. Cleverly gimmicked vintage telephone in working order. Light wear to finish. Good condition.

100/200



107. **Millet Bell.** Nuremburg, Carl Quhel, ca. 1930. A quantity of millet or seed appears underneath a turned wooden bell. 4 <sup>1</sup>/<sub>2</sub>" high. Very good condition.

# 50/100

200/300

108. **Million Dollar Houlette.** New York, Richard Himber, ca. 1960. A shuffled deck is placed into a clear plastic houlette to prevent the magician from tampering with it. Even so, the specially constructed houlette allows the magician to switch the shuffled cards for a prepared deck.  $3 \frac{1}{4} \times \frac{3}{4} \times 5^{"}$ . Good condition. 200/400



110. **Miracle Steel Ball Thro' Glass.** London, Lewis Davenport Ltd., ca. 1939. The magician locks a small sheet of glass into a wooden frame and closes the lid. A steel ball rests on the glass through a hole in the frame. The ball then passes through the glass and frame – without leaving a hole in the glass. The apparatus can then be examined. With original fitted carrying case. Hallmarked. Underside of frame shows warpage, but overall good working condition. Uncommon.





111. **Money Maker.** North Hollywood, Merv Taylor, ca. 1959. As blank paper is cranked through the rollers of this device, it comes out the other side of the "machine" as real currency. Hardwood base and frame with metal rollers and knobs.  $5\sqrt[3]{4} \times 5\sqrt[3]{4} \times 6\sqrt[4]{2}}$ . Hallmarked. Good condition.

# 300/500

112. **Mystic Key.** London, Unique Magic Studio, ca. 1955. A miniature door outfitted with a Yale lock is shown, along with seven keys. No matter how the keys are mixed, and despite the fact that the magician does not touch them, only he knows the location of the single key that will open the lock. Handsome hardwood frame measures  $10 \times 12^{"}$ . Light wear at extremities, but overall good condition. Scarce.

# 400/500

113. **Nest of Boxes.** Escondido California, John Dahms, 1986. A watch or other small object is caused to vanish. It later reappears inside the smallest of a set of five nesting boxes. Hardwood boxes with dovetail corners and hand-carved lids, each crafted from a different exotic hardwood. Largest and smallest boxes signed by Dahms. Largest box measures  $8 \times 7 \frac{1}{2}'' \times 8''$ . Very good condition. Uncommon.

1,200/1,500





114. [P&L] **P&L** "production tube" magic trick. New Haven Connecticut, Petrie & Lewis, ca. 1939. A metal tube is shown empty, yet from inside the magician produces a billiard ball or other small object. The tube could also be used to vanish or change small objects. Made of heavy gauge brass, lacquered in red and gold. Load chamber features a spring loaded lid for easy access to its interior.  $3 \times 3 \times 8$ ". Paint chipping, but otherwise very good condition. Rare.

# 300/350

Though bearing the same design as Petrie & Lewis's coin tray and made of similar material to other P&L products, this piece of apparatus was never listed in a P&L catalog or advertised for sale by the firm. It bears similarities to products made by Thayer (from wood). The load chamber is easily concealed by the operator's hand and swivels into position inside the tube silently and quickly. Possibly a unique prototype manufactured by P&L.



115. **Parrot Automaton.** American [?], ca. 1950. Life size mechanical macaw parrot automaton, possibly used as a window display; later used by The Hoefordts in their trained bird act. When activated, the bird's head and body move, and it opens and closes its beak. Decorated with dyed feathers and electrically operated. 30" high from base to top of bird's head. Good working condition.

800/1,200



116. **Passe Passe Beer Cans.** Chicago, L.L. Ireland, ca. 1940. A bottle of Schlitz beer trades places magically with a glass of beer when both are covered with decorated metal tubes. Shell bottles manufactured from vintage Schlitz cans. Tubes stand 6 <sup>3</sup>/<sub>4</sub>" high. Lacks glassware. Tubes repainted.



117. **Passe Passe Bottles.** Glendale, Loyd, ca. 1945. A bottle and glass placed under separate tubes repeatedly and magically change places. One tube is outfitted with an additional gimmick for a Topsy-Turvy-type routine. Tubes stand 11 ½" high. Good condition.

# 150/250

118. Passe Passe Bottles. European, ca. 1970 [?]. A small black bottle and shot glass transpose magically when covered with cardboard tubes. Bottles stand  $7 \frac{1}{2}$  high. Very good condition. 100/200



119. **Passe Passe Whiskey Bottles.** New York, Gimacs Unlimited, ca. 1960. An elaborate set of nesting Passe Passe bottles with genuine bottle labels on each of the shells. Red anodized tubes stand 12  $\frac{1}{2}$ " tall. Labels significantly worn, but good working condition.





122

200/300

121. Server Karakuri mechanical doll/automaton. Tokyo, Gakken, ca. 2004. Designed during the Edo period (1603-1867), the mechanics that make this recreation *karakuri* doll function are precise and complex. *Karakuri* refers to the mechanisms that make a machine function. Wind-up doll approaches with a full teacup on a tray; it stops walking when the teacup is taken, waits, and then turns and walks away with the empty teacup on its tray. Complete with custom wooden carrying case. As new. 150/250

122. [P&L] **Two Petrie & Lewis magic props.** Both being unusual items, the first a tray similar to that supplied with the Petrie Jumbo Four-Ace Stand, likely lacking feet, but with a secret compartment underneath it; and a chromed metal tube with central dividing wall. Both hallmarked with the P&L logo. Good condition.

50/100





123. **Pillar of the Magi.** California, Milson-Worth, ca. 1985. A selected card is lost in the pack. The cards are placed in the base of a large platform from which extends a brass pole. At the top of the pole is a brass eagle. At the magician's command, the cards spring from the base in a shower, but one card is caught in the beak of the bird – the spectator's selection. Finely crafted wooden base with inlaid eagle design approximating the look of an early American/revolutionary-era decoration. Base measures  $13 \frac{1}{2} \times 13 \frac{1}{2} \times 6''$ . Overall height of 37''. Fewer than six units were manufactured. Several unobtrusive stress fractures to brass column, otherwise good condition.

1,500/1,800



124. [Pocket Tricks] **Group of four vintage pocket tricks.** Including a Ball Vase (Carl Quhel, ca. 1930), Master Key trick (Sherms, ca. 1940, in original box), Ring Vanishing Box (maker unknown) and Santemma's Prediction Clock (ca. 1919; lacking miniature compass). Good condition.

50/150

50/150



125. **Prediction Slate.** American, ca. 1950 [?]. A mechanical slate with internal mechanism controlled from the rear which causes four square boxes apparently written by the magician to appear or disappear from the front of the slate. Good condition.



126. **Production Bottles.** Kansas City Missouri, Otto Metal Spinning Co., ca. 1945. Six half-bottles which nest together and can be produced from a borrowed hat. When displayed, each bottle appears to be solid and whole. Bottles stand 10 ¼″ high. Light wear to labels and finish, but overall good condition.



127. **Rapping Hand.** European [?], ca. 1930. Finely carved lightweight wooden hand which can, without visible connections to the magician or anything else, rap out answers to questions posed to it by the audience. Overall length of 8". Minor wear to paint at tip of one finger and wrist, otherwise good condition.

100/200



128. **Rice Bowls.** San Francisco, Stull Magic Co., ca. 1942. A bowl is filled with rice, covered with a second bowl, and a moment later, the rice has doubled in quantity. The rice then transforms into water. Spun aluminum bowls with gimmick. 5 1/2'' in diameter. Hallmarked. Good condition.

# 50/150

Stull Magic was in business for only four years, but had a reputation for manufacturing quality apparatus. The modern version of the Rice Bowl trick, offered here, was invented by T. Francis Fritz (Frank Ducrot).



131

131. Sacred Candle of India. Glendale, Loyd, ca. 1943. Magician

shows a candle in a small holder, and covers the candle with a

chromed metal tube. The tube is shorter than the candle. Candle

is removed from holder and tube, and vanishes. Cap is removed

from tube to show that the candle has reappeared inside. Candle

stands 8" high. Hallmarked. Very good condition.

129. **Rice Vases.** European, ca. 1890. Two spun brass vases from which a quantity of rice or millet vanishes. The first lacking its interior spring mechanism, the second lacking its lid and with its bottom rusted and worn through. The pair sold as-is.

150/250



130. **Rising Cigarettes.** Cincinnati, Vern Hartmann, 1985. Two cigarettes rise mysteriously from a pack. Bench-made mechanical device crafted from brass can be operated with one hand. Hallmarked. With custom carrying case and instructions. Very good condition.

# 150/200



132. **Sand Canisters.** Glendale, Loyd, ca. 1940. A quantity of sand is poured into a large metal canister from a smaller canister until the large canister is overflowing. Even so, the magician can continually fill the larger canister to overflowing as many as four times. Largest canister stands 11 ½" high. Finish worn, but good working condition. Uncommon.

# 600/900











133. **Saturnus Ball.** Hamburg, Janos Bartl, ca. 1920. At the magician's command, a metallic red ball in a brass holder (approximating the look of a large baby rattle) changes color to bright blue. Overall height of  $9 \frac{3}{4}$ ". Good condition.

#### 300/400

134. **Schlitz Bottle Trick.** New York, Himber's Custombilt Magic, ca. 1959. The magician places a bottle of Budweiser into a paper bag. He removes a bottle of Schlitz and a mini bottle of Budweiser. The bag may then be torn open or crushed. The bottle of Budweiser is gone. With original instructions and box. Fine condition.

# 150/300

135. **Silk and Ball Vase.** Indiana, W. Tresslar, ca. 1990. Finely turned hard maple vase which contains a red ball. The magician transforms a handkerchief into a ball, and when he opens the vase, inside is the hanky. The ball and handkerchief can be made to change places at the performer's will. Vase stands  $6 \frac{1}{2}$ " high, ball 1  $\frac{3}{4}$ " in diameter. Fine condition.

100/200



136. **Silk on Candle.** American, ca. 1960 [?]. A handkerchief vanishes from between the magician's hands and instantly reappears tied around a lit candle resting in a candlestick. 12 <sup>1</sup>/<sub>4</sub>" high. Very good condition.

# 100/200

137. **Silk Pistol.** Hamburg, Janos Bartl, ca. 1924. A handkerchief, draped over the barrel of this small imitation pistol, vanishes when the magician squeezes the trigger. Elaborate spring-driven mechanism and moveable arm have been added to this Gilling 112 cap pistol to effect the vanish. Barrel measures  $4 \frac{1}{2}''$  long. Paint shows some wear, but overall good condition.

# 200/250

138. **Silk Pistol.** Germany, The Magic Hands, ca. 1988. A silk handkerchief is draped over the barrel of an imitation pistol. When the gun is fired, the cloth vanishes, reappearing anywhere the magician desires. With original instructions. Very good condition.











139. **Silk Sword.** American, ca. 1930. A silk handkerchief appears on the tip of a sword. 30" long. With original metal tip and elastic. Good condition.

# 150/300

140. **Silver Rocket Box.** New York, Himber's Custombilt Magic, ca. 1957. The magician displays a small stainless steel box and opens door on all four sides, showing it empty. The doors are closed and the magician then produces a large quantity of handkerchiefs and other objects from the box's interior. Likely manufactured by Merv Taylor for Himber. Box measures  $6 \times 4 \times 4^{"}$ . With original instructions. Good condition.

# 200/250

141. **Sinuhe.** Dresden, Herbert Martin Paufler, ca. 1970. A spectator selects one of six numbered cards and waves it before an elaborately decorated box decorated with Egyptian characters. The magician can instantly divine which of the six cards was removed without asking the spectator any questions. Egyptian "idol" box measures Accompanied by two decorative Egyptian figures not original to the apparatus. Not tested with batteries. Very good condition.

# 500/600

142. **Six-Shot Lota.** New Haven, Petrie & Lewis, ca. 1940. Small copper vessel from which the magician can pour six shots of liquid – even though after each pour, the vase is apparently empty. 3 <sup>1</sup>/<sub>2</sub>" high. Hallmarked. One unobtrusive indentation at lower edge, otherwise good condition.

# 100/200

143. **Chambers' Spirit Ball.** Topeka, Lloyd Chambers, ca. 1940. A wooden ball stops and starts on its path<sup>28</sup> along a length of cord at the magician's command. Clever gimmick concealed in turned wooden handle is responsible for the working of the trick. 3 ¼″ in diameter. Inlaid design encircling the ball chipped, otherwise good condition.

# 200/250

One of many Loyd-made tricks sold by Thayer.

