

42 LIGHT CREAM.

70 CREAM.

35 COLONIAL YELLOW.

15 TUXEDO YELLOW.



JOSLIN HALL RARE BOOKS & EPHEMERA
CATALOG 377:

DECOR-DRAMA

PAINT CHIPS, WINDOW SHADES, & OTHER
NEVER-ENDING EXTERIOR & INTERIOR DECISIONS...

SILVER

2 GRAY.

33 APPLE GREEN.

40 LILY GREEN.

5 LIGHT OLIVE.

60 FAWN.

Packages
ONE EIGHTH,
ONE QUARTER,
ONE HALF,
AND
ONE GALLON
CANS.
FIVE, TEN, FIFTEEN
AND
TWENTY GALLON
KEGS
AND
Forty Gallon Barrels.
NO CHARGE
FOR
PACKAGES.

9 BRILLIANT RED.

18 OLIVE.

78 NEWPORT TAN.

11 LILAC.



JOSLIN HALL RARE BOOKS

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Northampton, Mass 01061

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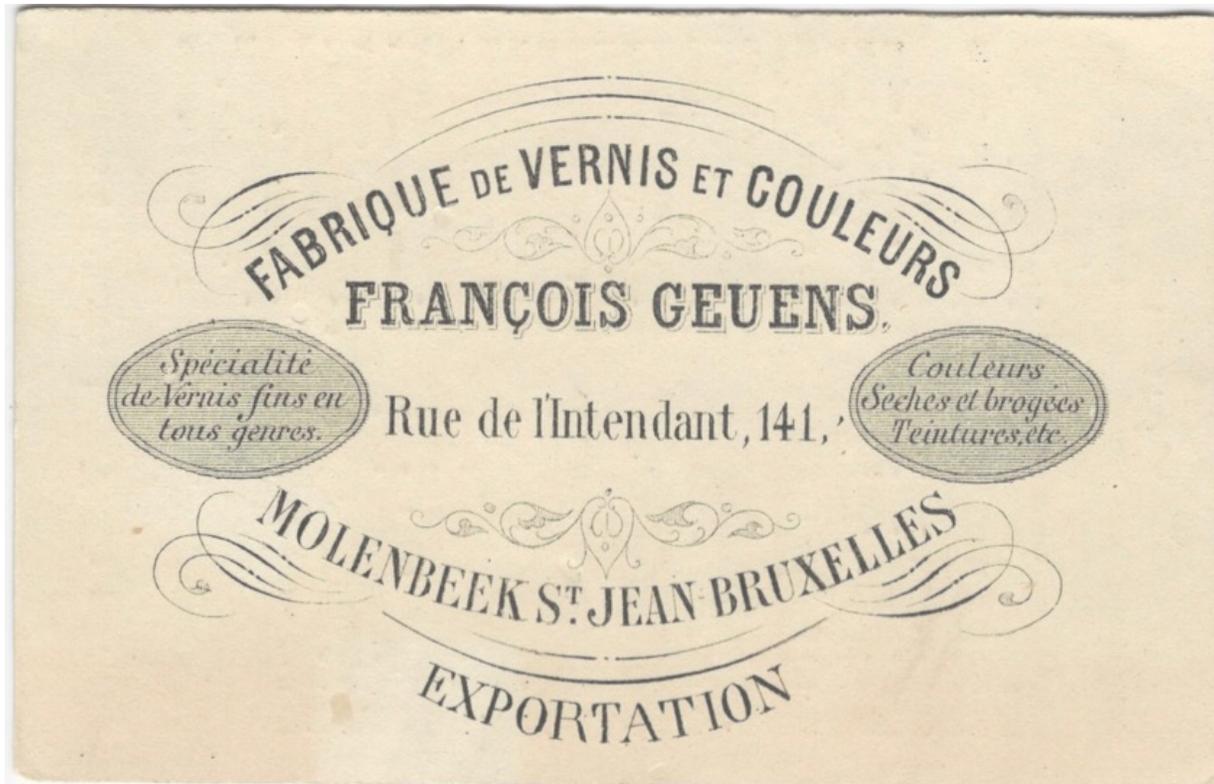
-All items may be returned within ten days of receipt -please
notify us in advance and repack the book/s carefully in the
original box (if possible); please make sure that the parcel is
properly insured.

Checks, Visa, Mastercard & Paypal accepted.

join us on Facebook & Twitter !



1. [Colors & Varnishes] 1880s Belgian Varnish & Colors
Manufacturer Trade Card. A trade card for Francois Geuens of
 Molenbeek St. Jean in Brussels, manufacturer of varnishes and colors.
 The back of the card lists varnishes made for wagons, buildings, and
 furniture. Card. 4.5"x3". Minor soil. [43352] \$50



Belgique

Vernis à voitures	Vernis pour Ebénisterie & meubles
Superfin à caisses fr ^s 8 00	Au Copal, 1 ^e qu. t. s. fr ^s 3 00
" à caisses sic. " 8 00	" " 2 ^e qu. " 2 25
Fin à trains " 6 00	Pr sculpt. jaune à l'alc. 5 00
" No 2 " 4 00	" " noir " 8 00
Flattig varnish ou v. à pol. " 4 00	" " rouge " 5 00
Noir du Japon " 4 00	" " mat " 5 00
A la colle d'or " 4 00	" " blanc " 5 00
A cuir (bril. et élastique) " 6 00	Vernis pour bâtiments
A teintes " 3 00	Superfin pour ext. fr ^s 4 00
	Fin pour extérieur " 3 50
	Fort pour tables " 4 00
	Pour planchers, N ^o 1 " 3 50
	Intér. extra brillant " 3 00
	Fin pour intérieur " 2 50
	Brun universel " 2 00
	Copal " 1 50
	1/2 blanc pr marbre " 3 50
	Cristal extra blanc " 3 00
	Blanc universel " 2 50
	Mastic ^r tableaux " 12 50
	Email au four " 4 50
	Mixtion pour dorer " 4 00
	Laque noir extra " 2 00
	N ^o 1 " 1 60
	pour sabotiers " 1 25
	Siccatif brun 1 ^{re} q. " 1 80
	" " 2 ^{me} q. " 1 65
	" incolore " 2 25
	Pr tables de Pianos " 2 50
	" Brasseurs " 2 25
	" Lithographes " 2 50
	" Instrum. de mus. " 2 50
	" Relieurs. " 4 00
	Jaune extra. " 2 25
	Dit de la Chine, N ^o 1 " 2 00
	" " " N ^o 2 " 1 85
	Rouge très foncé " 2 25
	Rouge foncé " 2 00
	Noir supérieur " 2 25
	" N ^o 1 " 1 85
	Pr Poliss. 1 ^e q ^{te} jaune " 2 50
	" " " rouge " 3 25
	" " " noir " 3 25
	" " " blanche " 3 25
	Pour Or " 5 00
	" Vannerie " 2 00
	" Armes " 2 50
	en toutes nuances.

Or en feuille, Bronze Or et Argent en poudre
 Les vernis sont de toute 1^{re} qualité et garantis sur facture à l'usage.

2. [Drapery] **1930s Orinoka Mills Draperies and Color Harmony Booklet.** A rather wonderful booklet illustrating a selection of styled rooms with draperies and upholstery by Orinoka, described in appropriate 1930s flourish-text with just enough side-references to the various time periods and cultures concerned to seem a little (but not too) scholarly. Each room is illustrated and described, along with a selection of printed fabric swatches. Included are a vaguely American Colonial living room, a French formal living room, French Provincial dining room, Spanish living room, American Federal dining room, a pair of stunning Art Deco living rooms, a Georgian den, an "Early English" study, a Spanish/Italian/Palm Beach sun room, an Italian "living-dining" room, and a 'Young Woman's Bedroom' which can't seem to make up its mind what style it is. A great documentation of High Taste in 1930s middle-class decorating. The Orinoka Mills were founded in Philadelphia in the 1880s and became one of America's leading manufacturers of draperies and upholstery fabrics. Softcover. 9"x12", 24 pages, color illustrations. Covers with some soil and wear, pages with a bit also. [43422] \$40

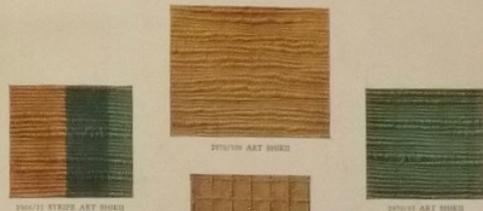


ORINOKA



ORINOKA SUN AND TURFAY MAIZE YELLOW CURTAINS PRODUCE EVEN LIGHT REFLECTIONS IN EVERY CHANGE OF WEATHER.

A BRIGHT ROOM
with a JOYOUS
PURPOSE



ASSOCIATED FABRICS OF A
COLORFUL SUN ROOM



PROBABLY the sun room which began as a variety of human conservatory, would not have gained its present popularity among the most inviting interiors were it not for color decoration and appropriate curtains, welcoming sunshine without fear of fading.

Only since the perfected development of sun-fast colored curtains and chair covers has it been possible to furnish and decorate sun rooms with any degree of originality. The basic principle, of course, is the preservation of quantities of light and air, more than prevails in the house proper. The sun room, being an intermediate step between heavily furnished rooms and garden, requires a separate and individual method of treatment.

