

WAREHOUSES.

Δ

COMPREHENSIVE AND SYSTEMATIC

C A T A L O G U E

OF

PHOTOGRAPHIC APPARATUS AND MATERIAL, MANUFACTURED,
IMPORTED AND SOLD

BY E. ANTHONY,

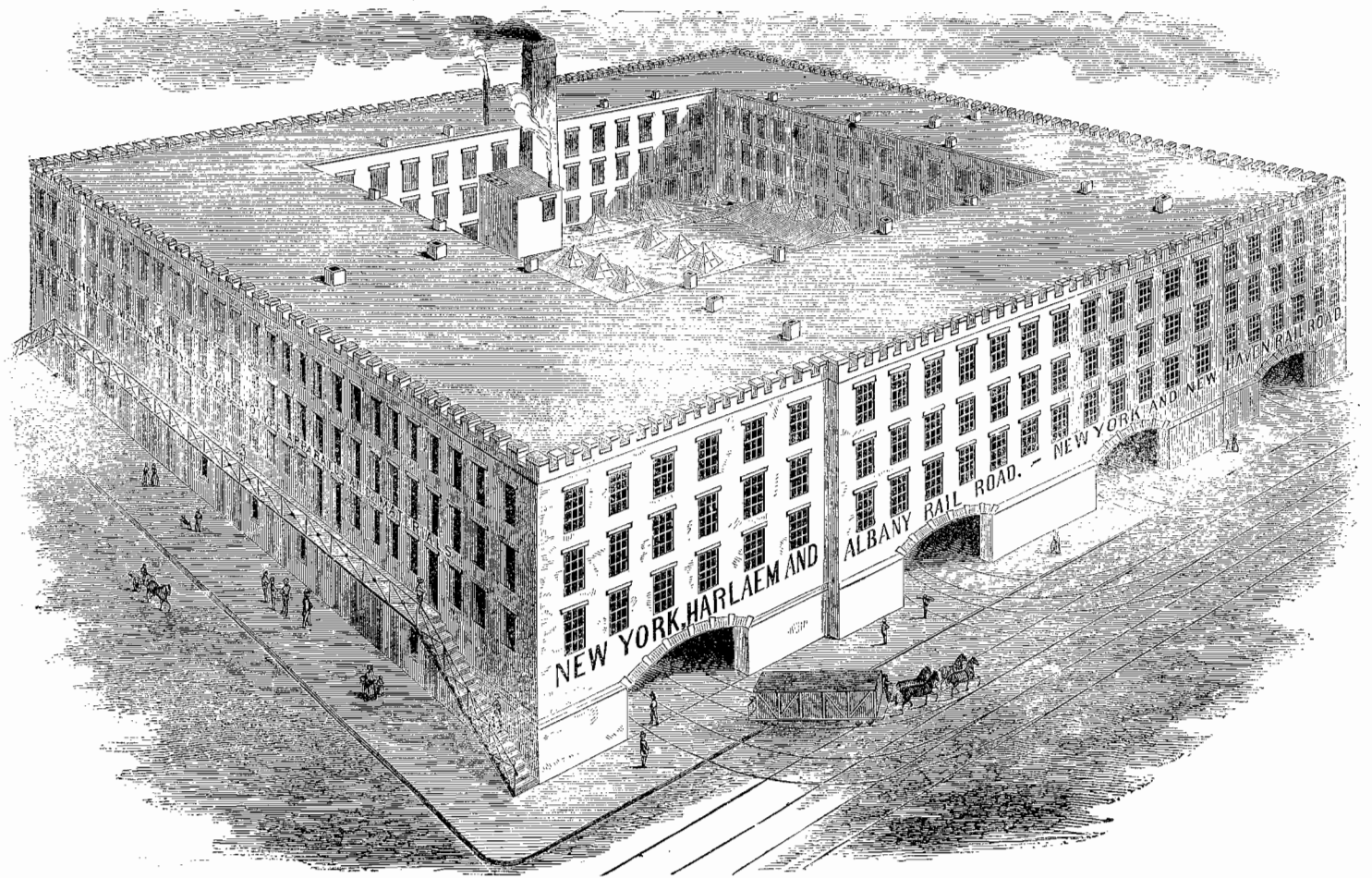
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WITH AN INTRODUCTION ON THE MANUFACTURE OF DAGUERRETYPE APPARATUS AND MATERIAL.

Illustrated.

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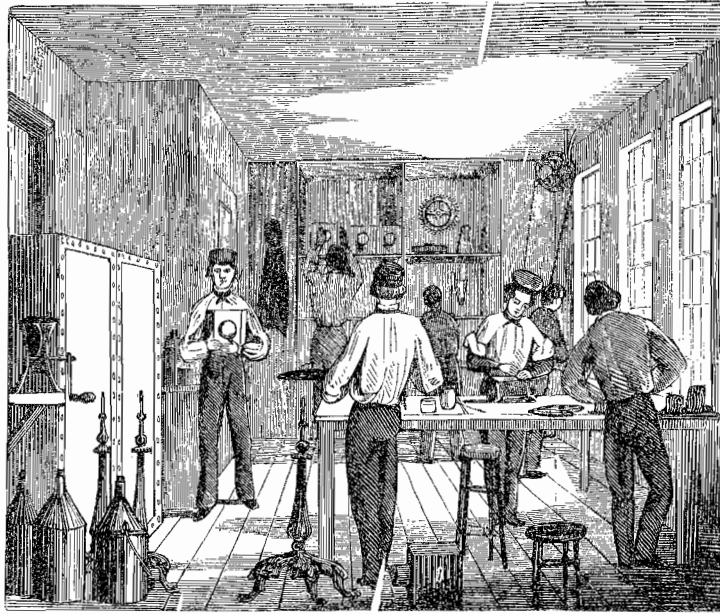


MANUFACTORY.

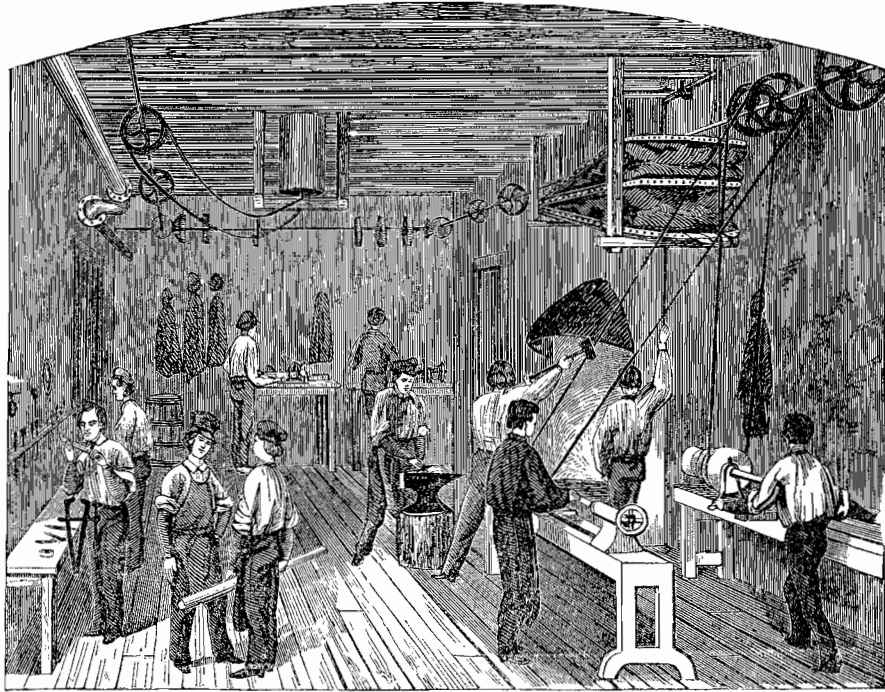
A D V E R T I S E M E N T ,

THIS PART in connection with Part I., is intended to furnish the Photographic artist with a complete guide to the purchase of all the apparatus and material necessary for carrying on every branch of his business. We flatter ourself with the belief that the old photographer will find it a ready help in all his purchases, and the young beginner an invaluable companion.

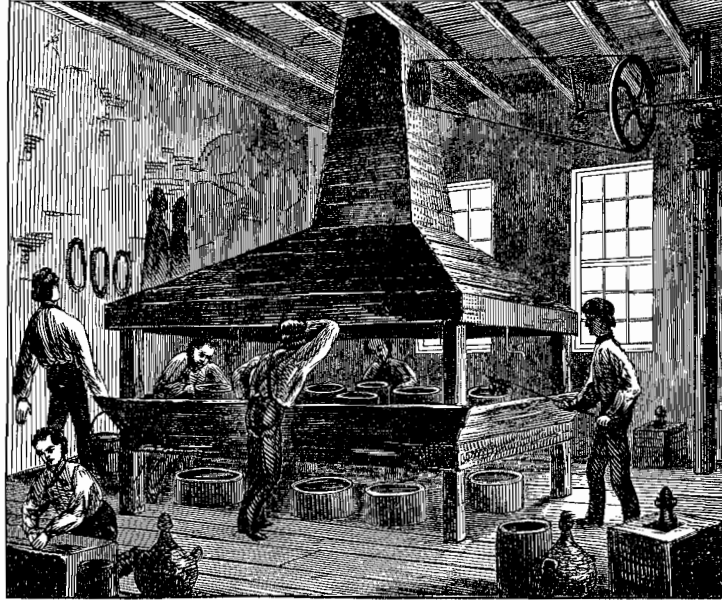
MR. ANTHONY'S facilities are probably the most extensive in the world, for manufacturing Photographic Apparatus and Material in all their branches. Those who purchase of him do so from the original manufacturer, and not at second hand, or from a jobber. This enables him to furnish articles at the very lowest cash prices, and gives him an advantage over all other city dealers. The advantage of this catalogue, therefore, will be appreciated by all who purchase of him. It will be observed that the Sections are alphabetically arranged, as a more ready reference, as also the articles in each section.



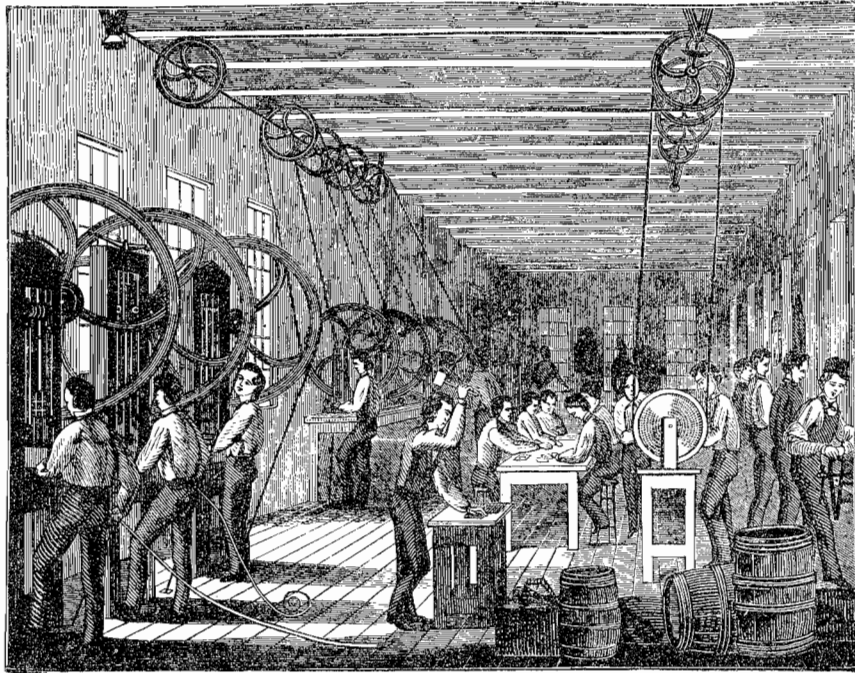
APPARATUS DEPARTMENT—FINISHING ROOM.



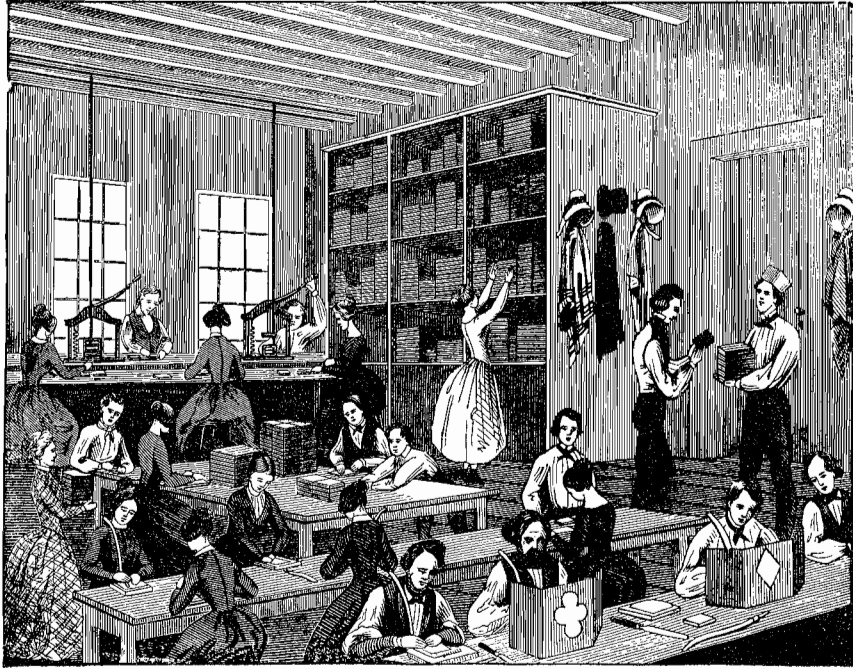
APPARATUS FACTORY.—MACHINE SHOP.



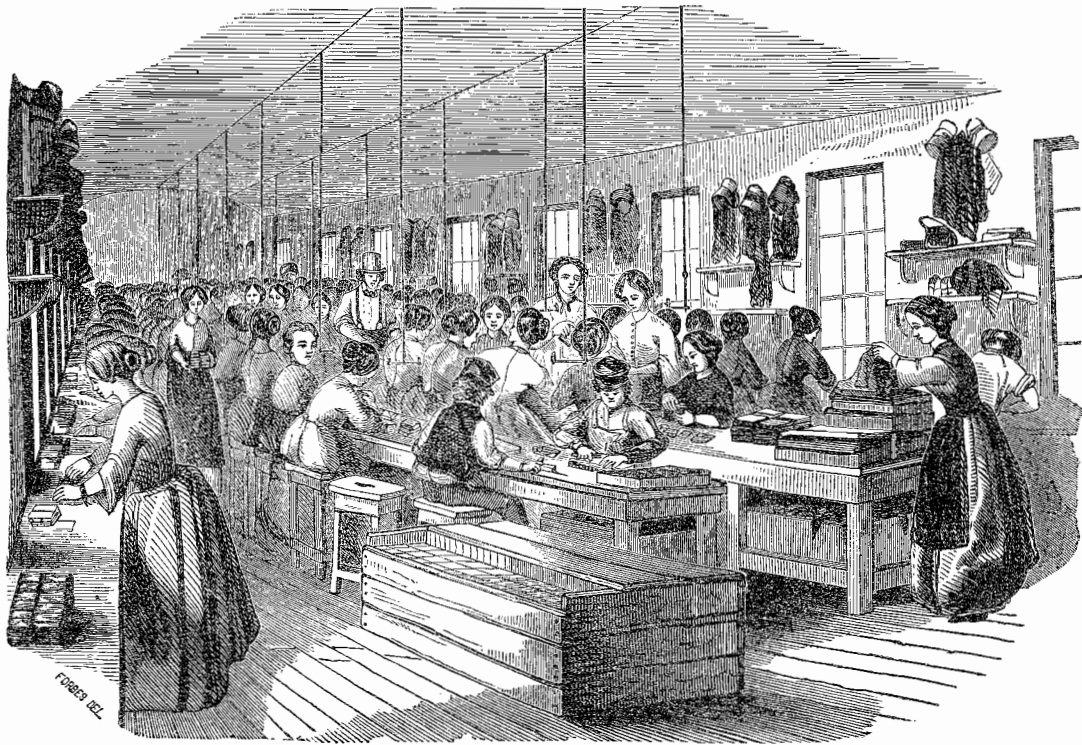
DIPPING ROOM.



MAT AND PRESERVER FACTORY.



CASE FACTORY — GILDING ROOM.



CASE FACTORY. — COVERING AND FINISHING ROOM.

INTRODUCTION.

WE shall, by way of introduction to this department of the daguerreotype business, here introduce a description of the extensive manufactories of Mr. Anthony, occupying one-quarter of that vast building bounded by Centre, White, Elm and Franklin streets, in the city of New York, known as the Harlem Rail Road Depôt.

THE APPARATUS MANUFACTORY

Is an apartment fitted up with the tools, fixtures and machinery necessary for performing rapidly and economically the work embraced in the various articles, of which wood is the component material, included in the list of daguerrean instruments. Here are made the camera boxes, coating boxes, camera stands, table tops, wooden tops of mercury bath, plate holders, polishing blocks, &c. Connected with this shop is a kiln room arranged for the rapid and perfect seasoning of the various kinds of lumber required for the proper and efficient construction of those instruments. It is heated throughout the year by means of the exhaust steam from the engine, which circulates around the apartment through cast iron pipes. The parts of the daguerrean apparatus which consist of iron, steel and brass, are fabricated in another shop on the floor above, which is fitted with the necessary lathes and tools. The workmen in this shop are not confined to the sole manufacture of apparatus, but are also employed in the execution of various kinds of work in metals for which in a city like New York there is such great demand. In these shops the proprietor has every facility for executing any kind of mechanical work needed for the purposes of the daguerrean art. We must not omit to mention, that adjoining the machine shop there is another apartment called the Japanning Room, where the bronzing and japanning of the camera stands, head-rests, &c., is performed. A portion of this apartment is occupied by a large kiln, heated by steam, where the articles are dried after being varnished.

CASE FACTORY.

In the manufacture of cases there are four separate departments, viz., one for making the wooden boxes which form the substratum or body of the cases; one where these boxes are covered with leather and trimmed, one where the leather covering and the cushions are embossed and stamped, and one where the cases are gilded. As probably few persons are aware of the number of manipulations necessary for the completion of so simple looking an article as a Daguerreotype case, I propose to describe somewhat in detail the different processes of their manufacture; promising that it is

only by the subdivision of labor and the manufacture in large quantities and by labor saving machinery that they can be produced at a price which enables the public to procure pictures of a *certain class* at the present low prices.

THE CASE-WOOD FACTORY.

This is a long well lighted apartment, with two lines of shafting running nearly the entire length. This shafting carries the pulleys which drives the different saws and lathes standing in two parallel lines beneath it. These saws and lathes stand but a few feet apart and each, the work being very light, is tended by a boy, who by constant practice at one particular operation, passes the rough looking objects, which finally become so smooth and well proportioned, through his hands with a rapidity which, to the unpractised hand, appears to border on the marvellous. The revolution of the pulleys, the rapid motion of the belting which every four feet extends from the ceiling to the floor, the brisk motions of the boys, the flying of the nascent "woods" from the saw or lathes to the box in which it is conveyed to the next operation in its course of "development," the flashes of saw dust evolved in the process of "grinding," the "chirr" of the saws and the hissing of the sand paper which present to the beholder a busy sound. The operations going on are at first sight inexplicable. He is shown at the same time a finished "wood," smooth, even, top and bottom fitting each other to the smallest fraction of a hair, and a pile of rough "frames" and "tops," and fails to perceive the remotest connection between the two; and the mystery is still further enhanced by showing him a wood which has passed through every operation but the last. He sees nothing but what appears to him a solid block of pine wood, with no more indication of a *seam* than there was in the apple dumpling which so bothered King George. You assure him that the box with the nicely fitting top and bottom were at one time just such another solid block, and he thinks you are only poking fun at him and wont believe it "any how you can fix it." You have no course left but to show him through the different stages. The conviction gradually dawns upon him that there are more things in the making of a daguerreotype case than he had "dreamed of," but yet for the life of him he don't understand what is the use of all these different sawings, and markings, and twistings, and turnings, carryings off, and bringing stocks—why you glue up a long "frame" and then cut it all to pieces—why you cut pieces of wood smaller than you need and then go to work and make them larger than you need, by sticking other small pieces on the ends and then sawing them off again; why you grind down the boxes until they are as smooth and as clear as an apple, and then make a couple of dirty red streaks on one side of them; finally, why you take the trouble to make an article that looks like a solid block of wood, and then deliberately saw it into two pieces. An inspection of these two pieces, however, shows him that that which he took to be solid was in fact hollow, and he soon learns that all the operations going on before him are as essential to the production of a proper "wood," as the introduction of various personages in a novel is to the development of the plot. The general mode of proceeding in making a "wood" is as follows:—A rectangular "frame" is prepared of the exact size, (internally) desired; upon this are glued the pieces of wood forming the top and bottom of the case. This is then submitted to the action of various saws, gouges and grinding wheels, until it is brought into the shape (externally) desired. It is then cut into two unequal parts in a plane parallel to the top and bottom; the deeper of the two parts forming the bottom or tray of the case, the other the cover. But in thus proceeding, various considerations have to be taken into account, the wood of which the top and bottom are formed are apt to warp—this is prevented by panelling them and thus each top and bottom consists of three pieces tongued and grooved into each other, the grain of the "ties" running at right angles to that of the "centre." The next thing to be

considered is the unequal thickness of the wood used—this makes it necessary to put on the top first and then to pass it over a saw running at the proper distance from a straight edge, against which the uncovered side of the frame is pressed. By this means a mark is transferred from the inside to the outside of the wood, by which the final splitting into two parts uniformly proportioned is regulated. The variation of the thickness of the wood forming the “frame” is next corrected in an analogous manner, and then the other “top” is glued on. These “tops” being larger than the “frame” now project all around it, and the next operation is to saw off these projections. The wood is next taken to a sand-paper wheel, which is the face-plate of a lathe covered smoothly with sand-paper, where by the rapid revolution of the wheel its edges are ground smooth and true with the inside. The next operation is to chamfer the corners top and bottom. The woods are then taken to another wheel where the angles produced by the chamfering are neatly rounded off and finally they are “split” by means of a saw and gauge. Between these two last operations, however, each wood is marked on one of the larger edges by two red chalk marks, the object of which is to afford the means of matching the two parts, in case, as often happens, they get tumbled into “pi.” They are then packed in boxes and are ready to be taken to the covering room. It may be interesting to state that between the cutting of the lumber into strips of proper widths and the finishing of the woods, it passes through at least twenty different manipulations.

