



A
SELVACCIO SAMPLER
E-List No. 6

1. **LA RUCHE MODERNE**
CHAUSSURES - LA RUCHE MODERNE, CHAUSSEUR
Troyes

2. **CHAPELLERIE LEON'S**
20, Rue de la République
Troyes

3. **BOUCHES FINE LEBOSSE**
1, Rue de la République
Troyes

4. **GERARD-RIGOLEY**
Troyes

5. **CHAUSSEADE NOEL**
125, Rue Emile Zola
Troyes

6. **BOUCHONS GRELOIS**
Troyes

7. **ASSERLEAU**
15, Rue Faidherbe
Troyes

8. **ASSERLEAU**
15, Rue Faidherbe
Troyes

9. **M. MILLOT PAPIERS PEINTS**
Troyes

10. **AD. MOUILLEY**
Troyes

11. **S. BACCUS**
Troyes

12. **LEONCE PRACHE**
38, Rue de la République
Troyes

13. **TOUT MIEUX**
Troyes

14. **BLANCHARD**
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15. **PROTE**
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Troyes

Marc Selvaggio

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E-LIST 6: A SELVAGGIO SAMPLER.

Items from Stock for the ABAA Bibliography Week Showcase Virtual Fair

Welcome to the sixth of a series of occasional lists of material from my varied stock that I have issued over the past year (2020-2021). The items described and illustrated herein were on display, briefly, at the Biblioweb Showcase Virtual Fair (Jan.27-28)— many of the items are still in stock and available for immediate purchase. Previous lists covered *Printing & Typography*, *Health & Medicine* [in two parts], *Transportation*, *Varied Offering* [E-List 4], and *E-List 5, World's Fairs & International Expositions 1851-1899*. Illustrated versions of these catalogues may be found on my website.

In the upcoming months I plan on issuing more such “publications” comprised of an average of 50-100 items, on a range of topics or themes: *French trade catalogues*, *sheet music*, *broadsides*, *ephemeral collections*, *Italian pamphlets*, *international expositions* [1900-1920 and 1920-1960], *political propaganda*, *advertising*, *satire*, and *cinema*.

Once the “fog of the pandemic” lifts over the land and planet, I plan on returning to Europe and renewing my scouting activities there. When in the US, I hope to travel around the East Coast. I welcome inquires or wish lists from collectors and institutions.

Thank you for your time and attention.

Marc Selvaggio

February 2021.

A NOTE ON VIRTUAL FAIRS: I will be “exhibiting” at a few upcoming events— please stop by and say hello. All orders cheerfully processed.

ABAA California Virtual Book Fair, March 4-6, 2021
Ephemera Society of America Fair, Late March, 2021

ORDER INFORMATION:

CONDITION: Unless otherwise noted, an item is in the original as-issued binding and in what is generally accepted as very good condition. I try to identify any major defects, but I don't dwell on what I consider normal wear [e.g., slightly rubbed corner].

TERMS OF SALE: Any item is fully returnable for any reason within seven (7) days of receipt.

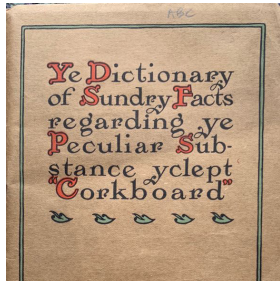
HOW TO ORDER: All items are subject to prior sale. I suggest a speedy placement of your order. *Email is the most expedient way to reach me*, although you may also leave a message on my mobile [510-684-0628].

I AM FLEXIBLE ON ORDERING, SHIPPING, AND PAYMENT. Please let me know if you wish me to hold any item, or items, until you are open again, or to accommodate changes in your budget. I will ship and bill to your needs and requirements. *I am happy to place any item(s) on reserve for as long as necessary.*

PAYMENT: Institutional customers will be billed according to their needs, situation, or wishes. Payment may be made by check, PayPal, or wire transfer (into either my US or French bank account or via TransferWise). Discounts to the trade are offered on a reciprocal basis.

SHIPPING: All shipping within the United States is FREE, when shipped via first-class or Priority mail. Other options, at the buyer's discretion, will be billed at cost. Shipments outside of the U.S. will be at cost. As mentioned, I will invoice and shipped according to your wishes.

The ABCs of Corkboard Insulation



1. [Advertising] **Armstrong Cork Co. *Ye Dictionary of Sundry Facts regarding ye Peculiar Substance yclept Corkboard***. [Chicago & NY: Rogers, n.d. [32]pp + decorative wrappers. Uncut French fold, printed in red and black, small vignette woodcuts throughout. Typeset, illustrated, and printed in the 'ye-olde style.' 150.

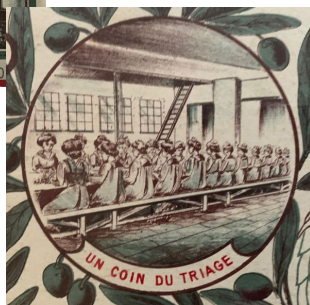
¶ An unusual alphabet book, here spelling out the features and benefits (among other topics) of Armstrong's Corkboard Insulation. "Abattoir. A place filled with meat, alive and dead, and surrounded in part at least with Corkboard Insulation" TO "Zero. A low temperature maintained with more than ordinary ease by the use of Corkboard Installation." The firm was headquartered in Pittsburgh and its factory building, directly across the Allegheny River from the Ur-Heinz factory is shown in a full-page woodblock. The complex is now an upscale apartment complex called "The Cork Factory." The book was produced and printed by the Rogers Company, Chicago & New York. Not located in OCLC.

The Model Olive Oil Refinery Illustrated



2. [Advertising] **Brès, Jules. *Huilerie Raffinerie Modèles . Usines & Moulines à Vapeur Fondés en 1864***. Lyon: Imp. A. Cretin, n.d. [ca.1910]. Large (45 x 60 cm) color lithographed poster printed on thick board, with a cotton cord at the top for handing in store or office. 400.

¶ Excellent promotional business poster for this olive-oil refinery firm (located in Uzès, Gard), showing the center the main factory and surrounded by six vignettes views of various departments.... Women preparing the fruit, the crushing department, the barrel department, shipping...), all sent around motif of olive fruit and branches. Printed in red and olive-green. Product sold under the brand name of "Jibe"—an incomparable and ideal olive oil, without a rival. Not located in OCLC.



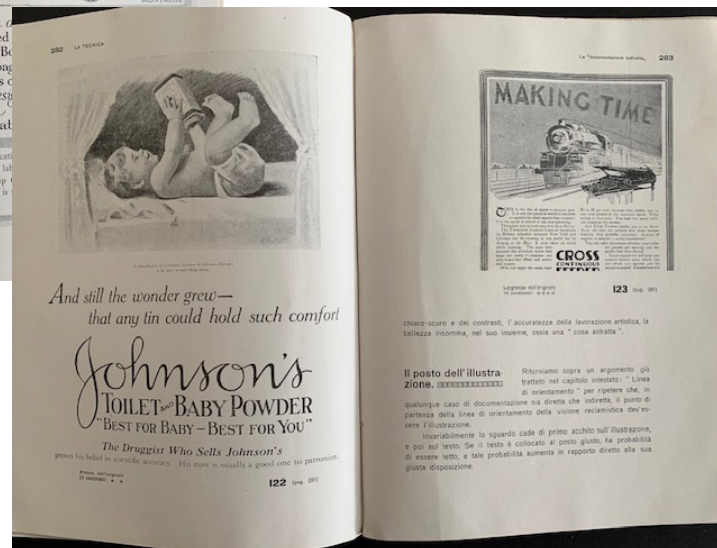
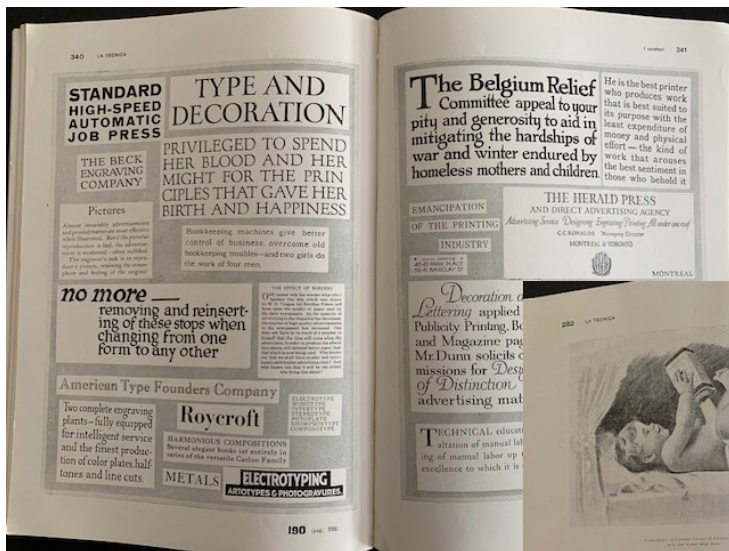
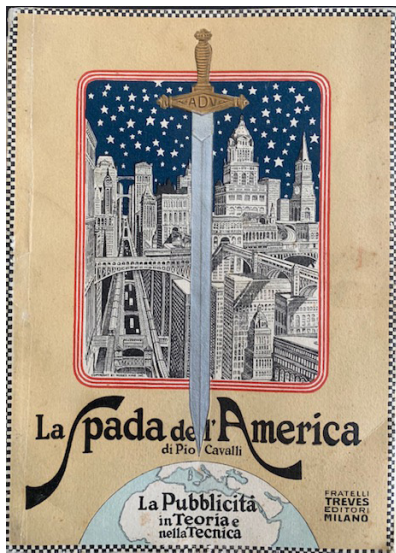
Italian Handbook on American Advertising

3. [Advertising] **Cavalli, Pio. *La Spada dell'America. La Pubblicità in Teoria e nella Tecnica***. Milano: Fratelli Treves, 1919. 23 cm. 400pp + pictorial (and partially embossed) pictorial wrappers (recently and expertly recased). Profusely illustrated with 200 examples—vignettes as well as full-page. 300.

¶ According to Cavalli—who had first-hand knowledge of the workings of American-produced advertising through his job as the European sales representative for various American appliance companies—this work is “an ABC of Advertising.” As he exclaimed at the beginning: “It is not a collection of ideas on the ‘advertisement’ but of facts. It teaches how to do it according to the Anglo-American systems, that is, according to the modern experimental method. It is the first Italian book that deals with the theme of advertising in theory and technique, with strictly practical criteria. The reader can form an idea of the effort that this work represents by reflecting that while in Italy there are no treatises on advertising, in America there are already, on this wonderful branch of modern activity, about one hundred and sixty

works, a part of which - the most recent — have the character of anthologies.” The work is not designed as a textbook, although it is replete with practical information, and hundreds of printed examples from both American and Italian advertisements. The cover illustration, with its image of New York (provided by American publisher Moses King) features an embossed gold and silver sword, with stamped in the hilt: ADV. The cover, appearing here just after the War, has the appearance of a war propaganda poster. The rear cover notes that the printing was

completed (perhaps because of the War?) in January 1920 in the Genoa shop of Bozzo & Coccarello. Throughout this book Cavallis uses, as a substitute for the word “ad” or “advertisement,” the word “réclama”, and always in quotation makes—from the verb ‘reclamare’ and it literally means “he claims.” Which is actually what an ad does. A very practical work, yet fairly rare in this original printing. OCLC locates four holdings (NYPL, Illinois, + one each in Italy and Spain). As for the author, he is better known for being the father of the famous geneticist Luca Cavalli-Sforza (1922-2018).



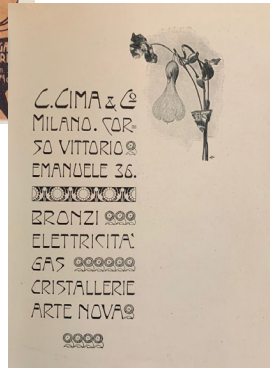
French Department Store Empire Is A Puzzle

4. [Advertising] Chaperon, Jean. ***La Samaritaine***. [Paris? Ca. 1930.] A 24-piece wooden-block puzzle, housed in the original wooden box 23.5 x 15.5 x 5 cm. With five color-printed “solution” plates by Chaperon plus a sixth mounted on the front cover. Part of the original small brass clasp missing; cover illustration rubbed, otherwise very good. 250.

¶ Novel advertising toy which reveals (when assembled) in six scenes, the life of Ernest Cognacq and Marie-Louise Jay and their founding of the great Paris department store, La Samaritaine... “Deux Createurs, Une Oeuvre, Samaritaine.” Each block has a portion of a color illustration mounted on one of its six sides. Laid in are five color-printed plates by Chaperon, with corresponding historical narrative on the verso to act as “keys” for assembling each view: the sixth illustration is mounted on the front cover of the box. An illustrated lithographic ad for the store, featuring a portrait of the elderly Cognacqs and a street view of the three multi-story buildings in Paris. Jean Chaperon (1887-1969) was a prolific painter and humorist who specialized in satire and children’s books as well as creating many advertisements (e.g., catalogues, magazine ads) for the Samaritaine. One of the lessons for children to learn with this puzzle is that hard work and sound business practices will win out. As for the store, in 2005 the luxury-goods firm LVMH bought the operation and immediately closed it down... ostensibly for an architecture upgrade. Or a degradation of its original stunning art-nouveau style, as many feel. It is scheduled to reopen in February 2021.



