

## Mauchline Ware Stamp Boxes and Cases Part 1 – Tartan Ware

Tartan is one of the decorative finishes applied to Mauchline Ware items. And Mauchline Ware is so named because it was manufactured in and around the village of Mauchline in Ayrshire. This is of course “Burns’ Country” and many Mauchline Transfer Ware items were made as souvenirs but the items decorated with tartan also became extremely popular. But the Mauchline area itself was not the only place in Scotland that was involved in the manufacture of Mauchline Ware items, and, in whichever area the items were made, the workmanship was of the very highest quality. Collectors of all kinds of writing equipment will be familiar with the great variety of items of Mauchline Ware writing equipment, and collectors of needlework accessories will also know the many and varied items made in their field – all these items were produced in both the Transfer Ware and Tartan Ware finishes.

The wood used in the manufacture is usually sycamore, and the lids of the earlier style of rectangular boxes are hinged to the base by means of what is called a “hidden hinge” – a knuckle joint which was air-tight and provided a tight sealing for such things as snuff boxes and tea caddies. The hinge was invented by James Sandy, who lived in Alyth in Perth & Kinross. He was bedridden for much of his life, and worked at home. After his death in 1819, the secret of the hidden hinge may have been revealed when a broken one was taken to be repaired. The knuckles of the integral hinge are formed alternately from the back and lid of the box, with a metal rod (just slightly shorter than width of the box) passing through and sealed afterwards at the ends. The use of this type of hinge was taken up by Charles Stiven from Laurencekirk in Aberdeenshire, in the manufacture of their range of snuff boxes and tea caddies.

In the early nineteenth century, there were more than 50 individual makers of Mauchline Ware in the area. While many would have been just one person, one of the most important and largest firms was that of William and Andrew Smith, which was started in 1821. Their first product had been a razor strop, but during the 1840s they had greatly expanded their range.

W & A Smith is described in an account of the economy of Mauchline published in 1845 as “a very extensive manufactory of wooden snuff boxes. In this work about 60 people are employed, who work 10 hours a day, 6 days a week.” Andrew Smith is quoted, five years later, in an interview in the *Art Journal* in 1850 as saying that “as the snuff business continued to fall off we sought other articles of woodware to which we could apply our ornaments; these now consist of every article which you can conceive it possible to make, from postage-stamp boxes, up to tea trays”.

Smiths had received a Royal Warrant, from King William IV, in 1832. This Royal Warrant was still in use on goods in the 1840s, including stamp boxes whose foil lining, in which the Warrant was impressed (*photo right*), shows that stamp boxes had developed from their range of snuff boxes. The company was still going strong in 1900, when it was reported to be a multi-storey factory, but the premises burnt down in 1933; ironically, the site is now the local fire brigade.

Tartan grew in popularity from the 1820s and Mauchline Ware makers decorated their goods with tartans, with the tartan lines initially being ruled direct onto the goods which were subsequently painted. Smiths are known to have been using Tartan Ware paper by the 1840s, and subsequently, in 1853, by which time patents had become more affordable, William Smith



patented their machine for drawing the tartans onto paper, a process referred to as “weaving” or jacquard. Smiths were very serious about the accuracy of their tartans, and in 1850 published a book describing and illustrating their 69 “authentic” tartans. A patent for ruling ornamental patterns was also taken out in 1867 by another firm in Mauchline, Samuel Amphlet and J B Fenby, the firm subsequently traded as Davidson, Wilson & Amphlet, and later as Wilson & Amphlet.

W & A Smith took most particular care over how the jacquard paper was glued to the items, especially the joins. Great care was taken over the matching, and where joins were likely to be difficult, black paint was first applied to the area concerned, and wavy gold lines were applied afterwards – this care is evident on items with curved surfaces, such as an egg-shaped etui (sewing companion), but can also be seen to great effect in a different way on the sides of circular stamp boxes, whose lids and bases match in only one position and where the join is almost invisible.

In 1848 Queen Victoria and Prince Albert leased Balmoral, and by 1856 had rebuilt it. They were of course very keen on all things Scottish and it is known that Charles Stiven & Son (Laurencekirk is not far from Balmoral) were awarded a Royal Warrant for supplying Tartan Ware items to Balmoral, and very proudly proclaimed themselves “Boxmakers to the Queen”. It is tantalising to think that perhaps somewhere in the Castle, there just may be one or more Stiven stamp boxes among the items that this company supplied!