THE COVERING SHOPS

Occupies two apartments each 24 by 48 feet. The work here, which is very simple, is done mostly by boys and girls. It will be sufficient to state the order of the different operations. The embossed leather “tops” are first secured by glue to the top and bottom of each wood. The projecting portions of the leather, which is always a little larger than the wood, are then trimmed off and the two portions of the case are ready to receive the “strips.” The “strips” are pieces of thin leather cut wide enough to cover the outside edge and lip of the case and a portion of the inside surface and one edge and each end of this “strip” is pared, previously, to a fine edge, and when the strip is put on it is so placed that this pared edge is turned down upon the leather already glued on the top of the case, making an almost imperceptible joint. The length of the strip is such that it will extend around the two ends and front of the case and be returned a short distance on the back. The pieces of leather called the “inside and outside backs,” and which form the hinge of the case, are next put on and cover that portion left uncovered by the “strips.” The cases are next creased, the front edge varnished and the hooks put on. They are then “trimmed,” by putting in the top the cushions, and in the bottom the border and paper. A coat of varnish applied to the outside forms the “*coup d'essai*.” Where the cases are to be gilded, that process is performed after the inside and outside backs are put on, and before the cases are trimmed. The gilding is performed in the usual way by means of heated rolls. The work in the covering shop is also subdivided—each hand having a particular portion of the work to do.

BRASS WORKS.

As each daguerreotype picture must have a “mat” as well as a case, and, not unfrequently, a “preserver” also, the manufacture of those two articles becomes an important adjunct to the general business. “Mats” and “preservers” are formed of sheet brass. The “mats” are known by various terms, as “common,” “fire-gilt,” “engraved,” and “embossed” or “stamped;” the difference consisting in the value of the metal or the cost or style of finishing.

The work is done by means of powerful presses, driven by steam. The brass, manufactured in rolls of the proper width, is first cut into "blanks" of perfectly uniform size by means of a punch and die operated in one of these presses. It is next pierced, that is, perforated with an opening of the shape desired, of which there are three styles generally used, viz., the "oval," the "fancy nonpariel," and the "double elliptic." They are then straightened and passed to the "dipping room," where by the action of strong acids the surface of each is made to assume a "frosted" or "marked" appearance. As soon as possible after being dipped the mats are lacquered and dried rapidly on a table of copper, heated by steam. They are then finished by having the edge of the opening chamfered and burnished. The mode of making the preservers is exactly similar to that of making "mats," with the addition of their edges being turned up, and with the difference of being dipped bright instead of being matted.

PART II.

CATALOGUE

OF

PHOTOGRAPHIC APPARATUS AND MATERIAL;

MANUFACTURED, IMPORTED AND SOLD BY

E. ANTHONY, 308 BROADWAY,

NEW YORK.

Note.—All articles marked thus * are kept constantly on hand; those marked thus † on hand or made to order; thus ‡ manufactured only to order; thus ¶ are imported. The price column is for the benefit of the salesmen in Mr. Anthony's establishment, the fluctuations in the prices rendering it impossible to fix permanent figures to the various articles. Customers are particularly requested to order by catalogue, stating section, class, and number, which will ensure their obtaining the precise article wanted.

NO.	SECTION I. APPARATUS.	SIZE.	DOLS.	CTS.
	‡ BACK-GROUND, (<i>For description see pp. 12, Part I.</i>)			
1	—— PLAIN; colored on canvass		To	
2	—— WOOLEN; or moleskin		suit	
3	—— PAINTED in panel or landscape		the	
4	—— THE CHROMATIC		artist.	
5	BACK-SUPPORT, (<i>See pp. 13, Part I.</i>)			
	BEVEL-TOPS, for mercury baths. (<i>See pp. 13, Part I.</i>)			
6	—— *PLAIN		1	
7	—— " "		1	
8	—— " "		2	
9	—— " "		4	
10	—— ‡WITH CONDENSER		4	
11	—— " "		1	
12	—— " "		1	
13	—— " "		2	
14	¶ BLUE-GLASS, for sky-lights, (<i>See pp. 14, Part I.</i>)	12×14		
15	‡ BUFFS; covered with buckskin	14 in.		
16	—— " " "	18 "		
17	—— " " "	22 "		
18	—— " " silk plush	14 "		
19	—— " " "	18 "		

NO.	APPARATUS.—CONTINUED.	SIZE.	DOLS.	CTS.
20	†BUFFS, covered with silk plush; - - - - -	22 in.		
21	— " " velveteen - - - - -	14 "		
22	— " " " - - - - -	18 "		
23	— " " " - - - - -	22 "		
24	*BUFF-BRUSHES, (See pp. 18, Part I.) - - - - -			
25	*BUFF-STICKS, " " " - - - - -	14 "		
26	— " " " - - - - -	18 "		
27	— " " " - - - - -	22 "		
28	*BUFFING-WHEELS, (See pp. 19, Part I.) Allen's,			
29	— " " Davies', - - - - -			
30	— " " Lewis' patent - - - - -			
Mr. Anthony's facilities for manufacturing are such, that he can make any style of buffing machine to order, to suit the taste of the purchaser.				
*CAMERAS, (See arts. Camera, pp. 28 & 30, Part I. For convenience, we include under this head the tube and lenses only, although correctly speaking, the camera proper is incomplete without the box.)				
31	— †CHAPMAN'S, New York make, - - - - -	1 4		
32	— " " " - - - - -	1 2		
33	— " " " - - - - -	2 3		
34	— " " " - - - - -	4 4		
35	— " Mammoth, or - - - - -	4 4		
36	— ¶CHEVALIER'S, Paris, to order, - - - - -	1 4		
37	— " " " - - - - -	1 2		
38	— " " " - - - - -	1 4		
39	— *HARRISON'S. (Undoubtedly the best now manufactured,) - - - - -	1 4		
40	— HARRISON'S - - - - -	1 2		
41	— " (A very fine article) - - - - -	Ext. 1		
42	— " - - - - -	2 3		
43	— " - - - - -	4 4		
44	— " (Identical with extra 1/2) - - - - -	Ext. 4		
45	— " - - - - -	8 4		
46	— " Mammoth, or - - - - -	1 2		
47	— †PALMER & LONGKING'S, first quality, - - - - -	1 4		
48	— " " " " - - - - -	1 2		
49	— " " " " - - - - -	2 3		
50	— " " " " - - - - -	4 4		
51	— " " " " second " - - - - -	1 4		
52	— " " " " - - - - -	1 2		
53	— " " " " - - - - -	2 3		
54	— " " " " - - - - -	4 4		
55	— ¶VOIGTLANDER'S, - - - - -	4 4		
56	— " - - - - -	1 4		
57	— " - - - - -	1 2		
58	— " - - - - -	2 3		
59	— " - - - - -	4 4		
*CAMERA-BOXES, (See pp. 29, Part I.)				
60	— ANTHONY'S IMPROVED,—Rosewood and cedar, - - - - -	1 4		
61	— " " " " - - - - -	1 2		
62	— " " " " - - - - -	2 3		
63	— " " " " - - - - -	4 4		
64	— " " " " - - - - -	4 4		

NO.	APPARATUS.—CONTINUED.	SIZE.	DOLS.	CTS.
*CAMERA-BOXES, (See pp. 29, Part I.)				
65	BELLWS-BOX, Anthony's Improved, - - -	1	3	
66	" " " " - - -	2	3	
67	" " " " - - -	4	4	
68	" " " " - - -	4	4	
Since Part I. was put in type, Mr. Anthony has improved the camera-box to decided superiority—and we take pleasure in recommending them in the strongest terms to photographers generally. Camera boxes of any style made to order.				
69	BELLWS-BOX, Palmer & Longking's, - - -	1	4	
70	" " " " - - -	1	3	
71	" " " " - - -	2	3	
72	" " " " - - -	4	4	
73	" " " " - - -	3	4	
74	BOSTON " - - - - -	1	4	
75	" " - - - - -	1	3	
76	" " - - - - -	1	4	
†CAMERA-LENSES, (See pp. 30, Part I.) Achromatic lenses, single or double, of all sizes, furnished to fit any of the above cameras.				
*CAMERA-STANDS, (See pp. 31, Part I.)				
77	WOOD TRIPOD, - - - - -	1	2	
78	" " - - - - -	1	2	
79	" " - - - - -	4	4	
80	IRON TRIPOD, with rack elevator, - - - - -			
81	" " " screw " - - - - -			
82	" Columnar, - - - - -	1	2	
83	JENNY LIND, with rack elevator, - - - - -			
84	" " " " - - - - -	4	4	
85	" " " " - - - - -	4	4	
86	UNION, " screw " - - - - -	1	2	
87	" " " " - - - - -	4	4	
88	" " " " - - - - -	4	4	
89	ANTHONY'S IMPROVED WOOD TRIPOD, - - - - -	1	2	
90	" " " " - - - - -	1	4	
*COATING-BOXES, (See pp. 48, Part I.)				
91	ANTHONY'S IMPROVED—deep, - - - - -	1	4	
92	" " shallow, - - - - -			
93	" " deep, - - - - -	1	2	
94	" " shallow, - - - - -			
95	" " deep, - - - - -	0	4	
96	" " shallow, - - - - -			
97	" " deep, - - - - -	3	4	
98	PALMER & LONGKING'S, deep, - - - - -	1	4	
99	" " shallow, - - - - -			
100	" " deep, - - - - -	1	2	
101	" " shallow, - - - - -			
102	" " deep, - - - - -	4	4	
103	" " shallow, - - - - -			
104	" " deep, - - - - -	3	4	
105	" " shallow, - - - - -			
*COLOR-BOXES, (See pp. 64, Part I.) PLAIN, -				
106	HARRISON'S Dry and wet, - - - - -			
107	" " " " - - - - -			

Colors for each of these boxes furnished by the vial.

NO.	APPARATUS.—CONTINUED.	SIZE.	DOLS.	CTS.
108	†CONTINUATING-GLASSES, (See pp. 65, Part I.)			
	*CURVETTE, (See pp. 66, Part I.)			
109	— OF GUTTA-PERCHA, - - - - -	}	To	suit.
110	— OF GLASS, - - - - -			
111	†DECLINOMETER, (See pp. 71, Part I.) - - - - -			
112	†DYNACTINOMETER, (See pp. 73, Part I.) - - - - -			
113	†FOCEMETER, (See pp. 88, Part I.) - - - - -			
	*FUNNELS, (See pp. 88, Part I.)			
114	— GLASS, - - - - -		$\frac{1}{2}$	pt.
115	— " - - - - -		1	
116	— " - - - - -		1	qt.
117	— GUTTA-PERCHA, - - - - -		$\frac{1}{2}$	pt.
118	— " - - - - -		1	
119	— " - - - - -		1	qt.
	*GALVANIC BATTERIES, (See pp. 89, Part I.)			
120	— DANIEL'S, - - - - -			
121	— GROVE'S, - - - - -			
122	— SMEE'S, - - - - -			
	*GILDING PLIERS, (See pp. 91, Part I.)			
123	— WITH REST FOR PLATE, - - - - -			
124	— COMMON, - - - - -			
	*GILDING STANDS, (ib.)			
125	— SMALL, for - - - - -	}	$\frac{1}{8}$	to $\frac{3}{4}$
126	— LARGE " - - - - -			
	*HEAD-RESTS, (See pp. 94, Part I.)			
127	— CHAIR BACK CLIP, - - - - -			
128	— LARGE, UNION, or independent iron, - - - - -			
129	— SMALL, " " - - - - -			
130	— LARGE, JENNY LIND, " - - - - -			
131	— SMALL, " " - - - - -			
132	†HELIOGRAPH, (See pp. 100, Part I.) - - - - -			
133	†MAGNETOMETER, (See pp. 130, Part I.) - - - - -			
	*MERCURY BATH, (See pp. 130, Part I.)			
134	— PLAIN IRON, with scale thermometer, - - - - -		$\frac{1}{4}$	
135	— " " " " " - - - - -		$\frac{1}{2}$	
136	— " " " " " - - - - -		$\frac{3}{4}$	
137	— †CONDENSING, " " " - - - - -		$\frac{1}{2}$	
138	— " " " " - - - - -		$\frac{3}{4}$	
139	— " " " " - - - - -		$\frac{3}{4}$	
140	— *UPTON'S, (Suitable for all sizes), - - - - -			
141	†PANTOGRAPH, (See pp. 162, Part I.) - - - - -			
	*PLATE BENDERS, (See pp. 196, Part I.)			
142	— ANTHONY'S, Lever, - - - - -		$\frac{4}{4}$	
143	— " Groove, - - - - -			
144	— FRENCH'S, Lever, - - - - -			
145	— MORRIS', " - - - - -			
	*PLATE BLOCKS, or Cleaners, (See pp. 197, Part I.)			
146	— SWIVEL, - - - - -	}	$\frac{1}{9}$	to $\frac{3}{4}$
147	— BLACK'S, - - - - -			
148	— PECK'S PATENT, - - - - -			
149	— IRON, - - - - -			
150	— DAVIES', (A new article), - - - - -			
151	— BENEDICT'S, do. - - - - -			

NO.	APPARATUS.—CONTINUED.	SIZE.	DOLS.	CTS.
*PLATE SHIELDS, (See pp. 197, Part I.)				
152	COMBINATION, for Daguerreotype Plates, - -		1	4
153	“ “ “ “ - -		1	2
154	“ “ “ “ - -		2	2
155	“ “ “ “ - -		4	4
156	“ “ “ “ - -		4	4
157	SINGLE in sets for “ “ - -		1	4
158	“ “ “ “ - -		1	2
159	“ “ “ “ - -		2	2
160	“ “ “ “ - -		4	4
161	“ “ “ “ - -		4	4
162	COMBINATION, for paper or glass, - - - -		1	4
163	“ “ “ “ - - - -		1	2
164	“ “ “ “ - - - -		2	2
165	“ “ “ “ - - - -		4	4
166	“ “ “ “ - - - -		8	4
Styles or modifications to suit, made to order.				
*PLATE VICE; or Buffer, (See pp. 198, Part I.)				
167	LEWIS' PATENT, - - - - -		1	4
168	“ - - - - -		1	2
169	“ - - - - -		4	4
170	“ - - - - -		4	4
*PLIERS, (See pp. 200, Part I.)				
171	COMMON, steel, - - - - -	Small.		
172	“ “ - - - - -	Large.		
173	CHAPMAN'S, - - - - -			
PRESSURE FRAMES, (See pp. 203, Part I.)				
174	ANTHONY'S IMPROVED, - - - - -	6½×8½		
175	“ “ - - - - -	8×10		
176	“ “ - - - - -	9×11		
177	“ “ - - - - -	14×17		
178	“ “ - - - - -	4½×6		
Any size or style made to order.				
*REFLECTORS, See Spectrum.				
*SHEARS, (See pp. 203, Part I.)				
179	SNIP, for trimming plates, - - - - -	Large.		
180	“ “ “ “ - - - - -	Small.		
181	†HAND; for cutting up ¼ Plates, - - - - -			
*SOLUTION JARS, (See pp. 207, Part I.)				
182	FOR GALVANIZING, - - - - -		1	4
183	“ “ - - - - -		1	2
184	“ “ - - - - -		4	4
185	“ “ - - - - -		4	4
186	†SOLUTION BOWLS; for washes, - - - - -	To suit.		
SOLUTION DISHES, (See pp. 211, Part I.)				
187	*COMMON, - - - - -		1	2
188	“ - - - - -		4	4
189	“ - - - - -		8	4
190	¶BERLIN WARE, - - - - -		1	2
191	“ - - - - -		4	4
192	“ - - - - -		4	4
193	‡GUTTA-PERCHA, - - - - -		1	2
194	“ - - - - -		4	4

NO.	APPARATUS.—CONTINUED.	SIZE.	DOLS.	CTS
	SOLUTION DISHES, (<i>See pp. 211, Part I.</i>)			
195	— †GUTTA-PERCHA, - - - - -	$\frac{3}{4}$		
	*SPECTRUM, (<i>See pp. 213, Part I.</i>)			
196	— FOR CAMERA BOXES, - - - - -	$\frac{1}{4}$		
197	— " " " - - - - -	$\frac{1}{2}$		
198	— " " " - - - - -	$\frac{2}{3}$		
199	— " " " - - - - -	$\frac{4}{4}$		
200	— " " " - - - - -	$\frac{3}{4}$		
	SPECULUMS, (<i>See pp. 213, Part I.</i>)			
201	— *GLASS in wood cases covered with morocco,	$\frac{1}{4}$		
202	— " " " " " "	$\frac{1}{2}$		
203	— " " " " " "	$\frac{2}{4}$		
204	— " " " " " "	Ex. $\frac{1}{2}$		
205	— " " " " " "	$\frac{3}{4}$		
206	— †CATHANS, Metallic, mounted in brass, - -	$\frac{1}{2}$		
207	— " " " " " "	$\frac{4}{4}$		
208	— FITZ'S " (extra) " " - - -	$\frac{1}{2}$		
209	— " " " " " "	$\frac{4}{4}$		
210	— " Prismatic, " " " - - -	$\frac{1}{2}$		
211	— " " " " " "	$\frac{3}{4}$		
	SPIRIT LAMPS, (<i>See pp. 213, Part I.</i>)			
212	— *GLASS, common, - - - - -			
213	— *BRITANIA, - - - - -		Large.	
214	— " - - - - -		Med.	
215	— " - - - - -		Small.	
216	— †FRENCH REGULATOR, - - - - -			
	*THERMOMETERS, (<i>See pp. 230, Part I.</i>)			
217	— *SCALE, - - - - -	$\frac{1}{4}$		
218	— " - - - - -	$\frac{1}{2}$		
219	— " - - - - -	$\frac{4}{4}$		
220	— " - - - - -	$\frac{3}{4}$		
221	— †BENT, - - - - -		To	
222	— TUBES, - - - - -		suit.	
223	†TIME GLASSES, common 2 minute, - - - - -			
224	— " 3 " - - - - -			
225	— French, " " - - - - -			
	†VIEW CAMERA, (<i>See pp. 232, Part I.</i>)			
226	— HARRISON'S, - - - - -			
227	WOOD-VICE.			

SECTION II.—CASES.