Art Nouveau Lighting



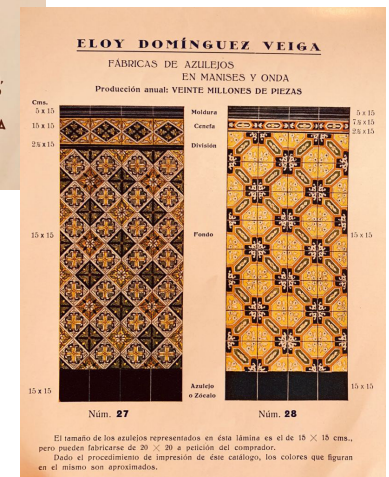
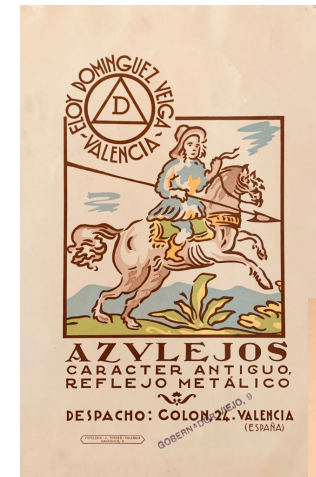
5. [Advertising] **C. Cima & C. Bronzi, Elettricita, Gas, Cristallerie Arte Nova.** Milano: Minotti Bassaini, ca. 1902. 12mo (17 cm). 24pp + color pictorial wrappers. Very good. 150.

¶ Fine small catalogue filled with vignette half-tones of a variety of art nouveau ceiling lights and lamps, many incorporating art glass and flowing metal units. The cover was created by Adolfo Hohenstein (1854-1928), the German illustrator and artist who was active in Italy for almost three decades (1879-1906), and especially associated with Italian art nouveau movement— as exemplified in this catalogue—and often called “the father of the Italian poster.” The cover is very “poster-like” and reflects a similarity with Hohenstein’s other advertising work—for both products as well as for theater (esp. those advertising Verdi’s operas). Not located in OCLC.

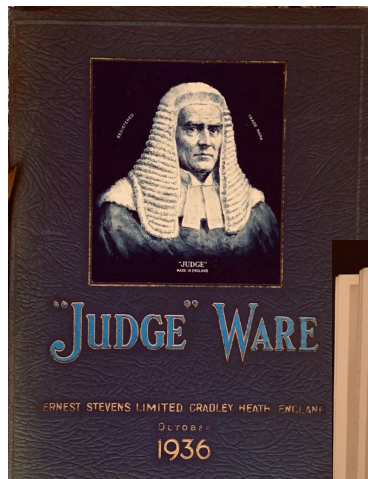
Spanish Ceramic Tile Catalogue

6. [Advertising] **Eloy Domínguez Veiga. Azulejos. Caracter Antiguo, Reflejo Metálico.** Valencia: Torres, ca. 1925. 23.5 cm. 26ff of color-printed samples, printed on rectos only + color pictorial wrappers. Very good, bright copy. 150.

¶ Catalogue describing and illustrating approximately 100 different designs of decorative ceramic tiles, including large sections (with geometric patterns and borders) for use along walls (like a ceramic wainscoting) as well as patterns for floors and around fireplaces, various pictorial tiles for small street shines (still very commonly seen); also examples of some pictorial designs shown. Before the Spanish Civil War, the firm boasted of an annual manufacturing close to 20,000,000 pieces of tile. Not located in OCLC.



The Verdict Is In on Judge Ware



7. [Advertising] **Ernest Stevens Ltd. *Enamelled and Tinned Wrought Steel “Judge” Ware.*** [Cradley Heath, 1936.] 26 cm. [8] + 102pp (including two double-page plates), plus color pictorial embossed wrappers. Profusely illustrated; printed various shades and colors, some bright. WITH: ***Illustrated Price List of Ivory “Judge” Ware with Blue Relief.*** 8pp. color litho, illustrated. WITH: Single page “Discount Sheet”, Oct. 1936, with printed letter on illustrated stationery.

250.

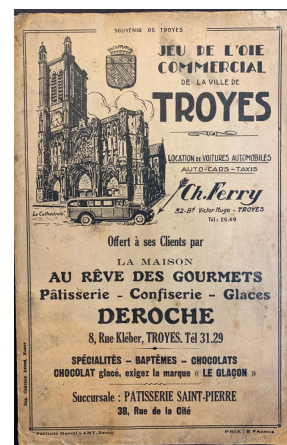
¶ Complete sales presentation on this large line of metal kitchenware, with nice sections on kettles, teapots, jugs, pots and pans of all types, colanders, etc. with some models in a patterned design to look like more expensive Blue Willow chinaware. OCLC locates a copy of the firm’s 1932 catalogue at the Victoria & Albert Museum.

Advertising Is a Game. Literally.

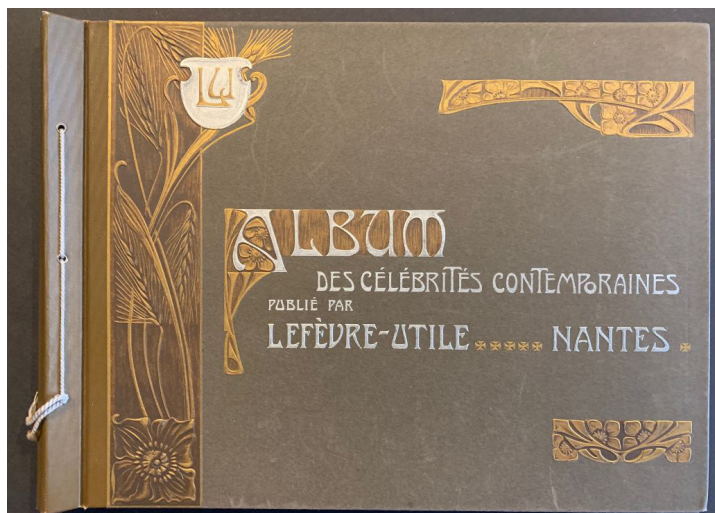
8. [Advertising] **Lamy, Marcel. *Jeu de L’Oie Commercial de la Ville de Troyes.*** Nancy: Lamy, n.d., ca. 1925. Three panel folding (25.5 cm) printing brochure with large (49 x 60 cm) folding color printed illustrated lithograph “game board” mounted to inside of the third panel. Some old tape repairs made on folds of verso of the large plate; wrappers soiled.

225.

¶ A novel community advertising piece prepared by Lamy, an advertising agency in Nancy—here promoting 63 different merchants and business of the Amiens, each business with an illustrated space on the circle game board, using the ancient and popular “Goose Game” format. Representative of a whole range of small businesses that comprised a vital commercial district—plumber, tests, green grocer, shoes, paints, barber, cafes, clothing for children and adults, movie theatre, and much more. All of the 63 businesses are listed in the inside panel, with a brief description of each product or service. OCLC only locates a version created for Montpellier, but without a stated location.



A Chromo in Every Box



9. [Advertising] **Lefèvre-Utile.... Nantes** [cover title]. Nantes, n.d. [ca. 1901]. Oblong folio (37 cm). One leaf [half title + Liste] + 9ff [with 56 tipped-in cards] + one illustrated leaf. Original elaborate art-nouveau designed boards [the designs are on the front cover are embossed] with original cord binding. Excellent condition. 700.

¶ Complete assemblage of 48 chromolithographed and embossed promotional cards (each 9 x 17 cm), versos blank—that is, all the pages are filled—includes the complete set of eight cards reproducing paintings of Paris by Luigi Loir (1845-1916). The cards were promotional gifts to be found in boxes of the popular Lefèvre-Utile biscuits. Each card incorporates a small portrait of the specific subject (e.g., famous writer or actress), a sentiment about the biscuits (often in facsimile of the subject's hand) and some illustration relevant to the subject.... an artist's painting, an illustration from a poem, a scene from a famous play. The

cards are tipped into decorative pages—each page holds three cards, with the right and left set off-center, and each page with a different art nouveau design. The fancy album was apparently sold or given away separately. Since the company created more than 48 cards, existing complete “sets” [e.g., with 56 cards] are different. The last leaf is a fine illustrated advertisement about the company's acclaim at the 1900 Exposition Universelle.

The cards collected here reflect the original anonymous owner's interest in performing and fine arts. Strong representation in cards on actors, such as Eugénie Segond-Weber, Jane Hading [two different cards], Les Soeurs Mante, G. Berr, Suzanne Deprès, Felix Galipaux, Jules Leitner; singers including Lucienne Bréval, Berthe Soyer, and Théodore Botrel; the dancer Carlotta Zambelli, Sandarin, and Le Bella [Susanna] Ótero; illustrators including Leon Frapre, Benjamin Rabier, Albert Guillaume, and children's artist Francisque Poulbot; the playwright Georges Feydreaux, the composer Raoul Pugnol; painters Lucius Rossi, Henri Zo, Delphin Enjolras, Madeleine Lemaire, Fernand Cormon, Henri Harignies, Fernand Roybet, Albert Matignon; and writers François Coppée and Anatole France. OCLC notes four institutions with one of these albums: Getty, Princeton, Hagley, and BNF.



Ethnographic Colonial Advertising

10. [Advertising] **Manifatture Lane Gaetano Marzotto & Figli S.A. *Lane Marzotto Nel Mondo*. 1938-XVI. Valdagno (Vicenza).** Milano: Pizzi & Pizio, 1937-XVI. Folio (42 cm). Cover (illus.) + 12ff, stapled at top. Some rubbing and wrinkling but overall good. 250.

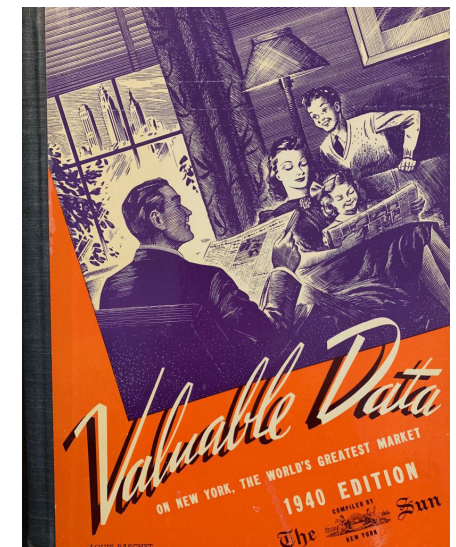
¶ Advertising calendar from this well-known Italian clothing manufacturer, here with color illustrations on the calendar side by E. Marcatali showing the costumes of natives in specific countries, each subject selling textiles or weaving, with a global map printed in the background. The countries depicted are Holland, Finland, Hungary, Portugal, Italy, Turkey, Egypt, Romania, Palestine, Ethiopia, Brasil, Argentine. The verso of every plate has a large half-tone of woman modeling a specific style of sweater, with generous accompanying text. The title of this calendar plays off of the series of booklets it published throughout the 1930s, under the “Bibliotechina delle Lane Manzotto” imprint that championed the Fascist Regime (e.g., *Gli Italiani nel mondo*, *Roma nel Mondo*, *La Rivoluzione Fascista*, etc.). Not located in OCLC.



No Fake News—Just Valuable Data

11. [Advertising] **New York Sun. *Valuable Data on New York, The World's Greatest Market*. 1940 Edition.** [New York, 1939?] 28.5 cm. Unpaginated work with 16 tabulated sections + four section leaves on card stock + Large final “other advertising data” section. Approx. 200pp. With stiff pictorial laminated boards and spiral-bring binding. Very good copy. 250.

¶ Excellent record of a big-city daily ... “The Sun Leads All New York Evening Newspapers”... promoting itself and the many ways by which the paper could help a perspective advertiser earn more customers and money. “This volume [the 17th Annual Data Book] is intended as a comprehensive, simplified presentation of the New York market. Although it contains considerable information about The Sun, it is by no means limited to material favorable to The Sun. On the contrary, it is



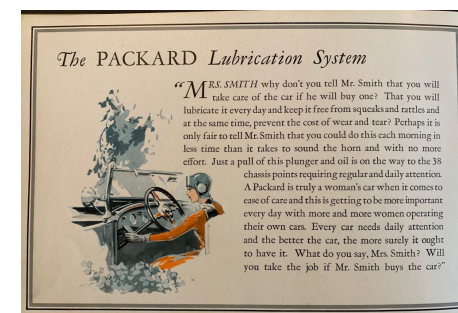


because this book enables advertisers to make a fair appraisal of the New York newspapers and of the market that is it so widely used as a reference by those who buy advertising space and plan sales campaigns.” The books are divided into four sections: Advertising, Circulation, Editorial, and The Market. Because The Sun constantly compares itself to the other seven morning and evening newspapers, this volume is a virtual handbook on the state of the press in the city at the time [which was also the second year of the NY World’s Fair, as is stressed]. OCLC locates two holdings for only the 1935 edition—Met. Museum of Art and Stanford.

