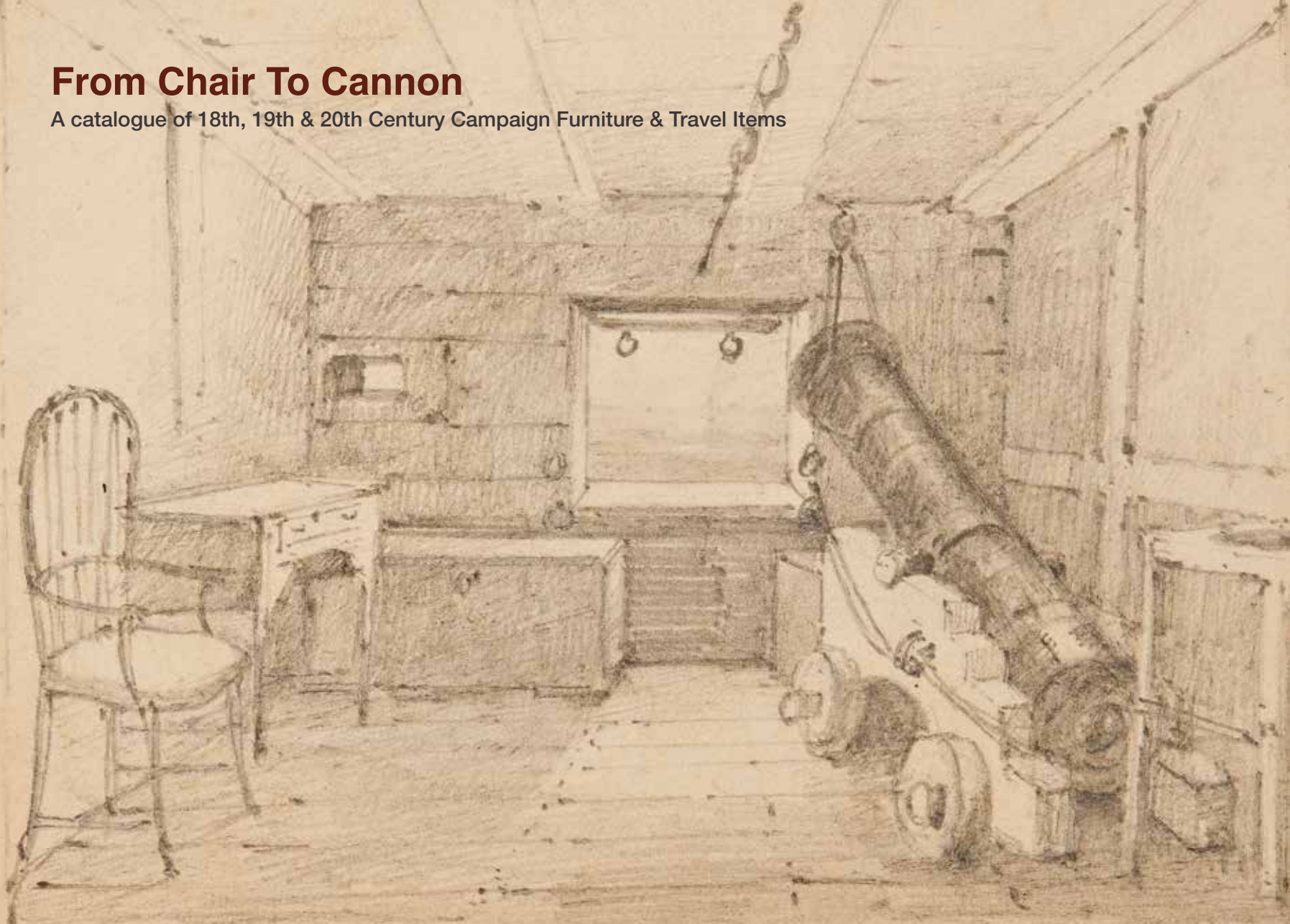


From Chair To Cannon

A catalogue of 18th, 19th & 20th Century Campaign Furniture & Travel Items



From Chair To Cannon

Our title for this exhibition comes from Henry Barlow Carter's drawing to the front cover. Living as comfortably as possible whilst at war was common to officers of both the navy and army in the 19th century. Much of the furniture in this catalogue exemplifies the ethos of the better equipped you are, the better you will be able to do your job.

A number of different makers are represented, some of whom we have shown before such as Allen, H. Mawer & Stephenson, Ross, Wyburn and York House, and some whom we haven't such as Gillingtons the exceptional Dublin cabinet makers, Edwards the renowned box maker and H.T. Jones of Parramatta. Some of the notable items are the Gillingtons Table (2); the Double Extending Camp Table (4); the Captain's Chart Table (9); the Georgian Portable Bookcase (13); Portable Drawers To Form A Sideboard (26); the Cavalry Chest by H. Mawer & Stephenson (29); all 4 sets of Brighton Buns (50-53) and Napoleon's Coffin (17), the surprise of which cannot be grasped just from photos. Added to this we have an interesting selection of sailor's tools and items associated with railway travel.

As usual, there will be more photographs, videos and information on the makers on our website, during the exhibition.

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All dimensions are in inches.

Please note that due to the printing process the colour may vary.

1. Low Campaign Table

A low mahogany Campaign Table. This table has turned legs with a brass cap and steel bolt to their top, to allow them to be removed. The underside of the top has an inset, square brass plate with screw fitting to receive the legs. The thickness of the top means that the holes for the leg bolts can be seen from the table top. With the legs removed, the top will fold in half for packing. The underside of the top has two brass plates, each hinged to the middle and cut with a rectangular aperture to fit over a twist catch to the other half board. The top also has inset brass hinges to the sides so that it will fold in half when the catches are unlocked. The design is simple but effective and the table packs down to a small size. The unusual height of the table and its proportions open up the consideration that it may have been a salesman's sample. It can certainly be used as a coffee table, but its height is low. It is illustrated in Brawer on page 128. The table is well made, with cleated ends and nicely turned legs which are similar to those used on chair beds by Thomas Butler. Early 19th Century.

H 9 ¾ W 19 ¾ D 18





2. Campaign Tripod Table by Gillingtons

An Irish, mahogany Tripod Table with drawer, made to dismantle for travel. It is not obvious on first sight that this side or occasional table is made for campaign but turning it upside down reveals its secret. The four legs are each made with a dovetail joint to fit them to the bottom of the table's column. They also have an iron band screwed to their underside that extends beyond the dovetail. When all four legs are fitted to the column, their iron bands crossover each other and a large brass thumb bolt can be screwed through the overlapping holes cut to them. The underside of the table top is fitted with a central, wide wooden support bar. It has a hole to the centre with an inset brass nut to fix to the brass bolt to the top of the table's column. The quality of the cabinet work to this table is very good from the thick brass plate to the bottom of the column where the legs fit to the detail of five rings turned to the brass collar to the top of the column. Gillingtons have taken the design of this table from a domestic version and cleverly adapted it for travel without making it apparent. The top is crossbanded in faded rosewood and the ring turned design of the column echoes the reeding to the top edge of the sabre legs. Good castors have been used. The drawer has knob handles and is lined in cedar wood. The drawer is lined in a patterned wallpaper with evidence of newspaper underneath it. The top of the drawer edge is stamped Gillingtons 8856. The number is more likely an order rather than a model reference. A number of other Gillingtons' pieces were stamped in a similar manner. This table may have been made as a one off piece by the company, perhaps bespoke made for an officer, but it is possible they made other campaign furniture pieces. Certainly, their business was mainly concerned with the production of domestic furniture. Circa 1825.

H 28 ¼ W 22 D 16 ¾





Gillingtons

The Gillington family of Dublin cabinet makers were likely to have first established their business in the 1790s. John Gillington is listed in The Treble Almanac of 1803 as an Upholder and Auctioneer at 51 Stephen Street, Dublin. This is probably the same John Gillington who had married Mary Low in 1779. Other family members in the profession were Samuel, George and possibly Samuel junior. A probable third son, the Reverend John Gillington is shown to act on behalf of George in 1829 over the lease of Laurel Hill, a house near Blackrock. The exact relationships between the family members are difficult to confirm due to the destruction of many census records in the fire of 1922 at the Public Records Office. Between 1804 and 1806 John Gillington moved from 51 to 43 Stephen Street. Samuel Gillington (who we presume was John's son) finished his apprenticeship and was made a Freeman in the summer of 1806. Sometime between 1809 and 1811, the Gillingtons moved north of the River Liffey to 119 Abbey Street which was to remain their address. At this date the company changes name to be listed as Gillington (John & Sons), showing that Samuel's brother was also involved. In 1815, John either retired or died as the name changes once more to Gillington (Samuel & Son). The following year the business is listed as Gillington (Samuel & George). In 1817 George married Clarissa Hime. In 1824 there seems to have been a change in the head of the company. At this date, under different listings, they are noted as Gillington (S & G), but George is also listed separately at the same address of 119 Abbey Street. After this date the business is only listed as George Gillington and so we can deduct that Samuel has retired or died. George carried on with the business and in 1835 added the address of 118 Abbey Street to his business. The previous year James Phillips, a painter and paper hanger, had been resident there. In Dublin Directories and Trade Labels by The Knight of Glin (Furniture History Society Journal 1985), further addresses of 180 Abbey Street for George and Samuel (1815-20) and 34 College Green (until 1838) are given. There are some doubts over the College Green address as the 1834 Pettigrew and Oulton directory lists Norwich Union Assurance, J.C. Roose (attorney) and George Home here but not Gillingtons. The business ended with the death of George Gillington in 1838. In 1840 Mrs Gillington is still listed at 118 Abbey Street with no entry for 119. There is no doubt that the company produced some exceptional furniture. Their selection of timbers and quality of cabinet work is high. The vast majority of their known work is domestic furniture rather than campaign furniture. It is probable the portable furniture which they did make was bespoke, adapted from domestic designs. Although they are recorded as having made a set of 14 mahogany Klismo Chairs for Euseby Cleaver, Archbishop of Dublin, they could also turn their hand to plainer furniture. In 1833 they made a set of 6 oak Chairs for the Quaker Society of Friends and repaired 4 others. I would imagine they were less ostentatious. The other leading Dublin cabinet makers at the same time as Gillingtons were Mack & Gibton who also had warerooms in Abbey Street. This caused enough confusion to the public for George Gillington to feel he had to note it on his trade label. Known domestic items by the company, with reference number where known, include an amboyne Centre Table (5916), Canterbury's (5582 & 12773), a Drop Leaf Table, a Side Table (5552), a Sofa Table, carved Hall Benches (D6516 & D7861), Klismo Chairs, Library Table, Serving Table (4762 & 3425), Secrétaire Cupboard and a Collectors Cabinet.





3. Camp Table

An extending mahogany Camp Table with Butler's Tray. The table has X frame legs united at the top by three pieces of webbing to hold its opened position. Hinged to one side of the legs is the top board which can be set over the webbing or will rest against the side of the legs when folded with a twist catch holding it in place. Alternatively, the table can be doubled in length with the addition of the turned screw in leg, fitted to the brass plate to the table top. The Butler's Tray is then placed over the webbing to give you an extended surface. When not in use, the leg is held by webbing to the X frame legs. It is quite common for these tables to have both the tray and leg missing and they have been replaced on this example. The tray is period and follows the Thomas Treherne of 39 Oxford Street, London design with sides that can be dropped on brass sprung fittings. Circa 1820.

H 32 W 60 D 19

The Camp Table

Loudon described and illustrated these tables in his Encyclopaedia of 1839 as 'a very useful article, called a camp table, from its going into little bulk, being light, and being used by officers in camps ... opened out to its full extent; the top being hinged to the two legs, and supported by a portable leg which is fastened into it by a screw and socket ... and can be removed at pleasure. When not in use, this leg is fixed to one of the legs of the stand by two pieces of girth webbing which are fastened to the leg of the stand. When the stand is opened to its full extent, it stretches out, as a top, three pieces of webbing, which serve as a tray-stand; and a tray is generally made of a proper size to go along with the table. This table may be used as a common table; the hinges projecting above the rail of the stand in such a manner as to let the top turn round either way. When the table is shut up; there are two turn buckles on the legs to keep the top fastened, and to prevent it from swinging about when the table is moved. In families, accustomed to give large dinner parties, these tables are found useful, as forming additions to the sideboard: they are also brought in requisition when parties are given in the open air, or when a meal is taken in any room deficient in tables.'

Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture – J. C. Loudon





4. Double Extending Camp Table

A mahogany Camp Table with two leaves allowing it to triple its length. This table is rare for having the two leaves, with the standard design just having one. It also stands out for having castors to the X frame legs. The design is described by Loudon much better than I could to the left. When set for use at its narrowest size, one leaf hangs vertically to the side of the open X frame legs whilst the other is set as the top over the extended webbing. The Butler's tray can then be sat on top of the table or used separately. For use at its largest size, the two leaves are unfolded and the legs are screwed into their brass plate sockets to hold them in the horizontal position. The tray is then placed on the space between them. The quality of this table is two or three levels better than the single Camp Table also illustrated. The mahogany used is good and the X frame legs and stretchers are wider and cut with a cock bead line. They have shaped blocks to their tops to set the gilt brass hinges wider so that the top overhangs the legs. The X frame legs have good, capped castors set at an angle. The tray is associated with the table and the turned legs are replaced but this is fairly typical for this form of Camp Table. When stored, this Table takes up a relatively small space. The two leaves hang vertically alongside the folded X frame legs, held to them by mahogany twist catches. The removable, turned legs are held by webbing straps to the X frame and the tray is separate. This is a very versatile table that can be used in three different lengths or folded up when not in use. Double versions of this form of table are uncommon. Circa 1800.

H 32 ¼ W 79 ¾ D 21 ½





5. Campaign Tea Table

A Georgian, mahogany Tea Table with removable legs for travel. The hinged top of the table will double in size and is set on a pin so that it can twist to a 90 degree angle. In doing so, the opened top is supported by the boxed apron below. This box has a short drawer with swan neck handle, to either end. On each side of the drawers, to the middle, is a space. Some similar tables allow the removed legs to pack into these two spaces but the diameter of the legs are too wide to all fit in. The turned legs are fitted with long steel bolts to fix them securely to the top. When the table is used with the top folded, two brass slide bolts either side of one drawer, lock the top to hold its position. This is a design of portable table that seems to have been made by a few different workshops and its practicality as a side, work and dining table shows why it would have been a popular piece of furniture. Early 19th Century.

H 27 W 34 D 17 ¾

6. Colonial Occasional Table

A Colonial, rosewood round Occasional Table made to dismantle. To breakdown the table into its five parts, the three legs are unscrewed from the top. The underside of the top has three support bars set in a triangle and a threaded hole at each point that they meet. The legs have a brass ring to their tops and are fitted with a steel bolt to fit to the holes to the underside of the top. With the top off the shelf, which also has a triangle of support bars, can be removed. It can only be lifted off from the top of the turned legs as there is a wider, cubed section to each leg above the foot. The shelf sits on this section which although a fairly primitive method of cabinet making, works. The small size of the table makes it useful for a lamp or to use by the side of a chair. Mid to late 19th Century.

H 24 D 16





7. Patent Table Model

A miniature Table Model, probably of walnut and beech, made to demonstrate its folding action. The design makes good use of hinges to enable it to flat pack without the removal of bolts or locking catches. The underside of the laminated top has three bars of varying widths with one fixed to the underside of the top. The middle bar is hinged to it with the third bar hinged to the middle and the back apron rail. The two pairs of legs are hinged to the back rail and at the point of their side rails. This system of hinges allows the back rail to be lifted up and towards the front rail with the three bars folding to lie on top of each other. With the legs lifted away from the fixed front rail, which holds their position, they can be folded inwards to meet each other and lie against the underside of the top. The top of the table is made of two boards glued together and has a paper label noting 'Patent 707524'. Our research has not discovered the inventor of this table or even proved if a patent was ever issued. The model has the look of a Farmhouse table from the second half of the 19th century. It is difficult to be sure of the timber used as the table has been coated in a dark shellac. The design is clever in that there are no removable parts but the table folds comprehensively. Late 19th Century.

Size Set Up H 5 ½ W 8 D 4 ⅛



8. Portable Table by Gillow

A mahogany, round Occasional Table by Gillow with removable legs. The top to this tripod table has a moulded edge and the turned legs are fitted with wooden threads so that they can be removed for transport or storage. They are numbered from I to III with corresponding digits to their sockets. The underside of the top is fitted with three oak bars, jointed to interlock and with a round chamfered edge. The threaded sockets are cut to these bars. *L 1518* and *Gillow* are stamped to the oak either side of socket II. This is a useful sized table for a lamp or by the side of the chair. The fact that it dismantles would be practical to take into the garden for tea or for an officer to travel with. We have had a number of items of portable furniture that were attributable to Gillow, but this is the first that has been stamped. A good table by a good maker. The stamped number *L1518* indicates that it was made in Lancaster and can be dated to 1873.

H 23 ½ D 24





9. Captain's Chart Table

An unusual, Georgian Cuban mahogany table with desk and cupboards to the central pedestal. It is likely that this piece of furniture was made for use on board ship, its multi-purpose being ideal for the quarters of a cabin that would also have housed cannon. It is a good-sized dining table that could also be used for laying out charts or maps; it has storage space; there is an area for writing and a drawer for taking writing equipment and papers etc. These attributes would, of course, also be useful in a domestic setting and it is possible that it may have been made for a gentleman's library. However, you might expect a library or office to also have a desk and so not need provision on such a piece of furniture. The desk has a central pedestal with a cupboard to each end and a large table leaf to each side. Above each cupboard, to one side there is a drawer with shaped dividers to take inkwells, pens, instruments and papers and to the other a writing or reading board. They both have ring pull handles and the board, once pulled out will unfold to double in size and reveal a red baized surface. The cupboards each have one shelf that can be set to 15 different positions, some ridiculously low others far too high. The panelled doors have good hinges that allow them to open to a 180 degree angle. The central door handles and escutcheons are engraved gilt brass and, with the cupboards locked, can be used for the moving the desk on its castors. The 4 lopers for the table flaps are unusual, mahogany bars with ring pull handles. They pull out from the top sides of the cupboard to a length of 13 inches and are hinged so that they will fold at a right angle once fully extended, to support the leaves. The full size of the table top is 63 inches (160 cm) with both flaps up. The desk sits on a plinth base with bracket feet that hide the castors. The gilt, carved moulding decoration to the edges of the top, to the cupboard doors and the egg and dart moulding to the top of plinth base are in the manner of William Kent. This is a one off, bespoke piece of furniture, probably commissioned by a wealthy naval officer whose status afforded him larger quarters on board ship. The only comparable piece of furniture we know of is a Georgian Cabin or Map Table that can be seen in our website archive. Although smaller in size, the proportions are similar and it was also likely made as a commissioned piece for a specific use. An interesting, early piece of Georgian travel furniture. Circa 1740.

Size with leaves down H 30 ½ W 47 ¼ D 18 ½





10. Campaign Washstand With Towel Rail

A mahogany, brass and iron Campaign Washstand with cut outs to take soap dishes etc. This portable Washstand follows the standard design followed by a number of makers; the three mahogany boards are separated by metal columns that screw into each other, the feet to the base and the finials to the top. Unscrewing these parts allows the Washstand to be broken down into 19 parts to pack for travel. This example is a little different though. The metal columns are iron painted black as opposed to brass, which is seen on most. They are topped and tailed by the brass finials and feet. It is probable that they were made of iron to allow for a different price point and with so few seen today, presumably were less popular. The Washstand also has another unusual feature and that is the fitting to the top of one iron column to take a removable brass bar to act as a towel rail. This bar swings on its fitting and unscrews from it for packing. Portable Washstands of this design were a common piece of furniture for officers throughout the second half of the 19th century but this one stands out for being a little bit different. Circa 1860.

H 33 ½ W 24 ½ D 18



11. Pedestal Desk

An Anglo-Indian Padouk Pedestal Desk. The desk is made in three parts: a top and two pedestals. Each pedestal is fitted with two bars to hold the top in place. The pedestals have turned feet with later castors which were probably added to raise the height of the desk surface and the knee-hole to make it more practical to use. We have left them on for the same reason. The height of the knee-hole is 25 ½ inches (65 cm). This desk has a good-sized moulded edge to the top and to the bottom of the pedestals. The drawers have original flush campaign handles but whether this desk was specifically made for travel or not, we cannot be sure. Domestic pedestal desks are also typically made in three parts. It may simply have been made for an army officer or administrator who was only expecting to move his desk occasionally. Whether it was made for travel or not, the desk is a practical size and the padouk has a deep, rich colour. Circa 1840.

H 31 ½ W 54 D 23 ¼



13. Georgian Portable Bookcase

A small, mahogany Campaign Bookcase with pine secondary wood. The unusual design of this Bookcase is indicative of its age and gives the clues that it was intended for travel. Although the gilt brass handles to the sides are an indicator of its purpose, they alone do not prove it was made to be portable. The first thing that stands out about this bookcase is the position of the lock to the panelled door. It is set to the middle of the top edge of the door to bolt against the underside of the bookcase's top. This is very unusual and by itself would make the lock weaker than setting it in the standard position of halfway up the side edge. To counter this weakness and make the fixing of the door much stronger than a domestic piece, two bolts are fitted from the underside of the plinth base, through brass lined holes, up into the bottom edge of the door. Further strength is taken from the two protruding tenons to the top side edges of the cupboard interior that fit to mortice holes to the back of the door. The other indicators are in the construction, which is stronger than for a domestic piece – the mouldings are cut from the top board rather than applied and are made to fit over the side boards. The mahogany plinth base is backed in pine to add strength. The small size of the Bookcase could also be read as to its suitability for travel. It also makes it a useful piece for modern use. The interior has two shelves, with a moulded front edge, adjustable to 10 different positions. Their sawtooth side supports have a mould cut to their front edges, which is a good sign of the extra work put in by the cabinet maker. This is a lovely piece of campaign furniture, and although at first it is not obvious it was made for travel the signs it gives reveals its true purpose. Circa 1770.

H 31 ¾ W 19 ¼ D 11 ¼

12. Chinese Export Davenport

A camphor wood China Trade Davenport. The Davenport works as most do with the desk section sliding forward to sit over the knees, a cupboard to the right enclosing drawers with a secret 'desk tidy' compartment popping out above. It also has a slide board to each side with ebony knobs and a green leather skiver to match that to the sloped area of the desk. Lifting the slope up reveals a large area to store papers with two rows of interior drawers to the back. There are two to the top and three dummy drawers below. The secret desk tidy sits behind these dummy drawers and is released from its sprung catch by pulling the knob to the bottom right drawer. The desk tidy has a pen tray running its full depth with dividers for three inkwells and a lidded compartment next to it. This Davenport is a little unusual in design to the drawers to the side cupboard. Whereas you might expect four drawers, there are three with an open compartment to the top. The board to this compartment is on tongue and groove joints and is made to slide out to access any papers sat on it easier. The drawers have skeletal campaign handles. The Davenport is decorated with two rows of ebony reeded moulding between the desk and cupboard sections and inlaid ivory stringing. The quarter rounded corners have a simple rectangle design which is echoed to the corners of the sliding desk section. The panels to the side, front and door have an inverted axe head design to the corners linked by a line of stringing running parallel to the edge. The turned feet are typical of Chinese campaign furniture. This piece of furniture would either have been bought by a Westerner passing through one of the Chinese ports or might have been brought back for sale by an East Indiaman Captain looking to supplement his wage. It's a good looking piece and its small but practical nature is just as useful today as when it was first made. Mid 19th Century.

Closed Size H 33 ½ W 22 D 22





14. Writing Desk Dressing Table

A teak Anglo-Indian Dressing Table with mirror and brushing slide. The large mirror is held within a frame that allows you to adjust its angle for use. This frame is held up by a pair of replaced wooden pins that fix it to a cased section to the back of the table. Removing the pins, allows the mirror to drop down into its case, which protects it during travel. It also reduces the height by 20 inches (50cm). The table has a worn blue velvet brushing slide that pulls out for use. It can also be used for writing or working. Each pedestal has two drawers above a cupboard with a fifth drawer between them. The drawers, cupboards, brushing slide and mirror all have period, replaced matching brass knob handles. The table stands on 8 cast brass, lion paw feet. These are fitted to reeded, bulbous legs. The reeding is echoed to the front corners of the pedestals, the front edge of the brushing slide, the one-inch thick tabletop and to the fronts of the mirror and its frame. Further decoration can be found to the blind brass fretwork panels set to either side of the middle drawer which have an acorn and foliage design. Given that this Dressing Table has a mirror that packs away and it has substantial cast brass carrying handles to the sides, it is probable that it was made for travel. It was not uncommon for the British to move their household to the mountains for the summer months to avoid the heat. This is an unusual but practical piece of colonial furniture. Circa 1840.

Size with mirror up is given. H 52 W 44 D 24

15. Portrait Of A Yeomanry Officer

A watercolour on card portrait of an unnamed Officer. The red, fur lined undress pelisse stands out for being red as opposed to the usual blue suggesting he was likely to be in one of the many small Yeomanry units. The face is well painted with the haircut and mutton chops typical of a fashionable young officer of the period. Less attention has been paid to the uniform and sword but there is enough to show that he was a member of the cavalry militia rather than the regular army. The watercolour is in a period gilt frame. Circa 1835.

Image Size H 8 W 6



16. Bronze Of Napoleon

A French, bronze figure of Napoleon Bonaparte. Napoleon is shown sitting on a naturalistic base with his arms folded, contemplating. The figure is mounted on a marble base with worn paper to the underside. He is well modelled and has a good patina to the bronze. Mid 19th Century.