144. **Spirit Slates.** Vienna, Zauber Klingl, ca. 1930. A set of cleverly gimmicked slates in wooden frames on which apparent spirit messages can be made to appear. Operated by a mechanism similar to the Thayer "Dr. Q" slates. Two gimmicked slates and cardboard flaps.  $9\frac{3}{4} \times 6\frac{1}{2}$ ". Hallmarked. Very good condition. **150/200** 

145. **Spirit Slates.** American [?], ca. 1930. Set of three finely crafted walnut slates and two metal flaps. All three slates feature internal spring mechanisms that allow them to conceal or release the flaps. Modeled after Thayer's Dr. Q slates.  $10 \times 8$  <sup>1</sup>/<sub>4</sub>". Good condition.

# 150/300

146. **[Stage Magic] Group of six vintage stage magic props.** Including three nesting Organ Pipes; a Barber Pole Production; a small chromed Lota Bowl with unusual cork stopper; an early Magic Funnel (possibly manufactured by Thayer); a jumbo card houlette made of speckled brown board with outer sleeve, deck, and moveable components; and a spun metal Dove and Rat Bottle. American and European, 1920s – 50s. Condition varies, but generally good.

# 200/250

147. **Steel Ball Through Glass.** California, Milson-Worth, ca. 1980. A sheet of glass is placed in a small walnut frame with hinged lid. A steel ball penetrates the glass despite its position imprisoned in the wooden frame. 2  $\frac{3}{4} \times 4 \frac{1}{4}$ ". Very good condition.

# 150/250

148. **Sucker Sliding Card Frame.** Chicago, L.L. Ireland, ca. 1940. Similar to the sucker Die Box, the magician causes a jumbo card to vanish from this metal frame after considerable comedy byplay. The card later reappears elsewhere. Lacquered in red and blue with Asian decals approximating the look of an Okito prop.  $12 \times 10 \frac{34''}{4''}$ . With photograph of original owner, Bob Ellis. Good condition.

# 150/200

149. **Surprise Box.** Leiden Holland, Anverdi, ca. 1980. A card is selected and lost in the deck. The cards are dealt into a two-deck case one at a time, face down. Suddenly, the lid of the box snaps shut on its own. The card on top of the deck in the spectator's hand is the selection. Good condition.

#### 200/300

150. **Sympathetic Silk Stand.** American [?], ca. 1925. Chromeplated stand, which, while appearing innocent, facilitates the performance of the Sympathetic Silk trick in which knots vanish and appear in a set of silk handkerchiefs in sympathy with a matching set of hanks in the magician's hands. 14 <sup>1</sup>/<sub>4</sub>" high. Small dents to pedestal, but overall good condition. Uncommon.











151. **Sensational Talking Skull.** Colon Michigan, Abbott's Magic Novelty Company, ca. 1949. Mechanically operated papier mache skull which clicks its jaws – once for "yes," twice for "no" – to answer questions from the audience and magician. No instructions. Lacks winding key (easily replaced), otherwise good condition.

# 1,500/1,800

A poor man's version of Joseffy's famous talking skull, Balsamo, this prop was still expensive, selling for the princely sum of \$95 in 1947. Few were sold; fewer have survived.



152. **Tambourine Production.** Kansas City, Donald Holmes [?], ca. 1929. The magician creates an impromptu tambourine by securing a piece of tissue paper between two nesting nickel-plated rings. From inside the tambourine, he then produces a gigantic quantity of handkerchiefs and other objects. Spun load chamber and two rings nickel plated.  $7 \frac{3}{4}$ " in diameter. Good condition.

100/150



153. **Triple Flag Spray.** London, Harry Leat, ca. 1929. As a finale to a production of silks, the magician conjures up a spray of three tiers of flags, each on a metal pole. The display includes 21 national flags standing over 40" high. Silk flags show some wear, but overall good condition.

#### 150/250

This effect was a favorite of several well-known magicians including Edwin Maro and Karl Germain. Germain billed the trick as the Flags of All Nations in his programs.



154. **Turntable Stand.** American [?], ca. 1930. A low wooden stand on which the magician places a glass. By depressing a brass plunger at the back of the stand, the glass rotates 180 degrees. Similar to a device manufactured by Thayer and Owen, but in this example, the action of the stand is spring loaded. 5  $\frac{3}{4}$ " in diameter. Paint shows wear, otherwise good condition.

155. **Ultra-Perfect Clipboard.** Cincinnati, Maverick Magic, 2004. An apparently innocent clipboard that allows the magician to secretly obtain information from a spectator. Fine condition.

75/150



156. **Improved Unbelievable Production Box.** Colon Michigan, Abbott's Magic, ca. 1941. An oblong box can be seen to be empty. The lid is closed and immediately a production of silk handkerchiefs is made from within. Box measures  $4 \frac{1}{4} \times 4 \frac{1}{4} \times 7 \frac{1}{2}$ ". Fair condition.

50/100



157. **Uncanny Silk Casket.** Bridgeport Connecticut, Sherms, ca. 1940. A stainless steel box is shown empty by opening its doors. A moment later, a quantity of silk handkerchiefs are produced from inside it. Includes an extra load chamber. With original box. Load chamber hallmarked. Good condition.

#### 75/150

One of many unauthorized version of the famous Demon Wonder Box first marketed by Lewis Davenport & Co. of London.

158. **Utility Tube.** New Haven Connecticut, Petrie & Lewis, ca. 1950. A tall cylinder is empty one moment, and then is suddenly filled with silk handkerchiefs. Can also be used to vanish or exchange objects. Nickel plated brass with celluloid exterior. 7  $\frac{1}{2}$  long. Good condition.

50/150



159. **Vanishing Alarm Clock.** Akron, H. Marshall & Co., ca. 1940. A large alarm clock rests on a tray. The magician covers the clock with a foulard and lifts the clock from the tray. He gives the audience one last look at the clock under the cloth before throwing it into the air, where the clock vanishes. Tray trimmed with hammered metal, measures 11  $\frac{1}{4} \times 11 \frac{1}{4}''$  and conceals ringing mechanism. Good condition. Uncommon.

300/400

160. **Vanishing Birdcage.** Colon Michigan, Abbott's Magic Novelty Co., ca. 1950. A small brass birdcage bound with red ribbon trim visibly vanishes from the magician's bare hands. 5  $\frac{1}{4} \times 4 \frac{3}{4} \times 4 \frac{3}{4}$ ". Good condition.

100/150



161. **Vanishing Birdcage.** Warren Simms [?], ca. 1960. Small rectangular cage is removed from a wooden box, and then vanishes from between the magician's hands. Complete with wooden carrying case, pull and leather wrist strap.  $6 \frac{1}{2} \times 4 \frac{3}{4} \times 4 \frac{3}{4}$ ". Hallmarked. Box and wrist strap bear signatures of former owner. Very good condition.









162. **Vanishing Candelabrum.** Glendale California, Loyd, ca. 1945. A faux bronze candlestick with three burning candles vanishes from atop a thin wooden tray. Requires no assistants or special stage furniture to accomplish, and the tray can be shown on both sides after the candelabrum has vanishes. Hallmarked. Spring roller in need of restringing, otherwise very good condition. With instructions. Uncommon.

300/500

Advertised as "Loyd's first post-war release," this trick sold for the considerable sum of \$42.50 in 1945.

163. Vanishing Cocktail Shaker. Columbus Ohio, U.F. Grant, ca. 1946. After pouring a drink from a cocktail shaker, the magician places it in a paper bag and crumples up the same; the shaker has vanished. Chrome plated brass and plastic. 8  $\frac{1}{2}$ " high when extended. Very good condition.

# 50/100

164. **Vanishing Glass.** Colorado Springs, Paul Fox, ca. 1945. Intelligently designed chrome-plated pitcher that facilitates the vanish of a glass full of water from a paper tube. After disposing of the glass in the cleverly made pitcher, the tube is crushed to show that the glass has vanished. Similar to Tannen's Crash Glass Vanish. With original tumbler. Pitcher stands 5 <sup>3</sup>/<sub>4</sub>" high. Fine condition. Rare.

# 300/400

Paul Fox was one of magic's elite, a great thinker, designer, and performer who counted Dai Vernon, Al Baker and Cardini among his closest friends. Today, Fox is best known for his revolutionary design of cups for the Cups and Balls trick. In addition to the cups, he manufactured several other magician's props, including Linking Rings, a coin pail, and this vanishing glass trick. His creations were made in extremely limited quantities – likely 12 or less. Even fewer Fox originals have survived the years.

165. **Vase, Cone, Beans and Orange Trick.** Denver, Paul Fox, ca. 1942. Aluminum vase 9 " high, metal cone (also known as a "skittle") and one shell, which allows the performer to perform an elaborate transposition effect between a quantity of dry beans, the skittle and an orange. Possibly unfinished; the solid skittle is actually a wooden mandril used in the metal spinning process with the aluminum shell still affixed to it. With letter of provenance. Very good condition.

# 250/300

These props were handed down from Paul Fox to Stewart Judah. From Judah they passed to John Braun. From Braun's collection they were acquired by Harold Puff. Puff presented them to Ken Klosterman.
### MAGICAL WOODCRAFT OF F.G. THAYER AND THE OWEN BROTHERS



166. Wandering Mummies. Munich, Zauberzentrale, ca. 1992. A hand-carved wooden sarcophagus travels invisibly from one casket to another. The miniature caskets are decorated in gold and copper and are cast in a heavy composition material; the mummies are hand-carved wood. Lids of each casket conceal mechanisms which operate the trick. Includes original cloth-lined carrying case. Caskets measure  $2 \frac{1}{2} \times 5 \frac{1}{2} \times 2^{"}$ . Very good condition. Uncommon.

<image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image><image>

168. **A-B-C Blocks (Princess Pachesis and the Three Dukes).** Los Angeles, F.G. Thayer, ca. 1940. A wooden block vanishes from a stack of three when covered by a wooden tube, only to reappear in the magician's hat. 10<sup>1</sup>/<sub>4</sub>" high. With original instructions. Good condition.

200/300



167. **Wandering Willie.** London, Burtini, ca. 1948. Burtini's version of the Bonus Genius trick in which a small doll disappears from between the magician's hands and is reproduced from his pocket or, in this case, on the back of an audience volunteer. Includes two wooden dolls and original costume. Finish of ungimmicked doll significantly worn and chipped.



169. Acrobatic Candle. Los Angeles, F.G. Thayer & Co., ca. 1930. A lit candle rises from its candlestick, revolves, and descends back into the stick, extinguishing itself. Turned wooden candle and stick with elaborate pulley system. Overall height of  $15 \frac{3}{4}$ ". Metal supports possibly added under original base; paint worn, but overall good condition.

300/350

800/1,200















176





170. **Ball and Handkerchief Vase.** Los Angeles, F.G. Thayer, ca. 1920. A billiard ball placed in a wooden vase transposes locations with a handkerchief held in the magician's hands. Turned maple vase lacquered in black; red ball measures 1 7/8" in diameter. Includes two turned wooden handkerchief balls matching the red ball, and a custom-made carrying case for all props, as well as two handkerchiefs. Very good condition. Uncommon. An outstanding example of Floyd Thayer's masterful woodturning. 700/900

171. **Perfecto Ball Stand.** Los Angeles, F.G. Thayer, ca. 1920. Magnificent parlor-size four-cup ball stand with rotating shells lacquered in white; stand finished in black and gold.  $12\sqrt[3]{4''}$  high. Very good condition.

500/750

172. **Billiard Ball Rack.** Los Angeles, F.G. Thayer, ca. 1920. Parlor-size four-cup ungimmicked ball stand. Used to display billiard balls the magician produces between his fingers.  $14 \frac{1}{4} \times 11 \frac{3}{4}$ ". Hallmarked. Good condition.

500/600

173. **Billiard Ball Tube.** Los Angeles, F.G. Thayer, ca. 1920. Handsome wood turned tube. Magician can use the tube to vanish, produce, or exchange one billiard ball for another. Includes two white Thayer billiard balls of slightly different diameters, and a turned wooden cap for one end of the tube. Tube  $5 \times 1.3$ /4″. Very good condition.

300/400

174. **Blue Phantom (parlor size).** Los Angeles, F.G. Thayer, ca. 1930. A blue checker jumps from one position to another in a stack of yellow checkers when covered by a decorated tube. Tube lacquered with scarab design in four colors. Center post made of carved wood. 13" high. Good condition.

500/750

175. **Blue Phantom (stage size).** Los Angeles, F.G. Thayer, ca. 1935. A blue checker jumps from one position to another in a stack of yellow checkers when covered by a decorated tube. Tube lacquered with dragon design in four colors. 17  $\frac{3}{4}$ " high. Light wear to base, otherwise good condition.