The Many Dimensions of a Packard Engine

12. [Advertising] Packard Motor Car Co. A Stereoscopic Presentation of Packard Superiorities. [Chicago/NY: American Colortype, 1921-23]. Oblong 8vo (23 cm). [12]pp + color lithographed design wrappers. With the original “Macyscope” 3-D cardboard “glasses.” Fine copy. 250.

¶ Commercial sales piece incorporating the novel 3-D “sculptural printing” process—here with six full-page illustrations (from photographs), three of the images of a car salesman showing a couple the workings of a Packard engine. “Years ago, before there were motor cars, folks sat in the old-fashioned parlor and did their sight-seeing with the magical stereoscope. This book, with its sculptural printing effect, brings back the memories of the good old days and young and old with take pleasure in studying its interesting pages.” Not located in OCLC.

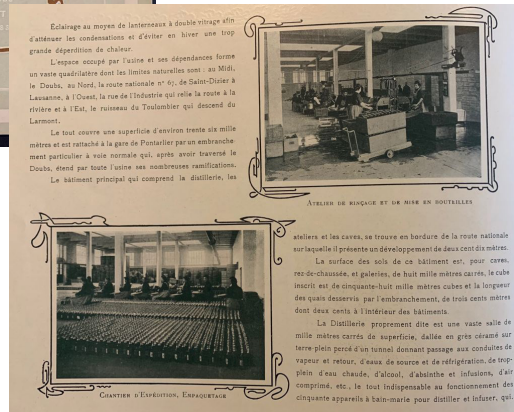


Absinthe Makes for Fond Advertising



- 13. [Advertising] [Pernod] *La Maison Pernod Fils 1805-1905*.** [Paris: P. Delmond, 1905]. Oblong 4to (28 cm). [32]pp + decorative embossed wrappers. Prof. illustrated (one or two images per page). Very good copy. 200.

¶ Centennial history of this famous manufacturer of absinthe, with the first chapter covering the history, but followed by well-illustrated chapters on the manufacturing process of this green liquor, a description of its factory, a brief chapters on its care of the work force, and a final chapter on bottling, packing, and shipping. Pernod's centennial for this publication is not dated from Henri Louis Pernod's first absinthe distillery, in Couvet, Switzerland, but from the establishment of his first FRENCH distillery, in Pontarlier, on the Swiss border. Ten years after this publication, production of the famous green liqueur was banned. OCLC locates one holding, at the Bibliothèque des Archives de l'Etat in Neuchatel (Switzerland).



Creating a Sales Cycle

- 14. [Advertising] Cycles Peugeot. *Clichés Publicité Peugeot*.** Beaulieu, 1931. 27 cm. 41pp + original wrappers. Prof. illustrated with sample ads. Good copy. 200.

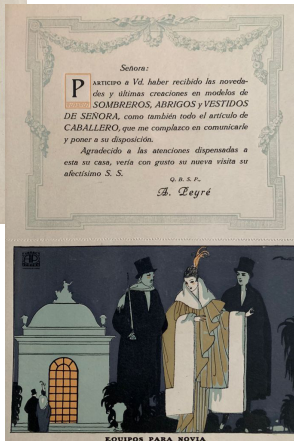
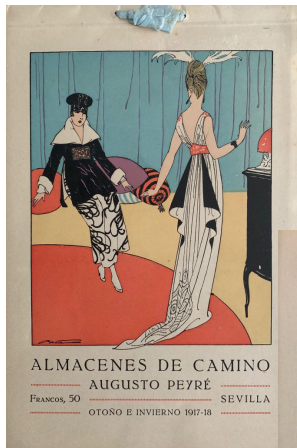
¶ Volume prepared for the manufacturer's sales agents, to help promote and advertise the line of bicycles, motorized bikes, and motorcycles, in the press. Specifically with sample ads for newspapers and magazines. Includes small cuts of bikes and cycles to half-page and full-page ads, promoting all sorts of models. A variety of typography and graphic design used in these pieces. Printed form letter from Peugeot to the Agent laid in.



Customers Asked to Advertise Fashion Store

15. [Advertising] Augusto Peyré. Almacenes de Camino, Otoño e Invierno 1917-1918. [Barcelona: Seix & Barrel Herms., 1917.] 22 cm. Four plates + color printed wrappers, with silk-ribbon tie (at top), all illustrated by Josep Porta. Fine copy. 200.

¶ Rare and complete set of four plates, each with a color illustrated postcard by Porta (still attached) and advertising text, with perforated line for the separate removal of said card. Each card from this Sevilla-based department store depicts upper-crust fashion in a specific season (e.g., summer at the race track). Porta's cover illustrated was recycled, as it were, from one used for a 1915 Barcelona shop (Maison Royale), duplicated in Pascuet & Sanosa's *Barcelona: Publicitat I Ephemera 1850-1950* (201), p.148. Not located in OCLC.



Before Italian Shoes Became Better

16. [Advertising] Rich & Hutchins. Vera American Shoe Co. Roma. [Milano: Ricordi, n.d., ca. 1890-1900]. 48pp + color printed wrappers (small tear on spine). Illus. Very good copy.

200.

¶ Trade catalogue from American firm selling its American-made shoes into the Italian market... perhaps before "Italian-made shoes" became such a luxury market. All sorts of styles shown, with prices, for men, women and children. The Rome shop featured a special salon for *le donne eleganti*. Profusely illustrated, including six full-page half tones of photos of the Rome store. Laid in: single sheet, printed both sides, for measuring and ordering shoes by mail. Not located in OCLC.

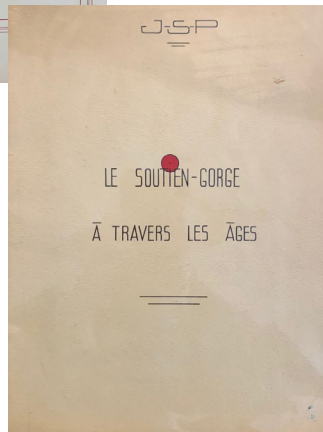


Tongue-In-Cheek Approach to French Lingerie



17. [Advertising] **Saint-Prix, Jacques.** *Le soutien-gorge à travers les âges.* Paris: Fehrenbac, 1936. 31 cm. [28]pp + wrappers, with red-cord binding. With 14 tipped in plates. Good copy. 200.

¶ Large and fancy advertising piece published by the lingerie company, **Scandale...** “Underwear through the ages.” The 14 color plates by Saint-Prix, include a small oval printed of a small angel at a drawing text (apparently the illustrator!) plus 13 plates tipped on the recto of each leaf, with accompanying facing text. A tongue-in-cheek history of French women’s undergarments as told through Saint-Prix’s comic “flapper-style” cartoons and the accompanying text. I learned that today’s undergarments are a simple expression that mirror modern life! The illustrative style could be called “racy.” OCLC notes a copy at the Met. Museum of Art and another in Berlin.



High-Class Fashion Trade Catalogue

18. [Advertising] **La Siberia. [Pelleteria] 1918-1919.** [Barcelona: Seix & Barral Herms., 1918.] Folio (32 cm). [15]pp + elaborate stamped and blind-embossed wrappers with cord binding. Prof. illustrated. Fine copy.

225.

¶ Fancy catalogue from this high-class Barcelona furrier, with six full-page pochoir plates (although they appear to be watercolor) of renderings of various styles plus other small colored pochoir text vignettes + three tipped-on half-tones. The text is a strange mix of a piece on Marie Antoinette, another on the silent-film actress Francesca Bertini (with two tipped-on oval half-tone portraits), an essay by Ricardo Lahoz on the conceit “I prefer to die than to corrupt myself,” and another piece on fur pieces and wraps by Maria Luisa Fernanda de Hinojosa. Full-page plates by commercial artist Josep Porta, who presumably also drew the numerous pochoir-printed vignettes. An interesting relic of life in neutral Spain at the height of War War I. Not located in OCLC.



French Department Store Sells Itself



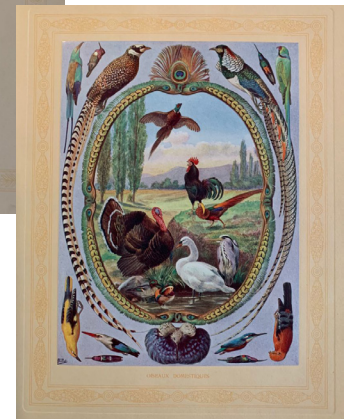
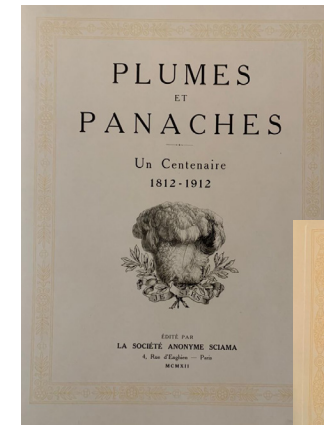
19. [Advertising] **Société Anonyme des Magazins Réunis. S.A.M.R. En Son Hotel du Grand Veneur de Louis XV.** Paris: [Chanloup, 1926.] Oblong 4to (27 cm). 16pp + 23pp + stiff wrappers with pictorial dust wrapper (slight chipping and scuffing). Prof. illustrated. 125.

¶ Elaborate booklet to tout this then-large department store's new offices in the Grand Veneur, located in the 5th Arrondissement (the Marais). [One French architectural website accused the Store having performed an "appalling distortion" of the 17th century structure.] The second portion of this publication, "200 Ans Après" (that is, after Louis XV), is a pictorial guide to the offices: interior offices (e.g., accounting dept.) as well as views of various product departments. The chain crumbled in 1983; the Hotel still exists, but has been converted to (what else?) expensive housing. Not located in OCLC.

French Firm Feathers Its Nest

20. [Advertising] **Société Anonyme Sciama. Plumes et Panaches: Un Centenaire 1812-1912.** Paris, 1912. Quarto (32 cm). 73pp + two mounted watercolor plates by A. Millot + decorative engraved wrappers. Fine copy, recently recased. 200.

¶ Handsomely printed (by Devambez) centennial history of a firm that specialized in plumes—especially ostrich, but also other birds, including exotic breeds. The firm's founder was born in Syria but when still a young man he moved to Marseilles. This history includes information on Sciama's various international offices as well as the company's markets in Middle Eastern/ North African countries, and a long chapter on the ostrich-growing and harvesting business. OCLC notes eight holdings, with UNC Chapel Hill possessing the only US copy.



French Graphic Designer's Work for Fishing Rods and Lines Advertisements, 1934-1947.

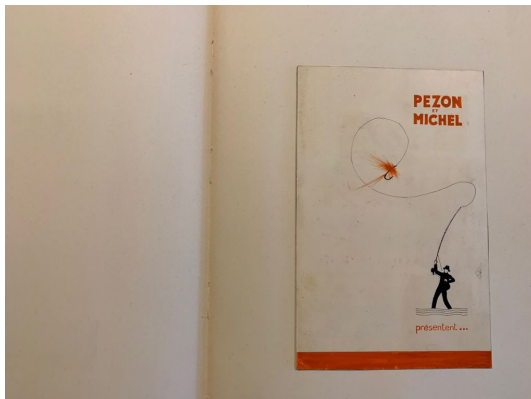


21. [Advertising] Stetten-Bernard, Jean (1913-2007). French graphic designer's scrapbook of work created for the French fishing-equipment market. A cloth-bound folio sketchbook filled with 58 mounted pieces-- printed brochures, flyers, magazine advertisements, and dust-jacket designs as well as black-and-white production "stats" and a few original designs for advertisements, all created by Jean Stetten-Bernard, an illustrator (especially for advertising matter) who was quite active in France throughout the 1930s and then in the post-War period. Throughout the 1930s, Stetten-Bernard was prolific in creating print advertisements for a variety of products and service— camera film and movie cameras, spark plugs, swimsuits, fertilizer, promotional flyers for movies, shoes and sewing machines. 600.

All the items in this particular scrapbook are for advertisements for reels, rods, lures and line for fly-fishing. The pieces are arranged in a semi-chronological order, with the first eight leaves having ads and flyers created between 1934 and 1939, concluding with the 16-page catalogue for Pezon & Michel's bamboo fly rod, the Parabolic. The next nine leaves pick up his work again in 1946, for Pezon & Michel (e.g., 8pp pamphlet on its Luxor-Suprême reel); also pieces for Captha nets and Allcock's cat-gut line as well as the color-inked and lettered illustrated brochure for Pezon & Michel's Luxor line of rods. The artist also included covers from two dust jackets: Maurice Constantin-Weyer's 1937 "Le Moulinet a Tambour Fixe" and Nadaud & Driancourt's 1947 "De La Pêche au Coup au Lancer Léger."