H 4 W 4 ¼ D 2 ¾



17. Napoleon's Coffin Pennant

A small gilt brass and enamel Coffin Pennant with a wreath to the top surrounding a 'N'. The Pennant has a hanging ring to one end and a clip to open the coffin to the other. The hinged clip has a pin that fits to a hole to the front of the coffin. On releasing the clip, the coffin lid springs up and an enameled figure of Napoleon stands up. A blued steel bar acts as the spring to raise Napoleon from the dead. Napoleon died in exile on St. Helena in 1821 but in 1840 King Louis-Philippe transferred his remains to Les Invalides, Paris. It took 21 years before he was finally laid to rest in the Dome which had to undergo major works to accommodate the Imperial tomb. It is probable that this Pennant was made around this time, with the Emperor returning to France and in the public's eye once more. It is not unique in its suggestion that Napoleon lives on as a micro mosaic picture after Horace Vernet is part of The Army Museum collection, not far from Napoleon's tomb. It draws parallels with the resurrection of Christ as the Emperor emerges from his grave with a halo of light behind him. This Pennant would have been symbolic to Napoleon's followers suggesting he was always with them. The surprise of him suddenly springing to attention when the coffin lid is opened is wonderful. Mid 19th Century.

H ¾ W 4 ¾ D 2 7/8



18. Wyburn's Patent Chair

A mahogany Campaign Chair made to Wyburn's Patent. The chair has an elegant, long sweep to its back legs that continue to form the side rails. The back and seat are slatted to support cushions. The front legs are hinged to fold but held in place for use by two swing hooks to the side rails. The back is fixed to the side rails by two brass bolts and held up by its leather arm straps, that are adjustable to hooks to the front of the arm posts. The arm straps are removable from the back on large wooden bolts. The arm posts are fixed and contain the back and cushions when dismantled. We illustrated a similar chair with a foot rest to this in our catalogue *The Sundowners*. That example had a pressed brass label marked Wyburn's Patent likely for the Taunton cabinet maker Robert Wyburn born in 1829, son of Job Wyburn of the same profession. This is a comfortable chair by a little-known maker. Mid 19th Century.

H 39 W 21 ½ D 36



19. Reclining Campaign Chair

A mahogany Campaign Chair made to recline. The chair is adjustable whilst sat in by the iron triggers under the arms, which are made in two parts. The back section is a box within which the front section fits into. The front section is cut with a saw tooth to its underside that catches on the iron fitting of the trigger to the box. This allows it to extend the arm's length and so the angle of the back it is hinged to. The front legs are fitted with long iron bolts that pass through the seat frame to fix to the arm posts. The back legs are fitted with wider wooden threads as they fix to the back of the frame which has less depth. The chair breaks down comprehensively. When the legs, arms and arm posts are removed the caned back will fold against the seat frame on its hinges. The arm pads will also slide off the hinges that hold them to the arm box. This is a well-considered chair with a shaped back and lugs to the arm posts and boxes for added strength. The underside of the hinged arm pads are painted to resemble rosewood and it is probable that the whole chair was once decorated in this way. Early to mid 19th Century.

H 41 W 23 D 32

20. Colonial Folding Chair

An X Frame Folding Chair with caned seat. The timber looks to be a very good teak. To fold the chair, the back of the seat is lifted. The seat frame is fitted to grooves to the inside of the two back posts so that it moves vertically with the front of the seat dropping towards the front feet. The seat can't slide completely parallel to the chair frame but it is drastically reduced in size. The chair has a solid look to it and the timber has a good thickness at one inch. The construction is also strong with double, open tenon joints and lap joints also fixed with large brass screws. The seat frame is supported by a wide bar to the front and a narrower bar to the back. These bars also fix the seat to the X Frame legs. The two brass domes to the sides of the seat, where it meets the legs, and the brass plate to the centre front of the seat are the heads of large bolts that fix the seat to the support bars. The two stretcher bars to the back legs are chamfered and there is a D-shaped stretcher fitted to the front legs. The caning to the seat has been replaced at some stage and we have made a buttoned leather cushion to add comfort. This is a well-made chair and the tight grain and colour of the teak gives it a nice quality. Late 19th Century.

H 32 ½ W 17 ¾ D 23 ¼



21. A Pair of Cape Chairs

These South African chairs are made of stinkwood with replaced leather thongs to the riempied seat. The joints are pegged and the back has a distinctive, shaped horizontal splat. The back legs, that continue to form the back uprights, are also an uncommon and pleasing shape. The chair is decorated with both fine and deep grooves to the rails etc. The front legs are tapered with their tops terminating with a carved low pyramid shape. After the British re-took the Cape in 1806, the influence on the design of the furniture quickly changed from the French and Dutch to the British. These chairs are good examples and have new, buttoned leather cushions for comfort. Circa 1830.

H 32 W 18 D 17





22. Folding Stool

A stained beech X Frame Folding Stool with a quilted green leather seat. The use of the X frame as a folding action goes as far back as the Romans, if not further. It is a simple but effective method to reduce the size of a piece of furniture in one simple movement. The legs are turned but left as square sections where there are joints. Their chunky size adds to the strength and stability of the stool. Aside from its use as a stool, it can also be used as luggage stand or to put a tray on for use as a table. Late 19th Century.

H 20 W 20 D 14 ½



23. Regency Naval Chair

An oak Naval Chair made to fold quickly to clear the decks. This chair is unusual not just for the timber used (most Naval Chairs are mahogany) but also for the folding action of its seat. The standard design is for the seat to lift up on its hinges to rest against the back, with the legs then folding. With this version, the seat is hinged to drop down against the folded legs. Added to this, the seat is a flat board with a moulded edge as opposed to being caned or upholstered. It is made of two boards joined together with a long 'biscuit' joint. It is hinged to a short board, the width of the legs when folded. The side rails of the chair are hinged to flat pack with a concertina action, folding the front legs against the back legs. The back uprights and legs are made of one piece of wood, as to be expected, with a reeded mould cut to the back and a sweep to add stability to the legs. The top and cross rails of the back have a curve to add comfort. It is probable that this chair was made to be used with a cushion and we have had a replacement leather one made. An interesting variant on the standard design. Circa 1825.

H 31 W 18 D 18 ¼





24. Campaign Wardrobe

A low, simulated mahogany and painted pine Campaign Cupboard. The show wood is painted faux mahogany whilst the interior is painted green. There is evidence of an original paint finish beneath, with the green probably painted over 100 years ago. The construction and assembly is similar to that of a Channel Islands Wardrobe but the shorter height and style suggests that it was made for travel rather than the ease of taking it up a staircase. It is an unusual piece of campaign furniture. To dismantle the Wardrobe, the painted panelled back, which sits within a rebated area to the top and sides, is unscrewed. The top has mortice joints cut to its sides which fit on tenons to the Wardrobe's side boards, allowing it to lift off. Each door has hinges made in two parts so that they can be lifted up off their pins and separate from the hinge halves fixed to the sides. The sides also have tenons fitting them to the base along with two blocks each which add stability. It's possible that they may have also once supported a very low shelf. A curiosity to the backboards is that it is not the full height of the back. It has a 'foot' to each side but a gap to the middle. This may be connected somehow to the blocks to the sides and a possible shelf but as yet we have no firm explanation. The turned feet remain fixed to the frame base board of the Wardrobe. The frame may originally have had material tacked to it or possibly it had another board that sat on top. We have added a removable board. The assembly of Channel Island Wardrobes, which originated with the French Armoire, is well suited to portable furniture and we have seen it used in Anglo-Indian Wardrobes such as the satinwood example opposite. It breaks down into five boards and the base with attached feet. It has been fitted with a hanging rail to make it practical for use but there is evidence it had something similar originally. It makes a lot of sense as a piece of travel furniture but obviously few, if any others, were made. Circa 1840.

H 55 ¾ W 47 ½ D 23 ¾



25. Anglo-Indian Wardrobe

An Anglo-Indian satinwood and ebony Wardrobe. The Wardrobe was likely made in Ceylon and dismantles in the same manner as a Channel Islands Wardrobe, on which its design is based. The back is made up of two panelled boards which are fixed to the sides by screws. The sides are fitted to the base and cornice with tenon and mortice joints allowing each to be removed from each other. The doors are fitted to the base and cornice on brass lugs allowing them to open and close and be easily removed once the cornice is lifted off. The two replaced shelves simply lift up and out. The doors are panelled and the construction for most of the Wardrobe is pegged. The carved relief paterae to the centre of the base is a subtle addition of decoration. This is a very good-looking piece of furniture. The use of ebony for the cornice, base moulding, door edge and inlay to the door panels etc. contrasts beautifully against the satinwood. Early to mid 19th Century.

H 85 W 58 ½ D 24





26. Portable Drawers To Form A Sideboard

A walnut Sectaire Campaign Chest with packing cases to form a Sideboard. When used at its full length, this is an impressive piece of campaign furniture at over 6 ½ foot. It can also be used as three separate pieces: a chest of drawers and two pedestal cupboards. The two pedestals are the packing cases for the chest during travel but at camp would be bolted to either side of the chest. As they are deeper than the chest (to allow it to be packed inside), the chest and cupboards are lined up to the front which leaves a space to the back of the chest. A hinged board, with slide bolts that lock to the cupboard sides and lugs that locate to the back of the chest, fills this space. A shaped cresting rail, hinged to three places, is fixed to the back to unite the three parts. This Sideboard Campaign Chest stands out for two reasons: it has veneered figured walnut to the front and straight grain walnut to the chest carcass and it has a short secretaire drawer. Normally these Sideboard Chests are mahogany, and the drawers are plain. Figured walnut with a secretaire would have been, and still is, the smartest version you could buy. The secretaire has one long and two short drawers with a pair of pigeonholes. At some stage, two tin drawers have been made to fit these pigeonholes. The secretaire drawer still has its retainer board to prevent the internal drawers moving during transport and has a Bramah lock with key. All the other drawers have ash linings with quadrants and locks that work with the same key. The cupboards also have their own key. The straight grain walnut between the drawers, and other places, have original paint work to simulate the figured walnut. The chest and cupboards all have removable feet on wooden threads and the knob handles to the cupboards also unscrew. The cupboards only have show wood to their doors with the rest painted pine or deal. Originally, they would each have had two linen slide drawers, long since gone. They would also have had painted pine or deal boards that would bolt onto the front of the doors to protect them. The tin strips that would also protect the cupboard edges have been removed. A few different makers offered this version of the Campaign Chest. J.W. & T. Allen offered a Portable Mahogany Drawers to form a Sideboard at £14 in their January 1855 catalogue. They noted that the packing case cupboards could also be used to form a separate sideboard with a Dressing Table or washstand to the centre. In 1883, the Army & Navy Co. Ltd's catalogue described it as a '*Portable Mahogany Sideboard Drawers ... forming a complete wardrobe*' and priced it at £13 10s. More money could be spent to supply screw in legs on castors to turn one of the protective cupboard boards into a table. Both cupboard boards could also be united to form the top of a large table with a mahogany pillar and claw tripod base. It's not known if the father James or the son Elliot bought this Sideboard Chest. Its date could fit in with either of them and it's entirely possible that James bought it for his army service and then Elliot later used it in South Africa although unlikely that he used it in the Great War. More often than not these chests are separated from their cupboards so to not only find them together but also with a secretaire to the chest and in walnut is noteworthy. The interesting provenance adds to its appeal. Mid to late 19th Century.

H 50 W 79 ¾ D 21 ½



James & Elliot Bell

By repute, this Chest belonged to Elliot Bell, born in Perth, Scotland to James and Jane Bell in 1860 but it could equally have first been owned by his father. James Bell enlisted as an Assistant Surgeon on the 1st of April 1853 and not long after saw action in the Crimea with the 79th Highlanders. He was at Balaklava and the Siege and Fall of Sebastopol, earning a medal with two clasps and the Turkish medal for his service in the Eastern campaign. He moved to the 93rd Sutherland Highlanders and then the 5th Northumberland Fusiliers. He became a Surgeon on the 14th of January 1862. In 1868 James was on half pay. In 1871 he was living with his family in Barony, Lanarkshire and practising as a Dental Surgeon. He died in 1888. The family that owned this chest also have a number of medals including one for the Cape of Good Hope 1877-78 and the South Africa medal with two clasps for Basutoland and Transkei. The only Bell to receive the medal with both clasps was an E. Bell who was a Lieutenant in the George Burghers Regiment. So it seems that Elliot Bell was in South Africa as a young officer. There is a gap in the available information on Elliot and we next find him arriving in New York in May 1886 on board the Australia from Trieste and other Mediterranean ports. The Canadian 1891 Census puts him living in New Westminster City, BC in Canada. By 1896, he had returned to Britain with his wife Annie and son, as his two daughters were born in Edinburgh in 1896 and 1898. By 1911, the family were living in south west London and he was a stationery travelling salesman. He enlisted in the Prince of Wales Volunteers (South Lancashire Regiment) and in September 1914 he was given the temporary rank of Captain. He fought with the regiment in the Balkans and received the 1914-15 Star medal, the Victory medal and the British War medal. He was made a temporary Major in 1916.