It has been reported that some of Stiven’s stamp boxes carry a foil lining identifying the company with an impression of the Royal Warrant awarded to them by Queen Victoria, as do some from Smiths (referred to above). Some boxes identify the tartan in which they are decorated – Smiths are known to show the tartan’s name in discreet gold lettering on a black background, quite small, and neat – but many boxes carry no information as to the maker or the tartan.

Andrew Smith, as mentioned previously, had said in 1850 that his company was producing stamp boxes, but it is unclear when in the 1840s this had started, although a box with a manuscript inscription of the date 9<sup>th</sup> May 1843 is known to exist, in what would appear to be a contemporary hand. The catalogue for the Great Exhibition in London in 1851 mentions a stamp box being exhibited by Charles Stiven & Son of Laurencekirk – Smiths also exhibited there, as did two of the Tunbridge Ware makers, but there is no other mention of stamp boxes.

It is thought that circular boxes (in a variety of sizes) with lift-off lids are from the 1840s onwards, until the late 1870s – most are decorated with a stamp – this can be a real postage



stamp (often a Penny Red), a real receipt stamp (from the end of 1853), a facsimile of either a postage or receipt stamp, or a stamp-sized portrait, often in a frame of gold dots to simulate perforations, of Queen Victoria on a black background (*photo left*), Prince Albert or Rowland Hill. It is likely that the latter would have been made in either 1860, which celebrated the first twenty years of the Penny Post and was when Rowland Hill was knighted, or in 1879 when he died. It is known that Smiths had an Apograph machine which could copy drawings (larger, original scale or reduced) onto paper or copper and could well have used this to produce the three different sizes (life-size, half-size or miniature) of facsimile stamps for their boxes.

Rectangular stamp boxes with the hidden hinge could well have been made from the 1840s onwards. Of slightly later manufacture, probably from the 1850s, are rectangular boxes with a pin hinge – a metal rod at the rear of the lid – with from two to five internal compartments (*photo right*). A variant of this type of box has a bone lifting knob on the lid for ease of opening, and there is possibly a French connection with this style of box. Mauchline Ware enjoyed an important and thriving export market. Smiths opened a showroom and office in Birmingham in 1829 which was active until the end of the century, and handled their export operations – both for Tartan and Transfer Ware. During this period Birmingham was a centre for world trade in the smaller decorative items which the Victorians called “toys”.



A distinctive type of small box has a snugly-fitting pull-off lid section and is probably contemporaneous with the pin-hinged boxes. One of these exists in the Lorne tartan (*photo left*) and bears a registration mark for 10<sup>th</sup> December 1870 – four registrations were taken out at this time, two by Smiths and two by Wilson & Amphlet, with each firm



registering a Louise tartan (*photo above right*) and a Lorne tartan. These tartans were created for the marriage of Princess Louise (the fourth daughter of Queen Victoria and Prince Albert) in 1871 to the Marquis of Lorne.



Another distinctive style, but very difficult to offer a date range for, is the rectangular box with a pull-out drawer, (*photos left*) most likely decorated with a stamp. A style easier to date is the fold-over case with a silk lining and slip-in pockets, (*photos right*) likely to have been made from the late nineteenth century onwards. Some still have a black silk (originally elasticised) loop which kept the case closed – none has a stamp on the outside cover.



Among the many tartans decorating stamp boxes, by far the most popular are those in the Stewart / Stuart / Royal Stuart group. M'Beth / McBeth is also popular, as is Caledonia / Caledonian, an invention of Smiths. Also represented are M'Donald / McDonald, M'Lean / McLean, Rob Roy, Buchanan, Prince Charles / Prince Charlie, M'Duff / McDuff, M'Pherson / McPherson and several more. (The inverted comma / apostrophe was used at the time in place of our more usual lower case or superscript "c" although both forms can be found.)

There is an accessible database of Scottish tartans – over 9,000 of them. It is still possible to register new tartans today – there are several categories, including “fashion”, “corporate” etc. Taking these modern categories out of the database material, as they could not possibly appear on stamp boxes, still leaves about 3,500 tartans. The names of the tartans are arranged alphabetically but if you just have an unidentified tartan in front of you, it would mean a trawl through all the pictures on the website to seek a likely match!