600/800

176. Bottle Silk Dyeing prop. Los Angeles, F.G. Thayer [?], ca.
1930. Expertly turned wooden bottle with sliding false bottom, possibly for use in a silk dyeing or production trick. 9 ¼" tall. Two small stress cracks near base, but overall good condition.
100/200

Though similar in form and appearance to many turned wooden items from the Thayer factory, the exact origin of this item is not certain. 177. **Break-Apart Die Box.** Los Angeles, F.G. Thayer, ca. 1930. A die vanishes from a hardwood cabinet and reappears in a hat previously shown empty. Includes two double doors, and can be separated during the performance into two separate cabinets, between which the die is heard to pass. Singificantly scratched and worn and lacking metal shell. Fair condition.

150/200

178. **Canary Production Box.** Los Angeles, Owen Brothers, ca. 1950. A cabinet with glass sides in which a canary or other items can be made to appear. Gimmick is spring-loaded. 7 x 3  $\frac{1}{2}$  x 6  $\frac{1}{2}''$ . Possibly lacks one pane of glass, otherwise good condition. **250/350** 

Though decorated in the customary Owen/Thayer colors and of a similar design to other Thayer and Owen props, no published record of this device has been uncovered.



179. **Card and Coin Tray.** Los Angeles, F.G. Thayer, ca. 1930. A seemingly innocent mahogany tray that will secretly add playing cards or coins to a quantity of objects placed on the tray. With two secret compartments, one on each end of the tray. 11  $\frac{1}{4} \times 8^{"}$ . Very good condition.

150/200



180. Chameleon Box (Red and White Trick). Los Angeles, Owen Magic, ca. 1960. This square box ( $4 \times 4 \times 4 \frac{1}{4}$ ") changes color from white to red and back again when a handkerchief of a corresponding color is placed into it. An interior gimmick allows the handkerchiefs to vanish; an exterior gimmick causes the change in the box's color. Good condition.

181. **Super Change Bag.** Los Angeles, F.G. Thayer, ca. 1930. Attractive plush red bag attached to a finely turned wooden handle in the Thayer tradition which can be used to switch, vanish or produce small objects, including live animals. Rim 7" in diameter. Very good condition.

#### 200/300

182. **Changing Tray.** Los Angeles, F.G. Thayer & Co., ca. 1930. Mechanical wooden tray that allows the magician to switch one deck of cards or one small object for another.  $11 \ge 9 \frac{1}{2}$ ". Good condition.

#### 150/250

700/800

100/200

183. **Clingo Billiard Balls.** Los Angeles, F.G. Thayer, Ca. 1925. Set of four 1 5/8" white balls and matching shell for the classic multiplying ball trick. Hand crafted by Floyd Thayer, who was best known for his lathe-turned wooden products, and finished with a concentrically scored pattern approximating the appearance of a golf ball. This design feature allowed the performer a surer grip on the spheres. Paint flaking, otherwise good condition. Uncommon.

184. **Coin Box.** Los Angeles, F.G. Thayer, ca. 1925. Turned wooden box lacquered in black and gold. Similar in some ways to an Okito coin box, as the lid and base are interchangeable. 2  $\frac{1}{2}$ " in diameter. Good condition.

185. **Coin Tray.** Los Angeles, F.G. Thayer [?], ca. 1940. Blonde wooden tray that allows the magician to secretly add coins to a pile on the tray when the coins are dumped into a spectator's hand. 8  $\frac{1}{2} \times 6 \frac{1}{2}$ ". Good condition.

186. **Commando.** Los Angeles, F.G. Thayer, ca. 1940. A wooden block threaded on a length of string stops and starts its journey along the cord at the performer's command.  $1 \frac{1}{2} \ge 1 \frac{1}{2} \ge 3 \frac{1}{2}$ ". Good condition.

#### 50/150

75/150

187. **Crystal Ball.** Los Angeles, F.G. Thayer, ca. 1930. Large crystal gazing ball on lacquered wooden stand turned by Thayer. Stand hallmarked. Good condition.

300/350

188. **Deck Switching Tray.** Los Angeles, F.G. Thayer, ca. 1925. An apparently innocent mahogany tray that allows the magician to silently and mechanically switch one deck for another. 7 x 9  $\frac{3}{4}$ ". Very good condition.









189. **Devil's Jug (large).** Los Angeles, ca. 1940. Round red glass lota bowl which refills itself repeatedly each time it is emptied. Sold by Thayer under various names including the "Rose Bowl." 6" tall. Golden's Magic Wand label underneath. Very good condition.

#### 200/300

190. **Devil's Jug (small).** Los Angeles, ca. 1940. Round red glass lota bowl which refills itself repeatedly each time it is emptied. Sold by Thayer under various names including the "Rose Bowl." 4" tall. Very good condition.

#### 150/250

191. **Demon's Desk Rack.** Los Angeles, Owen Magic Supreme, ca. 1955. A hardwood frame which allows the performer to visibly yet secretly switch one envelope for another in the action of placing an envelope in the frame. 6  $\frac{1}{2} \times 8 \frac{1}{2} \times 3 \frac{1}{2}''$ . With original instructions. Good condition.

250/300

192. **Devil's Mail Box/Devil's Card Rise.** Los Angeles, F.G. Thayer & Co., ca. 1944. A gold lacquered picture frame on an elaborate base allows the performer to visibly yet secretly switch one envelope for another in the action of placing an envelope in the frame.  $6 \frac{1}{2} \times 9 \frac{3}{4} \times 2 \frac{3}{4}$ ". With instructions. Good condition. **250/300** 

193. New Devil's Pillars (parlor size). Los Angeles, F.G. Thayer,
ca. 1930. Cords running through two oblong wooden pillars are
cut and restored. Lacquered in orange, black and gold. 9 <sup>3</sup>/<sub>4</sub>"
long. Paint worn and in need of re-stringing. Good condition.
200/300

194. **New Devil's Pillars (stage size).** Los Angeles, F.G. Thayer, ca. 1930. Cords running through two oblong wooden pillars are cut and restored. Lacquered in red, black and gold. 18" long. Paint chipped and cords replaced as usually encountered. Good condition.

#### 250/350

195. **Dinner Plate and Handkerchief.** Los Angeles, F.G. Thayer, ca. 1926. The magician inverts an empty dinner plate on his table. A handkerchief vanishes from his hands and is discovered under the plate but a moment later. Turned wooden plate lacquered to resemble an ordinary china plate. 9" in diameter. Good condition.









196. **Doctor Q Prediction Chest.** Los Angeles, Owen Brothers, ca. 1959. A cleverly-designed chest that allows the magician to secretly introduce a billet into it even though the chest is locked. Finish scratched from use and interior lining worn, but overall good condition.

#### 200/300

197. **Drawer Box.** Los Angeles, F.G. Thayer, ca. 1930. Handsome hardwood box is shown empty and a moment later is full of fruit, toys, or even a live rabbit. Holdback feature built into the underside of the box; knob also has holdback feature built in. 5 x 9  $\frac{1}{4}$  x 4  $\frac{1}{2}$ ". Good condition.

#### 200/250

198. **Drop-Model Production Cabinet.** Los Angeles, Owen Brothers, ca. 1955. Magician shows a small cabinet empty by lowering all four sides of the box. When reassembled, articles can be produced from the interior of the box. Table-model version of this classic prop.  $19 \frac{1}{2}$ " high. Finish and load chamber show general wear; good condition.

#### 400/600

199. **Drum Head Tube.** Los Angeles, F.G. Thayer, ca. 1920. Large and imposing all-wood Drum Head Tube. Magician shows tube empty, caps ends with tissue paper, then produces a large number of handkerchiefs from inside. Expertly wood-turned tube with two turned wooden rings and "bullet" gimmick with turned wooden rim. Tube stands 12" high with opening 3 5/8" in diameter. Very good condition.

#### 800/1,200

200. **Dy-Flyto.** Los Angeles, F.G. Thayer, ca. 1930. A visible transposition of a large die. A large die is removed from a wooden box and set on a tray. It visibly transforms into a grapefruit while atop the tray and is reproduced moments later from the box from which it was just removed. Elaborately stenciled designs on the wooden box, as well as mechanical die and tray. With instructions. Some spotting to cloth covering of tray, but overall very good condition. Scarce.

#### 1,800/2,200

201. Emergency Card Frame. Los Angeles, F.G. Thayer, ca. 1930. The magician disassembles a small picture frame which is shown to be empty. It is reassembled and later, a selected card appears inside the frame. Mahogany frame measures  $4 \frac{1}{4} \times 5 \frac{1}{4}$ ". Good condition.



202. **Find the Lady Cubes.** Los Angeles, F.G. Thayer & Co., ca. 1930. A mechanical version of the famous Three Card Monte. The operator places three wooden blocks, each with a different card pasted on it, into a wooden tube with three doors. No matter how closely the spectators pay attention, they can never locate the cube bearing the Queen of Spades. Gimmicked tube stands 11" high. Light wear to finish, but overall good condition. Uncommon.

#### 600/800

203. **Flap Tray.** Los Angeles, F.G. Thayer & Co., ca. 1925. A mahogany tray that allows the magician to switch cards placed on it for a duplicate set.  $8 \times 6''$ . Good condition.

#### 100/200

204. Flying Handkerchief and Soup Plate. Los Angeles, F.G. Thayer & Co., ca. 1930. A handkerchief vanishes from between the magician's hands and reappears under an overturned soup plate on the conjurer's table. Turned wooden plate gimmicked with false bottom. Finish considerably worn. Fair condition.

150/300



206



205. **Sellers' Hat Brush.** Los Angeles, F.G. Thayer, ca. 1935. A faux hat brush that secretly loads a stack of coins into a borrowed hat in the action of brushing it out.  $2 \frac{1}{2} x 4 x 1 \frac{1}{2}$ ". Good condition.

#### 50/100

206. **Jumbo Four-Ace Stand.** Los Angeles, F.G. Thayer & Co., ca. 1940. Cleverly gimmicked stand holds four packets of jumbo cards and facilitates the switching of cards without sleight-of-hand or the performance of the popular four-ace trick.  $23 \times 10''$ . Good condition.

#### 250/350

207. **Miracle Penetration (Glass Penetration).** Los Angeles, F.G. Thayer [?], ca. 1940. Polished mahogany frame holds a sheet of glass and eight curved steel clips, four on each side. Cards are inserted under the clips and pencil is thrust through the center of the glass. When removed, holes remain in the cards, but not the glass. Gimmick locks. Frame measures 9  $\frac{1}{2} \times 10 \frac{1}{4}$ ". Fine condition.

208. **Greatest Solid Thru Solid (Block Go).** Los Angeles, F.G. Thayer, ca. 1945. The magician stacks two open tubes on top of each other, separating the tubes with small piece of glass. A wooden block is dropped into the upper tube and visibly penetrates the glass, arriving in the lower tube. Block measures  $2 \frac{1}{2}$ ". Very good condition.

250/300



209. Jack Gwynne Rabbit Vanish. Los Angeles, F.G. Thayer & Co., ca. 1940. A rabbit is placed in a decorated wooden box. After comedic by-play – the audience suspects the rabbit is moving from one chamber of the box to another – the magician opens doors in the front and back of the box and thrusts his arms through. The rabbit is gone.  $12 \times 9 \times 6 \frac{1}{2}$ ". Good condition. 300/400



210. **Handkerchief Frame**. Los Angeles, F.G. Thayer, ca. 1935. Mahogany frame to which the magician pins a borrowed handkerchief. The frame is then inserted into an envelope. Magician stabs the envelope with a knife and pours water over it, yet when the handkerchief is removed, it is both unharmed and dry. 12 <sup>1</sup>/<sub>2</sub>" square. Pinholes at corners from use; overall good condition.

150/250

211. **Tumbler Pedestal (Handkerchief Pedestal).** Los Angeles, F.G. Thayer, ca. 1935. Turned wooden pedestal on which the magician rests a drinking glass, which he covers with a handkerchief. When the cloth is later removed, a vanished silk handkerchief has appeared inside the glass. Spring loaded mechanism. 8 5/8" high. Light wear to finish on base, otherwise good condition.

200/300

212. **Haunted Cabinet and Discs of Quong Hi.** Los Angeles, F.G. Thayer, ca. 1928. A exquisitely decorated cabinet that allows the magician to mysteriously transpose the location of a stack of checkers, a glass of rice, and a wooden "Ghost." 23 x 19". Light wear to finish of one foot, but overall good condition. Uncommon.