27. Secrétaire Chest

A Victorian mahogany, short drawer Secrétaire Campaign Chest. The top section of the chest has four short drawers with the secrétaire being on the lower right-hand side. This deeper drawer has a fall front released by a single brass push button to the interior side. The secrétaire has a single long drawer to the bottom with three short drawers above to the right and three pigeonholes next to them to the left. There are no dividers within any of the drawers. The secrétaire drawer has a Bramah lock, without key, which is also stamped VR for the monarch. This chest is unmarked by the maker but has a number of attributes that suggest it maybe Irish. Gregory Kane of Dame Street and Ross & Co. of Ellis Quay, both in Dublin, did things a little differently to the English makers and this chest has some of those factors but not enough to point directly to either of them. Such features include the single release button for the fall of the secrétaire, the round escutcheons to all the drawers, the shaped corner straps to the top, the dimensions of the chest, the way the two sections meet to the front to give a more natural appearance and the unusual sledge runners to the bottom section to take the removable, screw in feet. Aside from Ross and Kane, Dublin had a number of other makers of camp equipage including Bradshaw Brothers, Henry Evans, George Lynch and Robert Whitestone. Not enough is known about their work to identify one as the maker of this chest but it is conceivable that cabinet makers moved between the different businesses taking the working practises of their previous employ with them. The origin aside, this is an interesting and well-made campaign chest. The mahogany is a rich dark colour and the brass strapwork is good. Circa 1860.

H 47 ¼ W 42 D 20 ½

28. Campaign Chest With Secret Drawer

A brass bound mahogany Campaign or Military Chest attributable to Ross & Co. This chest stands out for its hidden drawer for valuables, within the top right hand, short drawer. As can be seen, a shallow inner drawer is set back to the top of the drawer. It isn't revealed automatically but, with the drawer open, you can put a hand in and, using the cut out to the underside, pull it out. The drawer has dividers to give 3 compartments: 2 smaller ones lined in velvet and one full depth section. This unusual form of drawer is known to have been made by Ross of Dublin and we have had a similar chest with their brass name plaque in the past. This can be seen in our Archive under Campaign Chests or in Makers under Ross & Co. There is more to the chest than just the valuables drawer that allows us to attribute it to Ross. The form of handle, the escutcheons, the shaped brass corner straps, the way the back boards are made, the fixing lugs etc. all point to the Irish maker. The chest is well made, as you would expect of Ross. The drawer linings are ash and there is a key that works on all 3 long drawers. The top right drawer has a stronger Hobbs & Co. lock but the key is missing. The feet are removable on wooden threads. The circular shadow to the top right drawer was probably made by a fob hanging from the key and swinging round over time. The chest has a good faded colour to the mahogany. The address details of 9, 10, 11 Ellis's Quay, to the previous chest we had, date it to after 1860. Late 19th Century.

H 45 W 39 D 19 ¼



H. Mawer & Stephenson

The company of H. Mawer and Stephenson was started by Harry Mawer, probably sometime in the 1870s. Mawer was born in Rotherham, Yorkshire in 1850 and went to London at an early age to be educated. The census of 1861 notes that he was a pupil at Wolfington House, Knight's Hill Road, Lambeth under the charge of Schoolmaster Walter J. Read. He was one of 13 scholars who boarded. In 1873 Harry married Rosina Alberta Turner and they went on to have 4 sons and a daughter together. Mawer described his business as both a Complete House Furnisher and as an Antique & Modern Furniture Exchange. By 1881 he was employing 12 people and had premises at 221,223,225 and 227 Fulham Road. In 1882 further premises are listed at 133 and 135 Buckingham Palace Road. At some point between 1882 and 1896 Mawer took on a partner and the company name changed to H. Mawer and Stephenson. A further retail outlet was added at 13 and 13a Hill Street, Richmond and then a Furniture Depository at 1,3,5,7 and 9 Lillie Road. By 1912 the business changed names again to Mawer Ltd. The company, under its various names, were retailers of furniture as opposed to makers. This likely involved selling new furniture and dealing in antiques and second-hand furnishings. To this, they also added furniture removals and storage. An advert of 1900 declared that they had '*Immense Stocks*' and given the number and sizes of their premises this is very likely. They also noted that they sold '*Antiques, Modern Furniture, General Household Effects, China, Bronzes &c.*' and '*Antique Silver Plated Goods*'. They commonly stamped their furniture, whether old or new, with the name H. Mawer & Stephenson. It's for this reason that a number of antique pieces that predate the start of the company are seen bearing their name. We have seen 3 or 4 pieces of campaign furniture stamped H. Mawer & Stephenson including a 3 part, brass bound, campaign chest with iron carrying handles, two similar plain book cabinets and a Cavalry secretaire campaign chest. Whether they were retailed by the company as new or they were purchased from retired army officers and sold second-hand is not known. The company is interesting as they fulfilled a middle sector of the furniture market at the end of the 19th century and beginning of the 20th century that is not often discussed.



29. Cavalry Chest by H. Mawer & Stephenson

A mahogany Cavalry Campaign Chest retailed by H. Mawer & Stephenson. The design is most associated with the Army & Navy CSL who described the chest as a '*Set of drawers with table escritoire*'. However, occasionally examples by other makers are also seen: Hill & Millard are known to have made a walnut version. The stamp of H. Mawer & Stephenson to the right-hand short drawer gives the retailer of this chest. However, they sold modern, antique and second-hand furniture so whether they were the first sellers of the chest or purchased it from a retiring officer to re-sell, we cannot say. The chest has a few differences to the A&N CSL version. It has larger, inset campaign handles to the sides for carrying but also allowing the chest to slide in and out of packing cases, the pull-out desk supports have brass strap fittings to take a removable candle sconce to each side, it has a mirror to the back of the writing slope and it does not have a secret compartment. With the escritoire drawer fully extended for use, the frame of the gilt tooled, leather writing slope can be lifted to access the stationery rack which is hinged to lie below during travel. When the rack is in its vertical position, the slope can rest against it at an angle. The bevelled mirror is set to the back of the leather work surface, which is hinged to the top so that the mirror can be pushed from the back to stand vertically. There is a brass locking arm to hold it in place and the mirror also has a hinged brass arm to set it at 10 different angles against an inset brass sawtooth fitting. The compartments to either side of the writing area have slide board lids with inset hardwood roundels for ease of opening. The left side has a single compartment whereas the right has a short compartment to the front with a larger one to the back. The front compartment is fitted with dividers for two inkwells, a wider middle compartment and a tip up pen tray. Below the pen tray is a further compartment which extends below the inkwells etc. This is usually the area where a secret compartment would be. The drawer linings are ash with quadrants to the sides. The escritoire drawer has a stronger S. Mordan & Co. lock whereas all the other locks are simply stamped 'Patent' and 'VR' for Victoria. At some stage, this chest has been through a workshop. Some of the drawer fronts have been repaired where they have split and it is likely it was repolished at the same time. This is the most popular form of secretaire campaign chest for modern use and the mirror and candlesticks add to its interest. Given the company's name changes, the addition of their H. Mawer & Stephenson stamp can be dated to between 1882 and 1912 but the chest maybe a little earlier in date. Late 19th Century.

H 44 ½ W 39 D 19 ¾



30. Australian Campaign Chest

A cedar portable Chest of Drawers by H.T. Jones & Son of Parramatta, NSW. The chest is quite plain in look with the cedar taking on a dark patina but is well made. The drawers have a later design of flush, brass campaign handle with a rounded bail. As you would expect, the chest is made in two sections and sits on boldly turned feet that are fixed but may originally have been removable. The secondary wood is pine. Jones received a number of contracts to make furniture for the Land Department, but this was likely sold to a private customer as there are no official marks to the chest. His round label can be found to the interior side of both short drawers. The company name of H.T. Jones & Son dates the chest to the very end of the 19th Century.

H 44 ¼ W 33 ¾ D 18 ¼



H.T. Jones of Parramatta

Henry Tucker Jones was born in 1833 in Shoreditch, London to William and Ann Jones (née Tucker). William was a cabinet maker and had moved with his wife to London from Brixham in Devon. Henry was the second of 3 sons, and he had 4 sisters. The 1851 census shows the family were living at Tabernacle Walk, Saint Luke, which is close to Shoreditch in London. Henry was 18 at the time and, like his older brother George and his father, is listed as a Cabinet Maker. Kevin Fahy and Andrew Simpson note in *Australian Furniture, Pictorial History and Dictionary 1788-1938* that Henry emigrated to Sydney, Australia in around 1854. Fahy and Simpson note his address in 1867 as Eastern Creek and Racecourse Parramatta. Then between 1886 and 1889 he is listed at Pitt Row, Prospect and in 1887 at Sherwood. H. T. Jones & Son are shown at Pitt Row between 1892 and 1894. One of their round paper labels also gives the address of H. T. Jones & Son as Old Racecourse, Parramatta. Jones & Sons are listed between 1900 and 1907 at Pitt St., Prospect. Henry died at the end of September 1902 and his sons continued the business. In 1908, the company name changed to Toogood & Jones and continued until 1923 at Pitt Street, Sherwood. Henry T. Jones was a very public minded man and served for many years as an Alderman for Prospect and Sherwood as well as Mayor. He was also the Returning Officer for elections and was very well respected for his work. Aside from cabinet making they also offered an upholstery service, able to re-stuff sofas and chairs and supply mattresses in hair, flax and cocoa. H. T. Jones were awarded several contracts to supply furniture for the Lands Department, perhaps due to his contacts as an Alderman. This included purpose-built furniture such as the Set of Drawers made for the Railway Construction Department to hold their maps. It was described by *The Cumberland Argus and Fruitgrowers Advocate* in May 1899 as standing 'about 10 feet high, is 12 feet long and nearly 4 feet deep. There are 100 drawers so carefully and closely arranged together that not one waste inch of space is to be found.' They also describe an Index Press for the Registrar-General's office as beautifully made. Perhaps Jones' experience as a Returning Officer led to him also making Ballot Boxes that would only allow the ballot paper to be entered into the proper opening, which was also marvelled at by the publication. H. T. Jones & Son are known to have made a wide range of domestic and civil furniture including Partners Desks, Bookcases, Wardrobes, Stationery Cabinets and Railway Benches etc.



32. Capt. Rogerson's Packing Case Chest

A painted pine, one piece Campaign Packing Case Chest of Drawers. The three painted, faux mahogany drawers are closed by two cupboard doors fitted on hinges that allow them to sit flush to the sides of the chest when fully opened. The doors are panelled with the interior frame cut with a moulded edge to lift their decoration. The inside of the doors are also painted to resemble mahogany. The chest has brass corners to both the top and bottom and the back top edge also has iron banding to add strength. At some stage in its history the four blocks to take screw in feet were removed from the base of the chest. These, and the turned removable feet, have been replaced. There is also evidence that somebody had added carrying handles to the sides, without realising that they would prevent the doors from opening fully. The details of the owner 'Capt. E. Chesters Rogerson, Cardigan Artillery' are painted to the top of the chest. Edward Chester Rogerson joined the Militia Artillery as a Lieutenant on the 11th of May 1889. He became a Captain on the 18th of April 1894 and an Honorary Major on the 9th of August 1902. In the same year he went to South Africa for the Boer War and was awarded a medal with two clasps. In 1909 he went on to the Reserve of Officers list. Militia Regiments typically went on a long training camp at least once a year and such a chest would have been useful to an officer who could be away from home for over a month. The Cardigan Militia are known to have regularly trained and camped at the Maker Battery, near Plymouth in the early 1900s. It's probable that Rogerson took this chest to both South Africa and to his training camps. From his rank we can date the chest to between April 1894 and August 1902.

H 35 W 37 1/2 D 19



31. Campaign Chest by York House

A mahogany Campaign Chest by York House, also known as the Junior Army & Navy Store. Their catalogue listed the chest as 'No. 1 – Plain Drawers' in the section of 'Portable Chests Of Drawers Etc.' Chests with Escritoirs were also available. This chest could be purchased in teak or mahogany at the same price of £6. All the drawers were sold fitted with 'strong Lever Locks' but you could have a Bramah lock fitted to one drawer for a further 15 shillings. The original buyer of this chest did just that. The drawers are cut with a simple line mould to their edges and have ash linings with quadrant mouldings. The round maker's label is inset to the top edge of the right short drawer and notes 'York House, Regent Street, London'. This is a standard format chest but elevated by having a maker's label. Late 19th Century.

H 42 1/2 W 38 3/4 D 17 3/4



33. H.M.S. Cressy

A gouache on paper painting of H.M.S. Cressy in the Bay of Naples, 1859, faintly inscribed to the bottom right. When ships visited Naples it was common for their portrait to be commissioned from one of the many artists in the city. H.M.S. Cressy had two portraits painted during the same year: this one and an oil on canvas by Tommaso de Simone. Cressy was first laid down in 1846 before being converted to screw power in 1852 and launched in July 1853. She had 750 men and 80 guns but, as she fell between two stools in her construction, had a relatively short life being sold for breaking in 1867. At the time of this painting she was commanded by Charles Gilbert John Brydone Elliot R.N. who took over command on the 27th of April 1859 from Captain Edward Halsted. Elliot joined the Navy in 1832 rising up to Captain by 1841. He retired as Admiral of the Fleet in 1888. H.M.S. Cressy joined the Channel Fleet in May 1859 and then went to the Mediterranean in July of the same year. It was at this point that the paintings were done. In September of 1859 she was at Malta. The scene is typical of the genre, with the city and a smoking Mount Vesuvius shown in the background. There are a number of boats in the waters around the anchored Cressy. The picture has modern frame and window mounts. Dated 1859.