To sum up, there would appear to be five main types of stamp boxes and cases with a Tartan Ware finish: circular boxes, rectangular boxes, drawer-type boxes, small boxes with a pull-off section, folding wallet-type silk-lined cases – their sizes ranging from one to five compartments. And it is known that 50 or so different tartans have been used on stamp boxes and cases.

**Mauchline Ware Stamp Boxes and Cases Part 2 – Transfer Ware  
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## Mauchline Ware Stamp Boxes and Cases Part 2 – Transfer Ware

To re-cap briefly on information given in Part 1, Mauchline Ware is so named because it was manufactured mainly in and around the village of Mauchline in Ayrshire, but in whichever area of Scotland the items were made, the workmanship was of the very highest quality. Collectors of all kinds of writing equipment will be familiar with the great variety of items of Mauchline Ware writing equipment, and collectors of needlework accessories will also know the many and varied items made in their field – all these items were produced in both Transfer Ware (the most popular of the finishes) and Tartan Ware.

The wood used in the manufacture is usually sycamore, and the lids of the earlier style of rectangular boxes are hinged to the base by means of what is called a “hidden hinge” – a knuckle joint which was air-tight and provided a tight sealing for such things as snuff boxes and tea caddies.

In the early nineteenth century, there were more than 50 individual makers of Mauchline Ware in the area. While many would have been just one person, one of the most important and largest firms was that of William and Andrew Smith, which was started in 1821. W & A Smith is described in an account of the economy of Mauchline published in 1845 as “a very extensive manufactory of wooden snuff boxes”. Five years later Andrew Smith is quoted in an interview in the *Art Journal* as saying that “as the snuff business continued to fall off we sought other articles of woodware to which we could apply our ornaments; these now consist of every article which you can conceive it possible to make, from postage-stamp boxes, up to tea trays”.

Turning now to the Transfer Ware aspect, the earliest decorative finish used by the Mauchline Ware makers (in the 1820s) was pen and ink – for scenes as well as for ruled-on tartan which was superseded in the 1840s by tartan paper. Transfer Ware items followed on from the initial pen and ink scenes and were also being produced from the 1840s, continuing until 1933 when Mauchline Ware ceased manufacture. Photographic Ware appears to have been introduced in the 1860s, as was Black Lacquer Ware which continued to be made until 1901. Fern Ware started some time in the 1870s. As can be seen, a variety of finishes were in use simultaneously.

The decline in the use of snuff and the resulting much wider product base coincided with the growth of the railway network, enabling travel for the masses. Many of the main railway lines had been completed by the early 1840s; Prince Albert was enthusiastic about railway travel, and Queen Victoria’s first railway journey in 1842 would have encouraged many of her subjects to venture onto a train – perhaps a day out from London to a town on the coast (such as Brighton, Folkestone or Dover), or to a spa town such as Tunbridge Wells (*photo right*) to take the waters. In turn, this travel led to a growth in what became the souvenir industry, as visitors would wish to have a memento of their day – and a small box was an ideal item to bring back. This was a great opportunity for the makers of wooden boxes, such as the Tunbridge Ware makers in Kent and Sussex or those in the Mauchline area. And a transfer of a scenic view, or of an individual building, was one very good way to decorate such souvenir items.



The process of producing and using a transfer started with an artist's drawing, or an engraving or, later on, with a photograph. An engraver etched the scene onto a copper plate (*photos right*) (subsequently steel became a cheaper alternative) – this view would be the correct way round, not a mirror image, as in the case of printed items. The etched plate was used to print the view with ink onto special Japanese paper – this provided a negative (reversed) image. This print was placed face down on the surface (recently treated with shellac) of the item to be decorated. This was left to dry, possibly for two hours, and then the paper was removed with the aid of a damp cloth, leaving the transferred impression behind. Several coats of slow-drying oil copal varnish were then applied. The boxes were then completed by being cut across and hinges and sometimes catches were affixed. On some of the small boxes, the transfer occupied the full width of the lid which was then cut – when open, the lid shows most of the view, when closed, the view is completed by the top of the sides of the box, with a



perfect match (*photo left*). This can also be seen by the way in which the grain on the wood followed through. The transfers were oval in format which facilitated their use on a variety of different shaped items, and many of the views were also produced in two different sizes.