There can be a limited amount of furniture, conveniences for reading, writing, lounging and a table for games and refreshments, provided the interior is even moderate sized. Either reed or lacquer lounge chairs are selected, open types that take colored lacquers to harmonize with cushion covers. In the picturesque sun room facing this page four French rustic side chairs and a table are combined with reed lounge chairs.

A light atmospheric impression is sustained in this sun room by using lustrous yellow gauze next to the glass of the many windows. The material is made into double caement curtains so that any section may be closed or opened as sun and shade dictate.

Overhangings are carefully selected to increase the buoyant elements and to render other services of shading sun intensity. Privacy is secured by drawing the hangings together at night when the sun room is artificially lighted.

Nothing could be more charming or useful for this purpose than the washable, Orinoka sunfast Art Shiku, a roughly woven rayon rep. In lovely maize tones, the gentlest of sunbats, quantities of Art Shiku, as may be required for a number of windows on three sides of the room, tend to increase the peaceful aspect of a sun room with quietly stimulating color quality. While this material seems fragile it is in reality an exceptionally strong weave suitable for upholstery as well as hangings. A special stripe in maize and peacock green stripes is a stunning upholstery and cushion covering. Green Shiku cushions carry the same color note in the seats of the side chairs.

Orinoka guarantees all of the fabric colors in the sun room.

ORINOKA

ORINOKA



WARM AND TURBID COLORS COMBINED WITH SIGNIFICANT DESIGN DRESS AN 18TH CENTURY ROOM

A Choice GEORGIAN INTERIOR Decorated with Brocade



ASSOCIATED CHOICE GEORGIAN ROOM FABRICS OF A



SOFTNESS and dignity, which typified the first homes of the young American republic, are successfully transposed to the smaller dimensions of modern interiors by using replicas of authentic drapery and upholstery fabrics. Many Orinoka designs and colors are in perfect accord

with the material used. Knowing drapers never interrupt the rhythm of a design. They first make an approximate pattern of tissue paper, place it on top of a length of drapery goods and interpret its design. Sometimes the principal motif is best centered in a valance or again balanced at the ends. Only after the decorative element is fully determined is the lower outline drawn.

One of the choicest drapery fabrics for a Georgian room, an Orinoka brocade of rich eggplant

ORINOKA



MODERN designers express their ideas more quickly than did the passing generation. In a few brief fleeting lines and flat forms they express space and strength. Natural light and its changing reflections are inescapable factors. The gleam of moonlight is caught in the scrolled accelerations of shimmering gauze window curtains designed by a Spanish modernist. Silver gazelles are

arranged in delicate graceful forms on a misty gray chenille background for door hangings. A simple geometrical motif in silver-green tapestry is changed to an impressive pattern by superimposed shadows in variations of shade, fitted for covering chairs of every size.

Subtle COLOR in Modern INTERIORS



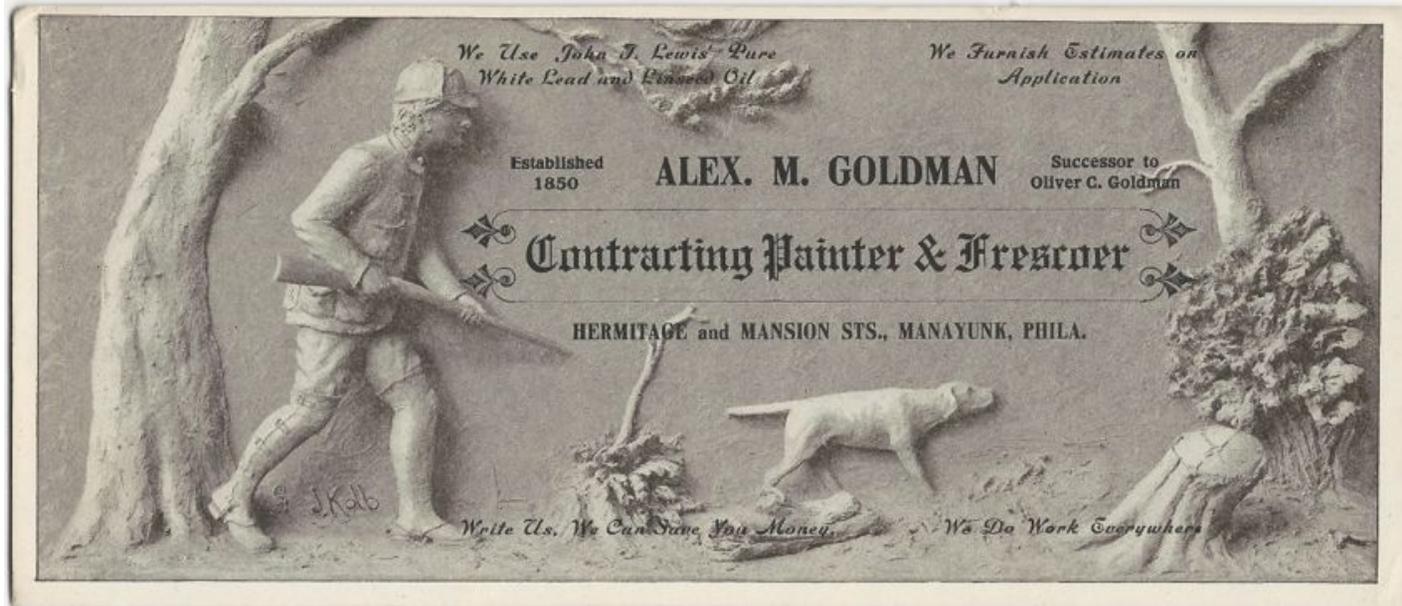
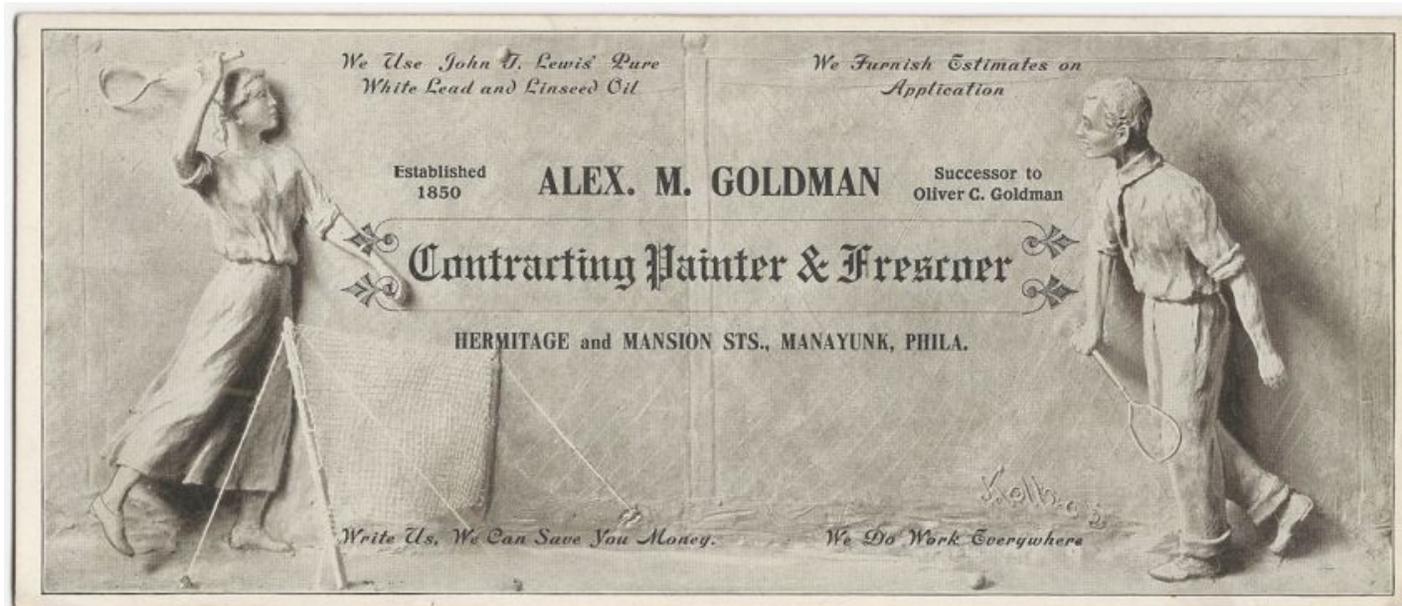
ORINOKA