Image Size H 10 ½ W 14 ½





35. Ship's Chest Of Drawers

A walnut Chest of Drawers purpose built for a ship. Although not immediately obvious when looking straight on, this chest was made as a 'wedge' shape to fit a specific place in a ship's cabin. It is 4 ¼ inches deeper on one side than the other. The left side is 13 ¾ inches in depth which increases to 18 inches to the right side. The chest is fairly plain and simple but has an overhanging thumbnail mould to the top edge and larger than expected turned feet. The drawer linings are thick pine with their dovetails machine cut. The brass campaign handles sit slightly proud of the drawer fronts and their rounded design is different to most of the period. The handles are stamped with the brass founder's name 'N. F. Ramsay, Newcastle On Tyne' to the back plate. Ramsay were established in 1885 and made a variety of different brass wares including locks, door fittings, hinges etc. as well as bronze and ironworks. They also made fittings specifically for ships and boasted Cunard, P&O, CIE Generale Transatlantique and the Adelaide Steamship Co. amongst their customers. They were based in Newcastle but also had locations in London, Birmingham and Glasgow, as well as several overseas agencies. By repute, this chest came from a ship called Jupiter, purchased when it was broken up, along with other items bearing the vessel's name. There have been several ships of that name but the two most likely candidates are a Paddle Steamer built in 1896 and used for passenger excursions and a Majestic Class Naval Battleship launched a year later. Both were built by James & George Thomson of Clydebank. The cabinet maker has written 'Engineer 630 No. 2 Star' in several places along with the drawer location where relevant. This is an interesting Chest for its unusual shape, bespoke made to fit a certain place on board a ship. Late 19th Century.

H 42 W 31 ½ D 13 ¾ to 18

34. Sailor's Return Bowl

A Sunderland Lustreware earthenware Bowl by Dixon, Phillips & Co. The Bowl is decorated with mostly maritime and patriotic transfers for The Sailor's Farewell, The Sailor's Return, The Flag That's Braved 1000 Years the Battle and the Breeze (which also notes the maker's name) and the Sunderland Bridge etc. Pink glaze is used to frame the transfers and lift the bowl with its colour. Dixon, Phillips & Co. went under various names from John Phillips in 1807. From 1813, for five years, they were known as Dixon, Austin, Phillips & Co. and then in 1818 Phillips was dropped from the name. In 1839 Phillips replaced Austin for the company to be known as Dixon, Phillips & Co. until 1865. Romantic themed images of Sailor's leaving, returning and suffering for their country and loved ones were popular throughout the 19th century and this bowl capitalises on that interest. Circa 1860.

H 4 ¼ D 9 ¼





36. Sailor's Rubber

An ebony Seam Rubber. Rubbers were used by sailors to crease canvas and flatten seams. It was probably made by its owner and would have been one of many useful tools he kept in his Ditty bag. They were typically made of wood or whale bone. The hard ebony of this one would have been particularly suitable to the job. The rubber is tactile with a ball that sits in the palm to push the wedge-shaped end over a seam. Early to mid 19th Century.

H 4 W 1 ¾ D 1



37. Small Lignum Fid

A lignum vitae wood Sailor's Fid for opening the strands of a rope for splicing. The majority of fids were made of lignum or iron wood, as it's also known, but you do find them in other woods and marine ivory. The wood to this example is particularly pleasing to the eye for the two colour mix with the sap wood. It is also well turned giving it a fineness to the shape with three ring turnings to the top. Early to mid 19th Century.

H 9 ¼ D 1 ½



38. Medium Lignum Sailor's Fid

A lignum vitae medium sized Sailor's Fid for rope work. The wood with variation to the colour. The Fid has three ring turns to the top. Early to mid 19th Century.

H 16 ¼ D 1 ¾



39. Large Teak Fid

A large teak Sailor's Fid with a hole cut to the top to take a thong now replaced in leather. The Fid is quite plain but of a good size. Mid 19th Century.

H 20 D 2 ¼



41. Sailor's Marlinespike

A Marlinespike, sailor made with steel, rope and beech. The sailor has shown his ropework skills by making a Turk's Head knot over the wood centre which the steel spike is fixed to. A further knot is at the base of the wood. Early to mid 19th Century.

H 4 ½ W 2 ¼ D 2



43. Ropework Persuader

A Sailor's ropework Persuader or Enforcer. The process of making this Persuader shows the skills that a sailor would have. The whippy shaft is made of stands of rope wrapped together in canvas. Further rope is spiralled around the canvas to strengthen it and hold in it place. A knot is at the end of the shaft and part way up to give a handle. The business end of the Persuader has a Turk's head knot, made of rope covered in material and tarred, which is probably laid over a lump of lead. Mid 19th Century.

H 15 ½ W 2 ¼ D 2



42. Champagne Cork Marlinespike

A Marlinespike made of rope over a champagne cork with a steel spike. The cork is a good shape for its adapted use and has been covered in rope in a Turk's Head knot. Further rope is wrapped around the stem of the cork to fix the spike. It is slightly smaller than the other Marlinespike. Early to mid 19th Century.

H 5 ¾ W 2 D 1 ¾



40. Joseph Miller's Serving Mallet

A wooden Sailor's Serving Mallet, likely to be stained beech, carved with a lion and shield to the tip of the handle. The lion to the handle is holding a shield which is carved with 'H.M.S. Lion'. The back of the mallet's head is carved with a flag and 'Joseph Miller, 1809'. The research of serving men is difficult but we can note the record of H.M.S. Lion. It was a 64 gun, Worcester class third-rate ship of the line launched at Portsmouth in 1777 with a career that lasted until she was broken up in 1837. Henry Heathcote took command of the ship in February 1808 and one of his first duties was to carry Gore Ouseley and Mirza Abolhassan Khan Ilchi, the ambassadors between Persia and Britain, to India. They later pushed for his knighthood. Miller would have been a crew member at the time. In April 1809, H.M.S. Lion was at Port Cornwallis, Prince of Wales Island (now Malaysia). Under Heathcote, the ship was also involved in the capture of Java from the Dutch in 1811. In 1816, following the end of the Napoleonic Wars, Lion was converted to a hulk. Joseph Miller would have been a rigger on board H.M.S. Lion, given that he used a Serving Mallet. It's probable that if he didn't make it himself, he personalised it by carving the lion, shield, date and the ship's and his name. Dated 1809.

H 11 ½ W 4 ½ D 3



Serving Mallets

A Serving Mallet was used to tightly wrap marline rope around a larger rope that has already been wormed and parcelled. Worming is the laying of marline or spun yarn between the strands of rope, spirally and with the lay. The next process is parcelling, the wrapping of tarred strips of canvas spirally overlapping the wormed rope. Serving the rope then secures and strengthens it but has to be done tightly. It cannot be done just by hand and using a Serving Mallet takes skill. The marline is wrapped around the rope several times by hand and is then wrapped around the serving mallet from one groove to the other before being wrapped around the handle. Turning the mallet against the lay of the rope is done with far greater leverage with the friction of the marline on the mallet's handle controlling the tightness.

Marlinespikes

Marlinespikes were used for untying knots, unlaying rope for splicing, drawing marline tight and making a marlinespike hitch knot. The name is derived from marline rope and the process of marling.



44. Rope Gauge Measure

A boxwood and brass tool for measuring the size of rope. The boxwood is stamped with grids for various different titles of rope from '*Shroud Tar'd Hemp Coils*' and '*Laid Manilla Coils*' to '*Wire, Hemp*' and '*Chain*'. The extending brass measure is marked for the circumference to one side and diameter to the other. The side of the tool is stamped '*Pollok Hutchison Co.*' Hutchison & Pollok were ropemakers who can trace their roots back as far as 1780 in Liverpool. Addresses associated with the company are 182 Lodge Lane, Toxteth, 12 Goree Piazzas, 8-10 Lancelots Hey, Liverpool and 109 Hope Street, Glasgow. It's no surprise that they were based in two of Britain's biggest shipbuilding cities. A 1930 report on Industrial Britain states that they have always been at the forefront of development in shipping from the days of the sailing ship to the present day and that their reputation as manufacturers of high-class goods has been well known to those interested in ropes. They were makers of ropes for every purpose afloat and ashore. What was probably an everyday tool for Hutchison & Pollok, today stands out as being unusual. It's well made and very tactile. Circa 1900.

Closed Size H 4 $\frac{5}{8}$ W 2 $\frac{3}{16}$



45. Coconut Dipping Cup

A finely carved Coconut Shell Cup. The cup has a border of vine leaves and grapes carved to its top edge with a ring of flower heads and leaves entwined around a ribbon surrounding the foot. The foot is carved as a flat pad with a hatched design to grip. The point of the rim has a C scroll whilst the back has a cut out square section where a hanging or finger rim would likely have been fitted. Such cups are often attributed to be the work of sailors or prisoners of war. The carving to this example is particularly good with the grapes and vine leaves indicative of its use. Early 19th Century.

H 1 $\frac{1}{2}$ W 4 $\frac{3}{4}$ D 3





46. Ship Belt Buckle

A gilt brass Belt Buckle with a three masted ship to the centre. The buckle is made up of three parts: the shaped back plate, a blackened middle plate and the ship. The three are fixed together by a pair of pins fixed to the back of the ship which pass through holes to the centre plate and back plate. They are turned over to fold parallel to the back plate and hold the three together. The back plate has a raised bar which one end of the belt can be passed through and fixed as well as a wide hook formed from a piece of brass that has been folded over. The shaped back plate is gilt brass and decoratively engraved. The middle plate is also shaped with a raised border and a pattern of large and small connected circles. It is difficult to tell what material it is made of as it has been blackened. It looks like steel, although it doesn't react to a magnet so might be brass. The brass ship is cast in relief and has a brighter gilt finish than the back plate. The buckle has been well made and is a very decorative piece. Mid 19th Century.

H 2 ½ W 3 D ¼



47. Ship's Candle Lamp

A brass, gimbaled Ship's Candle Lamp that has evidence of once being nickel plated. The candlestick has a replaced glass shade to protect the flame from draughts and a lead weighted base so that it can be used without its gimbaled wall bracket. The weight would help prevent it tipping over at sea. The candle fits into the candlestick column on a pad with spring to force it up as it burns. The top of the candlestick has a cap, to hold the top of the candle down, which is removable on a bayonet fitting. This cap also holds the replaced fitting for the glass bulb shade. The lamp and its gimbaled wall bracket are robustly made and the gimbaled fitting has a good action. Mid 19th Century.

H 11 ¼ W 3 ¾ D 6 ½



48. Treen Candlestick

A portable Candlestick made in three parts, probably turned in walnut and with a faded ebony finish. The column is made in two parts with the round base the third. All are joined on wooden threads to unscrew from each other for packing. The candlestick is made to be used in two ways: it can stand or be hung. The longest of the two parts that form the column is bulbous to its end. This is not only to allow enough wood to cut a vertical threaded hole to the top but also a horizontal one to the middle. The top section can then be fitted to either extend the column length or fixed at a right angle to hang the Candlestick on the brass ring fixed to the base. We have seen brass candlesticks that can stand or be hung but not a wooden one before. Circa 1840.

H 9 ½ W 5 D 5



49. Cased Travel Lamp

A nickel plated Travel Lamp, also known as a Doctor's Lamp. The lamp has two rounded sections hinged to the top that, when released, open the box of the lamp to a wedge shape. This also lets air in for the candle to burn. The pin of one of the hinges to a rounded section can be pulled out to access the box interior. The front of the lamp box has bevelled glass and the back a wooden board with a pair of swing handles that lie flat against it. Above the board, a pair of hooks can be pulled out to hang the lamp from curtains etc. The column of the lamp holds the candle which is sat on a spring to force it up as it burns. When packed it pushes up into the lamp box. It pulls out to extend for use and can be completely removed. The case has two spare columns with candles that can be swapped in quickly to reduce the time without light. The case is made of card with a faux leather covering. The lid has two tubes to the interior to hold the spare candles in place, with the lamp placed in between them. This lamp is an early 20th century version of those made in the 19th century but takes the design on several steps with the spare candle tubes and the mechanism for the box. It is in almost unused condition and complete having its case and both spare tubes. Early 20th Century.

Case Size H 4 ¾ W 5 D 1 ¾



50. Austrian Silver Brighton Buns

A good pair of Austrian silver Brighton Bun portable Candlesticks. The dishes are a good size with a diameter of 4 ½ inches. The candle nozzles are straight sided with a turned over lip to the top and a square moulding to the start of the column. Both nozzles are stamped to the bottom edge, where they meet the dish, with tiny hallmarks. The interior of the dishes are also stamped with two worn hallmarks each. To the opposite side of the dish interior, a coronet is engraved above the initials CK. A good sized pair of silver Brighton Buns. Circa 1890.