The scrapbook's front cover has a mounted color print of the artist's design for a cover of a children's book that apparently was never published: *Glouglou, Le Petit Poisson de Corail*. Text et Dessins se Jean Bernard. The 58 pieces are mounted throughout the black pages of the dummy volume. Laid in are three gouache works, unsigned: a wooded landscape, a bottle of wine, and a attractive pictorial birds-eye map of Asia & the Pole (12 x 31 cm).

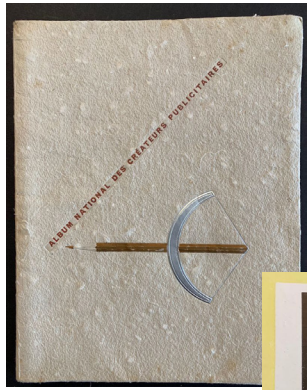


Although at the time he was known for his cover designs for the magazine "Le Masque," Stetten-Bernard is best remembered today as one of the "Heroes of the Resistance." He was mobilized in 1939 and taken prisoner in June of 1940. He managed to escape from prison, using documents that he had forged. He moved to Lyon where he established a private workshop for the creation of false papers for Pierre Chaillet's clandestine "Témoignage chrétien" organization. Interestingly—considering the theme of this particular scrapbook—Stetten-Bernard's underground code name was "Articles de Pêche." His work with the French Resistance was the topic of a presentation at Bésaçon's musée de la résistance et de la déportation. This museum also is the depository of the "Fonds Jean Stetten-Bernard."

Graphic Designers Promote Their Work After the War

22. [Advertising] **Syndicat national des dessinateurs publicitaires. *Album national des créateurs publicitaires (graphiques et plastiques)*.** [Paris: imprimerie Paul Sergent, 1945]. 24.5 cm. 60 ff (unpaginated), printed both sides. Original spiral bound wrappers with an attached dust-wrapper (with embossed title and graphic) made of heavy rag paper. Remnants where two pages of the coated stock at slightly adhered; otherwise very good. 300.

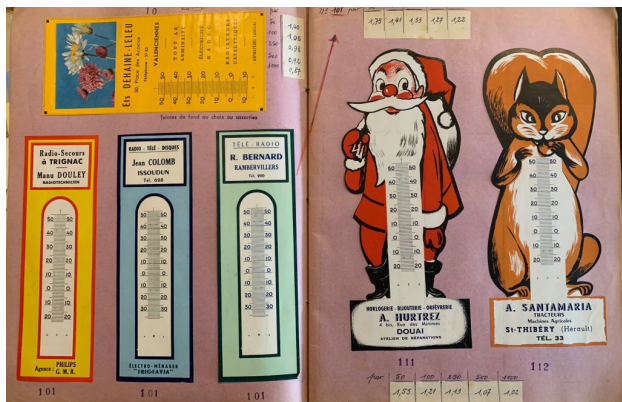
¶ Rare post-war sampler of work by artists and designers working in the Paris advertising trade—with a 10-page photographic “yearbook” style presentation, in alphabetical order, of 174 of the Syndicat’s Createurs Publicitaires [the tenth page here lists members without a photo], with each specialty (e.g., *Dessinateur Publicitaire*, *Affichiste de Cinéma*), address and phone, and even noted if a person had been a prisoner-of-war (“Ancien Prisonnier”). Of the 174 members shown, only six are women (e.g., Simone Behr, “Dessinatrice de Lettres”). Each example here was to promote the particular designer or studio. This collaborative effort—actually a trade catalogue of sorts-- represents the work of numerous advertising firms and designers with a range of product posters, cinema posters and ads [created for clients or themselves]—with every example noting the creator or firm as well as the address. The printing of these samples was contributed by 15 different firms. Samples (originating from different firms) were printed on a variety of color stock and/or background color. First printing, with a presentation inscription by Robert Roquin, president of the Syndicate. The title is catalogued in OCLC, but without any holding institution noted; however the BNF’s Forney library, known for its fine graphic arts holdings, appears to have a copy.



The Thermometer as Advertising Medium

23. [Advertising] **“Thermoreclam.”** No place or date [France, ca. 1950?] 32 cm. 22ff + plain wrappers (torn along spine). A printer’s or salesman’s sample book of 77 different color printed illustrated templates (as it were) for a *thermoreclam*—[e.g. *thermo* + *réclame*, French word for an advertisement]--that is, a card or placard that would have a thermometer attached to it, and printed on the piece would be the thermometer degree scale as well as advertising matter—much like an advertising calendar. All of the samples here have added information of different merchants from cities and towns throughout





France, showing how a range of small business distributed these promotional thermometer pads as advertising pieces... including coal merchants, tractor dealers, watch shop, food store, jeweler, café, etc. A dozen loose samples laid in. Information below mounted samples shows ranges (in francs) of prices depending on quantity printed. 225.

The Unvarnished Truth on Varnish

24. [Advertising] Valentine & Company. *The Valentine*. Two hundred and seventy-five copies—for the field force and the office and branch managers of Valentine & Company. Vol. XXI, December 1923 [No. 1] – November 1924 [No. 12]. 20 cm. 312pp including wrappers. Profusely illustrated, including 28 original mounted photographic prints (reduced) of magazine advertisements. A dozen separate issues, in fine condition, bound (with brass clasps) in the company's Volume binder (paper, torn at bottom). 250.

¶ Rare in-house organ focusing on the promotion of Valentine's line of *Valspar* varnishes—"the varnish that won't turn white"-- principally aimed at the automobile industry, but as seen here, other markets were being chased (e.g., farm equipment, home remodeling). As noted, the magazine featured original photographic copies of different magazine advertisements for the *Valspar* line... many noted as appearing the *Saturday Evening Post*. Each issue of *The Valentine* discusses the various advertising campaigns and the placement of ads including many reproductions of ads appearing in local newspapers, but also sales efforts such as appearances at trade shows. Also included here (laid in) is a large (18.5 x 16 in) folding chart showing "in detail all varnish manufacturers' national magazine advertising for the first six months of 1924." Fourteen manufacturers placing ads in a variety of formats/ dimensions in forty-three noted publications [e.g., *Prairie Farmer*, *Women's World*]. The firm is now a subsidiary of Sherwin-Williams. This publication not located in OCLC.



Table-Top Advertising

25. [Advertising Card Game] “Going to Market.” No place, 1915. Complete set of 53 original playing cards, which includes the double-sided printed “Rules for Playing the Game.” Front side of the cards all have the same illustration, while the other 52 sides are each different, arranged in 13 groups of four, each group illustrating and listing specific products from the 13 companies. The companies represented are: *Pompeian Night Cream*; *Kelly-Springfield Tires*; *Willys-Overland vehicles*; *Postum cereals*; *Welch’s Grape Juice*; *Beech-Nut Chewing Gum*; *Knox Gelatin*; *Perfection Oil Cook stoves*; *Western Electric*; *Libby’s Food products*; *Ingersoll Watches*; *Walk-Over shoes*; and *Sherwin-Williams Paints*. Apparently each of these firms could have their name stamped on the box, and use these cards as an advertising piece. The original red box here has the Postum Cereal Co. /Battle Creek, Mich stamped on the lid. The copyright date suggests that the cards may have been sold or distributed at the Panama-Pacific International Exposition (San Francisco). OCLC notes one holding: at Yale, which as a Welch Grape Juice version. 200.



At Nouveau for the Birds

26. [Art Nouveau] Société Centrale des Jeunes Aviculteurs de Belgique. Exposition Internationale à Bruxelles. Il a été décerné... [Bruxelles? 1897.] Large single-sided chromolithographed diploma/poster. Fine example of an early Art Nouveau style graphic—here, a [blank] diploma to be used to award prizes to winners in the field of bird-raising. The image incorporates three barn-yard views [with plenty of fowl] plus an image of a peacock in the lower center. Excellent example of art nouveau elements originating from one of the centers of this design movement. Not located in OCLC.



350.

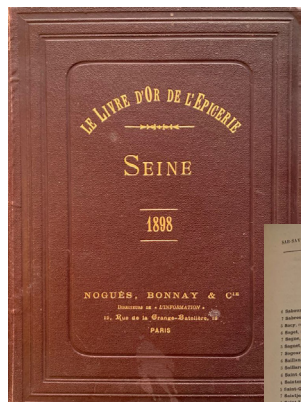
Cold War Photography Trade Show



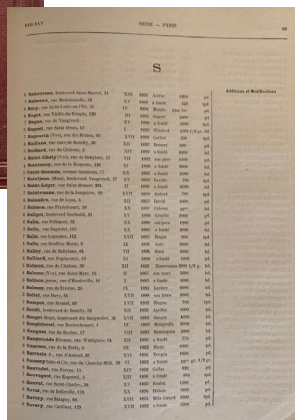
27. [Business] ***Interkamera 1969*** [cover title]. [Prague: No publisher, 1969]. Collection of 37 original photographs (mounted on both sides of stiff boards, in the original fabric board album. Documentary presentation of 34 different exhibitors' booths at the International Salon and Cinematographic Technique Equipment exhibitions held in the Breselsky Pavillion from April 16 to May 3, 1969, a year after the Prague Spring and the Soviet's subsequent brutal suppression of the civil uprising. Now let's get back to business! Each of the exhibitor photos focus, as it were, on the design and content of the booths, showing a variety of photographic equipment. Present in alphabetical order of firm-- from Agfa-Gevaert to Zeiss Icon. Most European companies, especially from Germany, with a few Americans represented (e.g., Bell-Howell, Kodak). With two additional photos showing the exterior of the buildings and one [photo showing an assemblage of suits at the opening. Not located in OCLC. 350.



Credit-Worthy Grocery Stores



28. [Business] Noguès, Bonnay. *Le Livre d'Or de l'Épicerie*. Seine. 1895-1896. Paris: Noguès, Bonnay, [1898]. Folio (32 cm). 149, (1)pp Original blind-embossed cloth; very good. 300.



¶ Confidential ledger providing the credit ratings on thousands of grocers and food merchants in the three regions of The Department of the Seine—Paris, Saint-Denis, and Sceaux—comprising in total, 41 cantons and 75 communes, with Paris comprising the largest region (and placed first here, with the first listed in alphabetical order. Each business receives a credit rating (from 1-7) and entries list the name of the business, the exact street address (and arrondissement), the date of its founding, the name of the predecessor (if applicable), the amount of rent and the importance of its business. Very few business here rate anything higher than a 1 (“good credit”), and most listed are small operations with few resources or small business with little business (and hence not creditworthy). Not located in OCLC.

“Have I reached the party to whom I am speaking?” French Telephone Exchange View Book

29. [Business, Telephone] Ségur. [Untitled company view book] [Paris: Sartony, Photographe-Éditeur, n.d., ca. 1925.] Oblong 4to (29 cm). 10 off of photo-litho printings of photographs + pictorial wrapper with cord tie. Very good. 250.

¶ A silent view book on a Parisienne telephone exchange company—that is, only photographs, sans captions or any text. Full page photo on every page, total of 20 images. The first photo shows a group portrait of the all-male managerial staff-- but 16 photographs depict only the large female staff, including group portraits outside, three interior views of the women operators at the large exchanges, and eight group portraits of women at table at the company's dining room. One photo has the word “Odette” written in the margin and small X beside a woman shown in the group. The firm was founded in 1900 and was located in the 7eme arrondissement [55 rue de Saxe]; it became automated in 1933, hence with an obvious reduction of the large staff shown here and a change to the exchange consoles shown in three photos. Sort of an industrial-era yearbook. It needs no text. Not located in OCLC.



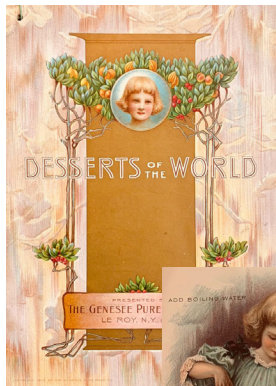
French Brewing Industry On Display

30. [Business] Republique Française. Ministère de L'Agriculture. Exposition des Bières Françaises et de Tout Les Produits et Appareils servant la Fabrication de la Bière. [Paris]: Imprimerie Nationale, Juillet 1887. Large (58 x 77 cm) single-sided poster, printed in black and red, announcing this three-day national exposition of French beers (and the French beer industry) to be held at the Palais de L'Industrie. A few fold marks and some small loss at center horizontal fold, otherwise a good example of this wood-block printed poster. OCLC locates one holding: at Munich's Technischen Universitat. 250.

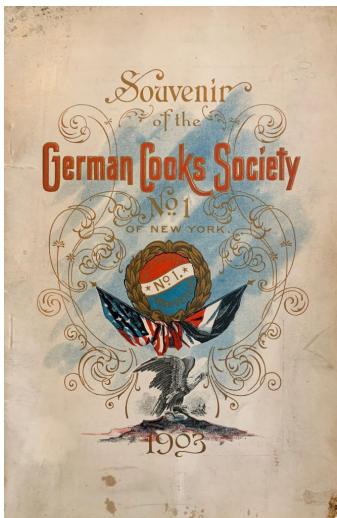


Jell-O Never Looked So Good

31. [Culinary] **Genesee Pure Food Co. *Desserts of the World*.** Le Roy, NY, [1909]. 28.5 cm. [24]pp including wrappers. Profusely illustrated and completely printed in chromolithography. Original string still present at top corner (for hanging in the kitchen); very small repair made to a very small tear on inside cover, otherwise a fine and bright copy. 150.