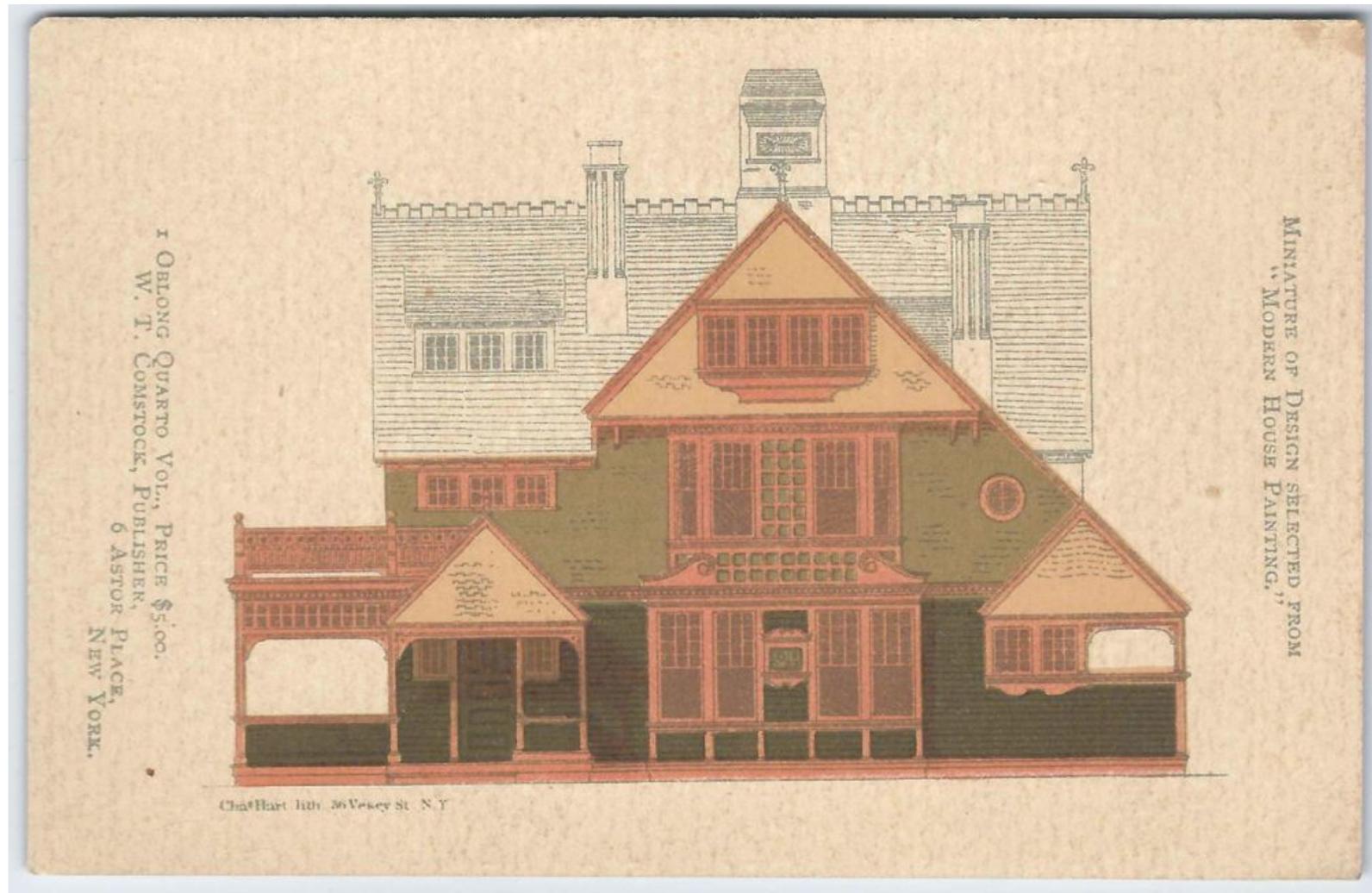
MECHANICAL and Nature govern us today. Mechanical symbols as well as the subjects of light, shadow and natural forms are principal modernistic subjects. They

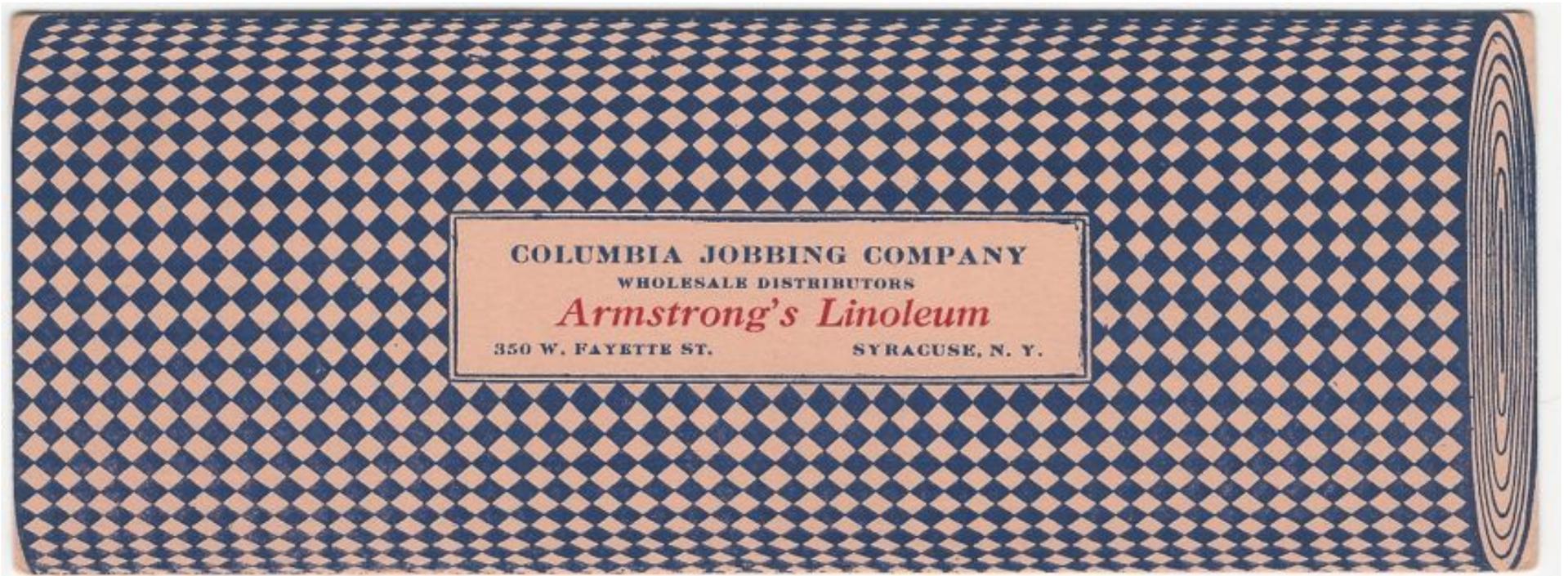
are honest tokens of this age, without embellishment. Single motifs are most often set far apart upon exact gradations of geometrical movements, with a result that is amazingly beautiful. Chairs are upholstered in russet tapestry, green triangles appearing. In a modern sitting-bedroom the couch is covered with rose-copper chameleon armure, an agreeably smooth fabric to recline upon. The pattern is a restless continuity of tiny scales or waves in a steady rhythm of apricot and copper tones.

3. [Fresco] A Pair of Cards for a Philadelphia, Pennsylvania "Contracting Painter and Frescoer". No date, probably around 1910. A pair of printed pictorial advertising blotters for Alex. M. Goldman, "Established 1850 - Successor to Oliver C. Goldman - Contracting Painter & Frescoer - Hermitage and Mansion Sts. Manayunk, Phila. - We Use John J. Lewis Pure White Lead and Linseed Oil - We Furnish Estimates on Application - Write Us, We Can Save You Money - We Do Work Everywhere". 2 cards. 9"x4". Minor soil, light wear. [40657] \$45



4. [House Painting] **1882-3 Victorian House Painting Book Advertising Trade Card.** A colorful and interesting 1880's advertising trade card for the book, "Modern House Painting", published in 1882 and 1883 by W.T. Comstock of New York. Single card. 5"x3.25". Minor wear, light soil. [42077] \$85





5. [Linoleum] **Dramatic Syracuse New York Armstrong Linoleum Distributor's Advertising Blotter.** A rather visually startling advertising blotter for the Columbia Jobbing Company, of Syracuse, New York, "Wholesale Distributors Armstrong's Linoleum". The card is in the form of a rolled-up section of black & white linoleum. Card. 8.25"x3". Minor wear, light soil. Unused. [40704] \$35

6. [Paint] 1870s Boston Paint Manufacturer Card.

A card for Carpenter, Woodward & Morton, "Paint Manufacturers, White Leads, White Zincs, Colors, Varnishes, Putty, etc., etc.". The reverse side of the card has small box advertisements for 9 related businesses.

Card. 4.75"x2.75". Minor soil. [43176] \$40

CARPENTER, WOODWARD & MORTON,
(GEORGE O.) (EDWARD T.) (JOHN D.)
Formerly BANKER & CARPENTER.

PAINT MANUFACTURERS,

WHITE LEADS, VARNISHES,
WHITE ZINGS, PUTTY,
COLORS, ETC., ETC.



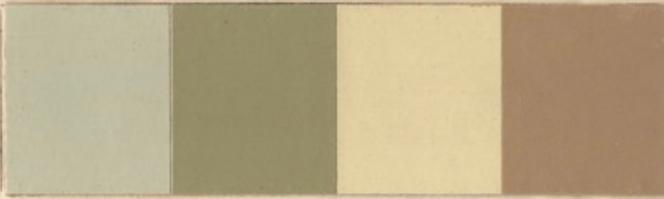
FACTORY AND OFFICE,
No. 77 CLINTON STREET, East of Commercial Street, BOSTON.

+ STANDARD SHADES AND TRIMMINGS. +

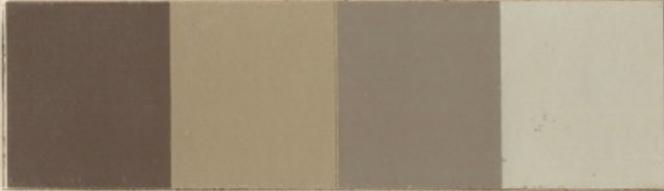
H. W. JOHNS' LIQUID ASBESTOS PAINTS

These Samples are Painted with our Regular and only grade of "Asbestos" Liquid Paints.

NO. 42, PURE GRAY. NO. 43, OLIVE DRAB. NO. 44, CREAM. NO. 45, YELLOW STONE.