H 2 ½ D 4 ½



51. Crocodile Brighton Buns

A pair of crocodile skin on nickel Brighton Bun Travelling Candlesticks. We have had a few sets of leather Brighton Buns before but this is the first pair of crocodile. We knew that they existed thanks to the Army & Navy CSL catalogue of 1907 which offered 'Travelling Candlesticks' covered in Russian leather, crocodile leather, brass and silver. These candlesticks have the same diameter of 3 ¾ inch as the smallest size that they offered. They are made of pressed metal with the crocodile skin glued to the outside of the dish and tucked under the metal lip to the edge. At the original time of sale they were offered in two sizes, with the second 3 7/8 inch and aside from silver, were the most expensive the offered at 4/6 and 5/0. The reason for their scarcity could be due to a couple of reasons: they were not as popular due to their price, which was more than twice that of plain brass ones, and it maybe that the crocodile has been removed or come off over time. We have certainly seen examples with their leather or crocodile removed. We hesitate to describe items as rare but as this is the first pair we have seen in nearly 25 years of searching, I think it is justified. Circa 1900.

H 2 ¼ D 3 ¾





52. Zebra Wood Brighton Buns

A pair of Zebrawood treen Travelling Candlesticks. These candlesticks are finely turned with a thin edge to the dish and a good vase shape to the candle holders. The set also has two snuffers with finials to the top. The shape of the Brighton Buns complements the decorative 'zebra striped' grain of the exotic wood. At the end of the 18th century zebrawood was imported from Honduras and Nicaragua, which was a British colony at the time known as the Mosquito Coast. It went to Jamaica and then onto England. When Britain lost the colony, it sourced the wood from Brazil. It was a sought after timber for furniture between the early and mid 19th century. A variety of different woods were used to turn Brighton Buns but this is one of the more unusual. Mid 19th Century.

H 2 ¼ D 3 ¼



Dominick & Haff

Dominick & Haff were born out of the company William Gale & Son who were founded in 1821. In 1860 their name changed to Gale & North and then, when Henry Blanchard Dominick joined as a 21 year old in 1868, they became Gale, North & Dominick. In 1870, three years after Leroy B. Haff joined their retail department as a bookkeeper, he was made a partner with the name changing once more to Gale, Dominick & Haff. In 1872, their name was reduced to Dominick & Haff, and they are listed at 451 Broome Street, New York. In 1875 they moved to the Waltham building at 1,3 & 5 Bond Street but 2 years later the building was destroyed by fire. Whilst they waited for it to be rebuilt, they carried on their business at 7 & 9 Bond Street. In 1884 they relocated to 860 Broadway. In 1893 Haff died aged 52 of pleurisy. Dominick continued the business until his death in 1928 when it was bought by Reed & Barton. When the company first started, they built a reputation for the quality of the smaller items they concentrated on such as chatelaines and vinaigrettes etc. Larger items such as centre pieces, tea sets and kettles followed along with pots, mirrors, mugs and numerous patterns of flatware. They kept their eye on the fashion and events of the day taking inspiration from the interest in the Aesthetic Movement, Japanese design, classical Greece and the Rococo Revival etc. For example The Met has a Wine Pot by Dominick & Haff which follows the shape of a Greek askos and Cooper Hewitt have several items decorated with a clear Japanese influence. Gilbert L. Crowell Jr. was one of their main designers and various patents for the company were assigned under his name. A number of recognised shops across America retailed their wares. These included Black, Starr and Frost of New York, JE Caldwell of Philadelphia, Giles Bros. & Co. of Chicago, Hardy & Hayes Co. of Pittsburgh and Shreve, Crump & Low of Boston. Dominick & Haff's work is recognized by many institutions for their importance in the history of American silver. They are represented in a number of museums including Cooper Hewitt, The Metropolitan Museum of Art, the Brooklyn Museum, Art Institute of Chicago, Indianapolis Museum of Art, the Houston Museum of Fine Arts, the Rhode Island School of Design Museum and the British Museum. The technical skill of their repoussé and chasing work was high as was the quality of their design.



53. Silver Brighton Buns By Dominick & Haff

A pair of American, sterling silver portable Candlesticks. The pair of candlesticks are worked in repoussé with a Rococo revival floral pattern which is enhanced to the interior of the dishes with a gilt finish. This high decoration to the Brighton Buns suggests that they were aimed more at the domestic market than the military by their makers Dominick & Haff. The decoration is also typical of the maker and from 1888 they produced a flatware pattern called Rococo which might be an indicator of date. The two dishes are stamped with Dominick & Haff's logo along with '68' and 'Sterling'. The number 68 likely a model number. Much of Dominick & Haff's work was aimed at the luxury market and the quality of the work and gilt finish to the interior of these Brighton Buns suggest they were as well. Although a wealthy officer may have owned them, it is more likely that they would have been bought by traveller used to the best. Circa 1890.

H 2 ¼ D 3 ½





54. The New Edinburgh Candle Lamp

A nickel plated Candle Lamp with rubber suction pad. The Lamp was probably aimed at the increasing number of railway passengers at the end of the 19th century, with its suction pad used to fix it to the carriage window. The round suction pad fitting also has two holes so that it can be screwed into place or hung. The candle tube can be tipped on its arm bracket to adjust the angle of the light which is bounced off its reflector plate. The tube is fitted with a spring to push the candle up as it burns. The top of the candle is held by a cap removable on a bayonet fitting. The shield to the candle tube notes '*The New Edinburgh Rd. 56168 T.B.L.W.*' The registration number dates to 1886. This is an interesting form of travel lighting, aimed at the domestic market rather than the military. Most examples have lost their removable reflectors. Circa 1900.

H 8 ½ W 3 ¼ D 4



55. Railway Guard's Horn

A brass L&SWR Railway Guard's Horn. It is stamped 'L&SWR' and has a horn mouthpiece. To the middle of the horn is a fixed loop to take a hanging lace or chain. The London and South West Railway was born out of the London and Southampton Railway which was formed in 1838. The name changed a year later after it received its Act of Parliament. It grew with the development of Southampton docks and its links to Aldershot, Salisbury, Portsmouth and Southampton were important to the war effort for the Boer War and later the Great War. Although an everyday item when made it has developed a good colour to the copper and is in working order. Late 19th Century.

H 5 ¾ W 1 ¾ D 1 ½

56. Kit Bag Lock

An unusual brass Kit Bag Lock. Most Kit Bag locks are far simpler than this one, with a brass bar with a slot to one end that fits over the flattened end of the rod handle, which has a hole to take a padlock. This version has a brass tube which the flattened end of the handle passes through. The end of the handle is not only flattened but is also cut with a hook. The hook catches a ratchet inside the tube and its cut hole lines up with a hole to the tube for a padlock to secure. A button to the end of the tube releases the hook. Kit Bag locks are practical for their straightforward, easy to use design. The manufacturer of this one decided to take the design a step further with a more involved mechanism. It is easier to use as the bar can be locked to the handle before the padlock secures it. Early 20th Century.

H 2 ¼ W 4 ½ D ½





57. Durban To Cape Railway

A watercolour on paper painting of the Durban to Cape Railway signed E. Walton and dated 1861. The date is very early in the history of the locomotive in South Africa. The first official steam train journey in South Africa was between Durban and The Point on the 26th of June 1861. The train, named Natal had been shipped out from England. In 1859, a small steam train had also been delivered to Cape Town with a 70 km line to Wellington commissioned but this was beset with problems which included slow work and a change of contractors. The line wasn't completed until 1863. The title '*Durban to Cape Railway*' is a little misleading as there has never been a direct line between the two cities. Perhaps the talk in the early days of rail in South Africa was that the two towns who pioneered the new transport system would be linked and the artist anticipated this in their title. The engine pictured in this painting crossing an iron bridge looks very similar to Natal and could reasonably be it. The driver is wearing a top hat, as are two passengers in the first carriage and there is a lady in blue. The painting is signed E. Walton and we have two possibilities for the artist. Eliza Jane Walton, who married the Reverend W. Milward at Durban on the 24th of April 1863 and Sir E. Walton who was a member of the Cape Assembly in the early 1900s. From the dates, Eliza is the more likely, but the artist could also be a third unknown person. The picture could well be by an amateur artist but certainly an accomplished one. It is in a maple frame and is interesting for its insight into the early history of the train in South Africa. Dated 1861.

Image Size H 7 ¼ W 9 ½



Railway Companions

The rise in travel by rail in the second half of the 19th century and the need to occupy your time on a long journey, opened up a new market for makers of travel and luxury goods. Railway Companions would provide you with refreshments; games boards that could sit on the knees of two passengers sat opposite each other provided entertainment; kit bag locks could secure your belongs to overhead racks or railings. Railway Companions were made by a few different makers, and some were unnamed. The glass also acting as a stopper for the decanter saved space but also meant a drink could be poured without having to hold or find somewhere to put the stopper whilst doing so.



58. Railway Companion By Seabrook

A red leather cased Railway Companion with a glass decanter and tin sandwich case. The case has a divider to separate the glass and tin. The case lid has a metal mushroom button to each side that fixes to pierced straps to the base. The stopper to the decanter is also a stirrup cup for drinking. The sandwich tin lid is hinged to the short side. The maker, Seabrook, is noted to a blue oval, paper label that also gives the details of 'The Original Trunk Makers, Corner of St. Pauls, London'. More can be read about the company on our website in Makers. 'Railway Companion' is stamped to the top of the case in gilt. A good set by a good maker. Late 19th Century.

H 7 W 4 D 3



59. Railway Decanter By S. Mordan & Co.

A glass decanter bottle with a stirrup drinking glass that also acts as the stopper. The small decanter with glass is housed in a dark red leather on card case which is stamped with the maker's name 'S. Mordan & Co.' London' in gilt. The letter T is stamped in a circle with a star edge to the top and may have been to identify the owner. This form of travel decanter was often marketed under the name of a Railway Companion with the aim of providing refreshment to the traveller. A few different companies produced their own versions of them. Sampson Mordan & Co. are better known for their silver propelling pencils and sets of scales but offered a wide range of luxury goods, with many practical for the traveller. Late 19th Century.

H 6 ½ W 2 ¾ D 2 ½



60. Travel Pepper Pot

A leather cased, silver plated Travel Pepper Pot. The case is made of two leather sleeves, with one fitting over the other much like a cigar case. Its stamped with a Royal Coat of Arms flanked by angels with trumpets. The vase shaped Pepper Pot is made of good quality silver plate with the domed top pierced to shake the pepper. The pot is decorated with beading and has a light gilt wash to the interior. It is engraved to the front with a heraldic device of a mythical bird's head holding a branch and the date 1889. The pot is well made and with the absence of the case there would be no indicator that it was made for travel. Dated 1889.

Case Size H 3 W 1 $\frac{3}{4}$ D 1 $\frac{1}{2}$

61. The Traveller's Sandwich Box

A folding, black japanned tin Traveller's Sandwich Box. The tin folds by collapsing the sides to fall in towards the centre of the box. The long sides each have a right angled pin to their top corners that fits neatly into the rolled top edge of the shorter sides. There is enough give to the hinges of the long sides to pull them away and release their connecting pins. With the sides folded, the top can be placed back on to the box at its greatly reduced height. The plaque to the top of the box states 'G. Hollinshed, No. 1009, Patentee, Salford'. Hollinshed was granted his patent on the 9th of April 1862. It was for 'Folding-cases; packing case' and was described as 'The four sides of the case are hinged to the bottom and can be folded downwards and enclosed in the cover when the case is not in use. Hooks and eyes keep the sides vertical when necessary.' On the 27th of March 1878 he was also granted a patent for a design which went a step further with the larger parts of the box folding in half and a hinged lid. We have had a few of these tins before, some by other makers such as Griffiths & Browett, but this is the first with a gilt decorated border and title around the maker's plaque. Circa 1865.

Assembled Size H 1 $\frac{5}{8}$ W 6 D 3 $\frac{3}{4}$



62. Leather Shoulder Flask.

A round leather over glass Shoulder Flask. A leather hide case with raised seams has been tightly fitted over the glass flask it protects. The case has three loops to take a belt strap, which may have been reduced in length. The flask has a cork stopper with a brass pin through it linked by a cap to its top and bottom. A hanging ring to the top helps pull the cork out. The back of the flask is slightly concave. Late 19th Century.

H 8 $\frac{1}{2}$ D 6 $\frac{1}{4}$ D 2





63. Pair of Cased Travel Cups

A pair of silver plated telescopic Travel Cups in a red leather case. It is unusual to find a pair of these cups in a case. The larger cup sits in the velvet lined base of the red leather case. A leather cap sits on top of the rim of the larger cup holding it in place and holding the smaller cup. The lid of the case has an oval brass plate engraved C. A. Pritchard. It is unusual to find a pair of telescopic cups in a single case. They have a gilt wash to the cup interiors and the case is well made from Russian hatched leather. Circa 1900.