¶ On the heels of its gold-medal success at some recent American World's Fairs (e.g., Portland, St. Louis, Jamestown), the makers of Jell-O [tagging along onto the Pure Food & Drug Act], here present a most pleasing graphic but anthropologically weird clash of culinary globalization involving “The American Dessert”. In this bright piece, after-dinner scenes from specific countries-- Hawaii, Arabia, Japan, but also the Garden of Eden [the apple was the dessert]-- are paired with a specific Jell-O concoction: Arabia with Chocolate-Walnut Jello-O, a Japanese Tea Party with Almond Cherry. In the center spread the Jell-O girl instructs on “The Simple Jello-O Process.” The Jell-O girl, modeled on the daughter of an artist at the company's advertising agency, first appeared in 1904. Overall, a fine example of an advertizing recipe booklet.



The German Chefs' Ball

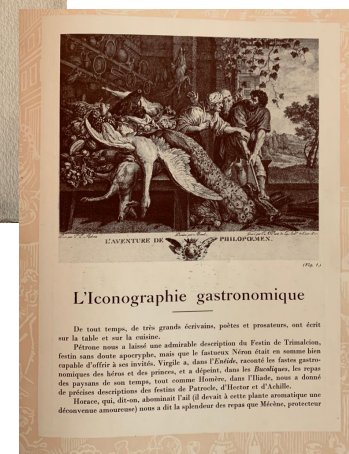
32. [Culinary] German Cooks Society. *Souvenir of the German Cooks Society No. 1 of New York* [cover title]. New York: John Oehler, 1903. 23.5 cm. 72pp + embossed chromolithographed wrappers; some soiling on front cover, otherwise a good copy.

250.

¶ Rare souvenir of the Society's Grand Masquerade Ball, held at the Lexington Opera House for the benefit of the Society's Widow and Orphan Fund. This trade organization was founded in 1865, and at this time (1903) the membership (listed herein) numbered 141 active members "representing some of the best known hotels, clubs, restaurants, caterers and private institutions in the United States and Canada." Besides 45 pages of illustrated ads (mostly from food purveyors or restaurants), the publication also includes 15 pages of "selected recipes" plus six full-pages of half-tones portraits of the Society's leadership. Not located in OCLC.

The French Chefs' Ball

33. [Culinary] La Société des Cuisiniers de Paris. *Gala Artistique et de Bienfaisance au Bénéfice des Oeuvres d'Assistance et de l'Enfance*. [Paris: Diéval, 1929.] 28 cm. [32]pp + one tipped in leaf on card stock + pictorial wrappers, with the front cover featuring a pochoir print, signed in pencil by the artist [Geo. Leaval?] Elaborate souvenir program for a Gala held by this trade organization at the Palais National du Tocaéro, which opened with a performance by "Ralph, l'imitateur de phonographe" followed by William Cantrell (violinist), some Russian dancers, and a performance of Mascagni's *Cavalleria Rusticana*. The pieces includes a eight-page illustrated essay by Prosper Montagné, "L'Iconographie gastronomique", and a tipped in color-plate producing a cartoon by G. Conrad of "Le Maître Prosper Montagné présente 'Le Cuisot de la Guerre.'" Founded in 1840 as a mutual aid association for French cooks, this still-active trade organization operates simply as "Les Cuisiniers de France." Not located in OCLC.



150.

Food Relief to Starving Children in Russia



34. [Dutch Red Cross] *De Ellende in Rusland. De Kinderkeukens Van Het Nederlandsche Roode Kruis Te Saratow.* [The Misery in Russia. The children's kitchens of the Dutch Red Cross in Saratow.] [Den Haag? 1921?] Folio (37 cm). 16pp + color wrappers (with large Red Cross); recent expert paper repairs made to wrappers. Completely illustrated with captioned half-tones. Laid in: *rare single-side map* (34 x 24 cm) printed in black and orange. 250.

¶ Shocking and graphic images of starving children at the time of the famine in Russia, and efforts by the Red Cross and other agencies to feed and house the children. OCLC notes two holdings: Univ. Basel (although it was not found in its own online catalogue) and Univ. Amsterdam; the International Institute of Social History (Amsterdam) notes a 1950 copy (reprint?). None of these three issues cite the presence of the separate but rare related detailed map which shows the location of the Dutch Red Cross's two centers for children and the locations of soup kitchens run by various countries [e.g., Cuisine Bulgare, Cuisine Suédoise] under the auspices of L'Union Internationale de Secours aux Enfants.

Education as Allegory

35. [Education] Ruiz Gómez, J. Eugenio. [Two chromolithograph posters] (No. 1).—*La Educación pone al niño el influjo y dirección de las Virtudes.* Formando otro día su espíritu, se las hará amables y lo habituará á no apartarse de ellas durante su vida. [WITH] (No. 2).—*Las Virtudes hacen á los hombres buenos hermanos.* Y, por la mayor educación que todos recibirán otro día en su niñez, les moverán de continuo á amarse y favorecerse recíprocamente. [No place or date, ca. 1900.] Two single-sided chromolithographed broadsides (39 x 53 cm) with printed text below the large illustration. Currently shrink-wrapped (loose) on foam core; fine condition. 200.





¶ A pair of didactic broadsides, stressing that Education places a youth under the guidance of the Virtues—here presented as Friendship and Love (for self and others). Virtue makes good men brothers, and it also moves men to love themselves as well as to love and encourage others. The one virtue carries a compass (brújala) with the directive “Ama y Serás Amado” while two men—a laborer and a businessman—offer flowers and fruit to the other. Not located in OCLC. Fine example of this kind of an illustrated pedantic broadside, perhaps issued in support of one of the author’s works, such as *La educacion de los niños y de los juvenes* (1896) or *La educación y la moralización* (1903).

Mussolini Calls on the Bankers

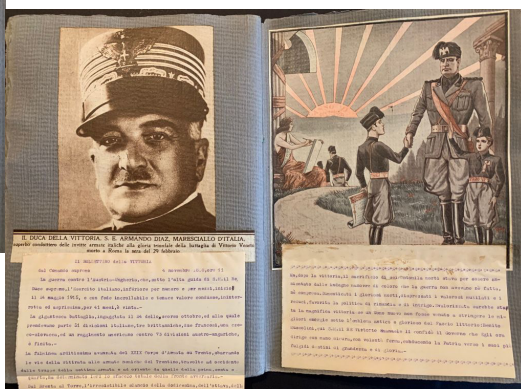
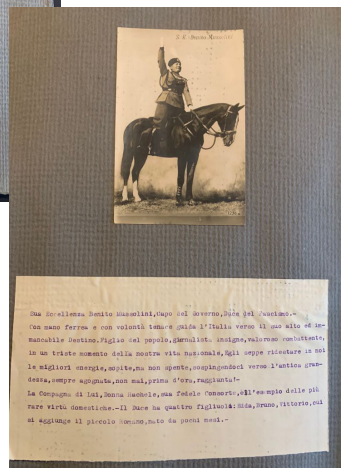
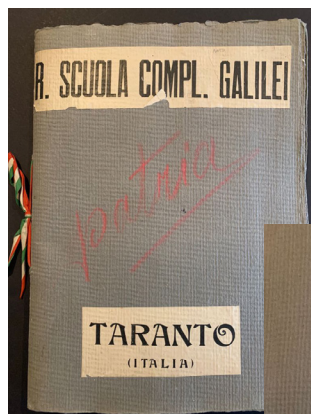
36. [Fascism] **Cassa di Risparmio delle Provincie Lombarde. Primo Congresso Internazionale del Risparmio. Ricordo della gita sulla Lago Maggiore, 28 ottobre 1924.** Milano: Aragozzin, 1924. Oblong 8vo (25 cm). Oblong album with 8ff, each with a original photograph (17.5 x 10 cm) tipped to the recto. With original printed stiff wrappers and string tie; five copy. 250.

¶ Souvenir of the First International Congress of Savings Banks, documenting the attendees’ day trip to Lake Maggiore, with three photos of the large group on the *SS Lombardia* and three photos with Mussolini in the center of a small group of admirers-- in one shot a few bankers give the future Dictator the Fascist salute. Mussolini’s appearance at this Congress of bankers—presenting himself as a rational, level-headed, friend-of-the-business man kind of a guy-- occurred almost one year to the day of the anniversary of the 1922 March on Rome and at a time when he and his Fascist thugs was working to legitimize their take-over of the government. Il Duce’s strutting here with the bourgeois, replete in formal attire, was a far cry from the Duce in Mufti (and counter to the force that was murdering its political opponents). Not located in OCLC.



Italian Student Earns “F” for “Fascism”

37. [Fascism] **R. Scuola Compl. Galilei. *Patria*.** Taranto (Italia) [cover title] [Taranto, 1927?] Folio (35.5 cm). [16]pp of thick textured construction paper + including covers; with Italian tri-color ribbon binding. 225.



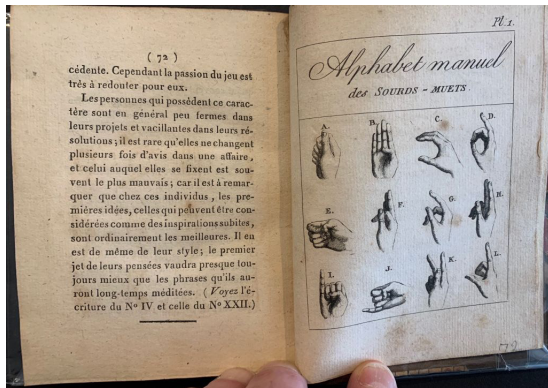
¶ School report prepared by an anonymous student on the subject, as noted on the cover, *Patria*—that in, on Italy—hence the piece is a composed history, from a juvenile Fascist viewpoint, with 35 mounted postcards, eight maps, 16 pieces taken (mostly) from magazines, and 18 pages of original typed narrative. The project includes spreads on the King and the Royal Family, Mussolini and his clan, War World One (the army, navy), Italian mercantile power, advancements in aviation (e.g., Balbo, Nobile); pages on famous Italians-- Dante, Goldoni, Alfieri, D'Annunzio (with a signed postcard), Volta, Marconi, Manzoni, the Risorgimento, the war hero Armando Diaz, and concluding with a paean to Mussolini with a weird illustrations featuring Il Duce and uniformed boys. Good example of Fascist indoctrination and its spin on history, especially on how the Fascist “took ownership” of Italian battles in World War.

Early Handbook on Handwriting Analysis

38. [Graphology] [Hocquart, Édouard] ***L'Art de Juger du Caractère des Hommes Sur Leur Ecriture*.** Paris: Saintin, 1816. 12.5 cm. 77pp + 24 plates, including hand-colored lithographed frontispiece, 21 plates of facsimiles + two engraved plates of sign language for deaf mutes. Nineteenth century three-quarter leather over marbled boards, some expected wear; with armorial bookplate of Thomas Clarke (and later mss note of an owner from Grand Rapids, 1900). 150.

¶ New revised edition of a small (and early) work on graphology, first published [in 52pp] in 1812, this [77pp] edition augmented by the two engraved plates illustrating the alphabet for deaf-mute communication. “Inspired by the work of Swiss physiognomist Johann Kaspar



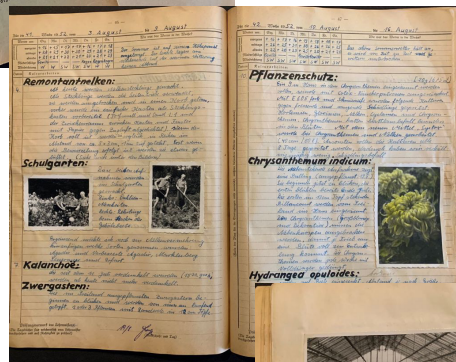
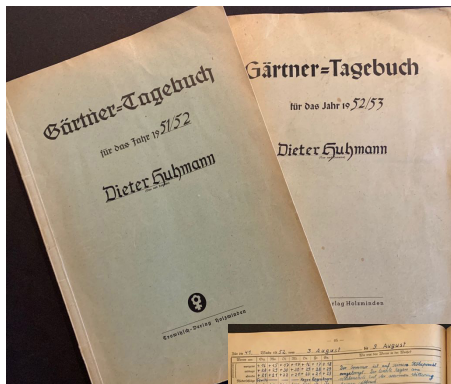


Lavater, Hocquart's book is considered among the most important early treatises on the subject of graphology as used to infer a person's character. It appeared first in 1812 with only 52 pages. The work consists of a brief introduction to a 'scientific' interpretation of hand-writing, followed by the analysis of twenty-two engraved plates of autograph samples. Included are autographs of famous public figures such as Marie Antoinette, Racine, Mme. de Maintenon, Frederick the Great, Benjamin Franklin and the philosophers Voltaire, Pascal, and D'Alembert. The plates are early examples of the use of lithography which had not been in much use until Engelmann moved his presses to Paris in 1816. Two plates showing alphabets for the deaf and dumb are also included"—from OCLC cataloguing. A year after publication of this edition, Laurent Clerc moved to America with Thomas Gallaudet where they established the American School for the Deaf (Hartford).