NO. 34, BROWN STONE. NO. 33, YELLOW DRAB. NO. 46, LIGHT DRAB. NO. 31, LIGHT GRAY.



NO. 47, FRENCH GRAY. NO. 29, LIGHT SLATE. NO. 19, LIGHT STONE. NO. 28, DARK SLATE.



NO. 27, MED. DRAB. NO. 35, BUFF. NO. 26, DARK DRAB. NO. 25, EX. LIGHT DRAB.



We will manufacture any desired shade to order.

FOR SALE BY

CHARLES W. TRAINER & CO.,
148 & 150 OLIVER ST. & 93 PURCHASE ST.,
BOSTON.

+ NEW BODY AND TRIMMING COLORS. +

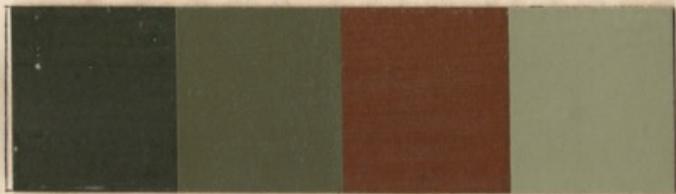
H. W. JOHNS' LIQUID ASBESTOS PAINTS

These Samples are Painted with our Regular and only grade of "Asbestos" Liquid Paints.

NO. 55, NILE GREEN. NO. 51, MAROON. NO. 56, LIGHT CHOCOLATE. NO. 57, CHOCOLATE.



NO. 53, OLIVE GREEN. NO. 52, OLIVE. NO. 54, SEAL BROWN. NO. 58, "ORIENTAL" DRAB.



NO. 59, GRAY STONE. NO. 60, DARK RED. NO. 61, GREEN DRAB. NO. 63, BLUE STONE.



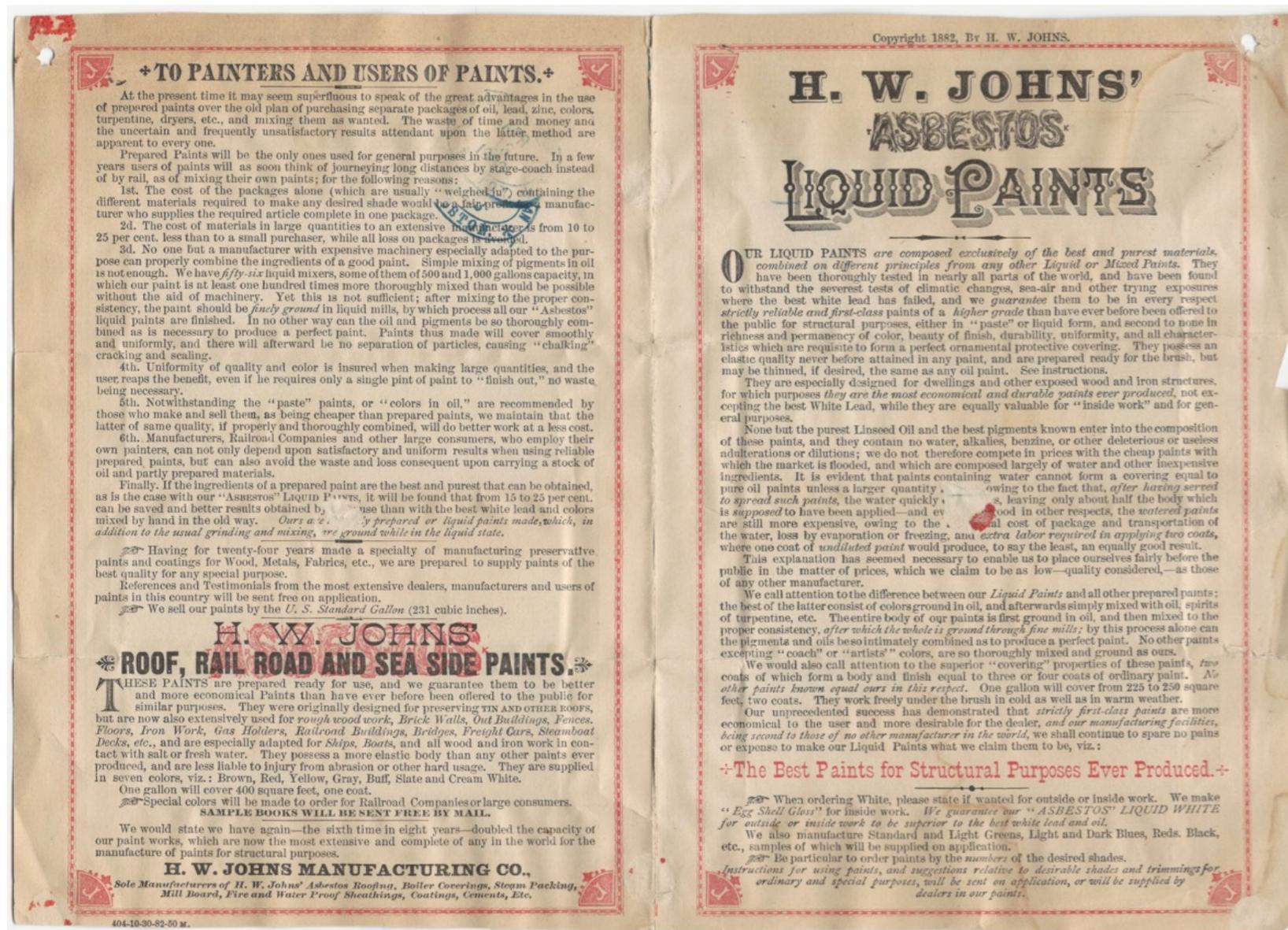
NO. 62, DARK GREEN. NO. 64, DARK OLIVE. NO. 65, DARK BROWN. NO. 66, LIGHT BROWN.



We will manufacture any desired shade to order.

The finest public and private buildings and most extensive structures in this country are decorated with our paints, among others the U. S. Capitol at Washington, the Navy Yard, and Government buildings generally, the Metropolitan Elevated R. R. of New York, etc., as well as thousands of the better classes of dwellings everywhere.

7. [Paint] 1882 H.W. Johns Asbestos Liquids Paints Brochure with Color Chips. As this brochure explains, these were heavy-duty paints for heavy-duty projects (though they were available for both exterior and interior use). Developed for painting tin roofs, brick walls, outbuildings, ships at sea, fences, floors, bridges, freight cars and other railroad work, "they possess a more elastic body than any other paints ever produced, and are less liable to injury from abrasion or other hard usage". This brochure includes the printed retailer's slug for Charles W. Trainer & Co. and Boston, and features 8 long paint chips showing 36 colors. Folding brochure. 5.75"x8.25", 8 paint chips showing 36 colors. Some wear and soil, small top corner punch hole, several short closed rips, adhesion point on the facing text pages affecting several words. [43426] \$200



8. [Paint] 1890s Star Ready Mixed Paint Folding Brochure with Color Chips. A very attractive 4-panel paint brochure issued by the Heintish Paint Company of Lancaster, Pennsylvania, promoting their Star Ready Mixed Paint, a pure linseed oil paint for inside and outside use", with 34 paint chips arranged in an unusual angled-box pattern. Folding 4-panel brochure. 3.5"x6.5" (folded), 14"x6.5" (unfolded), 34 color chips. Minor soil, light wear. [43428] \$175



9. [Paint] 1895 Longman and Martinez Pure Paints to be Prepared for Immediate Use Brochure. An attractive bilingual paint chip brochure for Longman and Martinez Pure Paints, with text in English and German, and 24 paint chips. With an 1891 copyright notice but an 1895 printing slug. The Philadelphia Athenaeum's 'Color in a Can, Early Marketing of Paint in America' project notes- "Daniel Wadsworth, Aristides Martinez and Walter Longman founded the paint manufacturing company Wadsworth, Martinez & Longman, which originated in Brooklyn, New York in 1852. In 1884, the company name was changed to Longman & Martinez. Their early paints were sold as a semi-paste to which consumers added their own linseed oil, thereby saving money. Longman & Martinez continued to operate at least through the first half of the 20th century". Folding 4-panel brochure. 4"x7" (folded), 8"x14" (unfolded), 24 paint chips. Minor soil, light wear. [43425] \$175

FOR SALE BY

J. F. FORSYTHE & CO.,
Front Royal, Va.

CAUTION!
When contracting for painting DO NOT ALLOW any paint to be made or selected for you. Always specify the paint you wish used.



FOR TWO COAT WORK. First Coat.—Mix one-half gallon Oil to one gallon Paint. Second Coat.—Mix three-quarter gallon Oil to one gallon Paint.
FOR THREE COAT WORK. First and Third Coat.—Mix one gallon Oil to one gallon Paint. Second Coat.—Mix one half-gallon Oil to one gallon Paint.
Average Cost of a Gallon of Paint is less than \$1.25.

COPYRIGHT 1891 — 2-1-95-40 M. PRESS OF L. M.



LONGMAN AND MARTINEZ
PURE PAINTS.
TO BE PREPARED FOR IMMEDIATE USE.
NEW YORK

To the Consumers of our Pure Prepared Paints
Any Building that is not satisfactorily painted with our Pure Prepared Paint or upon which its use has not cost less than if other paints had been used will be re-painted at our expense.
This Guarantee of satisfactory result, assuring the highest degree of excellence in the finished work, and at less cost than if done with inferior paint, is an agreement which we authorize every dealer who has the sale of our paint to fulfill, and to use for such purpose the funds which he has belonging to our firm.
Longman & Martinez.