SIZE.	NO.	CLASS I.—FANCY CASES.		DOLS.	CTS.
		ABBREVIATIONS.—F. g. m. fire gilt mats.—Emb. m.	Per. Doz.		
1/8	I.	†	OVAL, SINGLE; finished outside with various colored velvets; brass hinged; lined with satin or watered silk, fitted with convex French crystal glass and preserver, and closed with snap.		
"	II.	†	OVAL, double, outside finish and fitting as No. I.		
"	III.	†	SQUARE VELVET, single; with rounded corners of various colored velvets; satin or watered silk lining, fitted with f. g. mat and best plate glass, and closed with snap.		
"	IV.	†	THE SAME fitted with excelsior mat and best glass,		
"	V.	†	THE SAME fitted with gold chased mat and best glass,		
"	VI.	¶	OVAL Turkey morocco case, with hinge and snap, silk lined, fitted with French crystal glass and preserver,		
"	VII.	¶	THE SAME, lined with silk velvet,		
"	VIII.	*	PAPIER MACHE BOOK, beautifully inlaid with silver and pearl, silk velvet lined, fitted with fire gilt or emb. mats and best glass, and closed with clasp,		
"	IX.	*	THE SAME, fitted with excelsior mats,		
"	X.	*	THE SAME, fitted with gold chased mats,		
"	XI.	*	PAPIER MACHE BOOK, inlaid with painted pearl, silk velvet lined, fitted with excelsior mats and best glass, and closed with clasp,		
"	XII.	*	JENNY LIND BOOK; beautifully finished outside with assorted colored velvets, lined with watered silk, fitted with fire gilt or emb. mats and best glass and closed with clasp,		
"	XIII.	*	THE SAME, fitted with excelsior mats and best glass,		
"	XIV.	*	THE SAME, fitted with gold chased mats and best glass,		
"	XV.	*	JEWEL CASE, beautifully finished with assorted colored silk velvet, lined with watered silk, fitted with fire gilt or emb. mats and best glass, and closed with clasp,		
"	XVI.	*	THE SAME, fitted with excelsior mats and best glass,		
"	XVII.	*	THE SAME, fitted with gold chased mats and best glass,		
"	XVIII.	†	MOTHER OF PEARL, beautifully engraved devices or heads on cover, silk velvet lined, fitted with gold chased mats and best glass and closed with snap,		
"	XIX.	†	MOTHER OF PEARL, with beautifully painted tops, silk velvet lined, fitted with gold chased mats and best glass and closed with snap,		
"	XX.	†	TORTOISE SHELL, inlaid with pearl and silver,		

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES.		DOLS.	CTS.
		Embossed mats.—Evg. m.	Engraved mats.—Excl. m.		
			scolloped sides, silk velvet lined, fitted with gold chased mats and best glass, and closed with snap, - - - - -		
$\frac{1}{1\frac{1}{2}}$	XXI.		*THE SAME, with shield shaped sides, - - - - -		
"	XXII.		†VELVET TOPS, Turkey morocco sides and bottom, silk velvet lined, fitted with gold chased mats and best glass and closed with snap, - - - - -		
"	XXIII.		*JEWEL, Velvet Case, Lined with watered silk or uncut velvet, fitted with g. c. m. best glass and closed with clasp, - - - - -		
$\frac{1}{1\frac{1}{4}}$	XXIV.		*OVAL VELVET, single; the same in finish as No. I. - - - - -		
"	XXV.		*OVAL VELVET, double; the same in finish as No. II. - - - - -		
"	XXVI.		*SQUARE VELVET; the same in finish as No. III. - - - - -		
"	XXVII.		" " The same in finish as No. IV. - - - - -		
"	XXVIII.		" " The same in finish as No. V. - - - - -		
$\frac{1}{1\frac{1}{2}}$	XXIX.		*OVAL VELVET, single, similar to No. I. - - - - -		
"	XXX.		" " double, " " " II. - - - - -		
"	XXXI.		" " TURKEY MORROCO, " " " VII. - - - - -		
"	XXXII.		*PAPIER MACHE Book, inlaid with pearl and silver, s. v. lined, fitted with f. g. m. and best glass and closed with clasp, - - - - -		
"	XXXIII.		*THE SAME, fitted with excel. m. and best glass, - - - - -		
"	XXXIV.		*THE SAME, extra quality, fitted with gold c. m. and best glass, - - - - -		
"	XXXV.		*PAPIER MACHE Book inlaid with pearl and painted; s. v. lined, fitted with f. g. m. and best glass, and closed with clasp, - - - - -		
"	XXXVI.		*THE SAME, fitted with excel. m. and best glass, - - - - -		
"	XXXVII.		*THE SAME, extra quality, fitted with gold c. m. and best glass, - - - - -		
"	XXXVIII.		*JENNY LIND—Velvet Book Case, lined with watered silk, fitted with f. g. m. and best glass closed with clasp, - - - - -		
"	XXXIX.		*THE SAME, fitted with emb. m., best glass, and closed with clasp, - - - - -		
"	XL.		*THE SAME, fitted with excelsior m. and best glass, closed with clasp, - - - - -		
"	XLI.		*THE SAME, fitted with g. c. m. and best glass, closed with clasp, - - - - -		
"	XLII.		*JEWEL, velvet case, lined with watered silk or uncut v, fitted with f. g. m. and best glass, and closed with clasp, - - - - -		
"	XLIII.		THE SAME, fitted with emb. m. and best glass, - - - - -		
"	XLIV.		" " " excel. m. " - - - - -		
"	XLV.		" " " g. c. m. " - - - - -		
"	XLVI.		†MOTHER OF PEARL—beautiful cameo or carved		

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES.	
		Excelsior mats,—g. c. m., Gold chased mats,—s. v., silk	DOLS. Per CTS. Doz.
		top, with silk velvet, and fitted with g. c. m., and best glass, and closed with snap, - - -	
$\frac{1}{2}$	XLVII.	THE SAME, beautifully painted tops, lined with s. v. and fitted and closed as No. XLVI, -	
"	XLVIII.	*TORTOIS SHELL, inlaid with silver and mother of pearl, and fitted with g. c. m., scalloped edges, and closed with snap, - - - - -	
"	XLIX.	THE SAME, with shield-shaped edges, - - - - -	
"	L.	†NE PLUS ULTRA, velvet top, fitted with No. 6 g. c. m., and best glass, and closed with snap,	
"	LI.	†NE PLUS ULTRA, velvet top, fitted with No. 4 g. c. m., and best glass and closed with clasp,	
$\frac{1}{6}$	LII.	*PAPIER MACHE, book, inlaid with pearl, and painted; lined with silk velvet and fitted with f. g. mats, and green glass; closed with snap,	
"	LIII.	THE SAME; fitted with f. g. m., and best glass,	
"	LIV.	" " eng. m., " "	
"	LV.	" " excel. m., " "	
"	LVI.	" extra quality, fitted as No. LIII.	
"	LVII.	" " " LIV.	
"	LVIII.	" " " LV.	
"	LIX.	" " with g. c. m., and best glass, - - - - -	
"	LX.	*TORTOIS SHELL, plain, inlaid with silver and mother of pearl, lined with s. v., and fitted with g. c. m., and best glass, - - - - -	
"	LXI.	THE SAME, with fancy scalloped edges, - - - - -	
"	LXII.	*JENNY LIND, velvet book, lined with watered silk, or u. v., and fitted with f. g. m., and best glass, - - - - -	
"	LXIII.	THE SAME, fitted with eng. m., and best glass,	
"	LXIV.	" " excl. m., " "	
"	LXV.	" " g. c. m., " "	
"	LXVI.	*JEWEL, velvet, lined with watered silk or u. v., and fitted with f. g. m., and best glass, - -	
"	LXVII.	THE SAME, fitted with emb. m., and best glass,	
"	LXVIII.	" " excl. m., " "	
"	LXIX.	" " g. c. m., " "	
"	LXX.	*UNION, composition case, beautifully embossed, s. v. lined and fitted with f. g. m., and best glass,	
"	LXXI.	THE SAME, fitted with eng. m., and best glass,	
"	LXXII.	" " excel. m., " "	
"	LXXIII.	" " g. c. m., " "	
"	LXXIV.	†NE PLUS ULTRA, velvet top, s. v. lined and fitted with g. c. m., and best glass, - - - - -	
"	LXXV.	*MOTHER OF PEARL, beautiful cameo or carved tops, s. v. lined, and fitted with g. c. m., and best glass, - - - - -	
"	LXXVI.	THE SAME, with painted tops, - - - - -	
"	LXXVII.	†OVAL, velvet, fitted with convex glass and preserver, - - - - -	

PART II—C.

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES.		DOLS.	CTS.
		velvet.—c. v. cotton velvet.—p. v. patent velvet.—u. v.			
$\frac{1}{8}$	LXXVIII.	*PAPIER MACHE, snap; u. v. lined, f. g. m. green glass, - - - - -			
"	LXXIX.	THE SAME, s. v. lined, f. g. m. green glass, -			
"	LXXX.	" " " " best " -			
"	LXXXI.	" " " " excl. m. best glass, -			
"	LXXXII.	" " " " g. c. m. " " -			
$\frac{1}{4}$	LXXXIII.	*PAPIER MACHE Book, similar to No. LII. -			
"	LXXXIV.	" " " " LIII. -			
"	LXXXV.	" " " " LIV. -			
"	LXXXVI.	" " " " LV. -			
"	LXXXVII.	" " " " LVI. -			
"	LXXXVIII.	" " " " LVII. -			
$\frac{1}{2}$	LXXXIX.	" " extra quality, similar to No. LVIII. - - - - -			
"	XC.	THE SAME, extra quality, similar to No. LIX.			
"	XCI.	*TORTOISE SHELL, plain, silver and pearl inlaid, fitted with e. m. and best glass, - - -			
"	XCI.	THE SAME, scalloped edges, - - - - -			
"	XCI.	*JENNY LIND, velvet book, fitted with f. g. m., best glass, - - - - -			
"	XCIV.	THE SAME, eng. or emb. m., best glass, - -			
"	XCIV.	" " excel. m., " " - - -			
"	XCVI.	" " g. c. m., " " - - -			
"	XCVII.	*JEWEL VELVET, f. g. m., " " - - -			
"	XCVIII.	" " eng. or emb. m., best glass, -			
"	XCIX.	" " excl. m., " " - - -			
"	C.	" " g. c. m., " " - - -			
"	CI.	†NEPLUS ULTRA, velvet top, s. v. lined, g. c. m., best glass, - - - - -			
"	CII.	*UNION, similar to No. LXX, f. g. m., best glass,			
"	CIII.	THE SAME, eng. or emb. m., best glass, - - -			
"	CIV.	" " excel. m. " " - - -			
"	CV.	" " g. c. m. " " - - -			
"	CVI.	†MOTHER OF PEARL—beautiful cameo or carved tops, s. v. lined and fitted with g. c. m., and best glass, - - - - -			
"	CVII.	THE SAME, beautifully painted tops, - - -			
$\frac{1}{8}$	CVIII.	†PAPIER MACHE, snap, same as No. LXXVIII.			
"	CIX.	" " as No. LXXIX., - - - - -			
"	CX.	" " LXXX., - - - - -			
"	CXI.	" " LXXXI., - - - - -			
"	CXII.	" " LXXXII., - - - - -			
$\frac{1}{2}$	CXIII.	*PAPIER MACHE Book, inlaid with pearl and painted, s. v. lined and fitted with f. g. m. and best glass, - - - - -			
"	CXIV.	THE SAME, fitted with eng. m., and best glass,			
"	CXV.	" " excel. m. " " - - -			
"	CXVI.	" " g. c. m. " " - - -			
"	CXVII.	†TORTOISE SHELL, s. v. lined, fitted with g. c. m. and best glass, - - - - -			
"	CXVIII.	*JENNY LIND, Velvet Book, f. g. m., best glass,			

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES.		DOLS.	CTS.
		uncut velvet—g. gilt.	Customers ordering by the	Per	Doz.
$\frac{1}{2}$	CXIX.	THE SAME, eng. m., and best glass, - - -			
	CXX.	THE SAME, excel. m., best glass, - - -			
"	CXXI.	" eng. m., " - - -			
"	CXXII.	†NE PLUS ULTRA, velvet top, s. v. lined, g. c. m. best glass, - - -			
"	CXXIII.	†MOTHER OF PEARL, cameo or carved, s. v. lined, g. c. m., best glass, - - -			
"	CXXIV.	THE SAME, painted, s. v. lined, g. c. m., best glass, - - -			
"	CXXV.	*PAPIER MACHE, snap, inlaid, s. v. lined, f. g. or emb. m., best glass, - - -			
"	CXXVI.	THE SAME, inlaid, lined, eng. m., best glass, - - -			
"	CXXVII.	" " excel. m., " - - -			
"	CXXVIII.	" " g. c. m., " - - -			
$\frac{2}{3}$	CXXIX.	*PAPIER MACHE, book, inlaid, s. v. lined, f. g. m., best glass, - - -			
"	CXXX.	THE SAME, s. v. lined, eng. m., and best glass, - - -			
"	CXXXI.	" " excel. m., " - - -			
"	CXXXII.	" " g. c. m., " - - -			
$\frac{4}{4}$	CXXXIII.	*PAPIER MACHE, book, inlaid, s. v. lined, f. g. m., best glass, - - -			
"	CXXXIV.	THE SAME, s. v. lined, eng. m., and best glass, - - -			
"	CXXXV.	" " excel. m., " - - -			
"	CXXXVI.	" " g. c. m., " - - -			
$\frac{1}{6}$	CXXXVII.	†S. V. JEWEL, double, f. g. m., best glass, closed with clasp, - - -			
"	CXXXVIII.	THE SAME, double, excel. m., best glass, closed with clasp, - - -			
"	CXXXIX.	THE SAME, double, g. c. m., best glass, closed with clasp, - - -			
"	CXL.	†S. V. JENNY LIND, book, double, f. g. m., best glass, closed with clasp, - - -			
"	CXLI.	THE SAME, double, excel. m., best glass, closed with clasp, - - -			
"	CXLII.	THE SAME, double, g. c. m., best glass, closed with clasp, - - -			
"	CXLIII.	†TORTOISE SHELL, beautifully inlaid with pearl and silver, double, fitted with f. g. m., and best glass, - - -			
"	CXLIV.	THE SAME, double, excel. m., and best glass, - - -			
"	CXLV.	" " g. c. m., " - - -			
"	CXLVI.	†PAPIER MACHE, book, inlaid with pearl, double, f. g. m., best glass, - - -			
"	CXLVII.	THE SAME, double, excel. m., best glass, - - -			
"	CXLVIII.	" " g. c. m., " - - -			
"	CXLIX.	*MOTHER OF PEARL, richly carved, double, g. c. m., best glass, - - -			
"	CL	THE SAME, cameo carved top, double, g. c. m., best glass, - - -			
"	CLI.	THE SAME, painted top, double, g. c. m., best glass, - - -			
$\frac{3}{8}$	CLII.	†S. V. JEWEL, double, f. g. m., best glass, - - -			
"	CLIII.	" " excel. m. " - - -			

CASES.—CONTINUED.

SIZE.	NO.	CLASS 1.—FANCY CASES. number will invariably obtain the quality and style	DOLS. CTS.	
			Per	Doz.
$\frac{1}{9}$	CLIV.	THE SAME, double, g. c. m., best glass, - - -		
"	CLV.	†S. V. JENNY LIND, book, double, f. g. m., best glass, - - -		
"	CLVI.	THE SAME, double, excel. m., best glass, - - -		
"	CLVII.	" " g. c. m., " - - -		
"	CLVIII.	*TORTOISE SHELL, same as No. CXLIII., double, f. g. m., best glass, - - -		
"	CLIX.	THE SAME, double, excel. m., best glass, - - -		
"	CLX.	" " g. c. m., " - - -		
"	CLXI.	*PAPIER MACHE, book, inlaid with pearl, double, f. g. m., best glass, - - -		
"	CLXII.	THE SAME, double, excel. m., best glass, - - -		
"	CLXIII.	" " g. c. m., " - - -		
"	CLXIV.	†MOTHER OF PEARL, double, carved top, g. c. m., best glass, - - -		
"	CLXV.	THE SAME, double, cameo top, g.c.m., best glass		
"	CLXVI.	" " painted top, g. c. m., "		
$\frac{1}{8}$	CLXVII.	†S. V. JEWEL, double, f. g. m., best glass,		
"	CLXVIII.	THE SAME, " excel. m., " - - -		
"	CLXIX.	" " g. c. m., " - - -		
"	CLXX.	†S. V. JENNY LIND, double, f. g. m., " - - -		
"	CLXXI.	THE SAME, double, excel. m., " - - -		
"	CLXXII.	" " g. c. m., " - - -		
"	CLXXIII.	†TORTOISE SHELL, inlaid, double, eng. m., best glass, - - -		
"	CLXXIV.	THE SAME, double, excel. m., best glass, - - -		
"	CLXXV.	" " g. c. m., " - - -		
"	CLXXVI.	†MOTHER OF PEARL, carved top, double, g. c. m., best glass, - - -		
"	CLXXVII.	THE SAME, cameo top, double, g. c. m. best glass,		
"	CLXXVIII.	" painted top, " " "		
"	CLXXIX.	*PAPIER MACHE, inlaid with pearl, double, f. g. m., best glass, - - -		
"	CLXXX.	THE SAME, double, emb. m., best glass, - - -		
"	CLXXXI.	" " eng. m., " - - -		
"	CLXXXII.	" " excel. m., " - - -		
"	CLXXXIII.	" extra quality, double, g. c. m., best glass, - - -		
$\frac{1}{4}$	CLXXXIII.	*S. V. JEWEL, double, f. g. m., best glass,		
"	CLXXXIV.	THE SAME, " emb. m., " - - -		
"	CLXXXV.	" " eng. m., " - - -		
"	CLXXXVI.	" " excel. m., " - - -		
"	CLXXXVII.	" " g. c. m., " - - -		
"	CLXXXVIII.	*S. V. JENNY LIND, double, f. g. m., " - - -		
"	CLXXXIX.	THE SAME, " emb. m., " - - -		
"	CXC.	" " eng. m., " - - -		
"	CXCI.	" " excel. m., " - - -		
"	CXCII.	" " g. c. m., " - - -		
"	CXCIII.	†TORTOISE SHELL, inlaid, double, f. g. m., best glass, - - -		
"	CXCIV.	THE SAME, double, eng. m., best glass, - - -		

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES. described under that number. All cases are made of	DOLS.	CTS.
			Per.	Doz.
$\frac{1}{4}$	CXCV.	THE SAME, double, excel m., best glass, - -		
	CXCVI.	“ “ g. c. m., “ - - -		
	CXCVII.	†MOTHER OF PEARL, carved top, double, g. c. m. best glass, - - - - -		
	CXCVIII.	THE SAME, cameo top, double, g. c. m. best glass,		
	CXCIX.	“ painted top, “ “		
	CC.	*PAPIER MACHE book, inlaid, double, f.g.m., best glass, - - - - -		
	CCI.	THE SAME, double, emb. m., best glass, - -		
	CCII.	“ “ eng. m., “ - - -		
	CCIII.	“ “ excel. m., “ - - -		
	CCIV.	“ “ ex. fine g. c. m., best glass,		
$\frac{1}{2}$	CCV.	†S. V. JEWEL, double, eng. m., best glass,		
$\frac{3}{8}$	CCVI.	THE SAME, “ excel. m., “ - -		
	CCVII.	“ “ g. c. m., “ - -		
	CCVIII.	*S. V. JENNY LIND, double, eng. m., best glass,		
	CCIX.	THE SAME, “ excel. m., “		
	CCX.	“ “ g. c. m., “		
	CCXI.	†TORTOISE SHELL, inlaid, double, excel. m., best glass, - - - - -		
	CCXII.	THE SAME, double, g. c. m., best glass, - - -		
	CCXIII.	†MOTHER OF PEARL, carved top, double, g. c. m., best glass, - - - - -		
	CCXIV.	THE SAME, cameo top, double, g. c. m., best glass, - - - - -		
	CCXV.	THE SAME, painted top, double, g. c. m., best glass, - - - - -		
$\frac{1}{2}$	CCXVI.	*ROUND CORNERED, s. v., with $\frac{1}{16}$ oval centre,		
	CCXVII.	“ “ “ $\frac{1}{4}$ “		
$\frac{1}{4}$	CCXVIII.	“ “ “ $\frac{1}{8}$ “		
$\frac{1}{4}$	CCXIX.	“ “ “ $\frac{1}{8}$ “		
$\frac{1}{8}$	CCXX.	*ROUND CORNERED, s. v., double, fitted with g. c. m. and best glass, - - - - -		
$\frac{1}{4}$	CCXXI.	THE SAME, double, fitted with No. 12 g. c. m.,		
	CCXXII.	best glass, - - - - -		
$\frac{1}{8}$	CCXXIII.	THE SAME, double, fitted with g. c. m., best glass, - - - - -		
Ex. $\frac{1}{8}$	CCXXIV.	THE SAME, double, fitted with No. 6 g. c. m., best glass, - - - - -		
$\frac{1}{8}$	CCXXV.	THE SAME, double, fitted with g. c. m., best glass, - - - - -		
$\frac{1}{16}$	CCXXVI.	†KOSSUTH, Papier Maché, book, inlaid with sil- ver, s. v. lined, fitted with f. g. m., best glass,		
	CCXXVII.	THE SAME, fitted with g. c. m., best glass, - -		
$\frac{1}{8}$	CCXXVIII.	†KOSSUTH, Papier Maché, s. v. lined, f. g. m., best glass, - - - - -		
	CCXXIX.	THE SAME, excel. m., best glass, - - - - -		
	CCXXX.	“ g. c. m., “ - - - - -		
$\frac{1}{8}$	CCXXXI.	“ f. g. m., “ - - - - -		
	CCXXXII.	“ eng. m., “ - - - - -		
	CCXXXIII.	“ excel. m., “ - - - - -		

CASES.—CONTINUED.