Flowering within the Walled City: Running a Business in Berlin, 1951-53.

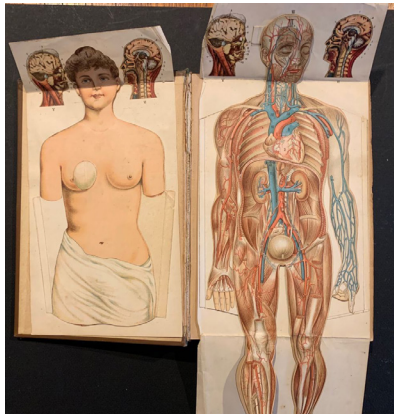
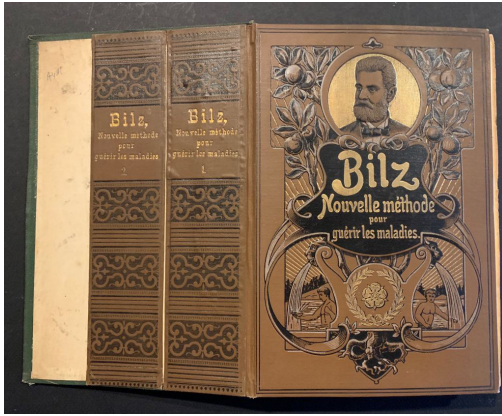
39. [Horticulture] Huhmann, Dieter. Two Scrapbook Albums Documenting an Urban Nursery in Berlin. Berlin: 1951-1953. Two volumes, 4tos (29.5 cm) illustrated with 98 original mounted photographs and 46 clippings (mostly from flower trade catalogues). Overall very good, with legible notations.

350.



¶ Two scrapbooks created by Dieter Huhmann in which this young German horticulturist (b.1932) exhaustively documents the everyday operation of a German nursery in urban West Berlin. The weather and temperature are recorded daily, along with extensive holograph notes, and one volume contains an index compiled by hand of the types of flowers and the page on which they are documented. The name of the nursery appears, from a sign in one of the photographs, to be *Gartenbetrieb Otto-Ernst*, and from internal evidence the business appears to have employed 14 full-time and six part-time workers. Some of the original photos, those of flowers and floral arrangements, are hand-colored. There are numerous photographs of the facilities and of employees. External bumping and a small tear at the head of spine of one volume, otherwise very good—an unusual look at business during the early days of the Cold War.

Salesman's Sample Book for Medical Encyclopedia With Multiple Anatomical Overlays

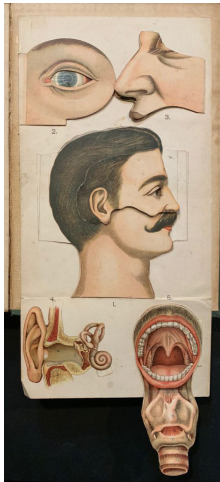


40. [Medical] [Bilz, Friedrich Eduard] *Spécimen de Bilz, Nouvelle méthode pour guérir les maladies* [cover title]. [Paris: Bilz, n.d., ca. 1899-1900] 24 cm. Varied pagination [ca. 300 pp]. Bound in sample green stamped cloth: mounted is another sample of the publisher's elaborate pictorial gilt-stamped brown cloth version, with two decorative spines mounted on the inside cover and the sample cover being, in effect, the front endpaper: on verso of this sample cover is:

1. Folding anatomical overlay with numerous flaps and pieces of female body;
 2. Facing is a folding (43 cm when opened) anatomical overlay model with flaps of male figure;
 3. Followed by a two-page folding key to body parts in the models;
 4. Plus one great double-page chromolithographed advertising plate highlighted in gilt; followed by one half-tone portrait of Bilz;
 5. Plus 20 chromolithographic plates (including eight botanical plates);
 6. Plus two chromolithographic charts
 7. Plus large folding folio plate of portraits [practitioners of the Kneipp/Bilz methods, including two women doctors]
 8. Folding key to models (page separated);
 9. Folding anatomical of female reproduction system, mounted on free rear end-paper, two pieces detached by present [uterus and folding womb with fetus];
 10. Five smaller anatomical overlays mounted in the inside rear cover, including: the eye, the nose; the male head (with six layers); the ear; and the mouth/larynx (in three parts).
- Plus hundreds of vignettes and half-tones throughout.

250.

¶ A most elaborate and rare sample book for the French edition of Bilz's encyclopedic work [2000+ pp] two-volume on health care, *Das neue Natureheilverfahren*. The focus of that work (in all editions) was on Bilz' own approach to treating illnesses, based on the teachings of Father Sebastian Kneipp (1821-1897), especially health achieved via hydrotherapeutic means as practiced at his own spa in Germany [e.g., diet, exercise, hydrotherapy in many forms]. The double-page chromo plate (mounted on a stub) is an elaborate print promoting Bilz's *Institution de medication naturelle*, with a montage of six views. This volume is an impressive tool in that



the publisher went to the expense of including many anatomical overlays—obviously convinced that these graphic medical novelties would certainly “close the deal” in any sale of the larger work.

¶ OCLC notes only one holding for this salesman’s sample—a copy at Cornell which has 18 plates + only one of the anatomical overlays. Duke (Rubenstein) has a 1926 German edition of Bilz’s later work, in two volumes, with the note “pasted inside front cover: anatomical flap illustration of the human body.” Paper “toned” (except for the plates), cover with expected rubbing.

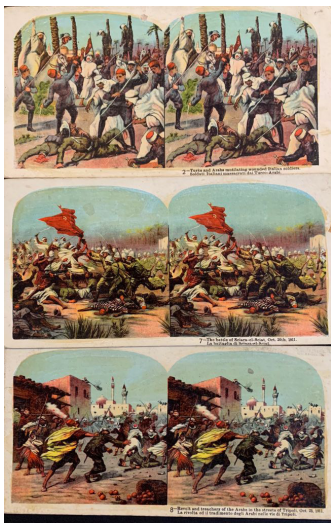
Correcting Eyesight with Stereoscopy

41. [Medical] JAVAL, Emile. *Manual du strabismus* [cover title]. *Cartons dervant au traitement du strabisme par le stereoscope. Voir leur emploi dans le Manuel du strabisme.* Paris, Librairie G. Masson, 1894. 18 x 9 cm. Folding stiff-paper case [cover mimicking wood-grain] containing 49 individual cards [one extra]; with a contemporary wooden hand-held stereoscope viewer. 450.

¶ Rare complete set of 48 printed stereo cards used in re-education exercises created by Dr Javal, and here issued two years before his *Manuel théorique et pratique du strabisme* (1896), which did include a box of stereoscope cards. OCLC only cites two holdings for this separate 1894 issue of the binocular cards: Yale and Stanford. Many other libraries have the 1896 text, although it is unclear how many holdings have the accompanying cards (which are mentioned on the title-page).



Emile Javal (1839-1907) studied mining engineering before turning to medicine. The genesis of this new vocation was the hope of curing his younger sister of the convergent strabismus from which she suffered. The failure of surgery on their father with the same ocular deficiency (which resulted in a very unsightly secondary divergent strabismus) encouraged him to seek other treatment alternatives. He became a member of the Academy of Medicine and was a pioneer of work on the visibility of block letters and the readability of printed texts, and on the use of the stereoscope (and these cards) as a therapeutic and corrective instrument. In fact, a contemporary reviewer suggested that every ophthalmologist should carefully read Javal’s method, “on the employment of the stereoscope as a means of promoting and securing binocular vision.” As noted, this set of cards in the original folding case is accompanied by a contemporary wooded (mostly walnut) stereoscope view with removable slide holder. The typography of title card in the set is like an eye chart—a novel touch.



Colonial War in Garish Stereo

42. [North Africa] Italo-Turkish War, 1911-1912. Group of 16 original colored stereo views, from a set of 24 stereos. No publisher/printer nor date [New York? Olivetti, Filomarino & Co. 1912]. Each numbered card is captioned, in English and Italian. Card No. 1 as the ink stamp—*The Treadwell Collection*—on verso, noting former ownership of the stereo-view collector Tex Treadwell. Each card features a garishly colored illustration—not a photographic image—on a specific military event (e.g., The landing at Bengazi, the Battle of Tobruck), between February 1911 and October 1912. The coloring and the staged nature of the illustration is an apt reflection of the bloody and expensive foolishness of this Italian colonial war. 150.

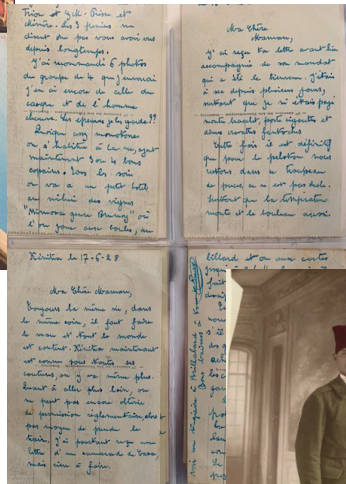
Souvenirs of Colonial Adventures

43. [North Africa] [Libya] Postcards from Libya and Eritrea During Italian Occupancy, 1909-1913. Collection of 79 original postcards or scenes or people from Libya and Eritrea, ca. 1909-1913, including 12 postcards from the period of the Fascist Occupation of these regions, 1936-1940. The larger (67) cards include 15 views of Massau, Eritria and 33 cards of natives of Libya (Libia), including many of the “dusky maiden” type [topless native women]. Eighteen cards postally used (mailed), with messages on verso. With A long manuscript letter from a man to his father in Italy, written from Bengasi (Nov. 16, 1912), penned on the verso of a five-panel folding souvenir postcard folder. Overall, this groups is an excellent sampling of the Italian fascination with Africa and the native populations there-- and Italy’s rabid desire to be colonial empire, especially accelerated under Mussolini’s rule.

350.



French Soldiers Guards the Empire



44. [North Africa] Stationed in Morocco in the 20s. Collection of 104 postcards and small photographs sent by a French soldier stationed in Morocco, principally written to his mother in France, from May 1928 to July 1929, covering in detail his experiences and observations on his new post. Most of the cards have long clearly-written, continuously dated entries—he obviously mailed the cards in separate envelopes [e.g., there are no postal cancellations]. Hence collectively the group forms a contemporary memoir. This collection includes 92 postcards and 12 photographs sent from Oran, Kenitra (his principal base) and Casablanca. Besides numerous town and village scenes, the group includes 18 “ethnic” cards—single portraits of native Moroccans or groups of peasants—and two photo studio cards, one hand-colored of (presumably) our correspondent, and one with his comrades, and another real photo with some fellow soldiers. Some cards have notations on the image side, indicating his presence or activity in the scene [e.g., “ma chambre”].

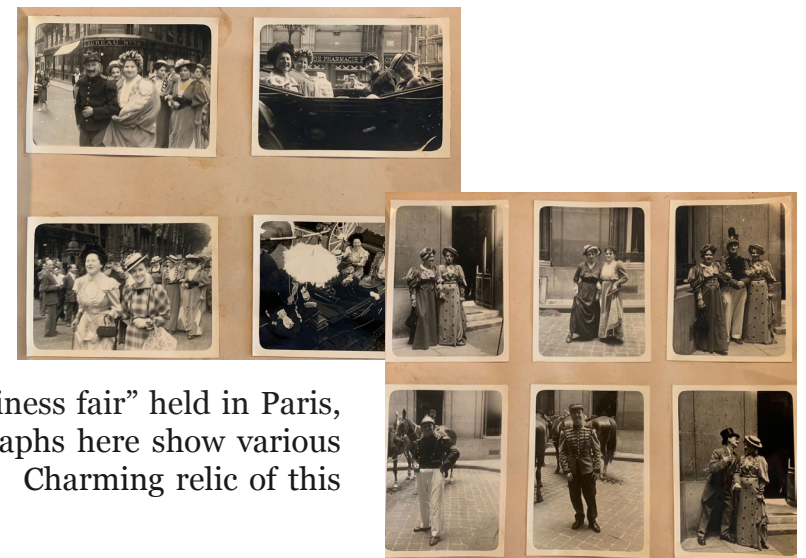
450.

Paris Street Costume Party

45. [Paris] Ville de Paris/ Quinzaine Commerciale/ Monceau-Ternes/ du 2 au 17 Juin 1950. Défilé Retrospectif 1900/di Samedi 3 Juin 1950 [cover title] Oblong folio (32 cm). Original hand-made photograph album with cover + 8ff, with 38 original photographs (3 x 4 in.).

200.

¶ Documentary record of a parade held on the second night of a 14-day “business fair” held in Paris, in the neighborhood bordering the 8th and 17th arrondissement. The photographs here show various citizens dressed in historical garb (and historical hair and facial decorations). Charming relic of this “reenactment.”