#### 3,000/3,500

*This is Thayer's version of the popular Checker Cabinet trick originated by Okito (Theo. Bamberg).* 

213. **Here-There-Or Where?** Los Angeles, F.G. Thayer & Co. ca. 1930. A startling transposition trick in which a bottle, orange, and quantity of rice magically change places in quick succession. Apparatus includes a Thayer-turned Rice Vase, pedestal, and set of Thayer-made nesting bottles and tubes. Finish of all items generally worn, but overall good condition. Scarce.

#### 500/700

Thayer advertised the trick as "A surprising combination, full of pep from start to finish...." and, "As fine an opening feature as one could wish for, and absolutely no skill necessary."

214. **Double-Load Locking Jap Box.** Los Angeles, F.G. Thayer & Co., ca. 1940. An open-ended mahogany box with removable bottom is repeatedly shown empty, yet the magician can produce handkerchiefs from it at any time. Clever locking load chambers have been built into the walls of the box.  $7 \frac{1}{2} \times 5 \times 6^{"}$ . Good condition.

#### 150/250

215. **Joss House Drawer Box.** Los Angeles, Owen Brothers, ca. 1950. The magician produces a live rabbit from a once-empty box, then produces a number of flowers and handkerchiefs from it, as well. Before the second production is made, the box can be shown empty by opening the rear panel and thrusting the magician's hand completely through it. Drawer features locking mechanism.  $6 \times 9 \frac{1}{2} \times 5 \frac{1}{2}''$ . Hallmarked. Good condition.

400/600

Also known as the Sesame Drawer Box.





212 (rear)







213





216. **Milady's Parasol.** Los Angeles, F.G. Thayer, ca. 1930. The cover of an attractive sunshade transposes with silk handkerchiefs placed in an attractive velvet handbag. Turned wooden handle accents metal parasol; frame of handbag made of chromed brass. Parasol 21" long. Handbag hallmarked "Walter Baker Magic." Good condition.

500/700



212

217. **Miracle Frame.** Los Angeles, F.G. Thayer & Co., ca. 1939. An empty frame with two doors is closed and when reopened, a picture has appeared inside. After closing the doors again, a second picture is produced. Can also be used to change one object for another.  $9 \times 11^{"}$ . Possibly lacking table stand. Wear to finish and splitting of wood in some areas, but working condition.

250/350



#### 212

218. **Mirage.** Los Angeles, Thayer/Loyd, ca. 1930. A glass of water is set on a small table and covered with three tubes. The magician then removes the tubes one at a time from the stand. The glass of water has vanished. Suspecting that the water is hidden under the draped stand, the magican then removes the drape, too. The glass has completely vanished. Height of stand 13 ¼″. Good condition. Scarce.

#### 500/600

Though manufactured by E. Loyd Enochs (Loyd), this trick was sold exclusively by Thayer.



219. **Mysto Die and Frame (Jumbo).** Los Angeles, F.G. Thayer, ca. 1930. The magician places a solid wooden cube into a wooden frame resting on a pedestal. A ribbon is threaded through holes in the frame and cube, yet at the performer's command, the cube is released from the frame. Cube measures 6" square, lacquered in six colors. Light wear to paint at edges of frame and cube, but overall good condition. Uncommon in this size.



220. **Nic's Napkins.** Los Angeles, F.G. Thayer & Co., ca. 1930. Six colored napkins are removed from similarly-colored napkin rings. The rings are stacked, and the napkins are placed in a borrowed hat. A spectator selects one color from a small frame holding multi-colored beads. The napkin of the selected color vanishes from the hat and reappears inside the stacked napkin rings. Very good condition. Uncommon.

500/600



222. **Passe Passe Bottle and Glass.** Los Angeles, F.G. Thayer & Co., ca. 1930. A bottle and glass are each covered by separate tubes, but change places magically – and repeatedly – at the performer's command. Finish of tubes worn, bottle labels worn. Good condition.

#### 200/250



221. **One-Hand Production Box.** Los Angeles, F.G. Thayer & Co., ca. 1935. The magician shows a box empty by opening its front and back doors and lid. He closes it, and then produces a quantity of handkerchiefs from inside. Clever pivoting load chamber can be operated by one hand. 5 x 3  $\frac{1}{2}$  x 7". Good condition.

300/400

223. **Pixie Box.** Los Angeles, Owen Brothers, ca. 1959. A small mahogany box is shown empty by opening its front and back doors and lid, yet a production of silks is made from the interior a moment later. Operates on the same principle as Davenport's Demon Wonder Box.  $3 \frac{1}{2} \times 2 \frac{1}{2} \times 5^{"}$ . Good condition.

200/250



224. **Presto Card Frame.** Los Angeles, F.G. Thayer & Co., ca. 1944. Hardwood frame resting on a weighted base in which a vanished card reappears. Hallmarked. Good condition.











225. **Production Plate.** Los Angeles, F.G. Thayer, ca. 1930. The magician produces a gigantic quantity of flowers from an large, empty plate. Turned wooden rim and metal base with spring-loaded release.  $12 \frac{1}{2}$ " in diameter. Finish shows wear, but overall good condition.

#### 200/300

226. Rice and Checkers transposition. Los Angeles, Owen Magic, ca. 1960. A stack of checkers and a tumbler full of rice change places when covered by separate tubes. Tubes  $8 \frac{1}{2}$  high. Possibly incomplete. Very good condition.

#### 150/300

227. **Rice Bowls.** Los Angeles, Thayer and Christianer, ca. 1910. A bowl is filled with rice, covered with a second bowl, and a moment later, the rice has doubled in quantity. The rice then transforms into water. Handsomely turned wooden bowls with enameled white paint approximating the look of china. 5" in diameter. Paint and wood chipped. Fair condition.

300/350

Thayer's Catalog No. 2 advertised these Rice Bowls as looking "like china and having the distinct advantage of being unbreakable..."

228. **Rising Card Tray.** Los Angeles, F.G. Thayer & Co., ca. 1940. A pack of cards is placed in a goblet and set on a round wooden tray. Selected cards then magically rise from the pack. Goblet may not be original. Light wear to mechanical tray, but overall very good condition.

#### 250/350

229. **Rod, Ball and Ring Mystery.** Los Angeles, F.G. Thayer, ca. 1930. A ring magically links to a wooden rod on which a wooden ball is suspended, while the ball magically penetrates the rod. Lacking rod (easily replaced). Accompanied by three billiard balls, one solid red, the other painted in two colors similar to those used in Thayer's New Color Ball Passe trick, but lacking holes. Balls 1  $\frac{1}{2}$ " in diameter. Good condition.

#### 50/100

230. Sand Frame. Los Angeles, F.G. Thayer & Co. ca. 1940. A picture frame is covered with a handkerchief. When the cloth is later removed, a vanished card has appeared in the frame. Hardwoode frame with inlaid design measures 6  $\frac{1}{4} \times 7 \frac{1}{2}''$ . Hallmarked. Good condition.

231. **Saturnus Ball.** Los Angeles, F.G. Thayer [?], ca. 1930. A red ball changes to blue after the magician passes a scarf over it. The magician never touches the ball, as it is encased in a wooden frame mounted on a handle.  $5\frac{1}{2} \times 10\frac{1}{2}$ ". Shows some wear, but good working condition.

#### 300/400

232. **Tom Sellers' Rising Cards.** Los Angeles, F.G. Thayer & Co., ca. 1939. Cards are selected and shuffled into the deck, which is placed in a wooden houlette. The magician passes his hands over the cards and from the deck rise the selections, one at a time. Cards and houlette are ungimmicked. Includes wooden houlette, and wooden magic wand turned by Thayer craftsmen. Houlette hallmarked. Good condition.

#### 200/300

40/80

233. **Serpentine Silk gimmick (Kobra).** Los Angeles, F.G. Thayer, ca. 1940. With this device hidden in its folds, a silk handkerchief can be made to stand upright. Good condition.

234. **Silk Cabby.** Los Angeles, F.G. Thayer, ca. 1942. Magician shows a box empty, closes the doors, and thrusts a silk through holes in its side. When he removes the handkerchief from the other end of the box, it has changed colors.  $7 \times 3 \times 5''$ . Good condition.

#### 250/350

*With: An extra wooden load chamber with cloth divider, manufactured by Thayer.* 

Though Tom Sellers' Silk Cabby is now a standard piece of magic apparatus, Thayer was the first company to manufacture the trick.

235. **Stocks of Solomon.** Los Angeles, F.G. Thayer, ca. 1940. A set of wrist stocks with metal hasp from which the magician can quickly and easily escape, even though the stocks can be examined by spectators minutely. 10 5 x 1  $\frac{1}{2}$ ". Very good condition.

#### 200/300

236. **Suits for Divorce.** Los Angeles, F.G. Thayer & Co., ca. 1930. A shuffled pack is divided into four heaps, each one being placed in a small wooden box. The boxes are displayed on an easel and a spectator marks each one freely, designating one suit per box. A moment later, the shuffled pack rearranges itself into the four suits, each one in the box chosen for it by the spectator. Lacks cards, index cards, and shell card case (easily replaced); otherwise good condition.











237. **Collapsible Sword.** Los Angeles, F.G. Thayer & Co., ca. 1935. Chrome plated sword with traditional Thayer-made hilt and handle. The sword's blade retracts into its handle. Very good condition. Uncommon.

#### 150/300

238. [Thayer Magic] **Group of nine Thayer-made magic props and pieces.** Including a large wooden tray with metal plate affixed to its top, two candle sticks, the gimmicked tube and glass for Thayer's Milk-Go trick (only lacking a duplicate glass and plate stand for completion), wooden stands, tubes and a faux candle. Many items expertly turned from wood. Generally good condition.

#### 100/200

239. **Appearing/Vanishing Thimble Stand.** Los Angeles, F.G. Thayer, ca. 1920. Handsome mechanical stand which facilitates the production of eight white thimbles. A concealed spring-loaded device allows the magician to vanish all eight thimbles simultaneously. 13 <sup>1</sup>⁄<sub>4</sub>" high. Unobtrusive wear to paint and spring mechanism finicky, but overall good condition. Scarce.

600/800







240. [Thimbles] **Group of Thayer-made thimbles and thimble gimmicks.** Los Angeles, Thayer and Loyd, ca. 1930s. Set of 16 wooden turned manipulation thimbles and one giant production thimble all lacquered in red, as well as three different thimble holders, one of them hallmarked "Loyd Made" and modeled after the P&L Thimble Device. Good condition.

#### 100/200

241. A Trip to Spookville. Los Angeles, F.G. Thayer, ca. 1930. A miniature spirit cabinet with an open front. The magician causes various manifestations to take place inside this small cabinet. 14 x 10 x 13''. Good condition.



242. Turntable Stand. Los Angeles, F.G. Thayer & Co., ca. 1930. Low wooden stand on which the magician rests a glass. Mechanical stand allows the performer to secretly rotate the glass. Includes heavy fluted mirror glass, possibly manufactured by Donald Holmes for Thayer. Stand 7  $\frac{3}{4}$ " in diameter. Hallmarked. Good condition.

#### 300/350

243. **The Candle That Was (Vanishing Candle).** Los Angeles, F.G. Thayer, ca. 1930. The magician wraps a burning candle in newspaper. Its wick can be seen at the top of the paper, still burning. Yet when the paper is crushed, the candle has vanished. Turned wooden candle, gimmick and candlestick in the Thayer tradition. Overall height of 15 <sup>3</sup>/<sub>4</sub>". Very good condition.

#### 250/350

244. A Vase of Flowers. Los Angeles, F.G. Thayer & Co., ca. 1930. From an unprepared handkerchief, the magician produces a substantial wooden vase of Moorish design, complete with flowers. Vase stands  $8 \sqrt[3]{4''}$  high. Some splitting at original joints, otherwise good condition.

250/300

245. William Tell Card Tray. Los Angeles, F.G. Thayer & Co., ca. 1930. While the magician's back is turned, three cards are removed from a shuffled pack. Each one is placed in a separate compartment on a small mahogany tray. One card is noted by a spectator. The magician can instantly divine the identity of the spectator's selected card. Cards are unprepared and tray can be examined without fear of detection. 8 7/7 x 4  $\frac{1}{2}$ ". Very good condition.

#### 100/200

246. Wonder Screen (small). Los Angeles, Owen Brothers, ca. 1958. A small three-fold screen is shown front and back to be ordinary. Then a quantity of handkerchiefs is produced from inside the folded screen. Panels measure  $5\frac{1}{2} \times 8^{"}$ . Load chamber lacks one pin, otherwise very good condition.

#### 250/350

247. **Wu-Ling Pagoda Mystery.** Los Angeles, F.G. Thayer & Co. ca. 1944. A short cabinet which the magician shows empty and then, a moment, later, can be filled with any object he wishes to produce – including a small animal.  $6 \frac{1}{2} \times 11 \times 6^{"}$ . Very good condition.