Die Berechnung der Bedeckungs-Capacität
unserer Farben beruht auf dem Ergebnis wirklicher Proben, welches sich als richtig erweist, da nämlich 1 Gallone unserer präparierten flüssigen Farbe, wie sie aus der Blechlanne herausgenommen wird, bei einem gleichmäßigen Anstrich 250 Quadratfuß Goldfläche bedeckt, und im Falle die anzustreichende Oberfläche gewissen Bedingungen entspricht, wird eine Gallone sogar unter Umständen 275 Quadratfuß Goldfläche bedecken. Um nun die erforderliche Quantität Farbe für eine anzustreichende Oberfläche zu berechnen, addire man die Anzahl der Fuß von der Breite, der Vorder- und Hinterseite zu der Anzahl der Fuß von der Länge des Gebäudes (beide Seiten); multiplizire die sich herausstellende Anzahl mit der durchschnittlichen Anzahl Fuß, die die Höhe enthält und dividire bei zwei Anstrichen mit 250, und bei nur einem Anstrich mit 500 in das sich nach dieser Berechnung ergebende Resultat.

Beispiel:	
Vorderseite	25 Fuß.
Hinterseite	25 "
Seite	36 "
Seite	36 "
Höhe	12 1/2 multiplizire
280 : 2806 = 11 1/4 Gallone für zwei Anstriche	

The Estimate of the Covering Capacity.
One gallon of our Pure Prepared Paint, when mixed with Linseed Oil for use, and as so mixed, will cover 250 square feet of surface, two coats, and under certain conditions of the surface to be covered, this estimate will be exceeded—one gallon covering 275 square feet and over, two coats.
To estimate the amount of Paint required for a desired surface, add the number of feet of width of front and rear to the number of feet of length of building (both sides); multiply by the average height and divide by 250 for two coats, 500 for one coat.

EXAMPLE.
Front, 25 feet,
Rear, 25 "
Side, 36 "
Side, 36 "
Height, 23 } Multiply.
250 | 2806 [11 1/4] gals. for Two Coats.

2-1-95-40 M.

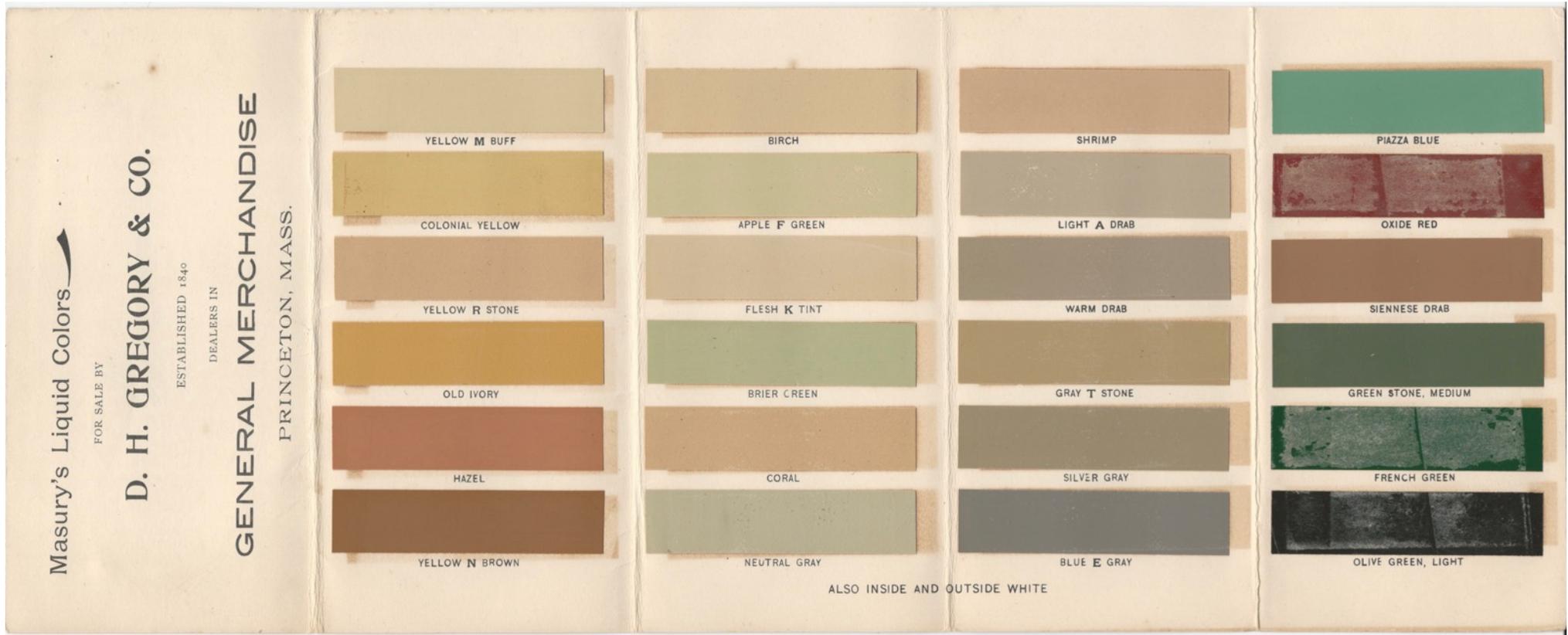


Packages
ONE EIGHTH,
ONE QUARTER,
ONE HALF,
AND
ONE GALLON
CANS.

FIVE, TEN, FIFTEEN
AND
TWENTY GALLON
KEGS
AND
Party Gallon Barrels.
NO CHARGE
FOR
PACKAGES.



10. [Paint] **1900 Masury's Liquid Colors Paint Brochure with Color Chips.** An attractive paint brochure, with 24 chips, issued by John W. Masury & Son, for 'Masury's liquid Colors', pure linseed oil paints for both exterior and interior work. Not dated, but probably 1900-1910. John Wesley Masury [1820-1895] was a pioneer in the field of the manufacture and sale of ready-made paints, and he pioneered the retail sale of paints in cans with removable metal tops. He also published "The American Grainers' Hand-Book: A Popular and Practical Treatise on the Art of Imitating Colored and Fancy Woods", a classic and important work. Folding 5-panel brochure. 3.5"x7" (folded), 7"x17" (unfolded), 24 paint chips. Minor soil, light wear, 3 paint chips with possible oxidation. [43427] \$75



11. [Paint] **1910 National Lead Company Dutch Boy House Paint Schemes Booklet.** A colorful booklet issued by the National Lead Company featuring their new 'Dutch Boy' logo (introduced in 1907) and 10 color plates of suburban houses in a variety of styles, with tasteful and modern color schemes. The text starts off discussing the importance of the right color scheme for your house but rapidly devolves into a 20-page running diatribe on the importance of using quality lead paint and quality linseed seed oil, and the fact that there are so many cheaters out there that the only way to guarantee that is to buy National Lead lead paint, with the Dutch Boy logo. But it's probably the color schemes and the printed paint swatches that are of most interest today, though the diatribe is interesting in a sort of "can't-look-away-from-the-car-crash" way. Softcover. 9"x6", 23 pages, color illustrations. Nebraska druggist's store stamp on the cover, covers with light soil and wear, pages with a slight stain and adhesion issue along the very bottom page base (i.e., at the very bottom where the text isn't) for the first few pages. Also, the staples (lead based?) have eaten through the paper so the pages are detached, but present. [43424] \$150

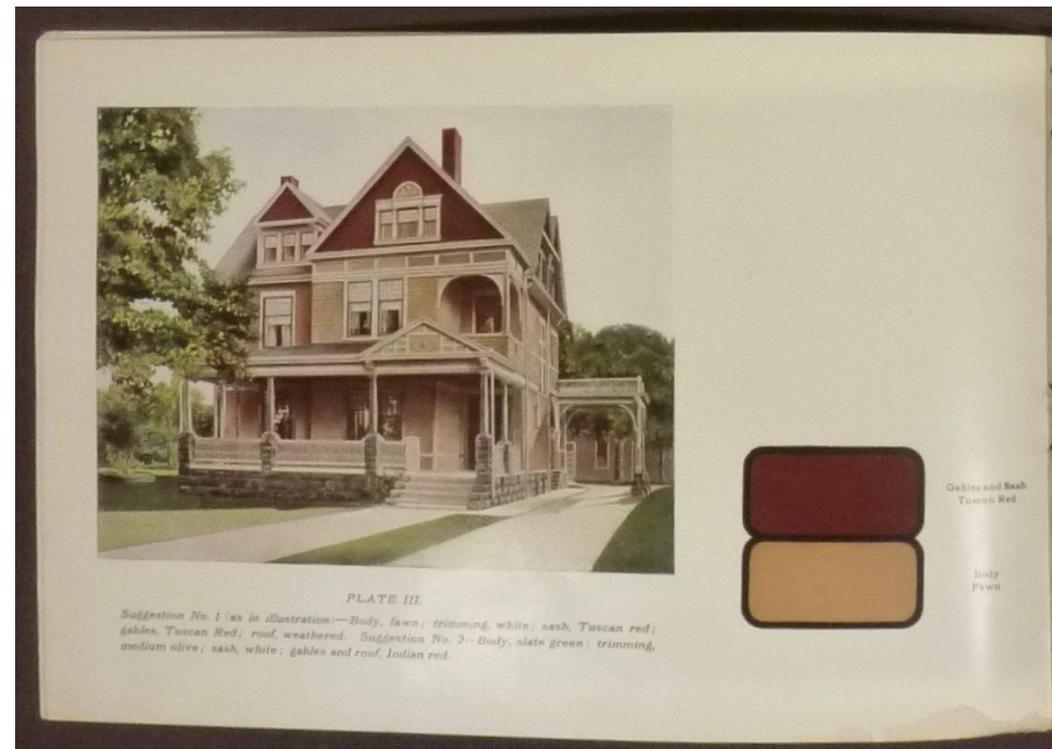




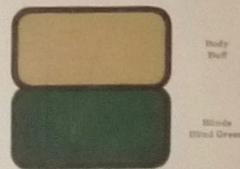
PLATE V.