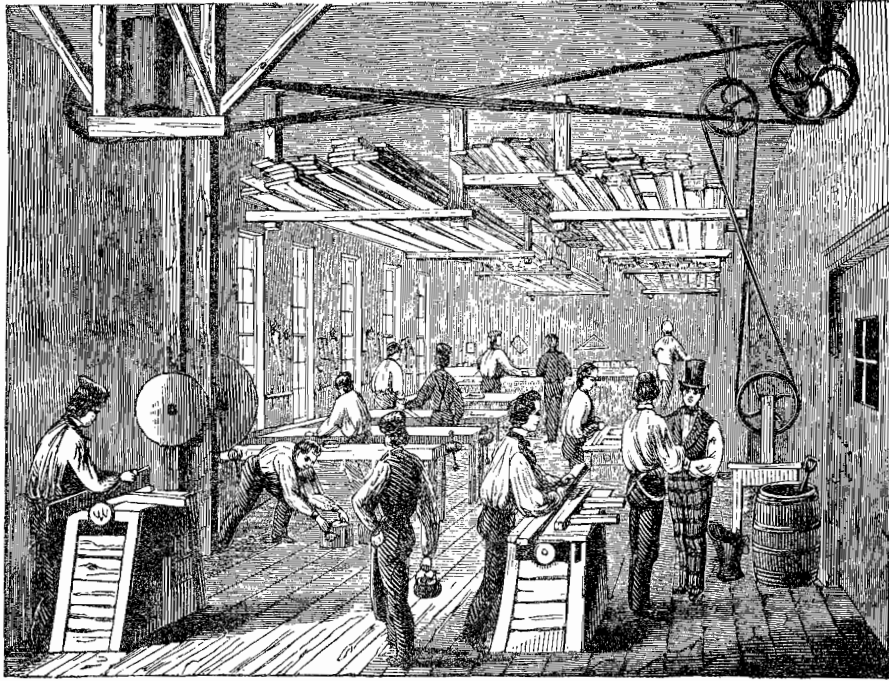
SIZE.	NO.	CLASS I.—FANCY CASES.		DOLS.	CTS.
		the very best materials and in the most substantial	Per Doz.		
$\frac{1}{8}$	CCXXXIV.	†Kossuth, Papier Maché, s. v. lined, g. c. m., best glass,	- - - - -		
$\frac{1}{4}$	CCXXXV.	THE SAME, f. g. m., best glass,	- - - - -		
"	CCXXXVI.	" eng. m.,	" - - - - -		
"	CCXXXVII.	" excel. m.,	" - - - - -		
"	CCXXXVIII.	" g. c. m.,	" - - - - -		
$\frac{1}{2}$	CCXXXIX.	" f. g. m.,	" - - - - -		
"	CCXL.	" eng. m.,	" - - - - -		
"	CCXLI.	" excel. m.,	" - - - - -		
$\frac{3}{4}$	CCXLII.	" g. c. m.,	" - - - - -		
"	CCXLIII.	" f. g. m.,	" - - - - -		
"	CCXLIV.	" eng. m.,	" - - - - -		
"	CCXLV.	" excel. m.,	" - - - - -		
$\frac{4}{4}$	CCXLVI.	" g. c. m.,	" - - - - -		
"	CCXLVII.	" f. g. m.,	" - - - - -		
"	CCXLVIII.	" eng. m.,	" - - - - -		
"	CCXLIX.	" excel. m.,	" - - - - -		
$\frac{1}{10}$	CCL.	" g. c. m.,	" - - - - -		
$\frac{1}{9}$	CCLI.	THE SAME, double, f. g. m., best glass,	- - - - -		
"	CCLII.	" " excel. m.,	" - - - - -		
$\frac{1}{8}$	CCLIII.	" " g. c. m.,	" - - - - -		
"	CCLIV.	" " f. g. m.,	" - - - - -		
"	CCLV.	" " emb. m.,	" - - - - -		
"	CCLVI.	" " excel. m.,	" - - - - -		
$\frac{1}{6}$	CCLVII.	" " g. c. m.,	" - - - - -		
$\frac{1}{5}$	CCLVIII.	" " f. g. m.,	" - - - - -		
"	CCLIX.	" " emb. m.,	" - - - - -		
"	CCLX.	" " eng. m.,	" - - - - -		
"	CCLXI.	" " excel. m.,	" - - - - -		
$\frac{1}{4}$	CCLXII.	" " g. c. m.,	" - - - - -		
"	CCLXIII.	" " f. g. m.,	" - - - - -		
"	CCLXIV.	" " emb. m.,	" - - - - -		
"	CCLXV.	" " eng. m.,	" - - - - -		
"	CCLXVI.	" " excel. m.,	" - - - - -		
$\frac{1}{2}$	CCLXVII.	" " g. c. m.,	" - - - - -		
"	CCLXVIII.	" " f. g. m.,	" - - - - -		
"	CCLXIX.	" " emb. or eng. m., best glass,	- - - - -		
"	CCLXX.	" " excel. m.,	" - - - - -		
$\frac{2}{3}$	CCLXXI.	" " g. c. m.,	" - - - - -		
"	CCLXXII.	" " eng. m.,	" - - - - -		
"	CCLXXIII.	" " g. c. m.,	" - - - - -		
"	CCLXXIV.	*PAPIER MACHE Book, beautifully inlaid with pearl, double, eng. m., best glass,	- - - - -		
$\frac{4}{4}$	CCLXXV.	THE SAME, double, g. c. m., best glass,	- - - - -		
"	CCLXXVI.	Kossuth, Papier Maché, inlaid with silver and pearl, double, eng. m., best glass,	- - - - -		
"	CCLXXVII.	THE SAME, double, g. c. m., best glass,	- - - - -		
"	CCLXXVIII.	PAPIER MACHE, Book, inlaid with pearl, double, eng. m., best glass,	- - - - -		
"	CCLXXIX.	THE SAME, double, g. c. m., best glass,	- - - - -		

CASES.—CONTINUED.

SIZE.	NO.	CLASS I.—FANCY CASES. manner. The mats and glass are of the best quality	DOLS.	CTS.
			Per.	Doz.
$\frac{1}{8}$	CCLXXX.	† PAPIER MACHE, snap, inlaid, double, f. g. m. or emb. m., green glass, - - - - -		
"	CCLXXXI.	THE SAME, double, f. g. m. or emb. m., best glass, - - - - -		
"	CCLXXXII.	THE SAME, double, eng. m., best glass, - - -		
"	CCLXXXIII.	" " excel. m., " - - -		
"	CCLXXXIV.	" " g. c. m., " - - -		
$\frac{1}{6}$	CCLXXXV.	PAPIER MACHE, snap, inlaid, double, f. g. or emb. m., best glass, - - - - -		
"	CCLXXXVI.	THE SAME, double, eng. m., best glass, - - -		
$\frac{1}{4}$	CCLXXXVII.	" " excel. m., " - - -		
"	CCLXXXVIII.	" " g. c. m., " - - -		
"	CCLXXXIX.	PAPIER MACHE, snap, double, inlaid, f. g. or emb. m., best glass, - - - - -		
"	CCXC.	THE SAME, double, eng. m., best glass, - - -		
"	CCXCI.	" " excel. m., " - - -		
"	CCXCII.	" " g. c. m., " - - -		
$\frac{1}{2}$	CCXCIII.	PAPIER MACHE, snap, double, inlaid, f. g. m., best glass, - - - - -		
"	CCXCIV.	THE SAME, double, eng. m., best glass, - - -		
"	CCXCV.	" " excel. m., " - - -		
"	CCXCVI.	" " g. c. m., " - - -		

CASES.—CONTINUED.

SIZE.	NO.	CLASS II.—*TURKEY MOROCCO.			DOLS.	CTS.
		to be had of the kind, particularly those in the first five classes,			Per.	Doz.
$\frac{1}{8}$	1	*TURKEY MOROCCO, beautifully finished and creased, 1 hook, s. v. lined, f. g. m., best glass, - - - - -				
"	2	TURKEY MOROCCO, 1 hook, s. v. lined, emb. m., best glass,				
"	3	" " snap, " f. g. m., "				
"	4	" " " " excel. m., "				
"	5	" " " " g. c. m., "				
$\frac{1}{9}$	6	" 1 hook, " f. g. m., "				
"	7	" snap, " f. g. m., "				
"	8	" " " " emb. m., "				
"	9	" " " " excel. m., "				
"	10	" " " " g. c. m., "				
$\frac{1}{6}$	11	" " " " f. g. m., "				
"	12	" " " " emb. m., "				
"	13	" " " " eng. m., "				
"	14	" " " " excel. m., "				
"	15	" " " " g. c. m., "				
$\frac{1}{4}$	16	" " " " f. g. m., "				
"	17	" " " " emb. m., "				
"	18	" " " " eng. m., "				
"	19	" " " " excel. m., "				
"	20	" " " " g. c. m., "				
$\frac{1}{3}$	21	" " " " f. g. m., "				
"	22	" " " " eng. m., "				
"	23	" " " " excel. m., "				
"	24	" " " " g. c. m., "				
$\frac{2}{3}$	25	" " " " f. g. or eng. m., "				
"	26	" " " " excel. m., "				
"	27	" " " " g. c. m., "				
$\frac{4}{4}$	28	" " " " f. g. m., "				
"	29	" " " " eng. m., "				
"	30	" " " " excel. m., "				
"	31	" " " " g. c. m., "				
	32					
	33					
	34					
	35					
	36					
	37					
	38					
	39					
	40					
	41					
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	47					
	48					
	49					
	50					



APPARATUS MANUFACTORY — CABINET SHOP.

CASES.—CONTINUED.

SIZE.	NO.	CLASS III.—IMITATION TURKEY MOROCCO.				DOLS.	CTS.		
		which are warranted to be the best in the market. Every attention				Per	Doz		
	51	U. V.,	LINED,	fitted with	com. m.,	best glass,	1 hook,	-	-
$\frac{1}{8}$	52	"	"	"	f. g. m.,	"	"	-	-
"	53	S. V.	"	"	f. g. m.,	"	"	-	-
"	54	"	"	"	emb. m.,	"	"	-	-
"	55	"	"	"	eng. m.,	"	"	-	-
"	56	"	"	"	excel. m.,	"	"	-	-
"	57	"	"	"	g. c. m.,	"	"	-	-
$\frac{1}{10}$	58	U. V.	"	"	com. m.,	"	snap,	-	-
"	59	"	"	"	f. g. m.,	"	"	-	-
"	60	S. V.	"	"	f. g. m.,	"	"	-	-
"	61	"	"	"	emb. m.,	"	"	-	-
"	62	"	"	"	eng. m.,	"	"	-	-
"	63	"	"	"	excel. m.,	"	"	-	-
"	64	"	"	"	g. c. m.,	"	"	-	-
$\frac{1}{12}$	65	U. V.	"	"	com. m.,	"	"	-	-
"	66	"	"	"	f. g. m.,	"	"	-	-
"	67	S. V.	"	"	f. g. m.,	"	"	-	-
"	68	"	"	"	emb. m.,	"	"	-	-
"	69	"	"	"	eng. m.,	"	"	-	-
"	70	"	"	"	excel. m.,	"	"	-	-
"	71	S. V.	LINED,	fitted with	g. c. m.,	best glass,	snap,	-	-
$\frac{1}{16}$	72	U. V.,	"	"	com. m.,	"	"	-	-
"	73	"	"	"	f. g. m.,	"	"	-	-
"	74	S. V.	"	"	emb. m.,	"	"	-	-
"	75	"	"	"	eng. m.,	"	"	-	-
"	76	"	"	"	excel. m.,	"	"	-	-
"	77	"	"	"	g. c. m.,	"	"	-	-
$\frac{1}{20}$	78	"	"	"	com. m.,	"	"	-	-
"	79	"	"	"	f. g. m.,	"	"	-	-
"	80	"	"	"	emb. m.,	"	"	-	-
"	81	"	"	"	eng. m.,	"	"	-	-
"	82	"	"	"	excel. m.,	"	"	-	-
"	83	"	"	"	g. c. m.,	"	"	-	-
$\frac{1}{24}$	84	"	"	"	f. g. m.,	"	"	-	-
"	85	"	"	"	eng. m.,	"	"	-	-
"	86	"	"	"	excel. m.,	"	"	-	-
"	87	"	"	"	g. c. m.,	"	"	-	-
$\frac{1}{32}$	88	"	"	"	f. g. m.,	"	"	-	-
"	89	"	"	"	eng. m.,	"	"	-	-
"	90	"	"	"	excel. m.,	"	"	-	-
$\frac{1}{40}$	91	"	"	"	g. c. m.,	"	"	-	-
	92								
	93								
	94								
	95								
	96								
	97								
	98								
	99								
	100								
	101								

PART II.—D.

CASES.—CONTINUED.

SIZE.	NO.	CLASS IV.—1st QUALITY *EMBOSSED CASES.				DOLS.	CTS.
		will be observed, and the cases carefully fitted up, and as the prices				Per	Gro.
$\frac{1}{8}$	102	SILK LINED, 1 hook, fitted with com. mats and glass,	-	-			
"	103	C. V. " " " " " " " "	-	-			
"	104	P. V. " " " " " " " "	-	-			
"	105	U. V. " " " " " " " "	-	-			
"	106	S. V. " " " " " " " "	-	-			
"	107	P. V. " " " f. g. m., best glass,	-	-			
"	108	U. V. " " " " " " " "	-	-			
"	109	S. V. " " " " " " " "	-	-			
"	110	P. V. " " gilt inside, " " " "	-	-			
"	111	S. V. " " " " " " " "	-	-			
"	112	P. V. " " gt. in and out, " " " "	-	-			
"	113	S. V. " " " " " " " "	-	-			
$\frac{1}{8}$	114	SILK " " fitted with com. mats, green glass,	-	-			
"	115	C. V. " " " " " " " "	-	-			
"	116	SILK " " gilt inside, " " " "	-	-			
"	117	C. V. " " " " " " " "	-	-			
"	118	P. V. " " fitted with " " " "	-	-			
"	119	U. V. " " " " " " " "	-	-			
"	120	S. V. " " " " " " " "	-	-			
"	121	P. V. " " gilt inside, fitted with com. m., best glass,	-	-			
"	122	U. V. " " gilt inside, " " " "	-	-			
"	123	S. V. " " gilt inside, " " " "	-	-			
"	124	P. V. " " gilt inside, " f. g. m., " "	-	-			
"	125	U. V. " " gilt inside, " " " "	-	-			
"	126	S. V. " " gilt inside, " " " "	-	-			
"	127	P. V. " " gilt in and out, " com. m., " "	-	-			
"	128	U. V. " " gilt in and out, " " " "	-	-			
"	129	S. V. " " gilt in and out, " " " "	-	-			
"	130	P. V. " " gilt in and out, " f. g. m., " "	-	-			
"	131	P. V. " " gilt in and out, " emb. m., " "	-	-			
"	132	U. V. " " gilt in and out, " f. g. m., " "	-	-			
"	133	U. V. " " gilt in and out, " emb. m., " "	-	-			
"	134	S. V. " " gilt in and out, " f. g. m., " "	-	-			
"	135	S. V. " " gilt in and out, " emb. m., " "	-	-			
"	136	U. V. " " gilt in and out, " excel m., " "	-	-			
"	137	S. V. " " gilt in and out, " g. c. m., " "	-	-			
$\frac{1}{8}$	138	SILK " " fitted with com. m., No. 13 green glass,	-	-			
"	139	C. V. " " " " " No. 13 " "	-	-			
"	140	SILK " " " " " " 17 " "	-	-			
"	141	C. V. " " " " " " 17 " "	-	-			
"	142	SILK " " " " " " 21 " "	-	-			
"	143	C. V. " " " " " " 21 " "	-	-			
"	144	SILK " " " " " best glass, " "	-	-			
"	145	C. V. " " " " " " " "	-	-			
"	146	SILK " " gilt inside, " No. 13 green glass,	-	-			
"	147	C. V. " " " " " " 13 " "	-	-			
"	148	SILK " " " " " " 17 " "	-	-			
"	149	C. V. " " " " " " 17 " "	-	-			
"	150	SILK " " " " " " 21 " "	-	-			
"	151	C. V. " " " " " " 21 " "	-	-			
"	152	SILK " 2 hooks, " " " 17 " "	-	-			

CASES.—CONTINUED.

SIZE.	NO.	CLASS IV.—1st QUALITY *EMBOSSED CASES.		DOLS.	CTS.
		are regulated according to the quality and style of fitting, and as it			
1/8	153	C. V. LINED, 2 hooks, gilt inside, com. m., No. 17 green glass,			
"	154	SILK " 2 hooks, gilt inside, " No. 21 "			
"	155	C. V. " 2 hooks, gilt inside, " " "			
"	156	SILK " 2 hooks, gilt inside, " best glass.			
"	157	C. V. " 2 hooks, gilt inside, " "			
"	158	P. V. " 1 hook, gilt inside, " No. 17 green glass,			
"	159	U. V. " 1 hook, gilt inside, " " "			
"	160	S. V. " 1 hook, gilt inside, " " "			
"	161	P. V. " 1 hook, gilt inside, " No. 21 "			
"	162	U. V. " 1 hook, gilt inside, " " "			
"	163	S. V. " 1 hook, gilt inside, " " "			
"	164	P. V. " 2 hooks, gilt inside, " best glass,			
"	165	S. V. " 2 hooks, gilt inside, " "			
"	166	P. V. " 2 hooks, gt. in and out, " No. 17 green glass,			
"	167	U. V. " 2 hooks, gt. in and out, " " "			
"	168	S. V. " 2 hooks, gt. in and out, " " "			
"	169	P. V. " 2 hooks, gt. in and out, " No. 21 "			
"	170	U. V. " 2 hooks, gt. in and out, " " "			
"	171	S. V. " 2 hooks, gt. in and out, " " "			
"	172	P. V. " 2 hooks, gt. in and out, f. g. m., "			
"	173	U. V. " 2 hooks, gt. in and out, " " "			
"	174	S. V. " 2 hooks, gt. in and out, " " "			
"	175	P. V. " 2 hooks, gt. in and out, emb. m., "			
"	176	U. V. " 2 hooks, gt. in and out, " " "			
"	177	S. V. " 2 hooks, gt. in and out, " " "			
"	178	P. V. " 2 hooks, gt. in and out, com. m., best glass,			
"	179	U. V. " 2 hooks, gt. in and out, " " "			
"	180	S. V. " 2 hooks, gt. in and out, " " "			
"	181	P. V. " 2 hooks, gt. in and out, f. g. m., "			
"	182	U. V. " 2 hooks, gt. in and out, " " "			
"	183	S. V. " 2 hooks, gt. in and out, " " "			
"	184	P. V. " 2 hooks, gt. in and out, emb. m., "			
"	185	U. V. " 2 hooks, gt. in and out, " " "			
"	186	S. V. " 2 hooks, gt. in and out, " " "			
"	187	P. V. " 2 hooks, gt. in and out, eng. m. "			
"	188	U. V. " 2 hooks, gt. in and out, " " "			
"	189	S. V. " 2 hooks, gt. in and out, " " "			
"	190	P. V. " 2 hooks, gt. in and out, excel. m., "			
"	191	U. V. " 2 hooks, gt. in and out, " " "			
"	192	S. V. " 2 hooks, gt. in and out, " " "			
"	193	S. V. " 2 hooks, gt. in and out, g. c. m., "			
"	194	BEVELED EDGES, u. v. lined, 2 hooks, gt. inside, com. m., best glass, - - - - -			
"	195	BEVELED EDGES, s. v. lined, 2 hooks, gt. inside, com. m., best glass, - - - - -			
"	196	BEVELED EDGES, s. v. lined, 2 hooks, gt. inside, f. g. m., best glass, - - - - -			
"	197	BEVELED EDGES, s. v. lined, 2 hooks, gt. inside, emb. m., best glass, - - - - -			
"	198	BEVELED EDGES, s. v. lined, 2 hooks, gt. inside, f. g. m., best glass, - - - - -			

CASES.—CONTINUED.