#### EPHEMERA, BOOKS, POSTERS & DECORATIVE OBJECTS



248. Alexander (Claude Alexander Conlin). **Alexander the Man Who Knows.** [Bombay, Av Yaga, c. 1915]. One-sheet (28 x 40") color lithograph poster depicting Alexander's turbaned head on a red background. Upper right corner clipped, otherwise good condition. Linen backed.

200/250



249. Alexander (Claude Alexander Conlin). **Signed photographic portraits of Alexander and his wife.** Portland, Davies Studios, ca. 1915. Two striking silver-print <sup>1</sup>/<sub>2</sub> length portraits of the great mind reader Alexander "The Man Who Knows" and his wife, both in elaborate theatrical costumes. 6 <sup>3</sup>/<sub>4</sub> x 9 <sup>3</sup>/<sub>4</sub>". Margins trimmed and one photo backed in old linen. Overall good condition. SIGNED BY ALEXANDER AND MRS. ALEXANDER.

200/300



250. Bamberg, David. Photographic portrait of David Bamberg (Fu Manchu), inscribed and signed. Cesar Studio, Mexico City [?], ca. 1938. Handsome ½ length sepia-toned portrait of Bamberg in three-piece suit and bow tie. 8 x 10". Very good condition. INSCRIBED AND SIGNED "To my pal Sam, who always manages to keep just one step ahead of me, Affectionately, Dave."

#### 150/250

With: *A two-color pictorial program for Bamberg's appearance (as Fu Manchu) at the Teatro Smart.* 





251. Blackstone, Harry (Henry Boughton). **Photographic portraits of Harry and Inez Blackstone, inscribed and signed.** N.p., ca. 1930. Two handsome sepia-toned photographs of Harry Blackstone (a bust portrait) and his first wife Inez Nourse (a full-length portrait) who was a principal assistant on his show. 8 x 10". Very good condition. BOTH IMAGES BOLDLY INSCRIBED AND SIGNED.

#### 200/300

After her signature, Inez writes the note "C.L.W.," denoting that she was Blackstone's common law wife. A wolfhound in the photo next to her may have been featured in the Blackstone show as well, as part of the Bridal Chamber illusion. The charming inscription on Harry Blackstone's photo reads, "may your magic wand never be broken."





253



254



252. Blackstone, Harry. **Blackstone's Own Magic Trick Bubble Gum.** Havertown, Pennsylvania Chewing Gum Co., 1962. A complete set of wrappers, instructions, apparatus for 24 pocket tricks endorsed by Blackstone, Sr. Accompanied by miniature poster and original three-color display box bearing Blackstone's picture, box measuring 8 x 4 x 1  $\frac{1}{2}$ ". Box worn but complete, contents in generally good condition. Scarce.

150/250

253. Bosco, Giovanni Bartolomeo. Sterling silver statuette of Bosco performing Cups and Balls. Dresden [?], ca. 1976. Produced in a restricted unnumbered edition by the Dresden Magic Circle. With original wooden box.  $3 \times 1 \frac{1}{2}$ ". Fine condition. 100/200

254. Braun, John. **Of Legerdemain and Diverse Juggling Knacks.** Loveland, 1999. Maroon tooled leather, page edged gilded. Illustrated. Number 32 in the publisher's limited, deluxe edition of 40 copies. 4to. Very good condition. SIGNED AND NUMBERED BY THE EDITOR, WILLIAM L. BROECKER.

#### 250/350

255. Cardini (Richard Valentine Pitchford). **Photographic portrait of Cardini, inscribed and signed.** New York [?], ca. 1950. Classic ½ length portrait of an immaculately attired Cardini in tie, top hat and tails, balancing two playing cards on the edge of a walking stick. 8 x 10". Very good condition. INSCRIBED AND SIGNED BY CARDINI.

200/300



256. Carter, Charles. **Carter the Great. Carter Beats the Devil.** Cleveland, Otis Lithograph Co., ca. 1930. Color lithographed window card ( $14 \times 22''$ ) showing Carter and Mephistopheles playing cards. Light creasing and wear at corner, overall good condition.



<complex-block>

259

257. Carter, Charles. **Carter the Great. The World's Weird Wonderful Wizard.** Cleveland, Otis Lithograph Co., ca. 1930. Color lithographed window card  $(14 \times 22'')$  showing Carter in turban and costume, with a globe in his hands surrounded by demons and bats. Light creasing and wear, overall good condition.

#### 100/200

258. Carter, Charles. **Carter the Great.** "**Carter on the Camel**" **poster.** Cleveland, Otis Lithograph Co., ca. 1930. Handsome one-sheet ( $27 \times 40 \frac{1}{2}$ ") color lithographed poster depicts Carter astride a camel in white safari gear with demons and other ghastly characters surrounding him. The head of The Sphinx can be seen in the background. Mounted to board and matted; light surface wear, but overall good condition.

800/1,200

259. Carter-Santelas. **Scrapbook of magician Carter-Santelas.** South America, 1917 – 1918. Scrapbook of this little-known South American illusionist which includes hundreds of playbills, programs, broadsides, handbills and news clippings, heralding the magician's performances in Peru. Most items mounted on 4to sheets. Some contents loose, some duplication. Book and page edges significantly worn and frayed, contents vary from poor to good.

#### 100/200

260. Downs, T. Nelson. **Photograph of T. Nelson Downs'** "Wonderful Hands". New York, Apeda Studio, ca. 1910. Sepiatoned postcard-size image depicts Downs hands, one crossed over the other. Light scrapbook remnants on verso, otherwise good condition. SIGNED BY DOWNS.

#### 100/200

With: An elaborate pictorial letterhead advertising T. Nelson Downs & Co. "An Act of Sensational Novelties." Fair condition.



261. George (Grover G. George). **Triumphant American Tour/ George/The Supreme Master of Magic.** Cleveland, Otis Litho. Co. ca 1926. Half sheet (20 x 27") color lithographed poster depicting George scaling cards over a suitably mystic scene. Good condition, linen backed.

200/300



262. Germain, Karl (Charles Mattmuller). **Germain advertising brochure and scene plot.** The first being a colorful advertising brochure illustrated with photographs of many of Germain's greatest feats, among them the Rose Bush, The Gong, The Ring, and the Block, as well as The Butterfly. The second piece is a one-page illustrated scene plot and list of props necessary for staging Germain's show. Both in very good condition.

#### 100/200

With: Three pieces of Stuart Cramer advertising ephemera, including a Cramer brochure that closely mimics the look of Germain's Lyceum/ Chautauqua brochure.

Cramer was one of Germain's closest friends and inherited many of the master magician's props and personal artifacts. After Germain's death, Cramer wrote and published two classic books about Germain describing not only the methods behind the magician's tricks, but also outlining his life story.



263. Germain, Karl (Charles Mattmuller). Germain the Wizard. Cleveland, Schmitz-Horning Litho. Co., ca. 1908. One sheet (27  $\frac{3}{4} \times 42''$ ) color lithographed poster bearing Germain's portrait in orange, on white background, with a skull and black cat in the foreground. Light wear at edges, but overall good condition. Linen backed.

600/800



264. Germain, Karl (Charles Mattmuller). **The Master of Magic. Germain.** Cleveland, Schmitz-Horning Litho. Co., ca. 1908. One sheet (24 x 38") color lithographed poster bearing Germain's portrait in orange, on a black background, with flying imps. Framed and glazed; not examined out of frame. Good condition. 500/750



265. Gibson, Walter. **Walter Gibson & Litzka Raymond wedding album.** Small clothbound album from the wedding of magician and writer Walter Gibson to Pearl Litzka Raymond, widow of Maurice "The Great Raymond." Book includes signatures of the guests at the ceremony, among them Bill Neff, Leslie Guest, Ed Mishell, and Edward Dart. The album is accompanied by a cache of memorabilia from the wedding, including a receipt for the marriage license, snapshots of the couple (one with Litzka's rooster, China Boy) and their small wedding party, and wedding cards. Album dated August 27, 1949. In original box. Very good condition.



267. Herrmann, Adelaide. **Photographic portrait of Adelaide Herrmann, inscribed and signed.** Schenectady, Ball-Broady Studios, ca. 1920. Monochrome ½ length bust portrait of Adelaide Herrmann in elaborate black feathered hat and evening gown. 8 x 10". Very good condition. INSCRIBED AND SIGNED "YOURS TRULY ADELAIDE HERRMANN."

#### 150/250



266. Henning, Doug. **The Sensational Houdini Water Torture Cell Escape.** Seymour Chwast, 1974. One-sheet (30 x 46") color poster advertising Doug Henning's television special featuring the famous Houdini escape trick. Very good condition. Unmounted.

150/200



268. Herrmann, Adelaide. **Photographic portrait of Adelaide Herrmann.** New York, Unity Studio, ca. 1920. Bust portrait of Madame Herrmann wearing a feathered tiara, signed in the negative, "Yours truly, Adelaide Herrmann." Studio and theatre stamps on verso. Good condition.







the second secon

water of Alexis, p local events in that b converse elements in the rest Participants and Rectary Sectors, all considers to the participant of the sector and the sector and

269

269. Hoffmann, Professor (Angelo John Lewis). Professor Hoffmann hand-corrected manuscript for A Magicians' Dream. Hastings, 1912. A surreal story written by the author of one of the most influential textbooks on magic of all time, Modern Magic. The story deals with the dream of a magician who visits Gamages magic department, and includes appearances by Houdini (escaping from a sarcophagus) and David Devant (performing the Window of the Haunted House); as well references to Will Goldston, Goldston's Exclusive Magical Secrets "locked" book, and more. Over 100 corrections in Hoffmann's hand scattered throughout the pages, some of which are extensive. Even the title of the story has been changed, in Hoffmann's hand, from "A Dream of Modern Magic" to "A Magicians' Dream," the title under which it was eventually published. First sheet bears Hoffmann's rubber address stamp with his Christian name, Angelo Lewis. Eight typed pages on 4to sheets bound with red satin cord in brown paper wrappers with typed paper label on front wrap. Outer wrapper significantly chipped at extremities, interior pages show some soiling, but overall good condition. FRONT WRAP SIGNED BY WILL GOLDSTON.

Published in Goldston's Magician Monthly for February 1912, one passage in this story was the center of some controversy. "Just then, Chung caught sight of Aga, who floated coquettishly towards him. "Yum yum! Pitti sing!" he remarked, with a seraphic smile, at the same time tickling her under the chin with the tip of his fan. Just at that moment, however, a natty little Chinese lady appeared upon the scene. "Turn yum, indeed; I'll yum yum you," she said, pulling a long pin out of her back hair. "My sainted aunt! Sue Seen!" cried Chung. "I must dissemble!" Quick as thought he flung his pigtail up into the air (where it remained erect), and began to climb up it, hand over hand. But Sue Seen was not to be left behind. Taking the hatpin in her mouth, she caught hold of the skirts of his robe, and they disappeared through the ceiling together. What happened after that I can't say, but I was glad I was not Chung Ling Soo." Apparently these lines were a bit too close to the truth, as Soo was involved in an extra-marital affair at the time the story was published.

800/1,200





271



"THE GREATEST NECROMANCER OF THE AGE" 270. Houdini, Harry. **Bust portrait of Harry Houdini, inscribed and signed.** [New York], 1919. Classic sepia-toned bust portrait of a smiling Houdini in coat, vest and tie at the peak of his powers. 8 x 10". Closed tear extending into image and under lower curl of letter "y" in signature; light edge wear; overall good condition. Boldly INSCRIBED AND SIGNED "To/MRS. EDA RULLMAN/KINDEST REGARDS/HARRY HOUDINI/FEB/8/19."

#### 1,500/1,750

Eda Rullman was the wife of Leo Rullman, a prominent and well-liked seller of rare and unusual conjuring books.

271. Houdini, Harry. **Photograph of Houdini, shackled and cuffed.** Los Angeles [?], ca. 1920. A production still from one of Houdini's films. Horizontal image depicts two police officers on either side of Houdini, who stands, fettered, in a jail cell. 10 x 8". Scrapbook remnants on verso, one surface blemish, otherwise very good condition.

#### 200/250

100/200

272. Houdini, Harry. **Photograph of Harry Houdini and Howard Thurston.** New York, Apeda studio, ca. 1920. Handsome half-length portrait of Houdini and Thurston, the two most prominent magicians of the pre-WWII era. 8 x 10". Verso stamped "Edw. Saint Collection." Light chips to lower corners, otherwise good condition.

212



273. Houdini, Harry. **Theatre program for Houdini's final American tour.** For Houdini's appearance at Parsons Theatre, Hartford, CT the week of December 1, 1925. Houdini's threepart show included magic, escapes, and exposes of fraudulent spirit mediums. 8vo. Exterior shows wear and light soiling, otherwise good condition.