Suggestion No. 1 (as in illustration)—Body, medium slate; trimming, French gray; sash, black; roof, medium olive. Suggestion No. 2—Body, neutral drab; trimming, medium olive; sash, Indian red; roof, slate green or medium slate.



PLATE VI.

Suggestion No. 1 (as in illustration)—Body, buff; trimming and sash, white; roof, weathered; blinds, blind green. Suggestion No. 2—Body, buff; trimming, Indian red; sash, white; roof, weathered; blinds, Indian red.



mention it here because the house-owner himself is frequently responsible. By insisting on a low price he indirectly influences the painter to hurry and to adopt short-cuts at the expense of good work. The White Lead paste should first be thinned slightly by mixing with a little oil. Tinting colors should next be added, then the rest of the oil. Finally, the thinner (turpentine) should be stirred in, and for outside work not more than one part turpentine should be used to five parts oil.

Paint is more easily mixed and will spread farther if more thinner is used than we recommend and if it is added before the final oil. A contractor may be able to make a slightly lower bid by doing the job in a way which allows him to work faster and spread

the paint out farther, but the house-owner should remember that spreading the paint over a large surface is one thing, while covering the surface properly and producing a paint film which will wear well are entirely different things. A slight saving at the expense of durability will be costly in the end. Have a pure paint mixed right and put on in coats of proper thickness. A job will result which will put off the day of repainting several years.

That is true economy in painting.

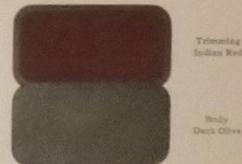
A common fault observed in some paint is its tendency to scale off in flakes, leaving the wood entirely exposed. This is generally due to zinc or other hard substance which has been mixed with the White Lead to cheapen it or to obtain a hard, enamel-like

A painter's advice on paint materials is obviously the best to be had—better even than a dealer's, for the latter knows only what he is told but the painter knows from experience. Ask the painter.

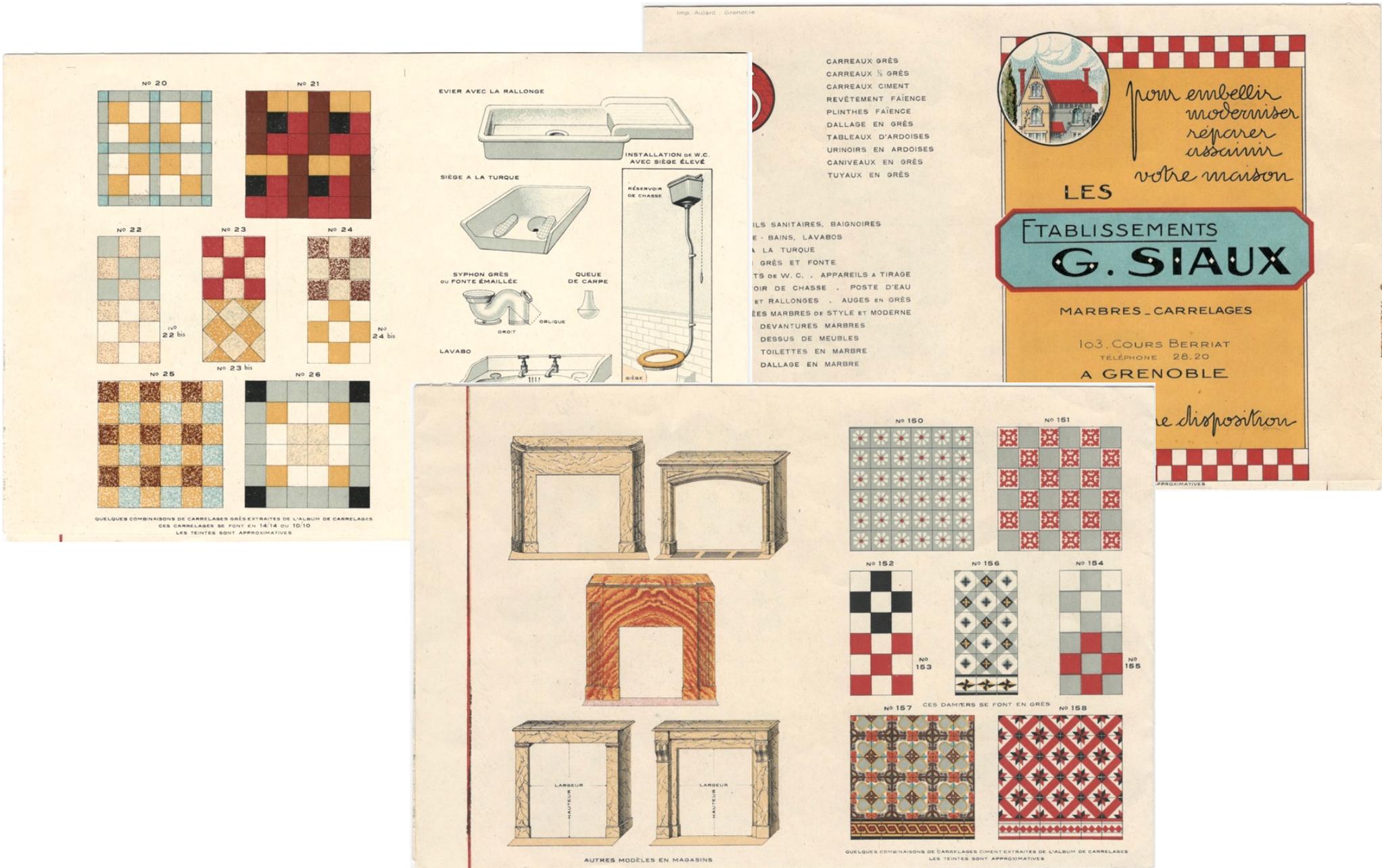


PLATE X.

Suggestion No. 1 (as in illustration)—Body, dark olive; trimming (including the half-timber work), Indian red; roof, weathered; sash, white. Suggestion No. 2—Lower story, fawn; upper story, neutral drab; roof and trimming, including half-timber work in upper stories, dark brown. (This will prove better for green surroundings than the original color scheme.)



12. [Tiles] 1920s French Bathroom Tiles Brochure. An attractive undated brochure for French bathroom tiles, illustrating tile patterns as well as sinks, bathtub, toilet and other accessories. The back page illustrates fancier tile schemes and five marbled fireplace mantels. Because, you know, you can't spend the entire day in even the most well-tiled lavatory. Brochure. 9.5"x6.25", 4 pages. Color illustrations. Minor soil. [43423] \$125

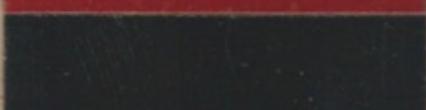


A. 165, 8-96. 25M

ROGERS' VARNISH STAINS (OR GLAZES)

Can be used on new or old work.

PERFECT IMITATION OF HARD WOODS.

CHERRY		Put up
ROSE WOOD.		In
MAHOGANY.		Gallons,
EBONY.		Half Gallons,
DK. OAK.		Quarts,
WALNUT.		Pints.
LT. OAK.		Half Pints.

COVER WELL AND DRY QUICKLY WITH A HANDSOME VARNISH GLOSS.

MANUFACTURED BY

DETROIT WHITE LEAD WORKS'

Detroit - Chicago - Buffalo.

13. [Varnish] 1896 Color Card for Varnish to Imitate Hardwood. An attractive color card- "Rogers' Varnish Stains (or Glazes) Can be used on new or old work. Perfect Imitation of Hard Woods". Colors are shown for cherry, rosewood, mahogany, ebony, dark oak, walnut, and light oak. Card. 3.5"x5.75". Minor soil, light wear. [42716] \$85

ROGERS' VARNISH STAINS OR GLAZES. Perfect Imitations of Hard Woods.

COLORS.	GALL.	HALF GALL.	QUART	PINT.	HALF PINTS
CHERRY.....	\$2.10	\$1.10	\$.60	\$.35	\$.35
ROSEWOOD.....	2.10	1.10	.60	.35	.35
MAHOGANY.....	2.10	1.10	.60	.35	.35
WALNUT.....	2.10	1.10	.60	.35	.25
EBONY.....	2.10	1.10	.60	.35	.35
Light Oak (for new work)	2.10	1.10	.60	.35	.25
Dark Oak (for new work)	2.10	1.10	.60	.35	.25

6 One Gallon Pails in a Case. 12 Half Gallon Cans in a Case.

24 Quart Cans in a Case.

24 Pint Cans in a Case. 48 Half Pint Cans in a Case.

Concord, N. H., *Mich* 13 1884.