SIZE.	NO.	CLASS IV.—1st QUALITY *EMBOSSSED CASES.	
		will be readily understood from this catalogue, by the purchaser,	DOLS. CTS. Per. Gro.
$\frac{1}{8}$	199	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, com. m., best glass,	
"	200	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, f. g. m., best glass,	
"	201	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, emb. m., best glass,	
"	202	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, eng. m., best glass,	
"	203	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, excel. m., best glass,	
"	204	BEVELED EDGES, s. v. lined, 2 hooks, gt. in and out, g. c. m., best glass,	
$\frac{1}{4}$	205	SILK LINED, 2 hooks, com. m., No. 17 green glass,	
"	206	C. V. " 2 hooks, " " " " " "	
"	207	SILK " 2 hooks, " No. 21 " " " "	
"	208	C. V. " 2 hooks, " " " " " "	
"	209	SILK " 2 hooks, " best glass, " " " "	
"	210	C. V. " 2 hooks, " " " " " "	
"	211	SILK " 2 hooks, gt. inside, com. m., No. 17 green glass,	
"	212	C. V. " 2 hooks, gt. inside, " " " " " "	
"	213	SILK " 2 hooks, gt. inside, " No. 21 " " " "	
"	214	C. V. " 2 hooks, gt. inside, " " " " " "	
"	215	SILK " 2 hooks, gt. inside, " best glass, " " " "	
"	216	C. V. " 2 hooks, gt. inside, " " " " " "	
"	217	P. V. " 2 hooks, " No. 17 green glass, " " " "	
"	218	S. V. " 2 hooks, " " " " " "	
"	219	P. V. " 2 hooks, gt. inside, " " " " " "	
"	220	S. V. " 2 hooks, gt. inside, " " " " " "	
"	221	P. V. " 2 hooks, gt. inside, " No. 21 " " " "	
"	222	S. V. " 2 hooks, gt. inside, " " " " " "	
"	223	P. V. " 2 hooks, gt. inside, f. g. m., " " " "	
"	224	S. V. " 2 hooks, gt. inside, " " " " " "	
"	225	P. V. " 2 hooks, gt. inside, emb. m., " " " "	
"	226	S. V. " 2 hooks, gt. inside, " " " " " "	
"	227	P. V. " 2 hooks, gt. inside, f. g. m., best glass, " " " "	
"	228	S. V. " 2 hooks, gt. inside, " " " " " "	
"	229	P. V. " 2 hooks, gt. inside, emb. m., " " " " " "	
"	230	S. V. " 2 hooks, gt. inside, " " " " " "	
"	231	P. V. " 2 hooks, gt. inside, eng. m., " " " " " "	
"	232	S. V. " 2 hooks, gt. inside, " " " " " "	
"	233	P. V. " 2 hooks, gt. in and out, com. m., No. 17 green glass,	
"	234	S. V. LINED, 2 hooks, gt. in and out, com. m., No. 17 green glass,	
"	235	P. V. LINED, 2 hooks, gt. in and out, f. g. m., No. 17 green glass,	
"	236	S. V. LINED, 2 hooks, gt. in and out, f. g. m., No. 17 green glass,	
"	237	P. V. LINED, 2 hooks, gt. in and out, emb. m., No. 17 green glass,	

CASES.—CONTINUED.

SIZE.	NO.	CLASS IV.—1st QUALITY *EMBOSSSED CASES.		DOLS.	CTS.
		precisely what kind of case he will receive, it is hoped and believed.		Per.	Gro.
1/4	238	S. V. LINED,	2 hooks, gt. in and out, emb. m., No. 17 green glass,		
"	239	P. V. LINED,	2 hooks, gt. in and out, com. m., best glass,		
"	240	S. V. "	2 hooks, gt. in and out, com. m.,		
"	241	P. V. "	2 hooks, gt. in and out, f. g. m.,		
"	242	S. V. "	2 hooks, gt. in and out, f. g. m.,		
"	243	P. V. "	2 hooks, gt. in and out, emb. m.,		
"	244	S. V. "	2 hooks, gt. in and out, emb. m.,		
"	245	P. V. "	2 hooks, gt. in and out, eng. m.,		
"	246	S. V. "	2 hooks, gt. in and out, eng. m.,		
"	247	S. V. "	2 hooks, gt. in and out, excel. m.,		
"	248	S. V. "	2 hooks, gt. in and out, g. c. m.,		
1/2	249	SILK	2 hooks, plain, com. m.,		
"	250	C. V. "	2 hooks, plain, com. m.,		
"	251	SILK	2 hooks, gt. inside, com. m.,		
"	252	C. V. "	2 hooks, gt. inside, com. m.,		
"	253	P. V. "	2 hooks, plain, f. g. m.,		
"	254	S. V. "	2 hooks, plain, f. g. m.,		
"	255	P. V. "	2 hooks, gt. inside, f. g. m.,		
"	256	S. V. "	2 hooks, gt. inside, f. g. m.,		
"	257	P. V. "	2 hooks, gt. inside, emb. m.,		
"	258	S. V. "	2 hooks, gt. inside, emb. m.,		
"	259	P. V. "	2 hooks, gt. in and out, f. g. m.,		
"	260	S. V. "	2 hooks, gt. in and out, f. g. m.,		
"	261	P. V. "	2 hooks, gt. in and out, emb. m.,		
"	262	S. V. "	2 hooks, gt. in and out, emb. m.,		
"	263	S. V. "	2 hooks, gt. in and out, eng. m.,		
"	264	S. V. "	2 hooks, gt. in and out, excel. m.,		
"	265	S. V. "	2 hooks, gt. in and out, g. c. m.,		
"	266	P. V. "	2 hooks, gt. inside, f. g. m.,		
"	267	S. V. "	2 hooks, gt. inside,		
"	268	S. V. "	2 hooks, gt. in and out, f. g. m.,		
"	269	S. V. "	2 hooks, gt. in and out, eng. m.,		
"	270	S. V. "	2 hooks, gt. in and out, excel. m.,		
"	271	S. V. "	2 hooks, gt. in and out, g. c. m.,		
"	272	S. V. "	2 hooks, gt. inside, f. g. m.,		
"	273	S. V. "	2 hooks, gt. in and out, f. g. m.,		
"	274	S. V. "	2 hooks, gt. in and out, eng. m.,		
"	275	S. V. "	2 hooks, gt. in and out, excel. m.,		
"	276	S. V. "	2 hooks, gt. in and out, g. c. m.,		
1/2	277	S. V. "	snap, gt. in and out, f. g. m.,		
"	278	S. V. "	snap, gt. in and out, emb. m.,		
"	279	S. V. "	snap, gt. in and out, excel. m.,		
"	280	S. V. "	snap, gt. in and out, g. c. m.,		
1/2	281	S. V. "	snap, gt. in and out, f. g. m.,		
"	282	S. V. "	snap, gt. in and out, emb. m.,		
"	283	S. V. "	snap, gt. in and out, eng. m.,		
"	284	S. V. "	snap, gt. in and out, excel. m.,		
"	285	S. V. "	snap, gt. in and out, g. c. m.,		
1/2	286	S. V. "	snap, gt. in and out, f. g. m.,		
"	287	S. V. "	snap, gt. in and out, emb. m.,		

SIZE.	NO.	CLASS IV.—1st QUALITY *EMBOSSED CASES.		DOLS.	CTS.
		that the causes for complaint, which have heretofore existed, will		Per	Gro.
$\frac{1}{4}$	289	S. V. LINED,	snap, gt in and out, eng. m.,	best glass,	
"	290	S. V. "	snap, gt. in and out, excel. m.,	"	
"	291	S. V. "	snap, gt. in and out, g. c. m.,	"	
$\frac{1}{2}$	292	S. V. "	snap, gt. in and out, f. g. m.,	"	
"	293	S. V. "	snap, gt. in and out, eng. m.,	"	
"	294	S. V. "	snap, gt. in and out, excel. m.,	"	
"	295	S. V. "	snap, gt. in and out, g. c. m.,	"	
$\frac{3}{4}$	296	S. V. "	snap, gt. in and out, f. g. m.,	"	
"	297	S. V. "	snap, gt. in and out, eng. m.,	"	
"	298	S. V. "	snap, gt. in and out, excel. m.,	"	
"	299	S. V. "	snap, gt. in and out, g. c. m.,	"	
$\frac{1}{8}$	300	U. V. "	1 hook, gt. in and out, f. g. m.,	"	
$\frac{1}{4}$	301	U. V. "	2 " " "	"	
"	302	U. V. "	2 " " " eng. m.,	"	
$\frac{3}{8}$	303	P. V. "	2 " " " f. g. m.,	"	
"	304	P. V. "	2 " " " eng. m.,	"	
$\frac{1}{8}$	305	U. V. "	2 " " " emb. m.,	"	
"	306	S. V. "	2 " " " "	"	
$\frac{1}{8}$	307	S. V. "	2 " gilt inside,	"	
"	308	S. V. "	2 " " " eng. m.,	"	
"	309	S. V. "	2 " " " excel. m.,	"	
"	310	S. V. "	2 " " " g. c. m.,	"	
	311				
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CASES.—CONTINUED.

SIZE.	NO.	CLASS V.—EXTRA CASES.		DOLS. Per.	CTS. Doz.
		be entirely removed. These complaints have induced us to com-			
Ex. $\frac{1}{10}$	340	TURKEY MOROCCO, snap, s. v. lined, No. 6, g. c. m., best glass,			
" $\frac{1}{9}$	341	" " " No. 4, " "			
" $\frac{1}{6}$	342	" " " No. 2, " "			
" $\frac{1}{4}$	343	" " " No. 1, " "			
" $\frac{1}{4}$	344	" " " No. 21, " "			
" $\frac{1}{2}$	345	" " " No. 29, " "			
" $\frac{1}{6}$	346	TURKEY MOROCCO, snap, s. v. lined, size of mat, $3\frac{3}{4} \times 4\frac{1}{4}$, best glass,			
" $\frac{1}{4}$	347	EMBOSSED, 2 hooks, s. v. lined, gt. in and out, size of mat, $3\frac{3}{4} \times 4\frac{1}{4}$, best glass,			
" $\frac{1}{4}$	348	TURKEY MOROCCO, snap, s. v. lined; size of mat $4\frac{1}{4} \times 5$, best glass,			
" $\frac{1}{2}$	349	EMBOSSED, 2 hooks, s. v. lined, gt. in and out; size of mat $4\frac{1}{4} \times 5$, best glass,			
" $\frac{1}{2}$	850	TURKEY MOROCCO, snap, s. v. lined; size of mat $5\frac{3}{8} \times 6\frac{1}{2}$, best glass,			
" $\frac{1}{8}$	351	EMBOSSED, 2 hooks, s. v. lined, gt. in and out; size of mat $5\frac{3}{8} \times 6\frac{1}{2}$,			
" $\frac{2}{3}$	352	EMBOSSED, 2 hooks, s. v. lined, gt. in and out; size of mat $6 \times 7\frac{1}{4}$, best glass,			
"	353	TURKEY MOROCCO, snap, s. v. lined; size of mat $6 \times 7\frac{1}{4}$ best glass,			
Ex. $\frac{1}{4}$	354	EMBOSSED, 2 hooks, s. v. lined, gt. in and out; size of mat 8×10 , best glass,			
" "	355	TURKEY MOROCCO, snap, s. v. lined; size of mat 8×10 , best glass,			
" "	356	TURKEY MOROCCO, snap, s. v. lined; size of mat 9×11 , best glass,			
" $\frac{1}{8}$	357	MASCHER'S Stereoscope, Embossed, 2 hooks, eng. m., best glass,			
"	358	MASCHER'S Stereoscope, Imitation Turkey, snap, eng. m., best glass,			
"	359	MASCHER'S Stereoscope, Turkey, snap, eng. m., best glass,			
"	360	" " " Union, " "			
" $\frac{1}{4}$	361	" " " Embossed, 2 hooks, eng. m., best glass,			
"	362	MASCHER'S Stereoscope, Imitation Turkey, snap, eng. m., best glass,			
"	363	MASCHER'S Stereoscope, Turkey, snap, eng. m., best glass,			
"	364	" " " Union, " "			
" $\frac{1}{2}$	365	" " " Embossed, " "			
"	366	" " " Im. Turkey, " "			
"	367	" " " Turkey, " "			
"	368	" " " Union, " "			
" $\frac{1}{6}$	369	PATENT MAGNIFYING CASES,			
"	370	SPECIMEN TRAYS, gilt edges, s. v. borders, f. g. m., best glass, A neat article at a small cost, for preserving specimens of daguerreotypes in the show case or reception room.			
" $\frac{1}{4}$	371	THE SAME,			
" $\frac{1}{2}$	372	"			
Ex. $\frac{1}{2}$	373	" size of mat, $5\frac{3}{8} \times 6\frac{1}{2}$,			

CASES.—CONTINUED.

SIZE.	NO.	CLASS V.—EXTRA CASES.		DOLS.	CTS.
		pile this systematic catalogue, and it is believed to be as nearly		Per.	Gro.
2 3 4 Ex. 4 " 4 "	374	SPECIMEN TRAYS; size of mat, 6×7 $\frac{1}{4}$, - - - - -			
	375	" " 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$, - - - - -			
	376	" " 8×10, - - - - -			
	377	" " 9×11, - - - - -			
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391					
392		CLASS VI.—*2d QUALITY EMBOSSED CASES.			
1 9	393	SILK LINED, 1 hook, com. mats and glass, - - - - -			
	394	C. V. " 1 hook, " " - - - - -			
	395	SILK " 1 hook, " green glass, - - - - -			
	396	C. V. " 1 hook, " " - - - - -			
	397	SILK " 1 hook, " half white glass, - - - - -			
	398	C. V. " 1 hook, " " " - - - - -			
	399	SILK " 1 hook, filleted inside, com. or f. g. m., green glass, - - - - -			
	400	C. V. lined, 1 hook, filleted inside, com. or f. g. m., green glass, - - - - -			
	401	SILK lined, 1 hook, filleted inside, com. or f. g. m., best glass, - - - - -			
	402	C. V. lined, 1 hook, filleted inside, com. or f. g. m., best glass, - - - - -			
	403	P. V. lined, 1 hook, plain, com. or f. g. m., green glass, - - - - -			
	404	S. V. " 1 hook, " " " - - - - -			
	405	P. V. " 1 hook, " " best glass, - - - - -			
	406	S. V. " 1 hook, " " " - - - - -			
	407	P. V. " 1 hook, filleted inside, com. or f. g. m., green glass, - - - - -			
	408	S. V. lined, 1 hook, filleted inside, com. or f. g. m., green glass, - - - - -			
	409	P. V. lined, 1 hook, filleted inside, com. or f. g. m., best glass, - - - - -			
	410	S. V. lined, 1 hook, filleted inside, com. or f. g. m., best glass, - - - - -			
411	P. V. lined, 1 hook, filleted in and out, com. or f. g. m., green glass, - - - - -				
412	S. V. lined, 1 hook, filleted in and out, com. or f. g. m., green glass, - - - - -				
413	P. V. lined, 1 hook, filleted in and out, emb. m., best glass, - - - - -				
414	S. V. " 1 hook, " " " - - - - -				

CASES.—CONTINUED.

SIZE.	NO.	CLASS VI.—3rd QUALITY EMBOSSED CASES.		DOLS.	CTS.
		perfect as it is possible to arrange it; but whatever improvements		Per.	Gro.
1/8	415	U. V. " 1 hook, filleted inside, com. or f. g. m., green glass, - - - - -			
"	416	U. V. lined, 1 hook, filleted in and out, com. or f. g. m. green glass, - - - - -			
"	417	U. V. lined, 1 hook, filleted in and out, emb. m., best glass, - - - - -			
1/6	418	SILK " 1 hook, com. mats, crystal glass, - - - - -			
"	419	C. V. " 1 hook, " " " - - - - -			
"	420	SILK " 1 hook, " No. 13 green glass, - - - - -			
"	421	C. V. " 1 hook, " " " - - - - -			
"	422	SILK " 1 hook, " No. 17 " - - - - -			
"	423	C. V. " 1 hook, " " " - - - - -			
"	424	SILK " 1 hook, " No. 21 " - - - - -			
"	425	C. V. " 1 hook, " " " - - - - -			
"	426	SILK " 1 hook, " best glass, - - - - -			
"	427	C. V. " 1 hook, " " " - - - - -			
"	428	SILK " 1 hook, filleted inside, com. m., No. 13 green glass, - - - - -			
"	429	C. V. lined, 1 hook, filleted inside, com. m., No. 13 green glass, - - - - -			
"	430	SILK lined, 1 hook, filleted inside, com. m., No. 17 green glass, - - - - -			
"	431	C. V. lined, 1 hook, filleted inside, com. m., No. 17 green glass, - - - - -			
"	432	SILK lined, 2 hooks, filleted inside, com. m., No. 21 green glass, - - - - -			
"	433	C. V. lined, 2 hooks, filleted inside, com. m., No. 21 green glass, - - - - -			
"	434	SILK lined, 2 hooks, filleted inside, com. m., best glass, - - - - -			
"	435	C. V. " 2 hooks, " " " - - - - -			
"	436	P. V. " 1 hook, com. m., No. 13 green glass, - - - - -			
"	437	P. V. " 2 hooks, " No. 17 " - - - - -			
"	438	P. V. " 2 hooks, " No. 21 " - - - - -			
"	439	P. V. " 2 hooks, f. g. m., " " - - - - -			
"	440	P. V. " 2 hooks, emb. m., " " - - - - -			
"	441	P. V. " 2 hooks, f. g. or emb. m., best glass, - - - - -			
"	442	P. V. " 1 hook, filleted inside, com. m., No. 13 green glass, - - - - -			
"	443	P. V. " 1 hook, " " No. 17 " - - - - -			
"	444	P. V. " 2 hooks, " " " - - - - -			
"	445	P. V. " 2 hooks, " f. g. m., No. 21 " - - - - -			
"	446	P. V. " 2 hooks, " emb. m., " " - - - - -			
"	447	P. V. " 2 hooks, " f. g. or emb. m., best glass, - - - - -			
"	448	P. V. " 1 hook, filleted in and out, com. m., No. 13 green glass, - - - - -			
"	449	P. V. lined, 2 hooks, filleted in and out, f. g. m., No. 17 green glass, - - - - -			
"	450	P. V. lined, 2 hooks, filleted in and out, emb. m., No. 21 green glass, - - - - -			
"	451	P. V. lined, 2 hooks, filleted in and out, f. g. m., best glass, - - - - -			
"	452	P. V. " 2 hooks, filleted in and out, emb. m., " - - - - -			
"	453	S. V. " 1 hook, com. mats, No. 13 green glass, - - - - -			
"	454	S. V. " 2 hooks, " No. 17 " - - - - -			

CASES.—CONTINUED.