The views produced across the full range of Mauchline Ware items (not just on stamp boxes, although it is thought that the frequency of views on stamp boxes are in line with those on the full range of products) were of scenes in places popular with visitors, such as inland spa towns and seaside resorts. A great variety of views decorate a great variety of Mauchline Ware items – the Mauchline Ware Collectors' Club website illustrates more than 3,000 of them but it seems from research among the members of that Club that there could well have been well over 7,000 different views.

It has been estimated that there are around 5,000 views on Transfer Ware items (not just stamp boxes) of places in the United Kingdom – and Scotland's share of these included many souvenir items relating to Robert Burns (*photo right*) who lived and married in Mauchline, as well as to Sir Walter Scott and the Border country in which he lived. Of the English places represented, those in Kent and Sussex would top the poll. Margate would seem to be the most popular place in Kent, with no fewer than 61 different views, while Eastbourne is the top place in Sussex with 52 different views, 21



of which are of the Wish Tower in Eastbourne. (*Photo left*) This is one of the 74 Martello Towers built along the south-east coast (from Folkestone to Seaford) in the early 1800s with the intention of deflecting an invasion of the country by Napoleon. Shakespeare and Stratford on Avon also featured, as did the spa towns, such as Bath, Leamington and Tunbridge Wells, but strangely there do not seem to have been many views of London scenes.

The Mauchline Ware makers built up a thriving and highly-developed export market – and the views shown on their products reflect this. North American places (*photos right*) feature strongly – those in the USA more frequently than those in Canada – with 29 individual States represented, the most popular of which were the New England States of New York, Massachusetts and New Hampshire. There are probably around 1,400 different North American transfer views. It would seem that five types of rectangular stamp boxes, all for



use on desks, were exported to North America. (*Photo left*) They had two or three compartments and a lid which was either hinged or could be lifted off. It would seem that none of the small round boxes with pull-off lids that were made for the British market were made for America.

Transfer Ware boxes were also made for the European market, with scenes appropriate to the country importing them – those for France (in 8 or 9 different designs) far more numerous than for the other European countries such as Spain (*photo right*) or Belgium. Strong allegiances existed between Scotland and France, and it therefore seems likely that France was a natural choice for the first export market, most likely of Tartan Ware items initially, but there are over 500 transfer views of places and buildings in France. (*Photo below*) Transfer views of places in Brazil, Chile, South Africa, Tunisia, Australia and New Zealand are all much rarer.



The metal hinges used on boxes were pressed out in Birmingham – for the UK and USA markets, these were finished in brass or gilded whereas for the French market, the finish was silvered on the hinges as well as on the fittings for other items such as purses, handbags and crucifixes. Bases of boxes could be plain (particularly for the exports to France), or be covered with morocco paper, in either black or dark green for both the UK and USA markets, although other colours such as bright blue, burgundy and brown are also found. The lettering on transfer views

for the UK and USA was in printed capitals, whereas such descriptions on the boxes destined for France were in script.

It appears that there are five main types of Transfer Ware stamp boxes – the same number as for Tartan Ware boxes – but with some differences in type, size, shape and dimensions, as noted below.

Small circular stamp boxes with tight-fitting lift-off lids were produced from the 1840s onwards in Transfer Ware, often with a 1d red stamp (real or facsimile – which could be in different sizes) on the lid (as is the case for Tartan Ware) and a transfer view on the base.

Rectangular stamp boxes with a Transfer Ware finish were produced in great numbers and a variety of dimensions. They usually have two or more compartments. Lift-off lids fit flush with the box sides which are straight. Hinged (externally or internally) lids sometimes overhang the sides and such boxes usually stand on an apron base. Corners and edges are often rounded. These are quite different in style to the Tartan Ware range of rectangular, multi-compartment boxes, which are slimmer, smarter and more elegant than their somewhat “chunkier” Transfer Ware cousins.



Small shallow boxes with a pull-out drawer (*photo above*), with one or more compartments, were also made with transfer views on either both top and base or simply on the top. Again, these were also produced in the Tartan Ware finish, but this style is very difficult to date.