Case Size H 2 D 2 ¾



64. Cased Silver Flask By Drew

A silver and glass Travel Flask in leather case by Drew and Sons. The cup fits inside the lid of the case and so on top of the flask when packed. The case has a belt strap to secure it which fits fully around the case, so the two parts of the case remain attached. The flask is a very tight fit to the case which has either been done intentionally or by age. The flask's cap opens on a bayonet fitting and is cork lined for a watertight fit. The flask has a narrow shoulder to provide a good fit for the cup. The set is hallmarked for London 1903 to both the neck of the flask and the outside of the cup, which also has a light gilt wash to its interior. Drew sold a wide range of travel items from furniture to picnic sets from their large Piccadilly premises. They also sold to suit most pockets with silver plated items available for those who didn't want to spend on silver. Hallmarked 1903.

Case Size H 6 W 2 ½ D 2 ¾





65. Trunk From Grindlay & Co. Ltd

A canvas on softwood trunk with brass studs to the edges and iron carrying handles. The interior of the Trunk has a paper label for Grindlay & Co. Ltd. Grindlay were well established Army Agents and Bankers who would facilitate your travel to the East and take care of your financial needs whilst there. They were founded in 1828 as Leslie and Grindlay, with a change in name to Grindlay, Christian and Matthews in 1839 before becoming Grindlay and Company in 1843. Their services also included organising voyages, collecting and shipping baggage and providing supplies of all descriptions manufactured under their superintendence. Their business carried on throughout most of the 19th century and into the 20th. Their offices in London were 16 Cornhill, 8 St. Martins Place and 54 Parliament Street. They were also well positioned in India with agents in Calcutta, Bombay, Simla, Delhi, New Delhi, Lahore, Lahore Cantoment, Peshawar City, Peshwar Cantonment & Quetta. National Provincial Bank Ltd acquired Grindlay in 1924 but ran it as a separate Limited Company. The trunk interior is lined with over printed paper and the lid held open with webbing. The trunk can be dated to after 1926, the year it opened offices in Pashwar but has a much earlier feel to it. Early to mid 20th Century.

H 18 W 33 D 18



66. Anglo-Indian Trunk

A heavily brass bound, teak Anglo-Indian Trunk. The Trunk sits on sledge feet that run from front to back and has brass carrying handles to the sides. The lid is held on three hinges and has a webbing strap to the interior to hold it open. The lid interior has a bracing bar to add strength. The two locks to the trunk have round brass escutcheon plates. A trunk like this would have been used by most officers and some enlisted men. It offers plenty of storage and is a good height to also provide a seat or a surface for use as a coffee table. The manufacturer has not held back on the brass straps with four used to the long edges and two to the short. It also has brass corners. Mid to late 19th Century.

H 19 W 36 D 17 ½





67. Leather Trunk by J. Allen

A William IV leather on softwood trunk by J. Allen. The trunk is strengthened with tin edging and corners and also has a line of brass dome headed studs following the inside edge of the tin. It has large iron carrying handles to sides and three sledge feet running from side to side. The sledge feet have holes cut to them to allow two straps to fasten over the trunk. The brass lock plate to the trunk is stamped Bramahs with a Crown below and WR for William Rex. The inside of the trunk's lid has a label for '*J. Allen Camp Equipage*', the name used by the company before 1849. The top of the trunk has an engraved brass name plate for Lady Elizabeth de Reede Ginkle. She was the daughter of Reynoud Diederik Jacob van Reede, 7th Earl of Athlone. In 1842 she married the Honourable Frederick William Child-Villiers, son of the 5th Earl of Jersey. They lived at Hanover Square, London. He was in the Coldstream Guards and 73rd Perthshire Regiment before being elected an MP in 1847. This trunk can be dated to before Elizabeth's marriage both from her engraved name and the fact that the lock is stamped WR giving a date of 1830 to 1837.

H 16 ½ W 33 ½ D 17 ½



68. Small Camphor Box Trunk

A small sized, Chinese Export camphor wood Box made in the same manner as the larger trunks. The Box has sheet brass corners and straps with a shaped brass engraving plate to the top, which is blank. There are carrying handles to the sides with daisy cut back plates. The interior has a candle box to the left side and a paper label to the lid. The box has its key but looks to have had a hasp lock removed. The handwritten label is difficult to read but probably states that the box was '*A Present For Edward G Cindreus (or possibly Cindrew) Given By Andrew Bird (?) March 1 1884*'. China Trade Trunks were made in a number of graduated sizes but this is one of the smallest we have seen. Dated 1884.

H 7 W 15 ½ D 8 ½







69. Red Despatch Box

A red leather on softwood Despatch Box by Wickwar of Poland Street, London. The box is fitted with an unmarked Bramah type lock, which has a replaced key. Once unlocked, the round escutcheon also has to be slid to one side for the box to open. The lid has a full length brass hinges and brass quadrant supports. The interior is lined in black leather with raised edges to the base section, to ensure a tight fit to the top. The lid interior has criss-crossed leather straps fixed with small brass studs to hold papers etc. The top of the box has a large brass, decoratively shaped campaign carrying handle and is tooled with the owner's initials of 'M.T.C.'. The box is also blind tooled with lines to the edges, around the handle and around the escutcheon. Wickwar are one of the most recognised names for the manufacture of despatch boxes and supplied HM Stationery Office. They were in existence from 1823 to 1899. Late 19th Century.

H 6 W 16 D 11



70. Leather Box by William Eyre

A black leather on pine or deal Box with studs to the edges. Brass studs are also used to the front and top corners of the box for decoration. The top has a chamfered edge and a good brass carrying handle. An engraved brass name plate for 'Mrs Murray' is fixed by the handle. The box lid is held by iron hinges under the leather. The leather to the back also acts partly as a hinge and this is further strengthened by four studs around the each iron hinge and a line of studs with wider gaps running along the length of the box. The box has corner supports to the interior but if they were to take a now missing tray, it would have been set very high and been shallow. The interior is lined in a red marbled paper with Eyre's label to the middle of the lid's interior. The oval label notes 'Willm. Eyre, Portable Desk & Dressing Case Manufacturer, 19 Cockspur Street, London.' The box has two sledge feet which run from side to side to raise it off the surface. The base of the box has a shrinkage split to the wood. Other items by Eyre note that he enjoyed the patronage of the Prince Regent, amongst others. This label does not and suggests that the box was made before the Regent was a customer, the date of which we are unsure. However, we do know that the Regent became King in 1820 which gives a timeline for the box. The box is a good size, by an interesting maker and may have been used for papers etc. like a despatch box. Circa 1815.

H 8 W 16 D 11



71. Allen's Patent Despatch-Box Desk

A red Russia leather on softwood portable desk by Allen. To use Allen's description '*This is the most complete and convenient article of the kind yet produced. It contains Stationery and writing requisites, with spaces for papers, and is so arranged that any article is instantly accessible, without disarranging the remainder.*' They sold it in six sizes from 13 to 18 inches in length and ranging from £ 6 6s to £ 9 9s in price and available in brown, red or green Russia leather or dark blue, green or maroon Morocco leather. They also noted that the desk had a Bramah lock, was fitted with '*articles of best quality*' and had an '*Outside Leather Case*'. We would describe the slope today as a Three-Fold Desk as two sections fold out from the central well of the box. The top section opens through 180 degrees to rest on an angle for writing. The surface is dark blue leather and has J.W. Allen's logo to the top with address of 18 – 22 Strand, London with '*Registered No. 3027*'. Underneath the writing surface is a compartment for papers with crossed ribbons to the back of the board. The middle section has two porcelain panels for notes that can be used when it is closed. It opens to stand vertically on corner hinges with quadrant supports and has dividers to take different size papers and belts to hold the '*articles*' or tools that would be useful for writing etc. The top of this section is elegantly shaped to its sides to allow easy access to the stationery it holds and fit neatly against the middle section. The middle section has a removable desk tidy section with a Berry's Patent Inkwell and a Light Box separated by pen tray with dividers below. The box shows lots of signs of use with a shrinkage split to the leather and dark water marks to the top. The leather has some scars and the odd missing patch. At some point the Bramah lock has been altered to work with a simpler key. Their design number 3027 for the box was registered on November 25th 1851 and described as Allen's Registered Dispatch Box in adverts of the date. Illustrations of the box continued to appear regularly in their promotional material with the descriptive name evolving. Their 1878 catalogue gave it a fuller title of '*New Despatch Box, or Travelling Writing Desk*' despite the fact that they had been manufacturing it for 27 years. The design was obviously popular. Circa 1875. *Illustrated on the Back Cover.*

H 6 ½ W 15 ½ D 11



72. Marc Collinson's Despatch Box

A black leather Despatch Box by Wickwar & Co. of 6 Poland Street. The front chamfered edge of the box has a brass plaque engraved '*Mr. Marc Collinson.*' Stamped in gilt to the front edge of the lid and to the top is '*No. 1. B.*' suggesting that the owner had more than one Despatch Box. The lid has a brass swan neck handle to the centre of the top. The maker's details are stamped to the left of the lock with '*Manufacturers to H.M. Staty. Office.*' to the right, which is fairly typical of Wickwar. The lock is a sprung Bramah, so will self-lock and there is evidence of attempts to force it open. The key has been replaced. The interior of the box is also lined in leather and has a raised lip to the edges to ensure a good fit to the top. This is a large Despatch Box but a common size for Wickwar. It is probable that this box belonged to Marc Cunningham Collinson, born 2nd February 1835. He worked in the Patent Office in London and lived at 18 (and then 22) Castlenau Villas, Barnes. Collinson died in September 1884. His dates and job would fit in with Wickwar who were active from 1823 to 1899. Late 19th Century.

H 8 ½ W 18 D 12

73. Writing Slope Sold by Mattress

A rosewood veneered and mahogany, Portable Desk or Writing Slope with labels for Mattress of 85 Fleet Street. The box is unusual in that rosewood veneers have been used for the areas of the box that are most on view, whereas the sides are mahogany or walnut. Aside from the brass edging, this large sized box is profusely decorated with inlaid brass. It has inset brass stringing with coronets to the corners surrounded by lines of circles with ringed stars to their corners. The escutcheon and blank engraving plate are also decoratively shaped. The box has a standard drawer to the side, unlocked by a brass pin to the interior edge. The top of the box has a compartment for an inkwell to each end. Between the inkwells are three lidded compartments, the larger to the centre for pens. There are also two brass lined holes to take removable candlesticks, long since missing. The writing surface is made up of two boards, one to each half of the box, covered in a faded blue velvet. The top board is opened by key whilst the bottom has a ribbon tab and two brass slide catches. Both boards cover a compartment for papers and have a Mattress label to the underside. The top board has crossed ribbons for holding notes etc. but the ribbons have been removed from the bottom board. Like most Writing Slopes, it has secret drawers. With the top board opened, a fascia board below the desk tidy area can be seen. Lifting a divider to the top compartments releases the fascia board that hides four secret drawers. The box has a patent lock by Tompson, stamped GR for the monarch. William Tompson of Bull Street, Birmingham patented his lock in 1808. The labels to the box give John Mattress' earlier address of 85 Fleet Street, with him moving to 84 between 1832 and 1839. The box is interesting not just for its combination of woods but also for the fact that it was sold by a Hairdresser and Perfumer. Circa 1830.

Closed Size H 7 1/2 W 22 D 11 1/2



Mattress

In 1800, 85 Fleet Street was occupied by a perfumer called Matiriss but by 1823 the perfumer's name had changed to John Mattress. They were either one in the same, with Matiriss deciding to Anglicise his name, or the similarity in name and profession was a coincidence and they were two completely different people. In the Trade Directory of 1823 Mattress is listed under Perfumers, Haircutters and Ornamental Hair Manufacturers. All were related and it was common in the Georgian period for such shops to manufacture and sell perfumes, wigs, razors and combs etc. whilst also offering haircuts. Ackerman's Repository of Arts illustrated the perfumer Alex Ross' shop in 1816. In front of a large table covered in perfume bottles is a row of dressing cases, sewing and other boxes, with another row backing onto the windows. It seems it was a natural progression from selling perfumes, combs and razors etc. to deal in boxes to hold them and then onto other boxes. Mattress was foremost a perfumer and ladies and gentlemen's hairdresser but his labels also advertised that he sold a large assortment of dressing cases for both men and women. His inventory also included Portable Desks. It is unlikely that he manufactured these boxes himself and we have to assume that he bought them in from other makers before adding his label. At some point between 1832 and 1839 John Mattress's address changed from 85 to 84 Fleet Street. By 1841, Charles Mattress, born in 1811, was running the business. In an advert of 1846, Charles noted that he was a 'Hair-Cutter, Wig-Maker and Perfumer' and was the 'Sole Proprietor of the British Vegetable Cream for the Growth of the Hair and Principal Agent for Marineau's Parisian Wash'. He also sold 'Genuine German Eau de Cologne, fine Turkey Sponge, Naples Soap, Cosmetiques, Dentifrices, Pomades, Oils, Essences, Combs and Brushes of every description, and of the best quality'. Charles Mattress continued the business for another 10 years until his death in 1851.