SIZE.	NO.	CLASS VI.—*DOUBLE CASES. is made up, and it will not be so surprising, to my customers, I	DOLS.	CTS.
			Per	Gro.
$\frac{1}{8}$	549	†TURKEY MOROCCO, 1 hook, f. g. m., best glass, - - -		
"	550	THE SAME, excel. m., " - - -		
"	551	" " g. c. m., " - - -		
"	552	†EMBOSSSED, leather, 1 hook, f. g. m., green glass, - -		
"	553	THE SAME, excel. m. " - - -		
"	554	" " g. c. m., " - - -		
"	555	†EMBOSSSED, paper, 1 hook, f. g. m., " - - -		
$\frac{1}{8}$	556	TURKEY MOROCCO, snap, f. g. or emb. m., best glass,		
"	557	THE SAME, excel. m., " - - -		
"	558	" " g. c. m., " - - -		
"	559	EMBOSSSED leather, hook, com. m., best green glass,		
"	560	THE SAME, filleted inside, f. g. or emb. m., best green glass,		
"	561	" " f. g. or emb. m., half white glass,		
"	562	" " f. g. or emb. m., best " - - -		
"	563	EMBOSSSED, paper, 1 hook, com. mats, green glass, - - -		
$\frac{1}{8}$	564	TURKEY MOROCCO, snap, f. g. or emb. m., best glass, - - -		
"	565	THE SAME, eng. m., " - - -		
"	566	" " excel. m., " - - -		
"	567	" " g. c. m., " - - -		
"	568	EMBOSSSED, leather, 2 hooks, com. mats, green glass, - -		
"	569	THE SAME, 2 hooks, " best glass, - - -		
"	570	" " 2 hooks, f. g. or emb. m., " - - -		
"	571	" " 2 hooks, filleted inside, com. mats, green glass,		
"	572	" " 2 hooks, " " best glass,		
"	573	" " 2 hooks, " f. g. or emb. m., " - - -		
"	574	" " 2 hooks, filleted in and out, com. m., green glass,		
"	575	" " 2 hooks, " " best glass,		
"	576	" " 2 hooks, " " f. g. or emb. m., " - - -		
"	577	EMBOSSSED, paper, 2 hooks, com. mats, green glass, - -		
"	578	THE SAME, 2 hooks, " best glass, - - -		
"	579	EMBOSSSED, paper, 2 hooks, filleted inside, com. mats, green		
"	580	glass, -		
"	581	THE SAME, 2 hooks, filleted inside, com. mats, best glass,		
"	582	" " 2 hooks, filleted in and out, " green glass,		
"	583	" " 2 hooks, " " " best glass,		
$\frac{1}{4}$	584	TURKEY MOROCCO, snap, f. g. or emb. mats, best glass,		
"	585	THE SAME, eng. mats, " - - -		
"	586	" " excel. mats, " - - -		
"	587	" " g. c. mats, " - - -		
"	588	EMBOSSSED, leather, 2 hooks, com. mats, " - - -		
"	589	THE SAME, 2 hooks, f. g. or emb. m., " - - -		
"	590	" " 2 hooks, filleted inside, com. mats, best glass,		
"	591	" " 2 hooks, " f. g. or emb. m., " - - -		
"	592	" " 2 hooks, filleted in and out, com. m., " - - -		
"	593	" " 2 hooks, " " f. g. or emb. m. " - - -		
"	594	" " 2 hooks, " " eng. m., " - - -		
"	595	EMBOSSSED, paper, 2 hooks, com. mats, green glass,		
"	596	THE SAME, 2 hooks, filleted inside, com. m., " - - -		
"	597	" " 2 hooks, filleted in and out, com. m., green glass,		
$\frac{1}{2}$	598	TURKEY MOROCCO, snap, f. g. or emb. mats, best glass,		
"	599	THE SAME eng. mats, " - - -		

CASES.—CONTINUED.

SIZE.	NO.	CLASS VII.—DOUBLE CASES.	DOLS.	CTS.
		feel convinced, that some mistakes have occasionally occurred with-	Per.	Doz.
$\frac{1}{2}$	600	TURKEY MOROCCO, snap, excel. mats, best glass, - - -		
"	601	THE SAME, g. c. mats, " - - - -		
"	602	EMBOSSED, leather, 2 hooks, f. g. mats, " - - - -		
"	603	THE SAME, 2 hooks, eng. mats, " - - - -		
"	604	" 2 hooks, excel. mats, " - - - -		
"	605	" 2 hooks, g. c. mats, " - - - -		
$\frac{3}{4}$	606	TURKEY MOROCCO, snap, f. g. mats, " - - - -		
"	607	THE SAME, eng. mats, " - - - -		
"	608	" excel. mats, " - - - -		
"	609	" g. c. mats, " - - - -		
"	610	EMBOSSED, leather, 2 hooks, f. g. mats, " - - - -		
"	611	THE SAME, 2 hooks, eng. mats, " - - - -		
"	612	" 2 hooks, excel. mats, " - - - -		
"	613	" 2 hooks, g. c. mats, " - - - -		
$\frac{4}{4}$	614	TURKEY MOROCCO, 2 hooks, f. g. mats, " - - - -		
	615	" 2 hooks, eng. mats, " - - - -		
	616	" 2 hooks, excel. mats, " - - - -		
	617	" 2 hooks, g. c. mats, " - - - -		
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NO.	SIZE OF BOTTLE OR PACKAGE.	out this system to guide those who are charged with the important duty of fitting up cases. The glass in cases is not warranted free	DOLS	CTS.
ACCELERATORS—For Brominizing the Daguerreotype Plate,				
1	4 oz.	Anthony's Anhydrous, (dry)	-	-
2	" "	Bromide of Iodine, (liquid),	-	-
3	" "	Chloride of Bromine, "	-	-
4	" "	Davie's Compound, (dry),	-	-
5	" "	Fluoride of Bromine, (liquid),	-	-
6	" "	Gurney's American Compound, (dry),	-	-
7	" "	Hesler's Compound, (liquid),	-	-
8	" "	Meade's Accelerator, "	-	-
9	" "	Meade's Instantaneous Preparation,	-	-
10	" "	Roach's Triple Compound, (liquid),	-	-
11	" "	Acetate of Ammonia,	-	-
12	" "	Acetate of Lead,	-	-
13	" "	Acetate of Lime,	-	-
14	" "	Acetate of Silver,	-	-
15	1/2 lb.	Acetic Acid—crystallizable,	-	-
16	1/4 "	Albumen—artificial,	-	-
17	" "	Alcohol—30°, 40° and 60°,	-	-
18	4 oz.	Ammonia—liquid,	-	-
19	1 "	Ammonia—dry,	-	-
20	" "	Ammonio Citrate of Iron,	-	-
21	" "	Ammonio Nitrate of Iron,	-	-
22	" "	Ammonio Nitrate of Silver,	-	-
23	" "	Ammonio Tartrate of Iron,	-	-
24	" "	Baryta—Caustic,	-	-
25	" "	Bi-Chromate of Potash,	-	-
26	" "	Bi-Chloride of Mercury,	-	-
27	" "	Bromic Acid,	-	-
28	" "	Bromine, German,	-	-
29	" "	Bromine, American,	-	-
30	" "	Bromine water,	-	-
31	" "	Bromide of Potassium,	-	-
32	" "	Bromo-Iodide of Lime,	-	-
33	" "	Chlorate of Potash,	-	-
34	4 "	Cassine,	-	-
35	" "	Caustic Potash,	-	-
36	" "	Chloro-Bromide of Iodine,	-	-
37	" "	Chloro-Bromide of Lime,	-	-
38	" "	Chloro-Chromic Acid,	-	-
39	" "	Chloride of Iodine,	-	-
CHLORIDE OF GOLD,				
40	16 grs.	Anthony's	-	-
41	15 "	Burgess',	-	-
42	20 "	Chilton's,	-	-
43	20 "	Davie's,	-	-
44	18 "	Follet's,	-	-
45	20 "	Gurney's,	-	-
46	18 "	Mortley's,	-	-
47	1 oz.	Chromate of Copper,	-	-
48	" "	Chromate of Silver,	-	-
49	" "	Chromic Acid,	-	-

SECTION III.—CHEMICALS CONTINUED.

NO.	SIZE OF BOTTLE OR PACKAGE.	from impurities, but the best will be given that the market affords at the prices quoted. Class 1st contains all the fancy cases, single	DOLS.	CTS.
50	1 lb.	Collodion—pure, - - - - -		
51	$\frac{1}{2}$ "	Collodion—iodide, - - - - -		
52	$\frac{1}{2}$ lb.	Cyanide of Potassium, - - - - -		
53	$\frac{1}{4}$ "	Dextrine, - - - - -		
54	1 oz.	Di-Acetate of Lead, - - - - -		
55	1 qt.	Distilled Water, - - - - -		
56	4 to 16 oz.	Ether—pure, - - - - -		
57	1 oz.	Ferro-Cyanide of Potash, - - - - -		
58	" "	Fluate of Soda, - - - - -		
59	" "	Fluoric Acid, - - - - -		
60	" "	Fluoride of Ammonia, - - - - -		
61	" "	Fluoride of Potassium, - - - - -		
62	" "	Fossil Powder, - - - - -		
63	" "	Gallic Acid, - - - - -		
64	$\frac{1}{4}$ lb.	Gelatine, - - - - -		
65	" "	Gun-Cotton, - - - - -		
66	1 oz.	Hydrochromic Acid, - - - - -		
67	" "	Hydrochloric Acid, - - - - -		
68	" "	Hydrofluoric Acid, - - - - -		
69	15 $\frac{1}{2}$ gr.	Hyposulphite, or Salt of Gold, - - - - -		
70	$\frac{1}{2}$ lb.	Hyposulphite of Soda, - - - - -		
71	1 oz.	Hydriodate or Muriate of Ammonia, - - - - -		
72	" "	Hydriodate or Muriate of Potash, - - - - -		
73	" "	Iodine—Crystallized, - - - - -		
74	" "	Iodide of Bromine, - - - - -		
75	4 "	Iodide of Lime, - - - - -		
76	1 "	Iodide of Potassium, - - - - -		
77	" "	Iodide of Iron, - - - - -		
78	pt or qt	Lime—Prepared Oyster Shell, - - - - -		
79	$\frac{1}{4}$ & $\frac{1}{2}$ lb	Mercury—Pure, - - - - -		
80	1 oz.	Muriate of Baryta, - - - - -		
81	" "	Muriate of Copper, - - - - -		
82	" "	Muriate of Iron, - - - - -		
83	" "	Muriate of Lime, - - - - -		
84	" "	Muriate of Manganese, - - - - -		
85	" "	Muriate of Protoxide of Iron, - - - - -		
86	4 "	Muriate of Soda, - - - - -		
87	" "	Muriatic Acid, - - - - -		
88	1 or 4 oz	Naptha; or Petroleum, - - - - -		
89	1 oz.	Nitrate of Ammonia, - - - - -		
90	1 or 4 oz	Nitrate of Copper, - - - - -		
91	1 oz.	Nitrate of Lead, - - - - -		
92	" "	Nitrate of Silver, - - - - -		
93	" "	Nitrate of Zinc, - - - - -		
94	$\frac{1}{4}$ or $\frac{1}{2}$ lb	Nitric Acid, - - - - -		
95	1 oz.	Nitric Ether, - - - - -		
96	4 "	Nitro-Muriatic Acid, - - - - -		
97	1 "	Oxide of Silver, - - - - -		
98	$\frac{1}{4}$ lb.	Photogene, - - - - -		
99	1 oz.	Plumbago, <i>in powder or lump,</i> - - - - -		
100	" "	Proto-iodide of Iron, - - - - -		

NO.	SIZE OF BOTTLE OR PACKAGE.	or double; Class 2 contains single Turkey morocco cases; Class 3, single imitation Turkey morocco cases; Class 4 single embossed	DOLS.	CTS.
101	1 oz.	Proto-nitrate of Mercury, - - - - -		
102	4 "	Proto-nitrate of Iron, - - - - -		
103	8 "	Proto-sulphate of Iron, - - - - -		
104	$\frac{1}{2}$ "	Pyro-gallic Acid, - - - - -		
		Rottenstone.—(<i>Those enumerated are the best in use.</i>)		
105	$\frac{1}{2}$ lb.	Becker's, fine, - - - - -		
106	$\frac{1}{4}$ "	Becker's, double refined, - - - - -		
107	$\frac{1}{2}$ "	Davie's, extra fine, - - - - -		
108	$\frac{1}{2}$ "	Farrand's, extra fine, - - - - -		
109	" "	Rottenstone—Becker's Calcined, - - - - -		
		Rouge.—(<i>Those enumerated are the best in use.</i>)		
110	1 oz.	Farrand's, double refined, - - - - -		
111	" "	Humphrey's, - - - - -		
112	" "	King's, - - - - -		
113	" "	Lachat's, - - - - -		
114	" "	Silver; Cyanide of - - - - -		
115	" "	Silver; Chloride of - - - - -		
116	1 qt.	Succinic Acid, - - - - -		
117	4 oz.	Sugar of Milk, - - - - -		
118	" "	Sulphuric Acid, - - - - -		
119	" "	Sulphuric Ether, - - - - -		
120	" "	Tartrate of Potash, - - - - -		
121	" "	Tartrate of Soda, - - - - -		
122	$\frac{1}{2}$ lb.	Tripoli, - - - - -		
123	" "	Virgin Wax, - - - - -		
124	4 oz.	Wood's Gilding Dissolvent, - - - - -		
125	" "	Babbitt's " " - - - - -		
126				
127				
128				
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SECTION IV.—†FRAMES.

NO.	SIZE.	leather cases; Class 5, all cases of an extraordinary size; Class 6, 2d quality embossed cases; Class 7, all double cases except fancy.	DOLS.	CTS.
1	$\frac{1}{8}$	†PLAIN ROSEWOOD, or BLACK WALNUT, O. G. bevelling inwards; size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$ inches,		
2	$\frac{1}{4}$	THE SAME AS No. 1; size of rabbet $4\frac{1}{4} \times 5$,		
3	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
4	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
5	$\frac{7}{8}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$,		
6	“	“ “ “ 8×10 ,		
7	“	“ “ “ 9×11 ,		
8	$\frac{8}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
9	$\frac{1}{8}$	†PLAIN ROSEWOOD, or BLACK WALNUT, O. G. bevelling outwards; size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
10	$\frac{1}{4}$	THE SAME, “ “ $4\frac{1}{4} \times 5$,		
11	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
12	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
13	$\frac{7}{8}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$,		
14	“	“ “ “ 8×10 ,		
15	“	“ “ “ 9×11 ,		
16	$\frac{8}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
Show or Group frames of either of the above styles, containing any number of openings, made to order at short notice, and at the most reasonable prices.				
17	$\frac{1}{8}$	†ROSEWOOD, or BLACK WALNUT, O. G. bevelling inwards, with two gilt fillets; size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
18	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
19	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
20	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
21	$\frac{7}{8}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$,		
22	“	“ “ “ 8×10 ,		
23	“	“ “ “ 9×11 ,		
24	$\frac{8}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
25	$\frac{1}{8}$	†ROSEWOOD, or BLACK WALNUT, O. G. bevelling outwards, with two gilt fillets; size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
26	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
27	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
28	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
29	$\frac{7}{8}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$,		
30	“	“ “ “ 8×10 ,		
31	“	“ “ “ 9×11 ,		
32	$\frac{8}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
	“	for No. 7 gold chased mat,		
	“	“ “ 8 “ “		
33	$\frac{1}{4}$	“ “ 21 “ “		
	$\frac{1}{2}$	“ “ 22 “ “		
	$\frac{3}{4}$	“ “ 29 “ “		
34	“	“ “ 28 “ “		
35	$\frac{2}{3}$	“ “ 18 “ “		
36	$\frac{3}{4}$	“ “ 43 “ “		
37	“	“ “ 26 “ “		
38	“	“ “ 54 “ “		
Show or Group frames of these styles, with any number of openings, made to order.				

NO.	SIZE.	All kinds of Photographic chemicals of the purest quality will be kept constantly on hand at the lowest market price, and warranted.	DOLS.	CTS.
38	$\frac{1}{6}$	†ORNAMENTED GILT FRAME, O. G. bevelling inwards, margins serrated or curved, flower and leaf ornaments and matted ground-work (K); size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
39	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
40	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
41	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
42	$\frac{4}{4}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$,		
43	$\frac{5}{4}$	“ “ “ 8×10 ,		
44	$\frac{3}{2}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
45	$\frac{1}{6}$	†RICH GILT FRAME, plain, O. G. with corded inside and outside margins (D); size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
46	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
48	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
49	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
50	$\frac{4}{4}$	“ “ “ 8×10 ,		
51	$\frac{5}{4}$	“ “ “ 9×11 ,		
52	$\frac{3}{2}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$,		
53	$\frac{1}{6}$	†RICH GILT FRAME, narrow moulding with ornamental corners and centres (D); size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
54	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
55	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
56	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
57	$\frac{4}{4}$	“ “ “ 8×10 ,		
58	$\frac{1}{6}$	†IMITATION ORMALOO. A beautiful frame, gilt in burnished and dead gold, and ornamented with the most elaborate workmanship, having mat gilt in same style; and the whole being protected by a rosewood and velvet case. The styles being uniform, it is only necessary to give the number here indicated, without reference to the mat.		
59	$\frac{1}{4}$			
60	$\frac{1}{2}$			
61	$\frac{3}{4}$			
62	$\frac{4}{4}$			
63	$\frac{5}{4}$			
64	$\frac{1}{6}$	†OVAL, O. G. richly gilt, with corded or beaded border encircling the centre and exterior. These frames are applicable to any style of mat,		
65	$\frac{1}{4}$			
66	$\frac{1}{2}$			
67	$\frac{3}{4}$			
68	$\frac{4}{4}$			
69	$\frac{5}{4}$			
70	$\frac{1}{6}$	†IMITATION EBONY, OVAL, fitted with preserver and convex glass,		
71	$\frac{1}{4}$	THE SAME,		
72	$\frac{1}{2}$	“		
73	$\frac{3}{4}$	“		
74	$\frac{4}{4}$	“		
75	$\frac{1}{6}$	†IMITATION EBONY, O. G. bevelling outwards; size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
76	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
77	$\frac{1}{2}$	“ “ “ $5\frac{3}{8} \times 6\frac{1}{2}$,		
78	$\frac{3}{4}$	“ “ “ $6 \times 7\frac{1}{4}$,		
79	$\frac{4}{4}$	“ “ “ 8×10 ,		
80	$\frac{1}{6}$	ORNAMENTED, gilt G. P. (patent) frames, (8); size of rabbet $3\frac{1}{4} \times 4\frac{1}{4}$,		
81	“	OVAL, ornamented, gilt G. P. (patent) frames, (24); size of rabbet $2\frac{3}{4} \times 4\frac{1}{4}$,		

SECTION IV.—FRAMES CONTINUED.