Pin-hinged, almost square stamp boxes with a single compartment (see the Mons Meg photo) were manufactured with a transfer view on the lid, a style not found in Tartan Ware or any other finish.

The only type of case made, as for Tartan Ware, was the fold-over type, with moiré silk lining containing a pocket on each half, and a transfer view on each cover. These cases were being made from the late 19<sup>th</sup> century onwards.

And how many different transfer views have been found on stamp boxes? Well, Mauchline Ware was phenomenally successful, Transfer Ware was the most popular finish, stamp boxes featured strongly in the product range. So it's no surprise that the jury really is out on that one!

**Mauchline Ware Stamp Boxes and Cases Part 3 – Other Finishes  
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## Mauchline Ware Stamp Boxes and Cases Part 3 – Other Finishes

As explained in Parts 1 and 2, boxes were being manufactured in and around the village of Mauchline in Ayrshire from the early 19<sup>th</sup> century. While some of the 50 or so makers would have been individuals, larger firms grew up – the foremost in Mauchline being that of William and Andrew Smith. Other areas of Scotland also produced similar items – in Lanarkshire, the Caledonian Box Works of Archibald Brown became important as did the firm of Charles Stiven & Co in Laurencekirk, Aberdeenshire.

The mid to late 19<sup>th</sup> century was probably the heyday of Mauchline Ware, which became less popular into the 20<sup>th</sup> century – manufacture ceased altogether in 1933 when the Smiths' factory burnt down.

The wood used was mainly, but not exclusively, sycamore and a great variety of items were manufactured – if it could be made in wood, it was, from full-size pieces of furniture to items of personal adornment – and other items of writing equipment featured in the wide range produced, including stamp boxes.

Along with Tartan Ware and Transfer Ware, the three main other finishes are Photographic Ware, which appears to have been introduced in the 1860s, Black Lacquer Ware which was probably introduced at around the same time and continued to be made throughout the 19<sup>th</sup> century, and Fern Ware which started some time in the 1870s. Some items were simply varnished, with little or no decoration – relying for their appeal on the beauty of their wood, while a small number of others were finished with paper specially designed and printed to resemble such things as Marble or Tortoiseshell. Thus, a variety of finishes were in use simultaneously and sometimes two finishes were used in conjunction with each other. The majority of items made by the Mauchline Ware makers were in the Transfer Ware finish, with Tartan Ware also extremely popular – and the number of surviving stamp boxes certainly confirms this, as does the wide variety of many other types of writing equipment still to be found which the Mauchline firms had made.

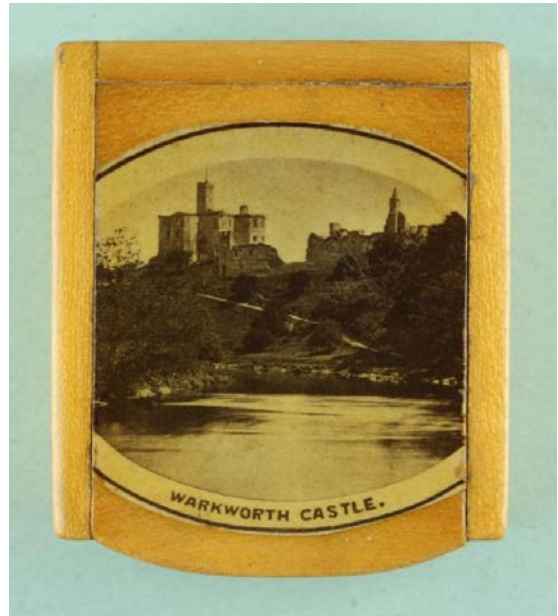
The earliest decorative finish used by the Mauchline Ware makers (in the 1820s) was pen and ink – for scenes as well as for ruled-on tartan which was superseded in the 1840s by tartan paper. Transfer Ware items followed on from the initial pen and ink scenes and were also being produced from the 1840s, continuing into the 1930s.