All the Spectacles Fit to Print



46. [Performance] **Giannetti, Tullio., ed. *Tabarin. Revista Mensile di Tutti Gli Spettacoli*. ANNO I, Nos. 1-5. Febbraio-Guigno 1953. [Torino: Giannetti, 1953.] Folio (35 cm). 32pp including color pictorial covers. Very good. 200.**



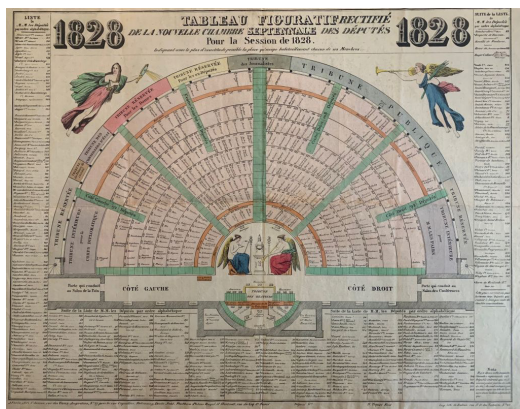
¶ First five issues of a post-war entertainment magazine devoted, as the subtitle notes, to *Spectacles*—which in this case refers specifically to the performances of scantily-class women seen in all sorts of venues— films (Virginia Mayo! Vera Ellen!), chorus lines, nightclub performances (e.g., *Rumba Cubana* at the NYC's Club Havana). The focus is on performances of women with shapely legs, with a good representation of burlesque. Not located in OCLC, although the BNF holds a periodical of the same main title, but 'tis not this picture magazine.

Plus ça change Department: Right-Wing Mobs Attempts Another Government Overthrow

47. [Politics] [Ordner, Paul] **Cadet Rousselle. *Supplément GRATUIT au n°2 [Février 1934] de Cadet Rousselle*. Paris: Desfossée, [1934]. Captioned color illustrated broadside (54 x 35.5 cm), with printed two-color text on verso. Light fold marks, with a small pin-hole in the center. 200.**

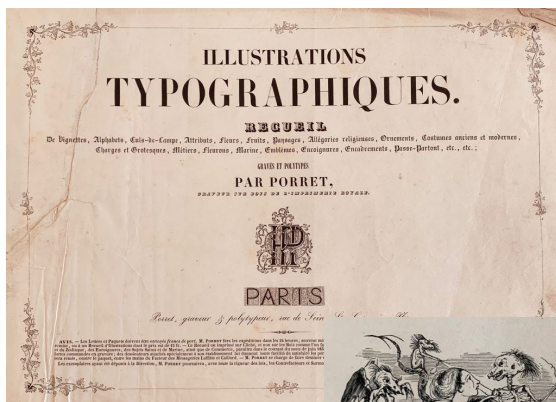
¶ Rare double-sided broadside issued by a special supplement by *Cadet Rousselle*, “the complete weekly that everyone can read,” making a passionate visual and editorial “Appel au bon sens français” after the bloody riot in Paris on February 6, 1934. Ordner’s poster-like illustration depicts a giant Mariane [aka, France] rushing in among the rioters, pleading to her “children” “not to wash dirty laundry in blood.” The verso includes an appeal for calm after— the night of anger at Place de la Concorde, on February 6th. On that evening, various far-right extremists organized an anti-parliamentary march in front of the National Assembly. It soon got ugly. The subsequent battle between the rioters and police resulted in 15 deaths and approximately 2,000 injuries. The crisis provoked the collapse of Deladier’s government and the rise of the anti-fascist resistance. The parallels with the far right’s attempt to overthrow democratic elected governments, such as in Spain two years later.... Or in America today, are disturbing. The *Cadet Rousselle* itself ran for only 23 issues (ending in June 1934). Great image of the personification of France (aka Mariane)—and a reminder that much of the violence in the 1930s came from the political Right, especially after their loss of popular votes.





Seating Arrangement for the French National Assembly

48. [Politics] Toquet, H. *Tableau Figuratif Rectifié de la Nouvelle Chambre Septennale des Députés Pour La Session de 1828*. Indiquant avec le plus d'exactitude possible la place qu'occupe habituellement chacun de ses Membres. Paris: Chez L'Auteur, [1828]. Untrimmed hand-colored lithographed plate (by Raban). 47 x 60 cm. Hand-color lithographic chart (accompanied by two allegorical figures of one apparently a depiction of Justice) illustrating the complicated arrangement of the French National Assembly, with an alphabetical key of the Deputies, also noting their exact seat number. OCLC locates two holdings: BNF and the National Library of Sweden. A few years after creating this interesting informative graphic, Toquet co-authored a book on lithography, *L'imprimeur lithographe: nouveau manuel à l'usage des élèves* (1835). 350.



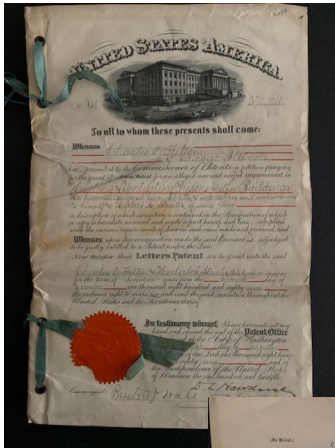
Printing Trade Catalogue for Printers & Designers

49. [Printing] Porret, [Henri Désiré]. *Illustrations Typographiques. Recueil de Vignettes, Alphabets, Culs-de-Campe, Atributes, Fleurs...* Paris, 1840. Oblong folio. 180pp. Repair made to a tear on the title-page; a lower portion of one leaf at the end is missing (pp.178/179). Original half-leather over very scuffed boards, wear along all edges, contents good. 500.

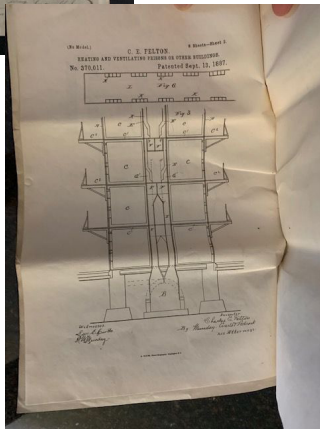


¶ The first assembled collection of images from Porret, a *graveur et polytypeur* and the official wood-engraver for the Royal Print Shop. Here Porret presented a numbered offer of 2,057 cuts, representing a wide range of stock images for a variety of needs, and covering religious, political, historic, commercial, military, humorous (e.g., caricatures), poetic (e.g., idyllic landscape vignettes), etc. This large catalogue was preceded two years earlier by a shorter 48ff edition. Many of the cuts here were reissued in a Dover paperback edition in 1982 (*Victorian spot illustrations, alphabets, and ornaments from Porret's type catalog*). OCLC notes six holdings of this original edition.

Chicago Warden's Solution to Foul Prison Air



50. [Prisons] Felton, Charles E. *Heating and Ventilating Prisons and Other Buildings*. [Washington and Chicago, 1887]. 30 cm. Eight photo-lithographed plates [printed by H. Peters, Washington] + 3pp text [printed rectos only] + engraved wrappers, the front cover being the U.S. Patent Office's form (with engraved vignette of the Patent Office), completed in manuscript by Felton's attorney; with silk-ribbon tie and red embossed seal. Overall very good. 350.



¶ Felton's "Letters Patent" No. 370,011 concerning his invention of a ventilation system for prisons (or any building with multiple floors of residential rooms), here shown in detail in eight plates and described in three pages of accompanying application text.

At the time of this Patent, Felton was into his 15th year as serving as the first superintendent of the Chicago House of Corrections, which was built in 1871 (replacing the city's older "Bridewell" house). The HOC mainly housed local petty criminals (men and women) who were serving short terms. Coming from the Erie (PA) correctional facility where he was director, Felton served in this Chicago post from January 15, 1872 to August 29, 1890. His tenure remains the longest serving of any prison superintendent in Chicago history. His selection to the post was notable because it was the first time in Chicago where such a post was given to a person because of professional competence, not for political connections. His fellow "assignor" on this patent,

Herbert B. Streeter, was president of the Streeter Clip & Specialty Corporation of Chicago. As the trade journal *Iron Trade Review* (Jan. 8, 1920) noted in its obituary notice of Streeter (who had been a resident of Chicago since 1869), "He was a pioneer in modern steel construction, introducing the method of fabricating members of the steel buildings at the shop instead of cutting them on the job."

Much of Felton's work as the Superintendent of Chicago's House of Corrections is treated in detail in Susan Marie Garneau's 2012 dissertation, *Imprisoning Chicago: Incarceration, the Chicago City Council, Prisoners, and Reform, 1832-1915*. Garneau notes that in 1881—six years before Felton registered this patent—he had alerted the HOC Board of Supervisors and the City aldermen "that the air quality of the jail was poor. He explained that the cells only had a door opening and a small ventilating flue that allowed for air exchange." He described the air in the HOA as "absolutely foul and poisonous." I have not found any record of Felton's invention for relieving such an unhealthy environment to have ever been employed. But it is an interesting example of a certain kind of civic-mindedness to be found in Chicago at this time [e.g., Jane Addams co-founded the settlement house, Hull House, there in 1889].

***Life Behind the Wire:
French Soldiers in German POW Camp, 1916-1918.***

51. [World War I] Fine collection of 44 original postcards—including 34 real-photo cards—documenting life at the German POW camp at Ohrdruf—which, in World War II became the location of one of the most notorious and deadly of the Nazi concentration camps on the Buchenwald network (and the first Nazi camp to be liberated by U.S. troops). With eight cards showing interiors (e.g., chapel, dormitory, library) and other cards of various exteriors (e.g., camp yard, garden, latrine, cemetery) and some cards showing athletic competitions (e.g., foot races, boxing). The 10 commercial cards were published by a local photographer in Münster. Eight of the cards have contemporary notations on the verso, commenting on the action or events shown in the image. 600.



View Book on Make-Shift Military Hospital in Liqueur Factory

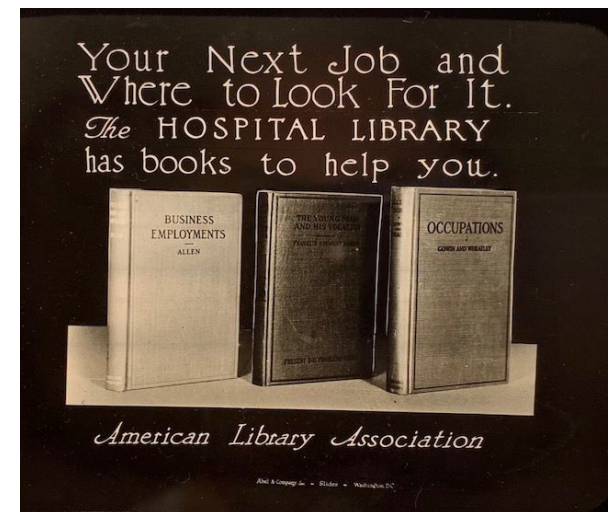


52. [World War I/ Hospital] [Bénédictine] *La Bénédictine Pendant la Grande Guerre de 1914*. [Cover title]. *Hopital Auxiliaire No. 34 installé dans la partie artistique des Etablissements de la Bénédictine, à Fécamp*. [Inside title.] [Fécamp: Societe Française de Secours aux Blessés Militaires, 1919?] 23 cm. [20]ff printed recto only + ribbon-bound wrappers. Illustrated from photographs on nearly every leaf, each image captioned. Very good. 150.

¶ Commemorative booklet for the Auxiliary Hospital No. 34, then housed in the famous La Bénédictine liqueur factory. The booklet features excellent photographs of staff, patients, the facilities, etc. Number 1032 of 2000 copies, as noted on the engraved presentation card mounted in the inside front cover from Marcel Le Grand, director general of the Bénédictine as well as Administrator of this auxiliary hospital, who also contributed the introduction. Not located in OCLC.

Early Visuals for Bibliotherapy

53. [World War I] [Libraries] **American Library Association.** *Hospital Library slides*. Collection of 11 original glass slides (each 10 x 8 cm), of which 10 are text (with some illustrations) and issued by the ALA, and the 11th being a portrait of President Woodrow Wilson. Each of the 10 slides promote the use of book from a hospital library, and especially books covering technical subjects—the kind that could be of interest to recuperating soldiers seeking vocational rehabilitation or training once they become civilians. Obviously these slides were used in some presentation to soldiers in camps or hospitals. No slides or visual like these have been located on OCLC; however, the Abraham Lincoln Presidential Library has a large poster with the headline, “Back to the Job! What job?”, with added text: “There are book on all jobs at



the hospital library. Pick yours out and get busy.” Each of the glass slides in this collection is like a small poster. When viewed as a series, concluding with a patriotic nod to Wilson, these slides deliver a clear message about the value of a Hospital Library to the returning soldier. 500.