NO.	SIZE.	In this list the numbers refer to frames unfitted. In ordering them the style of mat and glass desired must be mentioned.	DOLS.	CTS.
82	$\frac{1}{8}$	OVAL, ornamented, gilt G. P. (patent) frames, (26); size of rabbet $3 \times 3\frac{1}{2}$,		
83	"	ORNAMENTED, gilt G. P. (patent) frame, (10); size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
84	$\frac{1}{4}$	ORNAMENTED, gothic, G. P. (patent) frame, (3); size of rabbet $4\frac{1}{4} \times 5\frac{1}{4}$,		
85	"	IMITATION ORMALOO, gilt G. P. (patent) frame, (4); size of rabbet $4\frac{1}{4} \times 5$,		
86	"	OVAL, ornamented, G. P. (patent) frame, (25); size of rabbet $3\frac{1}{2} \times 4\frac{1}{2}$,		
87	"	THE SAME (27); size of rabbet $4 \times 4\frac{1}{2}$,		
88	"	SQUARE GILT, ornamented, G. P. (patent) frame, (28); size of rabbet $3\frac{1}{2} \times 4\frac{3}{4}$,		
89	$\frac{1}{2}$	IMITATION ORMALOO and colored G. P. (patent) frame, (7); size of rabbet $5\frac{3}{8} \times 6\frac{1}{2}$,		
90	"	ORNAMENTED, gilt G. P. (patent) frame, (13); size of rabbet $5\frac{5}{8} \times 6\frac{1}{2}$,		
91	"	IMITATION ORMALOO, oval, G. P. (patent) frame, (17); size of rabbet $5\frac{3}{8} \times 6\frac{1}{2}$,		
92	"	ORNAMENTED gilt, G. P. (patent) frame, (19); size of rabbet $5\frac{3}{8} \times 6\frac{1}{2}$,		
93	"	SQUARE GILT, ornamented, G. P. (patent) frame, (29); size of rabbet $5\frac{3}{8} \times 6\frac{1}{2}$,		
94	$\frac{2}{3}$	ORNAMENTED, gilt, G. P. (patent) frame, (5); size of rabbet $6 \times 7\frac{1}{4}$,		
95	$\frac{4}{4}$	EAGLE GILT, flower ornaments, G. P. (patent) frame, (15); size of rabbet $6\frac{1}{2} \times 8\frac{1}{2}$,		
96	"	SQUARE GILT, ornamented, G. P. (patent) frame, (30); size of rabbet $6\frac{1}{2} \times 8\frac{1}{2}$,		
97	"	GILT, grape pattern, G. P. (patent) frame, (1); size of rabbet 8×10 ,		
98	"	ORNAMENTAL GILT, G. P. (patent) frame, (2); size of rabbet 8×10 ,		
99	"	IMITATION ORMALOO, gilt, G. P. (patent) frame, (6); size of rabbet 8×10 ,		
100	"	ORNAMENTAL GILT, G. P. (patent) frame, (9); size of rabbet 8×10 ,		
101	"	SCROLL, oval and burnished, gilt, G. P. (patent) frame, (14); size of rabbet 8×10 ,		
102	"	IMITATION ORMALOO, oval gilt, G. P. (patent) frame (16); size of rabbet 8×10 ,		
		Any of the above styles will be made to order and bronzed instead of gilt.		
103	$\frac{1}{8}$	†PLAIN GILT, 1 inch moulding, size of rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
104	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$,		
105	$\frac{1}{2}$	" " " $5\frac{3}{8} \times 6\frac{1}{2}$,		
106	$\frac{2}{3}$	" " " $6 \times 7\frac{1}{4}$,		
107	$\frac{4}{4}$	" " " 8×10 ,		
108	$\frac{1}{8}$	†PLAIN GILT, $1\frac{1}{2}$ inch moulding, diamond ribbed, bevelling inwards and outwards, rabbet $3\frac{3}{4} \times 4\frac{1}{4}$,		
109	$\frac{1}{4}$	THE SAME; size of rabbet $4\frac{1}{4} \times 5$		

NO.	SIZE.	Fitted with gold chased mats they take the number of the mat, for which see Sec. 6; Thus, in ordering a rosewood gilt filleted frame	DOLS.	CTS.
110	$\frac{1}{2}$	†PLAIN GILT, $1\frac{1}{2}$ inch moulding, diamond ribbed, bevelling inwards and outwards; rabbet $5\frac{3}{8} \times 6\frac{1}{2}$, - - - - -		
111	$\frac{3}{4}$	THE SAME; size of rabbet $6 \times 7\frac{1}{4}$, - - - - -		
112	$\frac{4}{4}$	“ “ “ $6\frac{1}{2} \times 8\frac{1}{2}$, - - - - -		
113	“	“ “ “ 8×10 , - - - - -		
114	“	“ “ “ 9×11 , - - - - -		
115	$\frac{8}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$, - - - - -		
116	$\frac{1}{4}$	†RICHLY GILT and ornamented in relief; rabbet $4\frac{1}{4} \times 5$, -		
117	“	RICHLY GILT and ornamented in scroll and relief; rabbet		
118	“	$4\frac{3}{4} \times 5\frac{1}{2}$, - - - - -		
119	$\frac{1}{2}$	THE SAME; size of rabbet $5\frac{3}{8} \times 6\frac{1}{2}$, - - - - -		
120	$\frac{4}{4}$	“ “ “ 8×10 , - - - - -		
121	“	“ “ “ 9×11 , - - - - -		
122	$\frac{1}{4}$	“ “ “ $14\frac{1}{4} \times 16\frac{1}{4}$, - - - - -		
123	$\frac{1}{4}$	{ †BLACK COMPOSITION, ornamented, } - - - - - { These are the cheapest style of frame manufactured,—usually termed (for what reason we know not) Gustavus frames. } - - - - -		
124	$\frac{1}{4}$			
125	$\frac{3}{4}$			
126	$\frac{3}{4}$			
127	$\frac{4}{4}$			

Mr. Anthony's assortment of gilt frames is so extensive and variable, that it is utterly impossible to describe all, or include them in a catalogue. The above are such as he keeps almost constantly on hand. His facilities for manufacturing are such, that almost any style can be made to order. Group show frames and cases can also be made to suit at short notice, but it is desirable that the instructions be very explicit.

SECTION V.—GOLD LOCKETS, BROACHES AND RINGS.

MANUFACTURER'S NUMBER.	CATALOGUE NUMBER.	numbered in this Sec. 27. If you wish it with a gold chased mat, by referring to section 6 you will find Nos. 17, 18 and 28 corresponding in size to the frame; you will therefore write your order thus:— ½ doz. No. 27 frames, No. 17 g. c. m.; or 18 or 28 as the case may require. This system of ordering may be observed throughout this	DOLS. CTS.	
0	1	SINGLE GOLD LOCKET, with snap,	-	-
0	2	Double " "	-	-
00	3	Single " "	-	-
00	4	Double " "	-	-
000	5	Single " "	-	-
000	6	Double " "	-	-
1	7	Single " "	-	-
1	8	Double " "	-	-
2	9	Single " "	-	-
2	10	Double " "	-	-
3	11	Single " "	-	-
3	12	Double " "	-	-
4	13	Single " "	-	-
4	14	Double " "	-	-
2	15	" " with spring,	-	-
3	16	" " " "	-	-
4	17	" " " "	-	-
5	18	" " " "	-	-
6	19	" " " "	-	-
7	20	" " " "	-	-
4	21	SECRET SPRING LOCKET, with 2 glasses,	-	-
4	22	" " 3 "	-	-
4	23	" " 4 "	-	-
5	24	" " 2 "	-	-
5	25	" " 3 "	-	-
5	26	" " 4 "	-	-
6	27	" " 2 "	-	-
6	28	" " 3 "	-	-
6	29	" " 4 "	-	-
7	30	" " 2 "	-	-
7	31	" " 3 "	-	-
7	32	" " 4 "	-	-
6	33	SINGLE GOLD LOCKET,	-	-
7	34	" " " "	-	-
4 C	35	DOUBLE GOLD LOCKET, chased edges,	-	-
5 C	36	" " " "	-	-
6 C	37	" " " "	-	-
2 WS	38	" " " "	-	-
3 WS	39	" " " "	-	-
4 WS	40	" " " "	-	-
5 WS	41	" " " "	-	-
6 WS	42	" " " "	-	-
7 WS	43	" " " "	-	-
5	44	GOLD LOCKET, with 4 glasses,	-	-
6	45	" " 4 "	-	-
7	46	" " 4 "	-	-
2 S	47	BOX AND GLASS GOLD BROACH,	-	-
3 S	48	" " " "	-	-

SECTION V.—GOLD LOCKETS, BROACHES AND RINGS.

MANUFACTURERS' NUMBER. CATALOGUE NUMBER. catalogue, and both buyer and seller will find great convenience in it. The lockets are numbered as originally by the manufacturer, as well as by catalogue, the better to guide the purchaser. In ordering, therefore, it will be only necessary to give the *catalogue* number to secure the desired article. DOLS. CTS.

- 49 BEAUTIFUL SCROLL RING, with single locket, - - - -
- 50 " " " secret locket, - - - -
- 51 " CHASED RING, " single locket, - - - -
- 52 " " " " " extra large,

SECTION VI.—MATTINGS AND PRESERVERS.

This section includes all mattings in general use. New styles are continually being added, and therefore it is impossible to give full descriptions of all. This list, however, is as full as circumstances will admit.

NO.	SIZE.			
1	$\frac{1}{4}$	GOLD CHASED,	$4\frac{1}{4} \times 4\frac{7}{8}$ in. exterior, double elliptic opening,	
2	$\frac{1}{8}$	"	$3\frac{1}{8} \times 4\frac{1}{4}$ " " " "	
4	$\frac{1}{8}$	"	$2\frac{1}{2} \times 3$ " oval opening,	
7	$\frac{1}{4}$	"	$4\frac{3}{4} \times 5\frac{3}{4}$ " double elliptic opening,	
8	$\frac{1}{6}$	"	$4\frac{3}{6} \times 4\frac{7}{8}$ " " "	
9	$\frac{1}{8}$	"	$2\frac{3}{4} \times 3\frac{1}{4}$ " oval opening,	
10	$\frac{1}{8}$	SILVER CHASED,	$2\frac{3}{4} \times 3\frac{1}{4}$ " " "	
11	$\frac{1}{4}$	GOLD CHASED,	$3\frac{1}{4} \times 4\frac{1}{4}$ " elliptic opening,	
12	$\frac{1}{8}$	"	$2\frac{3}{4} \times 3\frac{1}{4}$ " " "	
13	"	"	$2\frac{3}{4} \times 3\frac{1}{4}$ " oval opening,	
14	$\frac{1}{2}$	"	$4\frac{1}{4} \times 6\frac{1}{2}$ " double elliptic opening,	
15	$\frac{1}{4}$	SILVER CHASED,	$3\frac{1}{4} \times 4\frac{1}{4}$ " oval opening,	
17	$\frac{2}{8}$	GOLD CHASED,	$6 \times 7\frac{1}{4}$ " " "	
18	Ex. $\frac{1}{2}$	"	$6 \times 7\frac{1}{4}$ " double elliptic opening,	
19	$\frac{1}{2}$	"	$4\frac{1}{4} \times 5\frac{1}{2}$ " oval opening,	
20	$\frac{1}{4}$	"	$4\frac{1}{4} \times 5$ " " "	
22	$\frac{1}{2}$	"	$5\frac{3}{4} \times 6\frac{1}{2}$ " double elliptic opening,	
23	$\frac{1}{8}$	"	$3\frac{3}{8} \times 3\frac{3}{8}$ " oval opening,	
24	$\frac{1}{4}$	"	$3\frac{1}{4} \times 4\frac{1}{4}$ " " "	
25	$\frac{1}{8}$	"	$2 \times 2\frac{1}{2}$ " " "	

SECTION VI.—MATTINGS AND PRESERVERS, CONTINUED.

NO.	SIZE OF OPEN'G.	There are many shapes given to the openings of mats, but those most tasty only are here given. Artists of taste, however, confine	DOLS.	CTS.
26	$\frac{4}{4}$	GOLD CHASED, 8×10 in. exterior, double elliptic opening,		
27	"	" 8×10 " oval opening,		
28	$\frac{1}{2}$	" 6×7 $\frac{1}{4}$ " " "		
29	"	" 5 $\frac{3}{4}$ ×6 $\frac{1}{2}$ " " "		
30	$\frac{1}{6}$	" 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ " " "		
31	$\frac{1}{4}$	" 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ " " "		
32	$\frac{1}{3}$	" 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ " " "		
33	$\frac{1}{4}$	" 3 $\frac{1}{4}$ ×4 $\frac{1}{4}$ " double elliptic opening,		
34	$\frac{1}{6}$	" 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ " " "		
35	"	" " " " " "		
36	$\frac{1}{2}$	" 4 $\frac{1}{4}$ ×5 $\frac{1}{2}$ " " "		
37	$\frac{1}{6}$	" 1 $\frac{1}{4}$ ×2 $\frac{1}{4}$ " oval opening,		
38	"	" 1 $\frac{3}{8}$ ×1 $\frac{5}{8}$ " " "		
41	"	" 1 $\frac{3}{8}$ ×1 $\frac{7}{8}$ " " "		
43	$\frac{4}{4}$	" 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$ " " "		
44	"	" " " double elliptic opening,		
45	$\frac{1}{9}$	" 2×2 $\frac{1}{2}$ " oval opening,		
48	$\frac{1}{13}$	" " " " " "		
50	$\frac{3}{4}$	DOUBLE GILT, deep, 14 $\frac{1}{4}$ ×16 $\frac{1}{4}$ in. exterior, double elliptic op.		
51	"	" " " " oval opening,		
52	$\frac{4}{4}$	" " 9×11 " " "		
53	"	" " " " double elliptic,		
54	"	" " 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$ " oval opening,		
55	"	" " " " double elliptic,		
56	$\frac{2}{3}$	" " 6×7 $\frac{1}{4}$ " oval opening,		
57	$\frac{3}{3}$	" " " " double elliptic,		
58	$\frac{1}{2}$	" " 5 $\frac{3}{8}$ ×6 $\frac{1}{2}$ " oval opening,		
59	"	" " " " double elliptic,		
60	$\frac{1}{4}$	" " 4 $\frac{1}{4}$ ×5 " " "		
61	"	" " " " oval opening,		
62	$\frac{1}{6}$	BURNISHED, 1 $\frac{3}{8}$ ×1 $\frac{5}{8}$ in. exterior, oval opening, - - - -		
63	"	FIRE GILT, " " " " - - - -		
64	"	" " " " fancy opening, - - - -		
65	$\frac{1}{9}$	BURNISHED, 2×2 $\frac{1}{2}$ " oval " - - - -		
66	"	" " " " double elliptic opening, - - - -		
67	"	" " " " fancy opening, - - - -		
68	"	FIRE GILT, " " " oval " - - - -		
69	"	" " " " double elliptic opening, - - - -		
70	"	" " " " fancy opening, - - - -		
71	$\frac{1}{6}$	BURNISHED, 2 $\frac{3}{4}$ ×3 $\frac{3}{4}$ " oval " - - - -		
72	"	" " " " double elliptic opening, - - - -		
73	"	" " " " fancy opening, - - - -		
74	"	FIRE GILT, " " " oval " - - - -		
75	"	" " " " double elliptic opening, - - - -		
76	"	" " " " elliptic opening, - - - -		

NO.	SIZE OF OPEN'G.	themselves entirely to the oval, elliptic, and double elliptic, as they are unquestionably the most chaste and appropriate styles.	DOLS.	CTS.
77	$\frac{1}{8}$	FIRE GILT, $2\frac{3}{4} \times 3\frac{1}{4}$ in. exterior, fancy opening,	-	-
78	$\frac{1}{8}$	EMBOSSED, $1\frac{3}{8} \times 1\frac{5}{8}$ " oval "	-	-
79	"	" " " double elliptic opening,	-	-
80	"	" " " fancy opening,	-	-
81	$\frac{1}{9}$	" $2 \times 2\frac{1}{2}$ " oval "	-	-
82	"	" " " double elliptic opening,	-	-
83	"	" " " fancy opening,	-	-
84	$\frac{1}{8}$	" $2\frac{3}{4} \times 3\frac{1}{4}$ " oval "	-	-
85	"	" " " double elliptic opening,	-	-
86	"	" " " fancy opening,	-	-
87	$\frac{1}{4}$	BURNISHED, $3\frac{1}{4} \times 4\frac{1}{4}$ " oval "	-	-
88	"	" " " double elliptic opening,	-	-
89	"	" " " fancy opening,	-	-
90	"	FIRE GILT, " " oval "	-	-
91	"	" " " double elliptic opening,	-	-
92	"	" " " fancy opening,	-	-
93	"	EMBOSSED, " " oval "	-	-
94	"	" " " double elliptic opening,	-	-
95	"	" " " fancy opening,	-	-
96	$\frac{1}{2}$	BURNISHED, $4\frac{1}{4} \times 5\frac{1}{2}$ " oval "	-	-
97	"	" " " double elliptic opening,	-	-
98	"	" " " fancy opening,	-	-
99	"	FIRE GILT, " " oval "	-	-
100	"	" " " double elliptic opening,	-	-
101	"	" " " fancy opening,	-	-
102	$\frac{2}{3}$	" $6 \times 7\frac{1}{4}$ " oval "	-	-
103	"	" " " double elliptic opening,	-	-
104	$\frac{4}{4}$	" $6\frac{1}{2} \times 8\frac{1}{2}$ " oval opening,	-	-
105	"	" " " double elliptic opening,	-	-
106	$\frac{1}{8}$	BURNISHED, $2 \times 2\frac{1}{2}$ " oval opening,	-	-
107	"	FIRE GILT, " " " " " " " " " " " "	-	-
108	$\frac{1}{4}$	BURNISHED, " " " " " " " " " " " "	-	-
109	"	FIRE GILT, " " " " " " " " " " " "	-	-
110	$\frac{1}{8}$	BURNISHED, $2\frac{3}{4} \times 3\frac{1}{4}$ " " " " " " " " " " " "	-	-
111	$\frac{1}{4}$	" " " " " " " " " " " "	-	-
112	$\frac{1}{9}$	" " " " " " " " " " " "	-	-
113	Ex. $\frac{1}{9}$	" " " " " " " " " " " "	-	-
114	$\frac{1}{8}$	FIRE GILT, " " " " " " " " " " " "	-	-
115	$\frac{1}{4}$	" " " " " " " " " " " "	-	-
116	$\frac{1}{9}$	" " " " " " " " " " " "	-	-
117	Ex. $\frac{1}{9}$	" " " " " " " " " " " "	-	-
118	$\frac{1}{6}$	" $3\frac{3}{4} \times 4\frac{1}{4}$ " " " " " " " " " " " "	-	-
119	$\frac{1}{4}$	" $4\frac{1}{4} \times 5\frac{1}{8}$ " " " " " " " " " " " "	-	-
120	$\frac{1}{2}$	" $6\frac{1}{2} \times 8\frac{1}{2}$ " " " " " " " " " " " "	-	-
121	"	" " " " " " " " " " " " double elliptic opening,	-	-
122	$\frac{1}{8}$	" $2\frac{3}{4} \times 3\frac{1}{4}$ " " " " " " " " " " " " oval opening,	-	-
123	"	" " " " " " " " " " " " double elliptic opening,	-	-
124	$\frac{1}{4}$	" $4\frac{1}{4} \times 5$ " " " " " " " " " " " " oval opening,	-	-
125	"	" " " " " " " " " " " " double elliptic opening,	-	-
126	$\frac{1}{8}$	" $5\frac{3}{8} \times 6\frac{1}{2}$ " " " " " " " " " " " " oval opening,	-	-
127	"	" " " " " " " " " " " " double elliptic opening,	-	-

SECTION VI.—MATTINGS AND PRESERVERS, CONTINUED.

NO.	SIZE OF OPEN'G.	Group mats of any size, and number of openings, can be made to order. Artists having this catalogue in their possession, by bearing	DOLS.	CTS.
128	$\frac{1}{2}$	FIRE GILT, 6×7 $\frac{1}{4}$ in. exterior, oval opening, - - -		
129	"	" " " double elliptic opening, -		
130	$\frac{1}{2}$	" 5 $\frac{3}{8}$ ×6 $\frac{1}{2}$ " oval opening, - - -		
131	"	" " " double elliptic opening, -		
132	"	" 6×7 $\frac{1}{4}$ " oval opening, - - -		
133	"	" " " double elliptic opening, -		
134	$\frac{2}{3}$	" 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$ " oval opening, - - -		
135	"	" " " double elliptic opening, -		
136	$\frac{4}{4}$	" 8×10 " oval opening, - - -		
137	"	" " " double elliptic opening, -		
138	"	" 9×11 " oval opening, - - -		
139	"	" " " double elliptic opening, -		
140	$\frac{2}{3}$	" 8×10 " oval opening, - - -		
141	"	" " " double elliptic opening, -		
142	$\frac{1}{4}$	ENGRAVED, F. G. 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ in. exterior, oval opening, - -		
143	"	" " " " double elliptic opening,		
144	"	" " 3 $\frac{3}{4}$ ×4 $\frac{1}{4}$ " oval opening, - -		
145	"	" " " " double elliptic opening,		
146	$\frac{1}{4}$	" " 3 $\frac{1}{4}$ ×4 $\frac{1}{4}$ " oval opening, - -		
147	"	" " " " double elliptic opening,		
148	"	" " 4 $\frac{1}{4}$ ×5 " oval opening, - -		
149	"	" " " " double elliptic opening,		
150	$\frac{1}{4}$	" " 4 $\frac{1}{4}$ ×5 $\frac{1}{2}$ " oval opening, - -		
151	$\frac{2}{4}$	" " " " double elliptic opening,		
152	"	" " 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$ " oval opening, - -		
153	"	" " " " double elliptic opening,		
154	"	" " 6×7 $\frac{1}{4}$ " oval opening, - -		
155	"	" " " " double elliptic opening,		
156	$\frac{2}{3}$	" " " " " " " " " " " "		
157	"	" " " " " " " " " " " "		
158	$\frac{4}{4}$	" " 6 $\frac{1}{2}$ ×8 $\frac{1}{2}$ " oval opening, - -		
159	"	" " " " double elliptic opening,		
160	"	" " 8×10 " " " " "		
161	"	" " " " oval opening, - -		
162	$\frac{1}{8}$	EXCELSIOR, " 1 $\frac{3}{8}$ ×1 $\frac{5}{8}$ " " " " "		
163	"	" " " " double elliptic opening,		
164	$\frac{1}{8}$	" " 2×2 $\frac{1}{2}$ " " " " "		
165	"	" " " " oval opening, - -		
166	$\frac{1}{6}$	" " 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$ " " " " "		
167	"	" " " " double elliptic opening,		
168	"	" " 3 $\frac{3}{4}$ ×4 $\frac{1}{4}$ " oval opening, - -		
169	"	" " " " double elliptic opening,		
170	$\frac{1}{4}$	" " 3 $\frac{1}{4}$ ×4 $\frac{1}{4}$ " " " " "		
171	"	" " " " " " " " " " " "		
172	"	" " 4 $\frac{1}{4}$ ×5 " oval opening, - -		
173	"	" " " " double elliptic opening,		
174	$\frac{1}{2}$	" " 4 $\frac{1}{4}$ ×5 $\frac{1}{2}$ " oval opening, - -		
175	"	" " " " double elliptic opening,		
176	"	" " 5 $\frac{3}{8}$ ×6 $\frac{1}{2}$ " oval opening, - -		
177	"	" " " " double elliptic opening,		
178	"	" " 6×7 $\frac{1}{4}$ " oval opening, - -		