274

FIRE & THIEF-PROOF DEPOSITORIES I fot this fork in Lud AND KEY BY GEORGE PRICE. 1903 RARSHALL, AND UD., STATIONERS HA E. AND F. N. 8705, SUCKLERNERY NAT. BR. OBTAINED TREMETRY ATT ROOMS OXERS' HALL COLUT

274. [Houdini and Margery] Houdini and psychic medium Margery (Mina Crandon) photographs. Eleven photographs showing or related to the famous fraudulent spirit medium Margery (Mina Crandon). Two photographs show Houdini with Margery in front of her Boston home. In one, Houdini and the medium pose with J. Malcolm Bird outside Margery's home; in the other they stand near O.D. Munn, publisher of *Scientific American*. Other photographs include three portraits of Margery (in two of them, she smirks knowingly), interior and exterior views of a Psychic Bookshop, a spirit photograph, and more. Also included is a typed letter from a "believer" in spiritualism to a Mr. Hope in which the writer thanks Hope for producing a spirit photograph of his departed wife and child. Mounted on two sides of a stiff album page. Letter trimmed, margins of some photos chipped and trimmed, but overall good condition.

#### 1,500/2,000

Margery was a Boston-based medium who produced ghosts and spirits so realistic and under such stringent test conditions that Houdini was enlisted as part of a Scientific American magazine-sponsored committee to test the legitimacy of her powers. He participated in five sittings with the psychic and eventually denounced her as a fraud, going so far as to publish and widely distribute an expose of her methods. Of the Scientific American committee, Margery said, "I respect Houdini more than any of the bunch. He has both feet on the ground all the time."

#### FROM HOUDINI'S LIBRARY

275. [Houdini] Price, George. **Treatise on Fire & Thief-Proof Depositories and Locks and Keys.** London, 1856. Blue cloth stamped in gold. Illustrated. Thick 8vo. Cloth significantly worn and rubbed, spine splitting, hinges starting, and lacking five pages. Fair condition. Housed in a custom leather-covered drop-spine book box stamped in gold on front board and spine with marbled interior. INITIALED THREE TIMES, INSCRIBED AND SIGNED BY HOUDINI ON THE TITLE PAGE.

#### 2,000/2,500

An outstanding association piece, this work on locks and how they operate is likely from Houdini's fabled library, and bears a worn paper label on its spine indicative of this fact, as photographs of Houdini's library clearly show paper labels on the spines of many volumes. On the title page, in addition to signing his full name, Houdini notes, "This book is wrongly bound. See next page. HH," "I bot [sic] this book in Leeds Yorkshire England HH 1903," and "(Duplicate HH)."



276. Kassner, Alois. **Der Mann in Der Kanne. Direktor Kassner.** Altona, Henrich Barkow, ca. 1918. Striking two-sheet (23 x 73") color lithograph depicting the magician Kassner escaping from a large metal can (similar to Houdini's milk can), with the assistance of a winged devil and two other imps. Good condition, linen backed.

#### 800/1,200

277. Kassner, Alois. Direktor Kassner der unvergleichliche Zauberkünstler Kommf! Hamburg, Adolph Friedlander, ca. 1930. 1/8-sheet ( $10.\frac{3}{4} \times 7.\frac{1}{4}''$ ) lithographed poster depicting the magician Kassner in a horse-drawn carriage. Mephistopheles rides the horse, a skeleton rides in the carriage with Kassner, and demons fly on either side of him. Very good condition.

300/400



277



278. Kellar, Harry (Heinrich Keller). **Kellar the Great Magician.** Cincinnati, Strobridge Litho. Co., 1894. Half-sheet (19 x 22") color lithograph depicting the classic bust portrait of Kellar with imps perched on his shoulders, one of them whispering in his ear. Minor expert restoration in image. Linen backed.

#### 2,000/2,500

Kellar was the first magician to use the whispering devil image in his advertising, making this the first example of a magic poster to utilize what is now an iconic theme from the art's "golden age."

279. Magischer Zirkel von Deutschland award. Berlin, 1960. Brass plate-shaped award presented to Josef Stuller-Bosco by the German magic circle in 1960. Engraved with the recipient's name and the name of the president, F. Asler. Magischer Zirkel emblem embossed at the center. 11  $\frac{1}{2}$ " in diameter. Good condition.



280. Malini, Max (Max Katz Breit). **Malini advertising booklet.** Small octavo publication advertising the services of the great close-up magician and reproducing letters of endorsement from President Warren G. Harding and other cabinet members. The front wrap bears a <sup>3</sup>/<sub>4</sub> length monochrome portrait of Malini in fur coat, suit and tie. Tall 8vo. Ca. 1925. Good condition.

#### 200/400

281. Maskelyne & Cooke. Royal Command Performance for Maskelyne & Cooke. London, Bettam & Co., 1875. Elaborate embossed letterpress program in four colors on thick pale blue stock advertising a performance of Maskelyne and Cooke by command of His Royal Highness The Prince of Wales on Monday, Jan. 11, 1875. Maskelyne presents his famous Chinese Plate Dancing to open the program, followed by The Indescribable Phenomena Séance, and concluding with the Light & Dark Séance. Edges gilded. 8vo. Splitting at central fold, otherwise very good condition. Rare.





282



282. Murray. Scrapbook of Murray escape and magic memorabilia. Including nearly one dozen candid photographs of Murray performing various tricks and escapes including his Milk Can escape and stage illusions. Other contents include pictures of theatre marquees with Murray's name in lights, small and large-format multi-color and pictorial broadsides for Murray performances in the UK and abroad, advertising novelties, handbills, and a full-color half-sheet Murray poster mounted inside the rear cover of the book. 100s of items in all. 1930s – 50s. Condition varies, but generally good. Some ITEMS INSCRIBED AND SIGNED.



283. Neff, William. **Two Bill Neff spook show window cards.** One a large-format card in four colors ( $22 \times 22''$ ), the other a small format in three colors ( $11 \times 14''$ ) both bearing portraits of the magician and advertising his ghost show, the "Madhouse of Mystery" and his company of girls with "hex" appeal. Condition varies, but generally fair.

100/200



284. Palmer, Tom. **Two Tom Palmer illusion scrapbooks.** Chicago, ca. 1960. Pair of green spring binders containing typed notes, drawings (some hand-colored), clippings, instruction sheets, and other information about illusions, escapes, and stage tricks gathered and created by Tom Palmer during his years as a successful comedy magician. Over 100 pages. Good condition. SHOULD BE SEEN.

100/200



285. Robert-Houdin, Jean Eugene. **Porcelain statuette of Robert-Houdin.** Spain, Lopes Moreno, ca. 1984. Handsome hand painted statuette of the "father of modern magic." A small boy stands behind the magician unseen by the audience and hands items to the magician for production. From an edition of fewer than 20. 20" high. Hallmarked. Fine condition.

1,500/1,800



286. Roody. **Roody "book" poster.** Milan, N. Moneta, 1928. Large one-sheet ( $39\frac{1}{4} \times 55\frac{1}{2}$ ") color lithograph depicting a sinister set of eyes peering over a book of spells bearing Roody's name on the fore-edges of the pages. Designed by Umberto Calamida. Chips and minor paper loss in margins, slight rippling in paper, otherwise good condition. Mounted on stiff paper.



287. Roody. **Roody "names" poster.** Milan, N. Moneta, ca. 1930. Large one-sheet (39  $\frac{1}{4} \times 55 \frac{1}{2}$ ") color lithograph with artistic display of the great Italian magician's name in different bright colors. Chips and paper loss in margins, otherwise good condition. Mounted on stiff paper.

#### 300/400

288. [Scrapbook] **Scrapbook of magic ephemera and clippings.** Oversized scrapbook compiled by Robert Test of Baltimore, Maryland which includes magic and magician-related memorabilia primarily from the 1930s and 40s. Among the items included are photographs (most neatly mounted with photo corners), newspaper clippings, theater programs, and more. Magicians represented include Henry Ridgley Evans, Thurston, Dorny, The Demons Club, Leslie Guest, Blackstone, Thomas Chew Worthington, Harlan Tarbell, F.E. Powell, Chris Charlton, Felecien Trewey. Approximately half of the contents are of a personal nature. Over 125 pages in all, with a comprehensive index of the book's contents included. Very good condition. SHOULD BE SEEN.

#### 300/500

289. [Scrapbooks] **Five magic and magician-related scrapbooks.** Including thousands of newspaper clippings related to magicians and magic tricks, one book entirely devoted to Mandrake the Magician comics, another being a binder of information about the St. Louis Magic Heritage Award, and another containing press notices and information related to Dave and Pauline Coleman. Other contents include business cards, photographs, flyers and brochures. 1910s – 90s. Condition varies, but generally good. SHOULD BE SEEN.

150/250



288





290. [Spook Show] **Scrapbook of spook show memorabilia.** Compiled by magician Robert O. Ellis of West Virginia ca. 1962. This binder includes correspondence, advertising, artwork, advertising novelties (including "Faint Checks," etc.), ideas, handwritten lists of tricks and routines, and much more material all relating to a possible spook show Ellis was considering producing. Information on where to purchase spook show material, horror films, sample advertising cuts, and more is represented here, along with printed material for the ghost shows of Silkini, Bill Neff, Bob Nelson, and others. A fascinating archive of material explaining the details of a bygone form of entertainment. Contents neatly mounted, some pieces loose. Overall good condition.





291. [Stamps] **Group of eight rubber/blind stamps of magicians.** Including seven rubber stamps for Jack Chanin, Lester Lake, Teral Garrett, Venture III, and Richard Hatch (two different); and John Braun's Ex-libris blind stamp. Sizes vary. All in good but used condition.

40/80

292. [Statuette] **Statuette of a magician.** California, Suds, 1974. Handsome plaster statuette of a magician garbed in a tuxedo and cape, and carrying a top hat that a rabbit is peeking out of. 18" high. Good condition.

#### 150/300

293. [Statuette] **Painted statuette of a magician pulling rabbit from a hat.** American, ca. 1975. Whimsical hand-painted statuette of a magician pulling a rabbit from a hat. Cast plaster. 23" high. Base has two unobtrusive chips.

200/400



294



294. [Stock Poster] **Magician's stock poster.** Adolph Friedlander, ca. 1920. One-sheet (28 x 40") color lithograph poster depicting magician standing amid a plethora of magic-themed items: a snake, devil, fan, etc. Fair condition with paper loss in margins, stains and wear. Linen backed.

#### 150/200

295. [Stock Poster] **Gordon the Magician stock poster.** Chicago, National Printing & Engraving, ca. 1920. Half-sheet ( $20 \frac{1}{2} \times 28 \frac{1}{4}$ ") color lithograph depicting a magician and his blindfolded assistant performing a mind reading routine. Good condition, linen backed.







298



296. [Stock Poster] Karl the Necromancer stock poster. Newport Kentucky, Donaldson Lithograph Company, Kentucky, ca. 1920. Half-sheet ( $20 \times 28''$ ) color lithograph depicting magician producing various articles from an unsuspecting spectator, including a ribbon from his mouth. Poor condition.

75/150

297. Thurston, Howard. **Bank check of Howard Thurston**, **signed.** Dated June 6, 1928 and signed in Thurston's hand. Check is in the amount of \$25 and made payable to an employee and performer on the Thurston show, Mohammed Chundra. Scrapbook remnants at left margin, otherwise good condition. SIGNED BY THURSTON.

#### 150/300

298. Thurston, Howard. Photographic bust portrait of Howard Thurston, inscribed and signed. Columbus, Baker Art Gallery, ca. 1909. Handsome silver print sepia portrait of Howard Thurston in cabinet card format. Mount measures  $4 \frac{1}{4} \times 6 \frac{1}{2}$ ". One chip to mount, otherwise good condition. INSCRIBED AND SIGNED "VERY TRULY YOURS HOWARD THURSTON."

#### 300/500

THE THURSTON SHOW FOR ONE THOUSAND DOLLARS 299. Thurston, Howard. Loan document signed by Howard Thurston. This three-page loan document offers "...for and in consideration of the sum of One Thousand (\$1000) dollars, lawful money of the United States..." no less than the entire Thurston magic show. The exterior jacket bears the following notation in Thurston's hand: "This bill was paid when due. Mr. Fish has promised the original to be returned. Howard Thurston." Dated July 19, 1912. Exterior document jacket shows wear and soiling, but overall good condition. SIGNED THREE TIMES BY THURSTON AND BEARING HIS NOTATION ON THE EXTERIOR JACKET.