**Photographic Ware** was introduced in the 1860s, as an alternative to transfer-printed views. This finish may well have been introduced by Archibald Brown who opened the Caledonian Box Works in Lanark in 1866. His marriage had taken place in Mauchline, where he may well have worked for a while for one of the box makers. He was a keen photographer, to the extent that it is reported that he even made his own cameras. He would also have had contact with other keen photographers and may well have drawn on their expertise in this venture. The Photographic Ware finish can be found on a wide range of Mauchline Ware items. Many of the photographs used are of good quality and are perhaps of greater interest than the transfers as they are an accurate and not an idealised representation of the scenes portrayed. The photographs were often applied to plain varnished boxes, but were also applied to items finished in another of the Mauchline Ware finishes, such as Tartan Ware, as well as being used on Black Lacquer Ware. The photographs were usually surrounded by a shaped frame, sometimes oval and sometimes a rectangle, either straight or with the corners cut across. The relative popularity of these items, and the competitive nature of the Mauchline Ware makers, would indicate that there was not just one manufacturer involved. It is highly probable that a

large firm such as W & A Smith would not have lagged behind here, and it is thought that boxes with photographs taken by William Washington Wilson, the famous Victorian photographer, were made by Smiths. The Lanark works were sold in 1907, having been run by two ex-employees from the late 1880s. Archibald Brown had died in 1891 when he was 58. Rectangular stamp boxes, with two or more compartments and a hinged lid exist in this finish.



(Photo left) Some are similar in dimensions to Transfer Ware boxes, while others are shallower. There are also pin-hinged single-compartment boxes, similar to those in the



Transfer Ware finish. (Photo right) There seem to be few small circular boxes with lift-off lids with a Photograph Ware finish, nor any of the fold-over cases. In general, the Photographic Ware items don't seem to have the durability of the other finishes.

**Black Lacquer Ware** appears to have been introduced following the death of Prince Albert in 1861, when Queen Victoria went into deep mourning. Her public mourning continued throughout the rest of her reign. This finish seems to have been made during the rest of the 19<sup>th</sup> century but not into the 20<sup>th</sup> century, which



could well confirm that it had indeed been a reflection of the Queen's mourning. However, the black lacquer finish was often relieved by a more colourful addition to the design, such as a decorative floral border (itself a coloured transfer print) around a transfer print or photographic view. Rectangular stamp boxes, with two or more compartments and a hinged lid exist in this finish. (Photo left) There seem to be no small circular boxes with lift-off lids in Black Lacquer Ware, nor any of the fold-over cases.

It seems clear that **Fern Ware** was first produced by W & A Smith in Mauchline, but it was also manufactured in Lanark at the Caledonian Box Works. The introduction of this finish must have been the direct result of the Victorian craze for ferns which seems to have arisen in the 1870s. One process was to use fern-printed paper, similar to the process used for Tartan Ware items. Boxes covered in these papers are very colourful. (Photo right) In many cases, however, actual ferns were used, directly or indirectly. A variety of types of fern would be applied





to the wooden surface. A dark brown stipple treatment was applied, and the ferns were subsequently removed, leaving their outline and details showing on the uncoloured wood against the darkened background. (Photo left) The item was then varnished.



For **Coloured Fern Ware**, the fern shapes were coloured, mainly using greens and reds, against the lighter natural wood. (Photo right)



**Sea-flower Ware** is a version of Coloured Fern Ware, but making use of seaweed and shells instead of ferns. This finish is transfer-printed onto the natural sycamore ground. (Photo left) Sometimes the larger of these items would have a four-line verse of explanation, in very small print, explaining that sea weeds are really flowers of the sea.

**Coloured Transfers** were also used as decorations, often as additions to Black Lacquer Ware items, or as a banner on another finish such as Fern Ware, or on their own. (Photo right)



Whereas items in Tartan Ware, Transfer Ware and Photographic Ware were obviously made as souvenirs of places or to commemorate a specific event, the same could not be said of the Fern Ware group of items, which were prized for their decorative value. A variety of goods of all sizes (even full-size furniture) were made in the Fern Ware range. Small circular stamp boxes with lift-off lids bear fern decoration, as do rectangular two-compartment boxes with hinged lids, drawer-type boxes and fold-over cases.

Using information from all three of these articles, it seems there are six basic types or styles across the full range of Mauchline Ware stamp boxes and cases, as outlined in the summary below.