NO.	SIZE OF OPEN'G.	in mind that it is only necessary to give the section and number of an article required, will save much writing, and better secure their	DOLS.	CTS.
179	$\frac{1}{8}$	EXCELSIOR, F. G. $6 \times 7\frac{1}{4}$ in. exterior, double elliptic opening,		
180	"	" " " " oval opening, - - -		
181	"	" " " " double elliptic opening,		
182	$\frac{3}{4}$	" " $6\frac{1}{2} \times 8\frac{1}{2}$ " oval opening, - - -		
183	"	" " " " double elliptic opening,		
184	"	" " 8×10 " oval opening, - - -		
185	"	" " " " double elliptic opening,		
186	"	" " 9×11 " oval opening, - - -		
187	"	" " " " double elliptic opening,		
188	$\frac{1}{8}$	BURNISHED, $2\frac{3}{4} \times 3\frac{1}{2}$, in. exterior, 2 openings, - - -		
189	"	FIRE GILT, " " " " - - -		
190	$\frac{1}{4}$	BURNISHED, $3\frac{1}{4} \times 4\frac{1}{4}$ " " " " - - -		
191	"	FIRE GILT, " " " " - - -		
192	$\frac{1}{8}$	ENGRAVED, $2\frac{3}{4} \times 3\frac{1}{4}$ " " " " - - -		
193	"	EXCELSIOR, " " " " - - -		
194	$\frac{1}{4}$	ENGRAVED, $3\frac{1}{4} \times 4\frac{1}{4}$ " " " " - - -		
195	"	EXCELSIOR, " " " " - - -		
196	$\frac{1}{2}$	†FIRE GILT, $4\frac{1}{4} \times 4\frac{1}{2}$ " " " " - - -		
197	"	" " " " 3 " " - - -		
198	"	" " " " 4 " " - - -		
199	"	" " " " 5 " " - - -		
200	"	" " " " 6 " " - - -		
201	"	" " " " 7 " " - - -		
202	Ex. $\frac{1}{4}$	" $4\frac{1}{4} \times 5$ " " " " - - -		
203	"	" " " " 6 " " - - -		
204	$\frac{1}{2}$	†ENGRAVED, $4\frac{1}{4} \times 5\frac{1}{2}$ " " " " - - -		
205	"	" " " " 4 " " - - -		
206	"	" " " " 5 " " - - -		
207	"	" " " " 6 " " - - -		
208	Ex. $\frac{1}{4}$	" $4\frac{1}{4} \times 5$ " " " " - - -		
209	"	" " " " 6 " " - - -		
210	Ex. $\frac{1}{2}$	†FIRE GILT, $5\frac{3}{8} \times 6\frac{1}{2}$ " " " " - - -		
211	"	" " " " 5 " " - - -		
212	"	" " " " 6 " " - - -		
213	"	" " " " 7 " " - - -		
214	"	†ENGRAVED, " " " " 4 " " - - -		
215	"	" " " " 5 " " - - -		
216	"	" " " " 6 " " - - -		
217	"	" " " " 7 " " - - -		
218	$\frac{2}{3}$	†FIRE GILT, $6 \times 7\frac{1}{4}$ " " " " - - -		
219	"	" " " " 5 " " - - -		
220	"	" " " " 6 " " - - -		
221	"	" " " " 7 " " - - -		
222	"	" " " " 9 " " - - -		
223	"	†ENGRAVED, " " " " 4 " " - - -		
224	"	" " " " 5 " " - - -		
225	"	" " " " 6 " " - - -		
226	"	" " " " 7 " " - - -		
227	"	" " " " 9 " " - - -		
228	$\frac{3}{4}$	†FIRE GILT, $6\frac{1}{2} \times 8\frac{1}{2}$ " " " " - - -		
229	"	" " " " 5 " " - - -		

SECTION VI.—MATTINGS AND PRESERVERS, CONTINUED.

NO.	SIZE OF OPEN'G.	wishes. When artists desire a particular kind of mat in their cases, other than the usual fitting, they may order thus: 1 doz. No. 133	DOLS.	CTS.
230	$\frac{1}{4}$	†FIRE GILT, $6\frac{1}{2} \times 8\frac{1}{2}$ in. exterior, 6 openings,	-	-
231	"	" " " 7 " "	-	-
232	"	" " " 9 " "	-	-
233	"	†ENGRAVED, " " 4 " "	-	-
234	"	" " " 5 " "	-	-
235	"	" " " 6 " "	-	-
236	"	" " " 7 " "	-	-
237	"	" " " 9 " "	-	-
238	"	†FIRE GILT, 8×10 " 4 " "	-	-
239	"	" " " 5 " "	-	-
240	"	" " " 6 " "	-	-
241	"	" " " 7 " "	-	-
242	"	" " " 9 " "	-	-
243	"	†ENGRAVED, " " 4 " "	-	-
244	"	" " " 5 " "	-	-
245	"	" " " 6 " "	-	-
246	"	" " " 7 " "	-	-
247	"	" " " 9 " "	-	-
248	"	†FIRE GILT, 9×11 " 4 " "	-	-
249	"	" " " 5 " "	-	-
250	"	" " " 6 " "	-	-
251	"	" " " 7 " "	-	-
252	"	" " " 9 " "	-	-
253	"	†ENGRAVED, " " 5 " "	-	-
254	"	" " " 5 " "	-	-
255	"	" " " 6 " "	-	-
256	"	" " " 7 " "	-	-
257	"	†GOLD CHASED, " " 9 " "	-	-
258	$\frac{1}{8}$	†BLACK ENAMELLED GLASS MATS, $3\frac{3}{4} \times 4\frac{1}{4}$, oval opening,	-	-
259	"	" " " " double elliptic,	-	-
260	$\frac{1}{4}$	" " " 5×6 oval opening,	-	-
261	"	" " " " double elliptic,	-	-
262	$\frac{1}{2}$	" " " $5\frac{3}{8} \times 6\frac{1}{2}$ oval opening,	-	-
263	$\frac{2}{3}$	" " " " double elliptic,	-	-
264	"	" " " $6 \times 7\frac{1}{4}$ oval opening,	-	-
265	$\frac{3}{4}$	" " " " double elliptic,	-	-
266	"	" " " 7×9 oval opening,	-	-
267	"	" " " " double elliptic,	-	-
268	"	" " " 9×11 oval opening,	-	-
269	"	" " " " double elliptic,	-	-
270	$\frac{1}{8}$	†WHITE EMBOSSED PAPER UNDER GLASS, oval opening,	-	-
271	"	" " " " double elliptic op'n.	-	-
272	$\frac{1}{4}$	" " " " oval opening,	-	-
273	"	" " " " double elliptic	-	-
274	$\frac{1}{2}$	" " " " oval opening,	-	-
275	"	" " " " double elliptic	-	-
276	$\frac{3}{4}$	" " " " oval opening,	-	-
277	"	" " " " double elliptic	-	-

These last are particularly well adapted to paper photographs, but are inappropriate to daguerreotypes.

NO.	SIZE OF OPEN'G.	Cases, No. 166 mat. This reduces the order to a few words and can be perfectly understood by the person putting up the cases. The size of the openings of the group mats are regulated by the exterior size of the mat, but if any particular size is desired, other than those regularly made, it must be indicated in the order, as also the number of openings. The glass enamelled mats in most request only are enumerated; the variety is too large to be noted.	DOLS.	CTS.
278	$\frac{1}{16}$	BEAUTIFULLY CHASED PRESERVERS, $1\frac{3}{8} \times 1\frac{5}{8}$ inches, - - -		
279	$\frac{1}{9}$	“ “ $2 \times 2\frac{1}{2}$ “ - - -		
280	$\frac{1}{6}$	“ “ $2\frac{3}{4} \times 3\frac{1}{4}$ “ - - -		
281	$\frac{1}{4}$	“ “ $3\frac{1}{4} \times 4\frac{1}{4}$ “ - - -		
282	$\frac{1}{2}$	“ “ $4\frac{1}{4} \times 5\frac{1}{2}$ “ - - -		
283	Ex. $\frac{1}{2}$	“ “ $5\frac{3}{8} \times 6\frac{1}{2}$ “ - - -		
284	$\frac{3}{4}$	“ “ $6 \times 7\frac{1}{4}$ “ - - -		
285	$\frac{3}{4}$	“ “ $6\frac{1}{2} \times 8\frac{1}{2}$ “ - - -		
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SECTION VII.—MISCELLANEOUS ARTICLES.

It is always the endeavor of Mr. Anthony to keep constantly on hand the very best articles in every department of the photo-			DOLS.	CTS.
NO.	SIZE			
1	$\frac{3}{4}$	†BLANKETS; Moleskin and drab, for backgrounds, each,		
2	—	*BLENDERS; for coloring, - - - - - per doz.		
3	18 grs.	†BOTTLES; for solutions, sensitive, &c.		
4	24 "	— Homœopathic, per gro. - - - - -		
5	$\frac{1}{2}$ oz.	— with ground stoppers, per gro. - - -		
6	1 "	— Plain, " " " - - - - -		
7	1 "	— Fluted, " " " - - - - -		
8	1 "	— Plain, without " " " - - - - -		
9	1 "	— Fluted, " " " - - - - -		
10	2 "	— Plain, " " " per doz. - - -		
11	2 "	— " with " " " - - - - -		
12	2 "	— " " " and capped, each,		
13	4 "	— " " " per doz. - - - - -		
14	4 "	— " without " " " - - - - -		
15	6 "	— Fluted, " " " - - - - -		
16	6 "	— Plain, with " " " - - - - -		
17	8 "	— " " " each, - - - - -		
18	8 "	— " without " " " - - - - -		
19	1 qt.	— " with " " " - - - - -		
20	2 "	— " " " " " - - - - -		
21	1 gal.	— " " " " " - - - - -		
		*BUCKSKINS,		
22	To }	— Rogers', - - - - -		
23	Suit. }	— Ramburgh & Ebert's, - - - - -		
		Other manufacturers' procured to order.		
Per Vial.		*COLORS.		
24	"	— Anthony's Carmine, - - - - -		
25	"	— " Prussian Blue, - - - - -		
26	"	— " Flake White, - - - - -		
27	"	— " Bt. Sienna, - - - - -		
28	"	— " Bt. Umber, - - - - -		
29	"	— " Chrome Yellow, - - - - -		
30	"	— " Paris Green, - - - - -		
31	"	— " Indian Red, - - - - -		
32	"	— Rand's Carmine, - - - - -		
33	"	— " P. Blue, - - - - -		
34	"	— " Terra Rosa, - - - - -		
35	"	— " Chrome Yellow, - - - - -		
36	"	— " Purple, - - - - -		
37	"	— " Flake White, - - - - -		
38	"	— " Lt. Red, - - - - -		
39	"	— " Paris Green, - - - - -		
40	"	— " B. Umber, - - - - -		
41	"	— Werge's Colors in sets, - - - - -		
42	"	— " in boxes with brushes, &c.,		
43	"	— Harrison's, " " " - - - - -		
44	"	— Harrison's in sets, - - - - -		
45	per yd.	COTTON FLANNEL, with long nap, - - - - -		
46	per lb.	COTTON BATTING—prepared, - - - - -		
47	—	DIPPERS, for supporting glass plates in baths, - - - - -		

NO.	SIZE.	graphic art, and his every wish is to please his customers. All new or old articles not enumerated in this catalogue, can be	DOLS.	CTS.
48	—	FILTERS of Britania, for filtering water, - - - - -		
49	—	“ Gutta Percha, - - - - -		
50	12 to 24 in	GLASS RODS, for photographic purposes, - - - - -		
		GLASS.		
51	$\frac{1}{8}$	— Best German Plate, $1\frac{3}{8} \times 1\frac{5}{8}$, - - - - -		
52	—	— “ “ Half white, “ - - - - -		
53	—	— Green, English, “ - - - - -		
54	—	— Crystal, “ - - - - -		
55	$\frac{1}{8}$	— Best German Plate, $2 \times 2\frac{1}{2}$, - - - - -		
56	—	— “ “ Half white, “ - - - - -		
57	—	— “ English, “ - - - - -		
58	—	— “ “ Green, “ - - - - -		
59	—	— 2d quality English, green, “ - - - - -		
60	—	— Crystal, “ - - - - -		
61	$\frac{1}{8}$	— Best German Plate, $2\frac{3}{4} \times 3\frac{3}{4}$, - - - - -		
62	—	— “ “ Half white, “ - - - - -		
63	—	— “ English, “ - - - - -		
64	—	— “ “ Green, “ - - - - -		
65	—	— 2d quality English, green, “ - - - - -		
66	—	— 3d “ “ “ - - - - -		
67	—	— Crystal, “ - - - - -		
68	$\frac{1}{4}$	— Best German Plate, $3\frac{1}{4} \times 4\frac{1}{4}$, - - - - -		
69	—	— “ “ Half white, “ - - - - -		
70	—	— “ English, “ - - - - -		
71	—	— “ “ Green, “ - - - - -		
72	—	— 2d quality English, green, “ - - - - -		
73	—	— 3d “ “ “ - - - - -		
74	—	— Crystal, “ - - - - -		
75	$\frac{1}{2}$	— Best German Plate $4\frac{1}{2} \times 5\frac{1}{2}$, - - - - -		
76	—	— “ “ Half white, “ - - - - -		
77	—	— “ English “ “ - - - - -		
78	—	— “ “ Green, “ - - - - -		
79	$\frac{2}{3}$	— German Plate, $6 \times 7\frac{1}{4}$, - - - - -		
80	—	— “ “ Half white, “ - - - - -		
81	—	— “ English “ “ - - - - -		
82	—	— “ “ Green, “ - - - - -		
83	$\frac{4}{4}$	— German Plate, $6\frac{1}{2} \times 8\frac{1}{2}$, - - - - -		
84	—	— “ “ Half white, “ - - - - -		
85	—	— “ English, “ “ - - - - -		
86	—	— “ “ Green, “ - - - - -		
87	Ex. $\frac{1}{4}$	— German Plate, 8×10 , - - - - -		
88	—	— “ “ Half white, “ - - - - -		
89	$\frac{9}{4}$	— “ “ Plate, 9×11 , - - - - -		
90	—	— “ “ “ 11×14 , - - - - -		
91	$\frac{13}{4}$	— “ “ “ $14\frac{1}{2} \times 16\frac{1}{2}$, - - - - -		
92	$\frac{15}{4}$	— “ “ “ $19\frac{1}{2} \times 24\frac{1}{2}$, - - - - -		
93	Ex. $\frac{1}{8}$	— “ “ “ $3\frac{3}{4} \times 4\frac{1}{4}$, - - - - -		
94	—	— “ “ Half white, “ - - - - -		
95	Ex. $\frac{1}{4}$	— “ “ Plate, $4\frac{1}{2} \times 5$, - - - - -		
96	—	— “ “ Half white, “ - - - - -		
97	Ex. $\frac{1}{2}$	— “ “ Plate, $5\frac{3}{8} \times 6\frac{1}{2}$, - - - - -		

SECTION VII.—MISCELLANEOUS ARTICLES, CONTINUED.

NO.	SIZE	furnished or made to order. Mr. Anthony is prepared to furnish glass of every size, other than those enumerated, from 11×16	DOLS.	CTS.
98	Ex. $\frac{1}{2}$	GLASS. — Best German, Half white, $5\frac{3}{8} \times 6\frac{1}{2}$,	-	-
99	1 in. dia.	*GOLD SAUCERS—Largest,	-	-
100	$\frac{3}{4}$ "	" 2d size,	-	-
101	$\frac{1}{2}$ "	" 3d size,	-	-
102	1 oz.	†GRADUATING GLASSES, in drachms,	-	-
103	2 "	" "	-	-
104	4 "	" "	-	-
105	1 "	" in grammes,	-	-
106	2 "	" "	-	-
107	4 "	" "	-	-
108		*HYDROMETERS, for Alcohol and ether,	-	-
109		" for Acids,	-	-
110	1st	*PENCILS; sable,	-	-
111	2d	" "	-	-
112	3d	" "	-	-
113	4th	" "	-	-
114	1st	" Camels-hair,	-	-
115	2d	" "	-	-
116	3d	" "	-	-
117	4th	" "	-	-
118	$22\frac{1}{2} \times 17\frac{1}{2}$	†PHOTOGRAPHIC PAPERS, — Canson Frères, Negative,	-	-
119	"	" Positive,	-	-
120	$19 \times 15\frac{1}{2}$	— Whatman's Negative,	-	-
121	"	" Positive,	-	-
122	$22\frac{1}{2} \times 17\frac{1}{2}$	— German Negative,	-	-
123	"	" Positive,	-	-
124	23×17	— White Bibulous,	-	-
125	"	— Rose-colored Bibulous,	-	-
126	$\frac{1}{8}$	*PLATES—DAGUERRETYPE, — French Star, $2 \times 2\frac{1}{2}$,	-	-
127	"	" Triple Star, "	-	-
128	"	" H. B. "	-	-
129	"	— Scovill's, "	-	-
130	$\frac{1}{8}$	— French Star, $2\frac{3}{4} \times 3\frac{1}{4}$,	-	-
131	"	" Triple Star, "	-	-
132	"	" H. B. "	-	-
133	"	— Scovill's, "	-	-
134	$\frac{1}{4}$	— French Star, $3\frac{1}{4} \times 4\frac{1}{4}$,	-	-
135	"	" Triple Star, "	-	-
136	"	" H. B. "	-	-
137	"	— Scovill's, "	-	-
138	$\frac{1}{2}$	— French Star, $4\frac{1}{4} \times 5\frac{1}{2}$,	-	-
139	"	" Triple Star, "	-	-
140	"	" H. B. "	-	-
141	"	— Scovill's, "	-	-
142	$\frac{3}{4}$	— French Star, $6\frac{1}{2} \times 8\frac{1}{2}$,	-	-
143	"	" Triple Star, "	-	-
144	"	" H. B. "	-	-
145	$\frac{8}{4}$	— " Star, 11×14 ,	-	-

SECTION VII.—MISCELLANEOUS ARTICLES CONTINUED.

NO.	SIZE.	to 32x40, of the best German plate glass. Oval glasses of all sizes furnished to order, and almost any form or shape cut to order. The plates enumerated are those in most general use. Other brands furnished to order.	DOLS.	CTS.
146	$\frac{3}{4}$	*PLATES—DAGUERRETYPE,		
147	$\frac{1}{0}$	——— French Star, 14 $\frac{1}{2}$ ×16 $\frac{1}{2}$,		
148	$\frac{1}{0}$	——— Cristophle, or Scale, 2×2 $\frac{1}{2}$,		
149	$\frac{1}{4}$	——— “ “ 2 $\frac{3}{4}$ ×3 $\frac{1}{4}$,		
150	$\frac{1}{2}$	——— “ “ 3 $\frac{3}{4}$ ×4 $\frac{1}{4}$,		
151	$\frac{1}{4}$	——— “ “ 4 $\frac{1}{2}$ ×5 $\frac{1}{2}$,		
152	per yd.	*PLUSH—Silk, for Buffs of best quality,		
153	9×11	†PORT FOLIOS, for photographs or paper,		
154	15×17	“ “ “		
155	20×25	“ “ “		
156		*SEALING PAPER, - - - - -		
157	1st	*SILVER SAUCERS, - - - - -		
158	2d	“ - - - - -		
159	3d	“ - - - - -		
160		†SCALES AND WEIGHTS, for chemicals,		
161	per yd.	*VELVETEEN, white, for buffs, - - - - -		
ADDENDA.				
CASE MAKERS MATERIAL.				
		Heavy Skivers, for top leather, - - - - -		
		Strip Leather, - - - - -		
		Gilt Hooks, - - - - -		
		Silvered Hooks, - - - - -		
		Clasps for book cases, - - - - -		
		Snaps, - - - - -		
		Brass Hinges, - - - - -		
		Gilt Ornaments, - - - - -		
		Bronzed, “ - - - - -		
		Case woods of every description, - - - - -		
		Papier Mache work, - - - - -		
		Cotton Velvet, all colors, - - - - -		
		Patent Velvet, “ - - - - -		
		Silk Velvet, “ - - - - -		
		Watered Silk, - - - - -		
		Florence Silk, - - - - -		
		Satin, - - - - -		
		Gold Paper, - - - - -		
		Varnish, - - - - -		
		Glue, - - - - -		
		Gold leaf, - - - - -		
		Tops and cushions embossed to order.		