¶ In 1917, the ALA established the Committee on Mobilization and War Service Plans (later the War Service Committee). This Committee accepted an invitation from the War Department’s Commission on Training Camp Activities to provide library service to the U.S. soldiers and sailors in America, France, and other locations. “The Library War Service, formed by the Library of Congress and the *American Library Association*, created a national system to collect and distribute books to troops at home and abroad during and after the war. Between 1917 and 1920, the Library War Service distributed approximately 7-10 million books and magazines. The Service built 36 camp libraries to incorporate reading into daily life, and provided library collections to over 500 locations, including military hospitals”—from the online exhibition, “From Library Service to War Service: Bibliotherapy in World War I”, created by librarian Mary M. Mahoney, based on an exhibit at the Homer D. Babbidge Library at the University of Connecticut, Storrs, as well as a DH project hosted at: <https://booksasmedicine.com/library-war-service/>

Also see Mahoney’s essay at: <https://ctdigitalnewspaperproject.org/2018/03/library-war-service-1917-1920/>

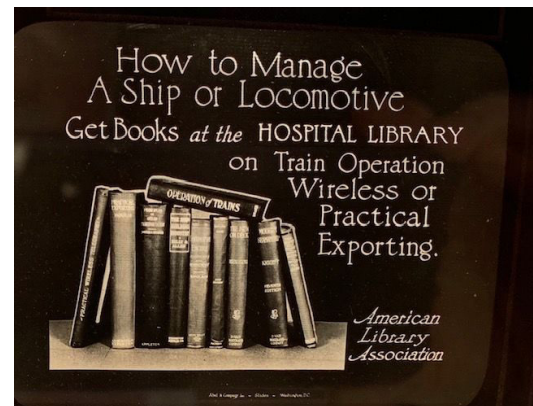
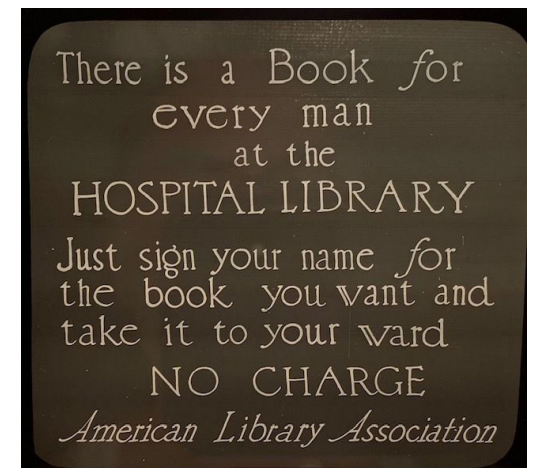
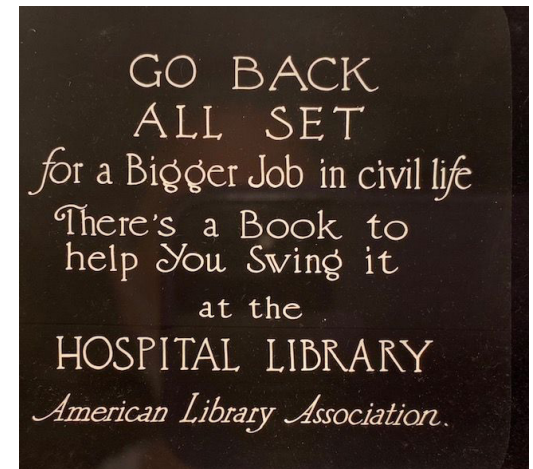
Text of the slides in this group, with imprint information:

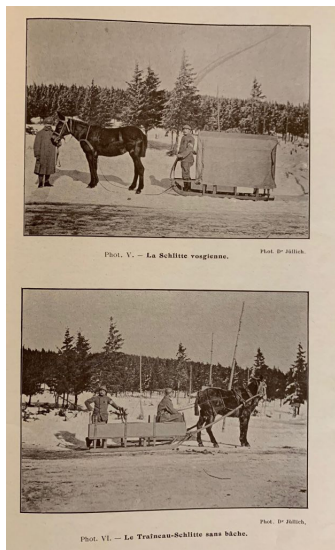
[1] *Attention! Take a shot at the books on business and the professions—and ADVANCE! (No Charge) at the HOSPITAL LIBRARY.* Kensington, Md.: Records of the Past Photographic Dept.

[2] *There is a Book for every many at the HOSPITAL LIBRARY. Just sign your name for the book you want and take it to your ward. NO CHARGE.* Kensington, Md.: Records of the Past Photographic Dept.

[3] *Modern Plumbing Methods and Other Good Books, on Photography, Carpentry, Cement and Concrete Work and Practical Steam and Hot Water Heating are in the HOSPITAL LIBRARY.* Washington DC: Abel & Co., Slides.

[4] *Romances of Big Industries. Ask for Them at the HOSPITAL LIBRARY.* [Image of seven books] Washington DC: Abel & Co., Slides.





Jullich. Not located in OCLC, but presumably the work is listed in the privately published *Titres et travaux scientifiques du Dr Henri Vermelin* (Nancy, 1943). Presentation inscription (Nov. 20, 1918, a little over a week after the Armistice) from the author on the half-title.

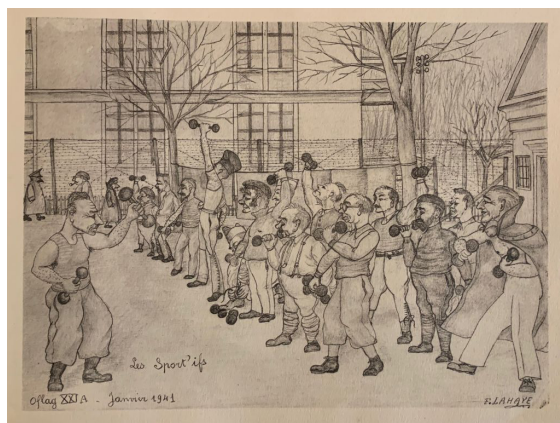
55. [World War II] ***Anonymous Free-French soldier's photo album***, after the Invasion of France documenting military training and activities (personal and of his regiment) there and leading up to the finish in Germany. Various places, not specified, but France, 1944-45 [?]. Oblong folio album of 22ff, with decorative leather covers. With 235 original photographs, mostly glued in. This assembled album opens with a series of larger (5x7) photographs documenting the ceremonies relating to the Liberation of Le Blanc, France, in 1944; approx. 100 snapshots of the soldier's service in the artillery, often with a cannon named "Lulu"; and 73 photographs documenting his training as a parachutist, in the air and on the ground.

225.

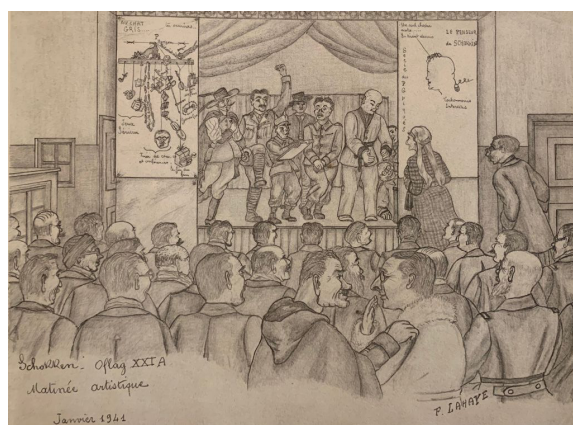




56. [WW II] [Lahaye, Fernand] *Oflag XXI A Souvenirs. Schokken, Posen 1940-1941* [illustrated title]. [Malakoff, (Seine): Ch. André, n.d., 1941?] Oblong 4to. 29 cm. Number 129 of 350 copies. Illustrated title leaf + 1f preface by Charles André + colophon leaf + portrait of Lahaye + 25ff of photo-mechanically reproduced illustrations of camp life by Lahaye [printed recto only] + 26ff of portraits of officer prisoners (unsigned but presumably by Lahaye) printed on both sides, [52pp] + [12]pp printed *Liste Numérique et Nominative des Officiers P.G. au Camp de Schokken—Oflag XXI A* + 1f with imprint and on verso a view of the camp by Lamaire. Stamped wrappers with original string tie binding. Cover title: *Album Lahaye*. 300.



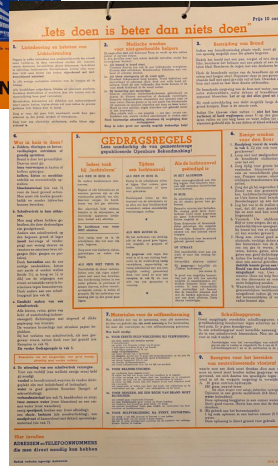
¶ A rare souvenir published as a keepsake for French officers who had been captured during the Fall of France (in May and June 1940) and transported to this German POW camp in German-occupied Poland. Lahaye was a garden and landscaper—not, as we see here, a skilled artist. But his somewhat primitive, often stark yet comic depictions of all aspects of life in the Camp—the latrines, showers, dining rooms, class rooms, recreation—provide a detailed pictorial look at the daily life in this camp whose residents were all French officers. Charles was a printer from Malakoff who had been serving as Commandant of the 117th Company “of Spanish workers”—that is, former Spanish Republican fighters who had been interned when they came to France after Franco’s victory. In 1939 there were mobilized into 200 companies, each with a French commander. The title and last illustration are by Gaston Lamaire, an artillery captain who was also an architect from Paris. Presumably the Germans closed this camp in June of 1941 when the prisoners were repatriated; however they reopened a year later (June 1942) as Oflag XXI-C. Not located in OCLC.



Dutch Photo-Montage Air Raid Poster



57. [World War II] **Nederlandsche Vereeniging voor Luchtbescherming. *Lucht-Bescherming*** [Air Protection]. ***Volk van Nederland*** / [verso] ***“Iets doen is beter dan niets doen”*** [“Doing something is better than doing nothing”] No place [Sept. 1939]. Double-sides poster (50 x 30 cm), printed in blue and orange; with 10 illustrations on recto; very good condition. 200.



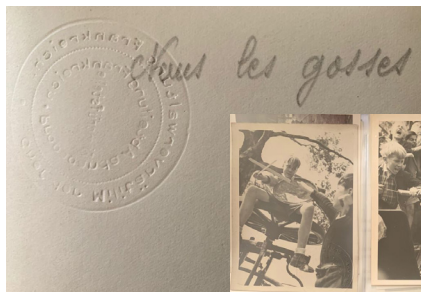
¶ Instructional poster from the Dutch Association for Air Protection, with the string still present at the top (for convenient public display). The design includes nine montage illustrations in a modernist style and in the center the poem, “Volk van Nederland” [“People of Netherlands”]. Verso is all text in Dutch-- “Doing something is better than doing nothing’ Rules of conduct. READ carefully the published public announcement!-- printed in blue and orange on white stock. Instructions to the public on protection from aerial bombardment, including care of children and pets, first aid, shelter, etc. Published the same month that Germany invaded Poland, followed by and England and France declaring war... while the Netherlands declared its neutrality. Nevertheless, Germany conquered the Netherlands in May of 1940. The photomontage style of the illustrations is similar to the work of Germany photo-montagist John Heartfield, who at this date [Sept, 1939] was in exile living in London. OCLC notes various publications (e.g., pamphlets) from, this Association during this period (1939-40) but not this instructional/inspirational poster.

French Filmmaker Addresses the German Occupation with untrained child actors

58. [World War II] ***Nous Les Gosses*** [We Kids]. Paris: Pathé, 1941. Directed by Louis Daquin with script adaptation and dialogue by Marcel Aymé. Released on March 2, 1941. Collection of 60 small (3.5 x 4.5 in) still photographs taken during the production of this film, each with the blind-embossed stamp of the German censor. 1,000.

¶ Most of these photographs show the children who acted in the film in scenes with each other, and occasionally with adults. The film had a very subtle anti-occupation tone... too subtle for the Germans. Briefly: during a football game in the playground of a primary school in the suburbs of Paris, a boy from a poor family accidentally kicks a ball that breaks a large glass roof.





To avoid serious punishment, his comrades mobilize and work during their summer vacation to pay for the replacement: one boy gives lessons in slang, another sells lilies of the valley, while some polish shoes. But the hoarded treasure [the collected funds] quickly becomes the object of greed. When an unknown thug steals the booty, the children turn into detectives... Oddly, after the War, the Anglo-Irish writer C. Day Lewis wrote a novelization (for young people) of this story, published as *The Otterbury Incident* (1948)..

Huge Fascist Propaganda Newspaper Broadside

59. [World War II] Repubblica Sociale Italiana/Saló] ***Da Una Settimana All'Altra. Notizie Dall'Interno E Dal Fronte. Settembre 1944-N. 1.*** No place [Milano?]. 99 x 140 cm. Massive illustrated (seven half-tones) news-bulletin broadside issued by the German-dominated Italian Republic, here dishing out much propaganda in the form of numerous short pieces about the success of the Italian and German forces, the failure of the Allies—except in the “liberators” ability to destroy churches—and the joy experienced by Italian laborers hard at work in German factories. Not located in OCLC. The website for the Padova-based *Istituto veneto per la storia della Resistenza e dell'età contemporanea* has the second number only (Oct. 1944) of this propaganda sheet. Overall in very good condition—what is called in the trade, “a rare survivor.”

350.