#### 600/800

Thurston was a notoriously bad businessman. This document essentially offered Thurston's illusion show as collateral for a \$1000 loan made to the famous magician by one Hyman Fish of New York. The second page of the loan document, labeled "Schedule A," lists the various items Thurston offered in trade for the funds. Among the 65 line items are famous Thurston illusions including the levitation, "Miss Foster" (one can only hope this refers to Beatrice Foster's props and not the young lady herself), as well as No. 55, "Small tricks," No. 43 "Glass Cage," No. 40 "Props for pigeon pie," and even 14 of Thurston's personal trunks. 300. Thurston, Howard. **Thurston the Famous Magician. East Indian Rope-Trick.** Cleveland, Otis Litho Co., ca. 1930. Panelsize ( $13 \ ^34 \times 40''$ ) color lithographed poster showing Thurston performing the rope trick, with a turbaned Indian at the top of the rope. Framed and glazed and not examined out of frame. **1,200/1,800** 

301. [Thurston] **Thurston scrapbook kept by his daughter**, **Jane.** 48-page scrapbook compiled by Jane Thurston, daughter of the famous magician Howard Thurston. Contents all neatly mounted and include press clippings from newspapers, telegrams to Howard Thurston, at least three very personal holographic written to Jane Thurston by her mother Leotha, canceled checks, Thurston's patent for a life saving device, postcards, postal covers addressed in Thurston's hand, and more. Contents range in age, but generally span the years 1912 – 1936. Generally good condition.

#### 700/900

302. Trewey, Felecien. Photographic portrait of Felecien Trewey. Paris, Albert Prouzet, ca. 1885. Albumen photographic <sup>3</sup>/<sub>4</sub> length portrait of the great French magician/comic/shadowgraphist/ troublewit artist in carte de visite format. Trewey wears a Masonic sash and other regalia. On a mount measuring 2 <sup>1</sup>/<sub>2</sub> x 4 <sup>1</sup>/<sub>4</sub>". Tape stains on verso, otherwise good condition. Uncommon. 250/350

303. Vernon, Dai. Scrapbook commemorating Dai Vernon's 1976 Grand Island lecture. Compiled by Robert K. Weill, the oversized folio includes dozens of photos of Vernon lecturing for a group of magicians in Grand Island New York, as well as many candid color images of Vernon at a pre-lecture party and a banquet held in his honor. All neatly mounted, with photos captioned. Other pertinent memorabilia accompanies the photographs. A reproduction of Vernon's business card decorates the front cover. Good condition. Uncommon.

250/350







301



#### OTHER PROPERTIES



304. Branson, Major L.H. **Indian Conjuring**. London, ca. 1922. Publisher's pictorial boards. Illustrated with plates and line drawings. 8vo. Boards soiled and worn; spine darkened. Overall good condition.



305. Caveney, Mike. **Harry Anderson: Wise Guy.** Pasadena, 1993. Publisher's cloth with jacket and cloth-covered slipcase stamped in silver foil. Number 66 from the publisher's limited deluxe edition of 100 copies, with tipped-in photograph of Anderson. Square 8vo. Very good condition. SIGNED BY HARRY ANDERSON. Property from the estate of Larry Jennings.

150/250

306. Clarke, Sidney and Adolphe Blind. **The Bibliography of Conjuring and Kindred Deceptions.** London, 1920. Stiff blue boards. 8vo. Spine reinforced, boards rubbed and soiled. Good condition.

#### 50/150

307. [Classics] **Group of nine classic magic books.** Including *Card Control* by Arthur Buckley (1946), *The Card Magic of LePaul* by Paul LePaul (1949), *Herrmann the Magician* by H.J. Burlingame (1897; rebound), *Higher Magic* by Oscar Teale (1920), *Magic by Misdirection* by Dariel Fitzkee (1945), *Magic Without Apparatus* by Camille Gaultier (1945), *Magicians' Tricks and How They* 

*Are Done* by Hatton and Plate (1910), *More Magic* by Professor Hoffmann (ca. 1940), and *The Trick Brain* by Dariel Fitzkee (1944). All hardbound, 8vo, and in generally good condition. 250/300

250/300



308. [Collecting] Magic collecting periodicals and publications. A group of books, magazines and more, including partial files of the following periodicals: *Collectors' Bulletin* (Roger Montandon) *The Magical Bookie* (S.R. Patrick), and *The Magic Collectors Reprint Series* (Walter Graham); and the following publications: *Collectanea* (INSCRIBED BY J.B. FINDLAY), *Conjuring Books 1580 to 1850* by Edgar Heyl (1963; SIGNED BY HEYL), *Cues for Collectors* by Edgar Heyl (1964), *Magicana, an Illustrated Catalog of Books* issued by A. Margery (1924), two "Lucille" catalogs (Nos. 1 and 4), Three Leo Rullman catalogs, *Museum of the City of New York Bulletin* VIII, No. 4, containing an essay by John Mulholland, and others. Sizes and bindings vary. Condition generally good. 200/300



309. Conradi, F.W. Nine German magic books by F.W. Conradi. Including *Das Universum Der Magie* (1923; three editions, two different), *Im Reiche Der Wunder Der Vollendete Kartenkunstler* (1920), *Magische Bibliothek* (ca. 1920), *Magische Juwelen* (ca. 1920), *Magisches Mixtum Compositum* (two different volumes), and *Wunder der Kartenkunst* (n.d.). Sizes and bindings vary. Condition generally good.

310. Copperfield, David. **Two David Copperfield posters.** The first a one-sheet ( $30 \times 40''$ ) image printed on translucent plastic and never offered for sale commercially; the second a half-sheet ( $22 \times 28''$ ) poster. Both of the same design, bearing portraits of Copperfield and advertising an appearance at the Foxwoods Casino. Good condition.

50/75



311. Downs, T. Nelson. **The Art of Magic.** Chicago, 1921. Second edition. Red pictorial cloth. Illustrated. Large 8vo. Hinges broken, corners bumped, otherwise good condition.





312. Evans, Val. Archive of magician Val Evans ephemera. Seven pieces, including one small window card, an early sepiatoned photograph, and original pen-and-ink artwork measuring 10 x 14" for an unproduced Val Evans advertisement, the latter likely drawn by Harlan Tarbell. Condition generally good.

150/200

313. Findlay, James. Three Jimmy Findlay typescripts/ manuscripts. Including the following: "Easy Card Tricks – Les Levante," "Miniature Magic History" and "Mis-fits in Conjuring Literature." All three with corrections in Findlay's hand. Accompanied by a TLS on Findlay's stationery. Good condition

50/150



314. Findlay, James. Magic Coins of Czechoslovakia. Shanklin,
1969. Publisher's yellow wraps. Large 8vo. Very good condition.
40/80

315. Findlay, James. **Percy Naldrett A Memoir (Seventh Collectors Annual).** Shanklin, 1969. Wraps. Illustrated. Large 8vo. Good condition.

40/80

316. Gardner, Martin. **The Encyclopedia of Impromptu Magic.** Chicago, 1978. Second printing. Orange cloth stamped in gold. Illustrated. 4to. Good condition.

100/150



317. [German] Group of seven vintage German conjuring books. Including *Das Programm eines modernen Zauberkünstlers* by Carl Willmann (ca. 1930), *Das Wunderbuch der Zauberkunst* by Ottokar Fischer (1929), *Die Zauberkunst* by Carl Graf von Klinckowstroem (1954), *Die Sersagte Jungrau* by A.C. Wilsmann (1938), *In Zehn Minuten Zauberkünstler* by F.W. Conradi (ca. 1913), *Seifenblasen Tricks* by H.W. Tagrey (1928), and *Zauberei Zauberei* by Alexander Adrion (1968). Sizes and bindings vary. Condition varies, generally good.





318. Goldston, Will. **Four Will Goldston magic books.** Including *Great Magicians' Tricks* (ca. 1922), deluxe edition No. 352, backstrip detached but present; *The Magician Annual 1909* – *10* (1910), spine cracked, otherwise good; *Tricks of the Masters* (1948), good condition; and *Who's Who in Magic* (ca. 1930), good condition. Sizes vary.

#### 150/250

and other English books.

319. Hall, Trevor. **Bibliography of Books on Conjuring in English**, **1580 – 1850.** Minneapolis, 1957. Cloth over marbled boards. Illustrated. Large 8vo. Good condition.

100/150

320. Hertz, Carl. **A Modern Mystery Merchant.** London, 1924. Blue cloth stamped in black. Portrait frontispiece. Illustrated with plates. Thick 8vo. Rear endpaper damaged, extremities worn; overall good condition.

50/100

321. Le Grand David. **Spectacular! Le Grand David and His Magic Company.** Beverly Massachusetts, ca. 1979. Half-sheet (20 x 28") one-color poster, hand-colored and decorated. Good condition. SIGNED BY MEMBERS OF THE LE GRAND DAVID CAST.

150/300 This classic Swedish text on conjuring explains hundreds of tricks, making liberal use of illustrations from Hoffmann's Modern Magic

322. Linde, Sven. Sibyllans Hemligheter, four editions.

Including the 1910, 1925, 1959, and 1992 editions. Three in

elaborate pictorial cloth, the most recent in pictorial boards.

Illustrated. Thick 8vo. Condition varies from fair to very good.

323. [Magic History] **18 books about the history of magic and magicians.** Including *Blackstone...and now a Word From Our Sponsor* by Robert Lund (1971; INSCRIBED AND SIGNED); *The Great Illusionists* by Edwin A. Dawes (1979); *Hobby Magic* by Morris N. Young (1950); *Magic for Magicians* by Nightingale the Mystifier (1964; INSCRIBED AND SIGNED); *Quicker than the Eye* by John Mulholland (1932); *The Riddle of Chung Ling Soo* by Will Dexter (1955); *You Don't Have to be Crazy, But it Helps!* by Frances Ireland (1946); *With Frances in Magicland* by Frances Ireland (1952); and others. Sizes vary. Condition varies, but generally good.



324. **Hocus Pocus Junior.** New York, 1950. McArdle reprint edition. Green cloth stamped in gold with leather spine and corners. Illustrated. Includes a short essay by the publisher on the last four leaves. 12mo. Enpaper somewhat soiled, minor chip in cloth at rear, but overall good condition. Property from the estate of Larry Jennings.

#### 250/300

McArdle's reprints have become collectible in their own right, as a limited number – approximately 200 copies – were produced.



325. Hoffmann, P.F.L. **Der Zauberstab.** Hamburg, 1873. FIRST EDITION. Rebound. Small 8vo. Light foxing, lacking ffep and four plates. Still, a scarce and desirable German conjuring book.

#### 100/150



326. Hoffmann, Professor (Angelo Lewis). **Group of five Professor Hoffmann conjuring books in Swedish.** Including *Handbok Nutidens Magi Vol. 1* (1882, bound in pictorial wraps), *Handbok Nutidens Magi Vol. II* (1883; bound in cloth), another *Handbok Nutidens Magi Vol. I* (1886; clothbound), *Trollkonster nas Bok* (1918), and *Trollkonsternas Bok* (1940; with additional text by Hector el Neco, illustrated with plates and line drawings). All 8vo; bindings vary. Condition generally good.

200/300



327. Hopkins, Albert A. **Magic. Stage Illusions and Scientific Diversions.** New York, 1911. Second edition. Green pictorial cloth stamped in black white and red. 400 illustrations. 4to. Hinges giving, cloth worn at extremities. Good condition.

#### 75/150

The book contains an introduction by Henry Ridgley Evans. The contents, while collected by Hopkins, whose name appears on the title page, were largely contributed to the book by W.E. Robinson (Chung Ling Soo).





328. Houdini, Harry (ed). **Elliott's Last Legacy.** New York, 1923. Red cloth. Illustrated. 8vo. Cloth rubbed, overall good condition. **150/200** 

329. Houdini, Harry. **The Unmasking of Robert-Houdin and Handcuff Secrets.** London, 1909. Publisher's pictorial cloth, illustrated with photographs. Thick 8vo. Spine broken and exterior worn; former owner's signature on title page and front endpaper worn; signature of one "Harry" on ffep and dedication page, not likely Houdini.

#### 200/250

330. Hugard, Jean. Six Jean Hugard magic publications. Including Card Manipulations 1 and 2 (n.d.), Encyclopedia of Card Tricks (1961), Expert Card Technique (1944), Jean Hugard Testimonial Program (1945), Modern Magic Manual (1939), and Thimble Magic (1936). Sizes and bindings vary, and condition varies, but generally good. 331. Jenness, George A. **Maskelyne and Cooke.** London, 1967. Number 478 from a limited edition of 500 copies. Red cloth stamped in gold with jacket. Illustrated with photographs. 8vo. Jacket worn, otherwise good condition.