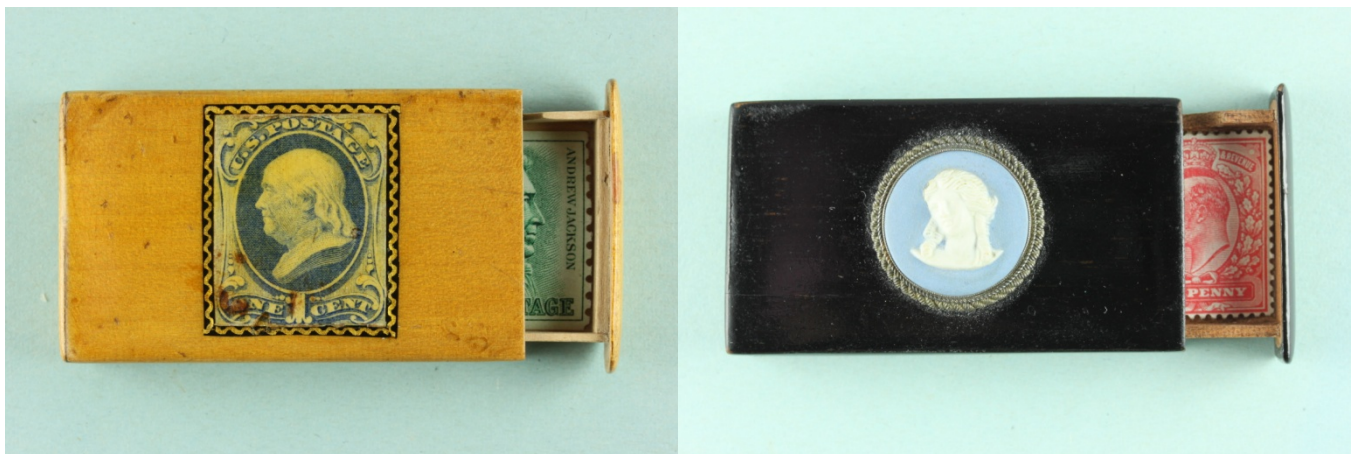


Small circular stamp boxes with lift-off lids were made in most of the finishes. Tartan Ware and Transfer Ware boxes exist with a stamp (real or facsimile) as part of their decoration. Fern Ware boxes exist with a stamp on the lid or a banner on top of the fern decoration carrying a greeting such as "Merry Christmas" or "Happy New Year". A delightful one exists with a printed "Tortoiseshell" finish with a stamp on the lid. The tortoiseshell paper decoration was patented by Wilson & Amphlet and was produced for Perry & Co, the famous pen-makers and stationers. *(Photo left)*

Rectangular boxes with two or more compartments and hinged lids were produced in the full range of finishes. They vary greatly in style – some (mainly with a Transfer Ware finish) have an apron base, with a lid with flush sides, others have an apron base balanced with a similar "overhang" to the lid. Some of the smaller boxes have a lifting knob on the lid. Some are quite tall and "chunky", others neater and shallower. Hinges can be external or internal. Some hinges are almost the full width of the lid, others smaller and centrally placed; other boxes have two small hinges, widely-spaced. Some are pin-hinged.

Pin-hinged rectangular boxes whose sides are longer than their width exist in both the Transfer Ware and Photographic Ware finishes.

Drawer-type boxes, with trays of one or more compartments, exist in several of the finishes – Tartan Ware, Transfer Ware, Fern Ware, simply decorated with an American stamp, or black with a Wedgwood porcelain plaque applied. *(Photos below)*



There is one style of box that seems to have been made in only one finish – this is the small, ovalled box with a pull-off lid, in the Tartan Ware finish.

There are fold-over cases, with moiré silk linings with a pocket for stamps in each half, in Tartan Ware, Transfer Ware, plain wood, one with a coloured transfer of a holly wreath with a robin and Christmas greetings, *(photos next page)* but there do not seem to be any in Photographic Ware or Black Lacquer Ware.



Of course, as soon an attempt is made at producing a definitive listing of styles, types and finishes, it is likely that others will come to light – the Mauchline Ware makers were certainly very inventive and industrious as well as highly-skilled, and they have left us a wealth of lovely items. If you can add further information to what has been said here, please e-mail it to: [webmaster@stampbox.org.uk](mailto:webmaster@stampbox.org.uk)

**End of Article**