Mr. J. C. Ordway
Bought of J. M. STEWART & SONS,
 —DEALERS IN—
 Carpeting, Crochery, Paper Hangings, Table Cutlery, Mats, Matting,
 RUGS, GLASS WARE, WINDOW SHADES, SHADE CLOTH, &C.
 OPPOSITE STATE HOUSE, MAIN STREET.

Library	4	6 Rolls Paper	50	3 00	
	13	32 yds Extension	.25	8 00	
	4	4 Corners	.50	2 00	
Parlor	3	3 Rolls Paper	.50	1 50	
	4	4 Corners	.50	2 00	
	3	4 Rolls Tile	.40	1 60	
	15	14 yds Summing	6	84	
		16 Extension	.25	4 00	
		16 " Engr	.30	4 80	\$27.14
Library		By 2 Cor. Rolls Paper	50	1 00	
Parlor		" " "		40	
"		" 19 yds. Extension	25	4.75	
				6 15	
				21.59	

Paid Mich 13 1884
J. M. Stewart & Sons

Library	2.00	Parlor	1.50
"	3.25	"	2.00
"	2.00	"	1.20
	7.25	"	4.50
	14.34	"	4.80
	21.59	"	14.34

14. [Wallpaper] **Two 1880s Wallpaper Dealer Billheads.** 1884 Concord New Hampshire wallpaper dealer billhead dated March 13, 1884, from J.M. Stewart & Sons, of Concord, New Hampshire, "Dealers in Carpeting, Crochery, paper Hangings, Table cutlery, Mats, Matting, Rugs, Glass Ware, Window Shades, Shade cloth, Etc.", for a number of rolls of wallpaper, specified by room. Single sheet. 8.5"x9", folds, minor soil, light wear [and] 1880 Boston, Massachusetts wallpaper dealer billhead dated January 28, 1880, from F.D. Osgood, "Auctioneer and Commission Merchant and Manufacturers Agent for the Sale of First-Class Paper hangings, Rich Borders, &c., "Personal attention given to Sales to Residences, Stores and elsewhere. Real Estate and Merchandise of every description solicited. Liberal advances made on Consignments. Furniture and House Goods at Private Sale at Auction Prices". Single sheet. 8.5"x7". Folded, some soil, light wear. [40440-1385] \$20

PRESENT THIS BILL FOR DELIVERY OF GOODS.
 ALL CLAIMS MUST BE MADE WITHIN 3 DAYS.

BOSTON, *Jan 28 1880*

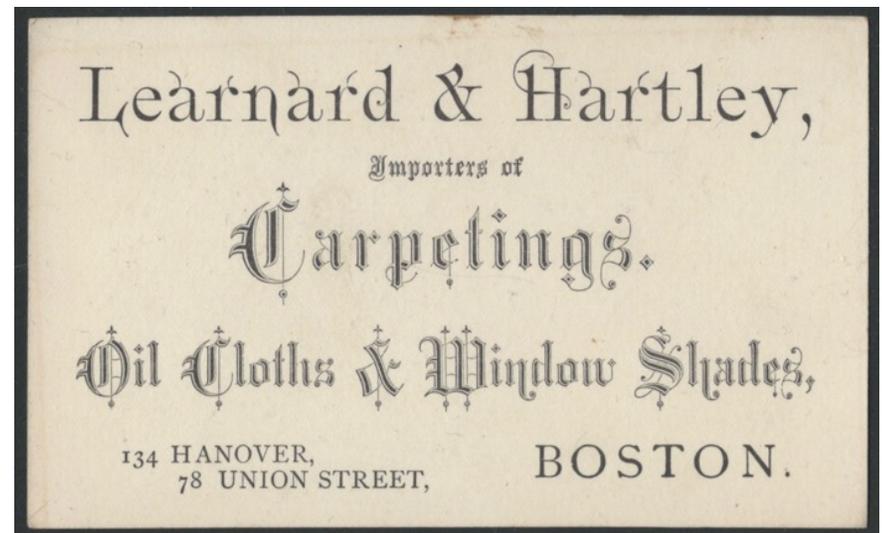
Mr. G. W. Green
BOUGHT OF F. D. OSGOOD,
 AUCTIONEER AND COMMISSION MERCHANT AND MANUFACTURERS' AGENT FOR THE SALE OF
FIRST-CLASS PAPER HANGINGS, RICH BORDERS, &c.
 MASONIC TEMPLE, COR. BOYLSTON AND TREMONT STREETS.
 Personal attention given to Sales at Residences, Stores and elsewhere. Real Estate and Merchandise of every description solicited. Liberal advances made on Consignments.
 Furniture and House Goods at Private Sale at Auction Prices.

1	Raw J Lett	45.00
1	86 " " "	45.00
1	" " " "	36.00
2	Pat Kalkren son	10.00
	Raw J. Cary Chair	6.00
	Turn " "	4.00
	Cary Chair	2.50
		148.50
		8.50
		157.00
		148.50

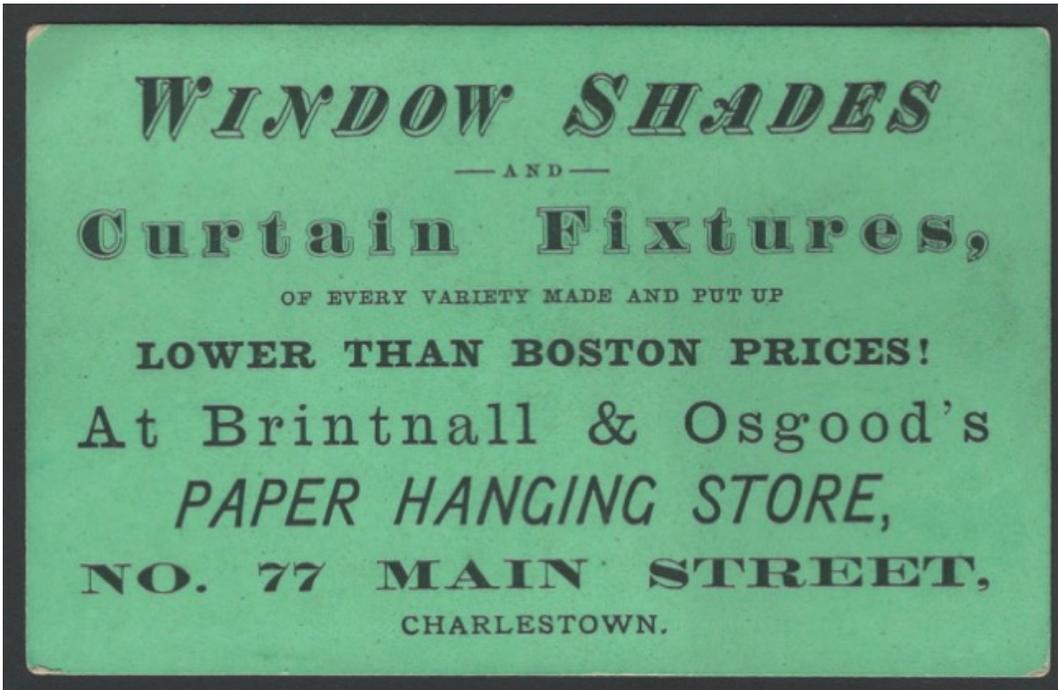
Eight Dollars *paid*
to be paid back
when note
returned
by F. D. O.

F. D. Osgood
by J. H. G.

15. [Windows] 1870s Boston Carpet & Window Shade Dealer Card. A card for Learnard & Hartley, "Importers of Carpeting, Oil Cloths & Window Shades". Card. 4.5"x2.75". Minor soil. [43114] \$20