#### 100/150

332. Jennings, Nina and others. Larry Jennings on Card and Coin Handling. Oakland, 1977. Publisher's deluxe edition, original wraps bound in blue cloth stamped in gold. Illustrated. 8vo. Very good condition. Inscribed and signed by Larry Jennings.

#### 200/300

333. Kaplan, George. **The Fine Art of Magic.** York, 1948. Publisher's cloth with jacket. Illustrated. Tall 8vo. Jacket faded, otherwise good condition. Property from the estate of Larry Jennings.

334. Larsen, Willam W. **The Mental Mysteries and Other Writings of W.W. Larsen, Sr.** Los Angeles, 1977. Maroon cloth stamped in gold. Illustrated. 8vo. Good condition. Property from the estate of Larry Jennings.

#### 75/150

335. **Magic.** Ellis Stanyon. V1 N1 (Oct. 1900) – V15 N9 (Jun. 1920). Complete file. Tahoma, 1996 (L&L Publishing edition). Unnumbered comp copy from the publisher's deluxe edition bound in black leather with matching slipcase, stamped in gold. 4to. Very good condition. Property from the estate of Larry Jennings. A TLS from L&L Publishing president Louis Falanga to Jennings presenting the book to him laid in.

#### 150/200

336. Marlo, Edward. **M.I.N.T. Volume 1.** Tahoma, 1988. Publisher's cloth with jacket. Illustrated with photographs. Thick 8vo. Good condition. Inscribed and signed by Edward Marlo.

#### 150/200

With: Marlo's lecture notes from the 1989 Desert Seminar, So Soon. [Chicago], 1989. Comb bound. Illustrated. 4to. Inscribed and signed by Marlo.

337. Maxwell, Mike. **The Classic Magic of Larry Jennings.** Tahoma, 1988. Number 163 from the publisher's limited, deluxe edition bound in black leather with matching slipcase, stamped in gold. Illustrated. 4to. Very good condition. SIGNED BY LARRY JENNINGS.

#### 150/250

338. Maxwell, Mike. Larry Jennings the Cardwright. Tahoma, 1988. An unnumbered book from the publisher's limited, deluxe edition bound in black leather with matching slipcase, stamped in gold. Illustrated with photographs. Tall 8vo. Very good condition. SIGNED BY LARRY JENNINGS.

#### 100/200

339. Minch, Stephen. **Carneycopia.** Tahoma, 1991. Black leather stamped in gold with matching slipcase. Illustrated. From the publisher's limited, numbered, deluxe edition. 8vo. Fine condition. SIGNED BY JOHN CARNEY.

150/250

340. Minch, Stephen. **The Vernon Chronicles, Vols. 1-4.** Tahoma, 1987 – 1992. A complete set of the deluxe, limited and numbered edition, bound in black leather stamped in gold with matching slipcases. 8vo. Volume 1 includes a facsimile of Vernon's handwritten notebook; Vol. 2 includes a facsimile Segrams Mindreader trick designed by Vernon; Vol. 3 includes a tipped-in color photo of Vernon ca. 1988. Books in very good condition. ALL FOUR VOLUMES SIGNED BY DAI VERNON.

#### 700/900

341. [Miscellaneous] **21 books about and publications magic tricks and magicians.** Including *The Encyclopedia of Self Working Card Tricks* by Von Deusen and Gravatt (ca. 1930), Fooling the World by Howard Thurston (1928), Second Annual I.B.M. Souvenir Program (1927), Latest Thimble Magic by Duke Stern (n.d.), Loyd's Master Manipulation of Thimbles by E. Loyd Enochs (1949), Magic at Your Finger Tips by Christopher and Fetsch (1947), Magical Originalia by Arrowsmith (n.d.; formerly the property of Robertson Keene), Magician's Handbook by Herrmann the Great (1942), Marlo in Spades by Ed Marlo (ca. 1947), three Wehman pulp publications, and others. Sizes and bindings vary. Condition generally good.

#### 200/250

342. [Periodicals] **Group of conjuring periodicals.** Including issues of *The Indian Magician*, loose issues of Stanyon's *Magic, Magical Review* (Max Underwood, lacking one issue for completion of file), *Simsalabim* No. 103, Stanyon's Serial No. 9, *The Original Tricks of Clement de Lion*, and Vol. 3 of *The Wizard* (Selbit) bound in cloth. Condition generally good.

#### 50/100

343. Sharpe, S.H. **Art and Magic.** Los Angeles, 2003. Black leather stamped in gold with dust jacket, housed in a fitted box as issued. Illustrated. Number 91 from the publisher's limited, numbered, deluxe edition of 100 copies. 8vo. Fine condition. SIGNED BY JUAN TAMARIZ, ROBIN SHARPE, VITO LUPO, TODD KARR AND KATLYN BREENE.

#### 300/400

344. Sperber, Burton. **Miracles of My Friends.** Malibu, 1982. Maroon leather stamped in gold. One of less than 25 presentation copies bound in this manner. Illustrated. 8vo. Ex-libris Larry Jennings and bearing his name on the printed bookplate on the ffep. Good condition.































345. Svendsen, Undreas. **Naturilg Magie eller Naturen og Kunstens...** . Copenhagen, 1794. Marbled boards over leather spine. Four folding plates. 8vo. Extremities rubbed, light spotting and chipping to pages not affecting text, but overall good condition. Uncommon.

200/250

The first volume of an early Danish work on Conjuring and "natural magic."

346. [Swedish Books] **Group of 11 early Swedish conjuring books.** Including *Den Nye Hexmastarren* by K.E.V.H., *Hexeri! En Sextio Minuters Seance* By Professor Ello (1888), *Nyaste Trollkonstobk* by "Bosco" (1882), *Svart-eller Trollkonst-Boken* (ca. 1890), *Trollkonstens Afnojade Mysterier* (1877), five variant printings of *Trollkonstnären*, and *Valda Kortkonster*. All 12mo or smaller, several qualifying as "wee books." Condition varies from poor to good, with most bindings in original wraps being fragile. A scarce assortment of early Scandinavian texts on magic tricks.

300/500

347. [Swedish Books] **Group of 8 vintage Swedish conjuring books.** Including *Handbok I Den Hogre Salongsmagiens Kortkonster* by Stavio Della Carta (1923), *Konsten Att Trolla Och Spå* by Sven Linde (1909), *Kortkonsternas Bok* by Carl Axel Ewert (1946), *Roliga Kortkonster* by Carl Axel Ewert (1952), *Trolla Och Spå* by Sven Linde (1945), *Trolleri* by Torsten Elgstrom (1918; two copies), and *Trolleri Utan Apparater* by Torsten Elgstrom (1920). Sizes and bindings vary, most being paperbound and tall 8vo. Condition generally good.

#### 200/300

348. [Swedish Books] **Group of 17 Swedish magic books.** Including 52 *Förbluffande Kort-Konster* by Hector El Neco (1942), *Den Gyllene Trolleri Boken* by Clayton Rawson (1964), *Hokus Pokus* by Le' Dang (1945, INSCRIBED AND SIGNED TO CARL WARING JONES), *Modern Magi For Amatorer* by Olle Oson Lieberg (1948), *Så Trollar Man* by Charles Hogan (two editions, 1944), *Svindlare Magiker Charlataner* by A.C. Wilsmann and G. Lundgren (1939), *Trollare oh andra underhallare* by Christer Nilsson (1990), and others. Sizes and bindings vary. Some books signed. Condition generally good.



349. Willmann, Carl. Die Moderne Salon Magie. Hamburg,1926. Original wraps bound in red cloth. Illustrated. Thick 8vo.Good condition.

In addition to teaching a wide range of standard tricks, Willmann's book includes portraits of many of magic's great practicioners, among them Houdini, Blitz, Okito, Kellar, Bellachini, Bertram, Kratky Baschik, and Gustave Fasola.



350. Vernon, Dai (David Frederick Wingfield Verner). **Revelations.** Pasadena, 1984. Cloth with jacket. Illustrated. Short 4to. Good condition. Property from the estate of Larry Jennings.

100/150

100/150



351. Volkmann, Kurt and Louis Tummers. **Bibliographie de la Prestidigitation Allemagne et Autriche.** Brussels, 1952. Gray pictorial wraps. Illustrated. Tall 8vo. Extremities and spine show wear and some pages untrimmed as issued, but overall good condition. Scarce. This is the first and most useful bibliography of early German and Austrian conjuring books.

100/150



352. Zancigs, The. **Two Minds with But a Single Thought.** London, 1907. Publisher's wraps. Frontispiece. Illustrated with plates. Small 8vo. Wraps toned, spine sunned and chipped. 50/100

# POTTER ABSENTEE/TELEPHONE BID FORM

## □ Telephone Bid □ Absentee Bid

Name

Business Name (If applicable)

Billing Address

Phone

E-mail Address

Credit Card Number (required for all new bidders)

City/State/Zip

Expiration Date & Security Code

Lot Number	Description	U.S. Dollar Limit (Exclusive of Buyer's Premium)	

For absentee bids, indicate your limit for each lot, excluding the Buyers' Premium. Your bids will be executed at the lowest prices allowed by reserves and other bids. If more than one bid of the same value is received, the first bid received will take precedence.	<b>I authorize Potter &amp; Potter Auctions</b> to bid on my behalf up to the amount(s) stated above. I agree that all purchases are subject to the "Terms & Condition of Sale" as stated in the sale catalogue and that I will pay for these lots <b>on receipt</b> of invoice.	
-"+" bids indicate willingness to go up one increment if needed to break a tie. "Buy" or unlimited bids are not accepted. -References and/or a deposit are required of bidders not known to Potter & Potter Auctions, Inc. -A buyer's premium of 20% per lot is payable on each successful bid.	SIGNATURE DATE	
Potter & Potter is not responsible for failure or other inadvertent errors relating to execution of your bids. <b>THE AUCTIONEER'S DECISIONS ARE FINAL.</b>	FOR POTTER & POTTER DATE	

Bids may be executed via fax: 773-260-1462, mail (address below), or email: potterauctions@gmail.com until 5:00 PM (CDT) on the last business day immediately preceding the sale. *Bidding will then be closed to fax and email*.

Potter & Potter encourages you to mail, fax and email bids, as telephone bidders will be served on a first come, first served basis.

POTTER & POTTER AUCTIONS, INC. 3729 N. RAVENSWOOD AVE., SUITE 116, CHICAGO, IL 60613 PHONE: 773-472-1442 / FAX: 773-260-1462 www.potterauctions.com

Bidder Number
---------------



# Listen Up!

Potter & Potter conducts record-setting auctions of rare and collectible magicana - books, posters, ephemera, apparatus and Houdiniana. When we talk, the whole world listens, and the results of our sales prove it.

Contact us today to consign anything from a single item to an entire collection. We offer low commission rates (and make cash purchases), unmatched personal service, and publish first-class catalogs and marketing material, all of which lead to remarkable results.

"It was like watching a slot machine pay out in Vegas!" -Consignor Tom Mullica



POTTER & POTTER AUCTIONS 3729 N. RAVENSWOOD AVE. SUITE 116 CHICAGO, IL 60613 Phone: (773) 472-1442 www.potterauctions.com

#### CONDITIONS OF SALE

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

#### PRIOR TO THE SALE

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

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

#### AT THE SALE

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

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

Absentee Bids – Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not 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. **Online Bids** – We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to the execution of online bids.

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.

**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

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: David Linsell & Gabe Fajuri

Cover photograph: Jennifer Fajuri

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.

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.

Please note: Most of the property from the Salon de Magie featured in this catalog is marked (unobtrusively in most cases) with Klosterman's inventory number. In some cases, the posters and ephemera has been rubber stamped with Klosterman's hallmark.

Potter & Potter wishes to thank Ken and Judy Klosterman, Sean Owens, Glenna Hiles, Harlan Hogan, Philip Schwartz, Mike Vance, Ingemar Isaksson, Joseph Fox, Will Houstoun, Lyn Johnson, David Dio, and Rudiger Deutch for their assistance in the preparation of this catalog.



# The Collection of Larry Jennings January $28^{\mbox{\tiny TM}}\ 2012$

BOOKS - CORRESPONDENCE - PHOTOGRAPHS - ASSOCIATION ITEMS CUPS AND BALLS - "ERDNASIANA" - PHOTOGRAPHS - APPARATUS

Potter & Potter Auctions, Inc. 3729 N. Ravenswood Ave., Suite 116 Chicago, IL 60613 773-472-1442 www.potterauctions.com





274 (RECTO)



274 (VERSO)





275 (DETAIL)





298





POTTER & POTTER AUCTIONS, INC. www.potterauctions.com