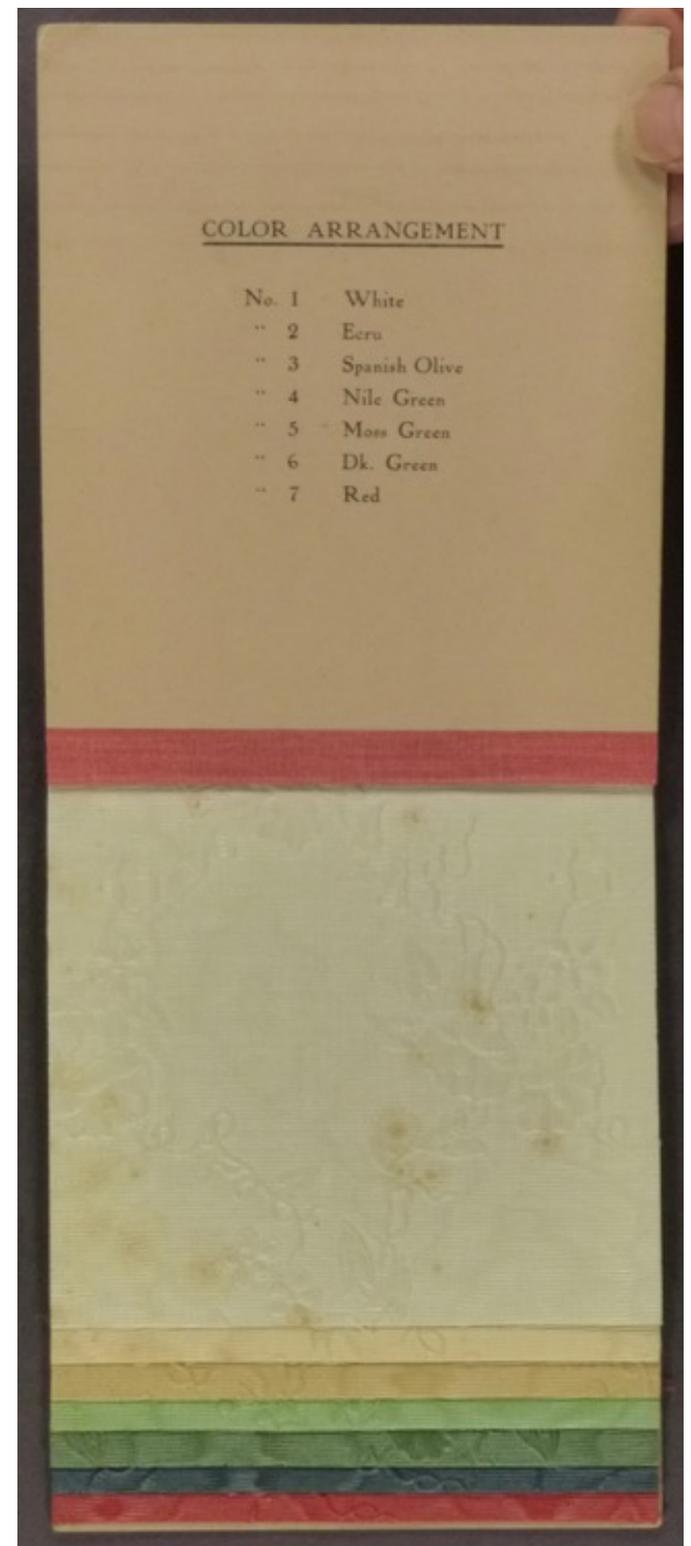
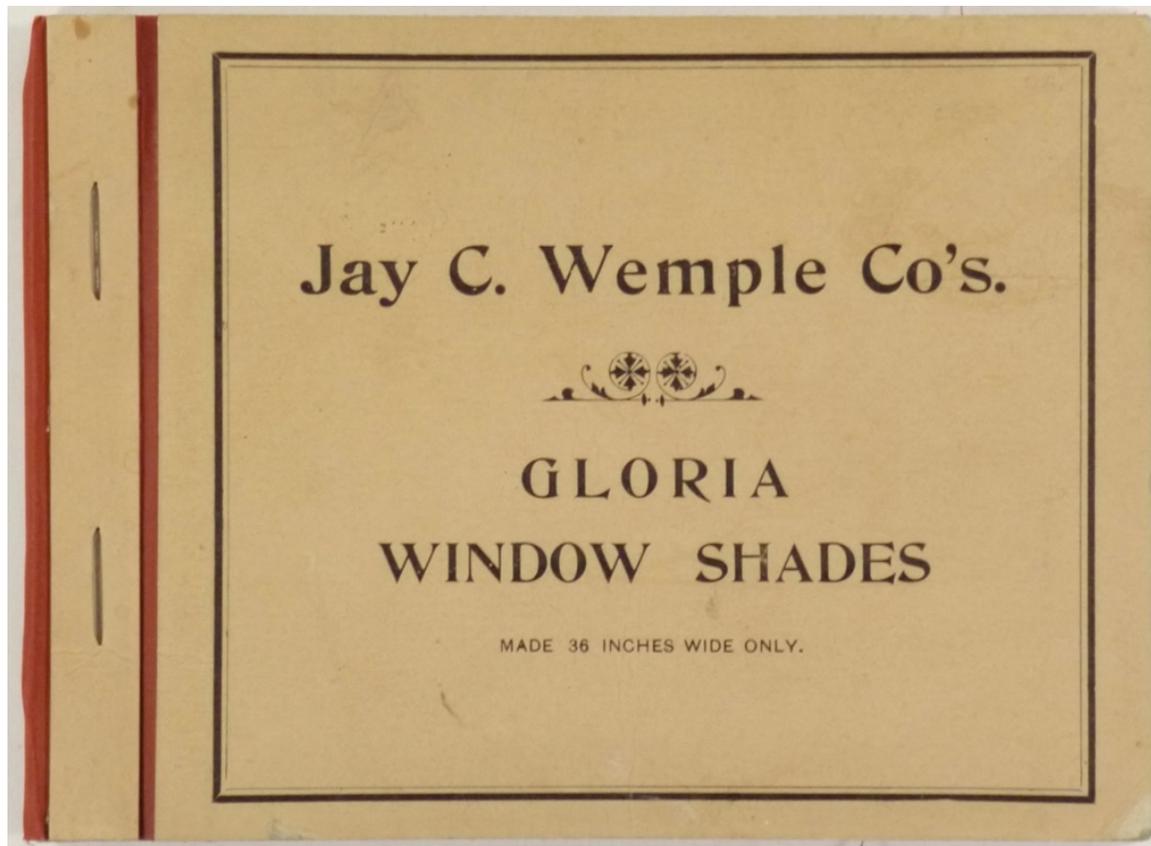
16. [Windows] 1870s Charlestown Massachusetts Curtain & Window Shade Dealer Card. A card for Brintnall & Osgood's Paper Hanging Store, "Window Shades and Curtain Fixtures, of every variety made and put up Lower Than Boston Prices! Card. 4.25"x2.5". Minor soil, light wear. [43186] \$35

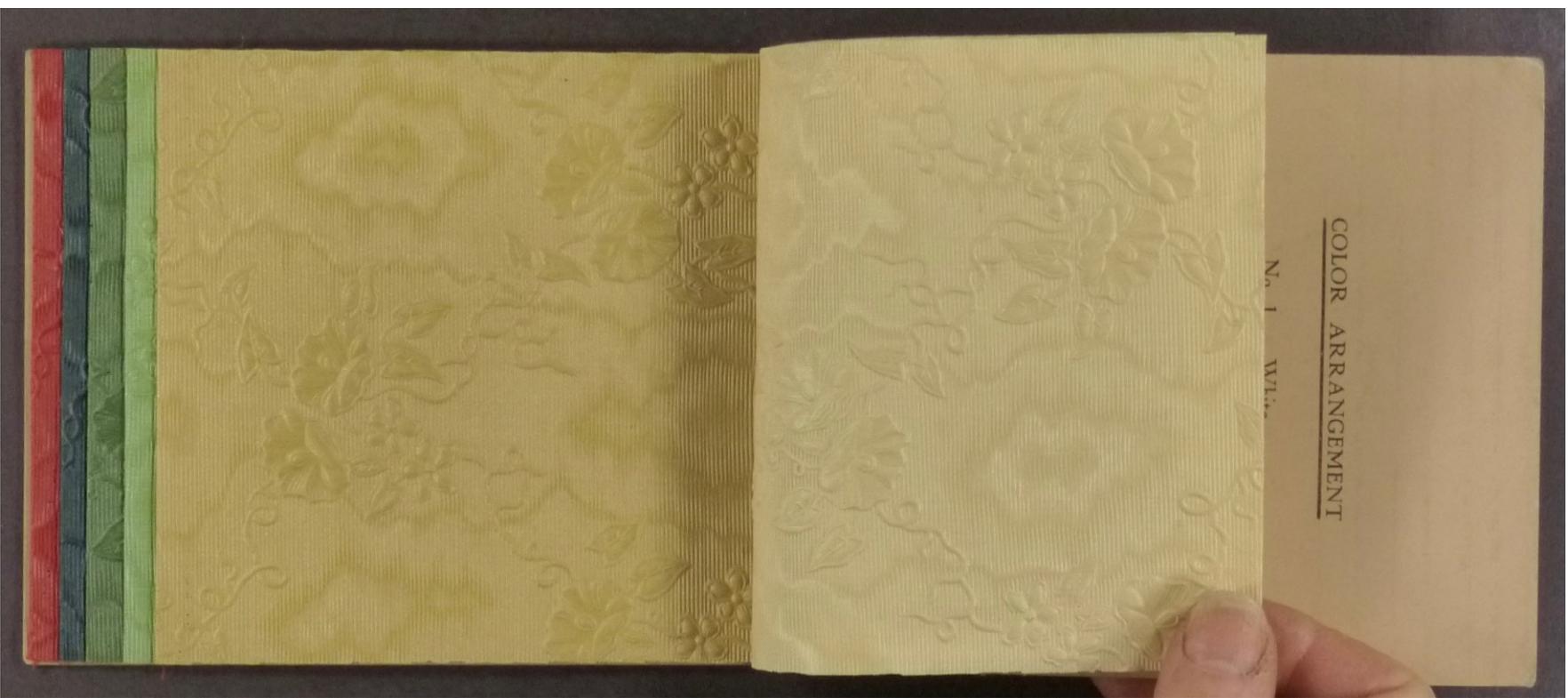


17. [Windows] 1880s Chicago Wallpaper & Window Shade Dealer Trade Card. A trade card for John J. McGrath of Chicago, "Paper Hangings, and Window Shade Goods". The firm appears to have been in business at least as early as the 1870s. Of some help in dating this card is the fact that it has a straight 4-digit phone number- Chicago went to an exchange system for its phones in 1892, so this card would predate that year. Card. 4.75"x2.75". Minor soil. [42732] \$45



18. [Windows] **C.1900 Gloria Window Shades Sample Book.** An interesting sample book of 'Gloria' embossed window shades made by Jay C. Wemple Co. of New York, "largest manufacturers of window shades and spring rollers in the world". Seven embossed-pattern shade samples in various colors are included. Card covers. 6.5"x5". 7 patterned pages. Minor soil, light wear. [42721] \$150





That's All Folks!