74. Large Georgian Writing Slope

A Georgian mahogany Portable Desk or Writing Slope. The box has shaped brass corners and long straps that run from the front to the back of the box, butted up against short straps to the side corners. The top has a shaped engraving plate, and the campaign handles to the sides are an unusual design. The box follows a standard design followed by most throughout the 19th century with a drawer to the side, two baized boards with space below forming the writing area and a desk tidy area with a pen tray and inkwells dividers etc. to the top. However, the positioning of the pressure point to open the secret drawers is in a place we haven't seen before. Typically it is within the desk tidy area, in the lock or there is a false screw head to push. This desk is more innovative by hiding it under the board above the drawer. To release it, the drawer is opened and you put your hand inside to press it. The sprung fascia board conceals three small drawers faced in satinwood with ebony knobs. The desk is well made and bares the characteristics of the good Georgian boxes: good timber and brass furniture, steel screws and a subtle elegance. Early 19th Century.

Closed Size H 7 W 20 D 10 ¼



75. Major Tylden's Dressing Case

A brass bound rosewood Dressing Case with brass carrying handle to the top engraved Major Tylden. The interior is lined in a blue green velvet and originally would probably have had a removable mirror to the lid interior and a tray etc. to take shaving equipment, brushes and other sundry items. The maker's paper label of Wells & Lambe is fixed to the lid interior and gives their addresses of 26 Cockspur Street and 44 New Bond Street. They enjoyed a good reputation for their work and counted the Duke of Wellington and a number of Royals amongst their customers. The top of the box has a good, brass campaign handle which is engraved Major Tylden. This is likely to be William Tylden but with no initial or regiment engraved we cannot be sure. Assuming the box belonged to William Tylden, it can be dated to between 1814 and 1827, the year he became a Major and Wells & Lambe's final year at their New Bond Street address. It's unlikely his son Richard owned it as the oldest he could have been at the time of purchase was 8. This is a well made box, which is to be expected of the makers. Circa 1820. *Illustrated on the Inside Back Cover.*

H 4 W 12 ¾ D 8 ¾

William Tylden

Tylden enlisted in the Royal Engineers on the 19th of November 1806. He became a Captain in 1813 and a Brevet Major on the 23rd June 1814 before rising to be a Regiment Lieutenant Colonel in 1837. He had a long career which saw him fight in both the Napoleonic and the Crimean Wars. He was promoted to Brigadier General of the Royal Engineers for the Eastern Expedition and his son Brevet Major Richard Tylden served on his staff. William died from cholera in September 1854 just after taking part in the Battle of the Alma. Richard died at sea from his wounds shortly after leaving the Crimea in July 1855.



Edwards

David Edwards was active as a box maker from 1813 until 1848, when his nephew Thomas Edwards took over the business. From 1813 to 1814 his address was 84 St. James's Street but in 1815 he is listed as a Manufacturer of Writing and Dressing Case Maker to the Prince and Princesses, and Sole Inventor of the Patent Military Travelling Cases at 21, King Street Holborn. This was to remain the company's address until it was eventually bought by Asprey in 1858. King Street is now known as Southampton Row and was considered a good location for the better manufacturers and tradesmen. In 1817 Edwards is noted at 5 Orange Street but as he himself notes that he was on the corner of King and Orange Streets, this may be the same address. Edwards enjoyed Royal patronage from early on in his history as his 1815 Post Office Directory entry testifies. He is also noted as supplying a number of invoices to the Royal household between 1823 and 1827 and supplied William IV and Queen Victoria. He is known for the top quality of his boxes from his use of decorative timbers such as Coromandel, Rosewood and Kingwood to the best locks and brass fittings. He also produced outstanding items in Russian leather. The list of items he is noted as making included Writing, Dressing, Plate Canteen Cases, Bottle Medicine & Tea Chests, Lady's Work, Jewel and Trinket Boxes, Pocket Books etc. He also repaired old boxes and part exchanged them as well as supplying Combs, Brushes, Cut Glass and Cutlery. When he died in 1848, Thomas took over and was later succeeded by his son Thomas Jeyes Edwards. The company exhibited at the Great Exhibition of 1851 and were rewarded with a prize medal for their work.



76. Portable Desk By Edwards

A brass edged, coromandel Portable Desk by Edwards. The desk has a small paper label to the underside of each writing board simply stating '*Edwards, Manufacturer To The King, 21 King St. Corner Of Orange St. Facing Bloomsbury Sq.e.*'. The box is veneered in coromandel on mahogany. The use of brass stringing to decorate the box, not only to the outside but also the interior and the sharp Greek key pattern tooled in gilt to the leather are typical of Edward's work. Even the pen tray has brass stringing. The design of the box is fairly standard for a writing slope except that it doesn't have a side drawer. The fascia board to the front of the desk tidy area is released by pressing a hidden catch to the inkwell section. Behind it hide two secret drawers. The standard of the cabinet making is high. Edwards is one of the most celebrated box makers of the 19th century and the quality of his work shows in this desk. Circa 1830. *Illustrated on Inside Front Cover.*

Closed Size H 5 ½ W 18 D 10





77. Portable Boxed Lectern

A mahogany Lectern or Book Stand that folds down into its box, with brass carrying handles. The top of the box is made from two pieces of wood with wide cleats to the sides. It has a fixed bar, with a moulded edge, to support a book or music sheets etc. The top is raised on two ratchets, which fold down into the box when not in use. The top ratchet can be set to three different positions whilst the bottom one has a choice of five positions. Having two ratchets allows the stand to be used at a variety of different heights and angles. Although relatively plain, this portable Lectern Box would have been very useful for reading books etc. and could also be used for a tablet. Early 19th Century.

Closed Size H 3 ½ W 18 ¾ D 12 ¾



78. Redesdale Silver Gilt Desk Set

A leather boxed Silver Gilt and glass Desk Set. The four components of the set are a travel inkwell, a pen wipe with sponge, a plain jar with lid and a light box with matches. They are all engraved to the top with the Mitford coat of arms of two hands grasping a sword erect piercing a boar's head. Below are the entwined initials ABM and the motto 'God Careth For Us', for Algernon Bertram Mitford, 1st Baron Redesdale. The curiosity to this set is that the London hallmarks for Frances Douglas for the different pieces have a variation in date of nearly 40 years. The pen wipe is dated 1836, which could also be true for the illegible marks to the inkwell, whereas the light box and jar and marked for 1874. An explanation may be that the two earlier parts were perhaps taken from a Portable Desk and added to later. The leather box that houses them was probably made in 1874. Mitford wrote a number of books on Japan and advised Gilbert and Sullivan on their 1885 Savoy Opera The Mikado. A portable Desk Set such as this would have proved very useful to him in his work. Dated 1874.

Case Size H 2 W 8 ½ D 2 ¼

Algernon Bertram Mitford, 1st Baron Redesdale

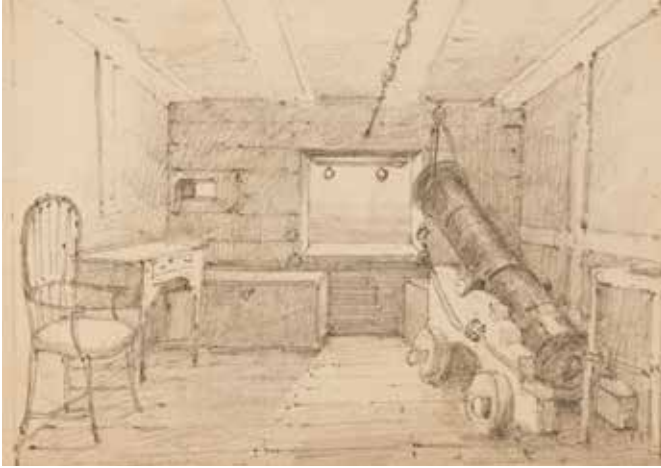
He was a British diplomat, collector, traveller and writer with a great interest in Japan. He joined the Foreign Office in 1858. After a number of posts in the East, he left the Diplomatic Service in 1873 and a year later became secretary to HM Office of Works. He was also MP for Stratford-on-Avon from 1892. He received the revived title of Baron Redesdale in the 1902 Coronation Honours.



79. Anglo-Indian Secret Drawers Box

A remarkable teak Anglo-Indian Box with multiple secret drawers. The box has a brass moulded edge with corners to the top as well as short straps to the side corners. There is also further strapwork to the plinth base. It is likely that the lid interior originally housed a removable mirror, protected by a hinged cover board. The main body of the box has numerous compartments of various sizes, some with slide lids but most open. The amount of dead space to the areas that are not obviously accessible to this box are a good indicator to the unusual number of secret drawers it contains. It can quickly be seen that there is a hidden compartment on each side of the box towards the back, due to the shrinkage to their fascia boards. They are released by inserting a long brass pin into holes to two of the smaller compartments. Behind these fascia boards are a drawer with a brass ring handle. To the front middle of the box a whole section can be lifted out. There is a well beneath that gives access to three more secret compartments for drawers, although one is missing. The two to either side are opened by pressure points to the front whilst the back fascia board is sprung by inserting the brass pin to a hole above. This still leaves a space the size of the whole box to the plinth base. Inserting the pin to a hole in another compartment release the front of the plinth base and two drawers running the full depth of the box are revealed. In total there are six hidden spaces to house seven drawers. Aside from all the secret drawers, the quality is much better than most Anglo-Indian boxes from the choice of wood and the brass strap work to the side carrying handles. Early to mid 19th Century.

H 8 ½ W 18 ½ D 12

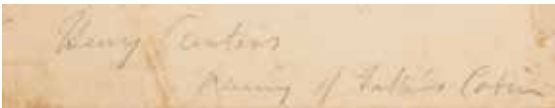


80. Henry Barlow Carter's Cabin

A pencil on paper drawing annotated to the back 'Henry Carter – Drawing of Father's Cabin'. The drawing shows a Windsor chair on the left with a desk or table next to it and a large trunk beyond that. Opposite is what could be a washstand and a cannon ready to be pulled into action at its gunport. The image is a typical cabin with little space and some of that taken up by a cannon. By repute, this drawing was with the Abbey Galleries in Whitby. It illustrates the interior of a cabin on board a fighting ship of the 1820s well, with the cannon as important, if not more, than the furniture. Mounted in a modern gilt frame with gallery provenance label to back. Circa 1825. *Illustrated on Front Cover.*

Image Size H 3 ¼ W 4 ¼

Henry Barlow Carter was born in Bermondsey, London in 1804. It has been noted that he joined the Navy, but this is disputed and it maybe that he joined the East India Company's Marine. This drawing with note to the back from his son, Henry Vandyke Carter, shows that he certainly was at sea on an armed ship. The time he was at sea was probably the early to mid 1820s given his age and that he was exhibiting at the RA between 1827 and 1830 whilst in Plymouth, possibly in between voyages. The British Museum have two watercolours, Carter's preferred medium, painted at Plymouth Dock and dated 1824. In 1830 he married his cousin Eliza from Durham and he moved north. They lived in Hull and then Scarborough where he supplemented his income as a drawing teacher. He produced a number of Yorkshire coastal scenes and worked for S.W. Theakston, founder of the Scarborough Gazette and owner off an art gallery in the town. Carter's paintings were used for prints that found a ready market with the town's tourists. Carter's reputation steadily grew over the next 30 years. It is thought that he continued as a drawing master and also taught his two sons, one of whom, Henry Vandyke Carter, became a doctor and illustrated Gray's Anatomy in 1856. Five years after Eliza died in 1857, Henry moved back south to Torquay. He spent six years in Torquay before dying from bronchitis in 1868.



81. Miniature Carronade Model

A miniature bronze Carronade Cannon Model. The bronze barrel is mounted on a mahogany carriage to a brass fitting that allows it to tip as the elevation screw to the knob is turned. The carriage has brass wheels and a strap to each side with a ring for tying down. The Carronade was three times lighter than a standard cannon, with a shorter barrel that could be loaded faster and was very effective at close range. It was an important weapon for Nelson at Trafalgar. It was first made by the Scottish Carron Company, from whom it took its name, in 1778. The very small size of this Carronade and the detail put into its manufacture is very appealing. Early to mid 19th Century.

H 1 ¾ W 1 ¾ D 2 ½





82. Mortar Cannon Model

A miniature bronze model of a Mortar on an ebony base. The mortar has a touch vent, muzzle reinforce ring and another to the centre of the barrel. The ebony carriage is cut to take the trunnions and two capsquares secure them. The carriage is also carved to hold the barrel at an elevated angle. The base is concave to each end and has a simple tramline cut to the top edges. This model is relatively small but well made. Early to mid 19th Century.

H 2 W 1 ¾ D 2 ½



83. Model 32 lb Cannon

A cast iron Ship's 32 lb Cannon Model on an oak carriage. Although made to a reasonable size, this is not a small signal cannon as the bore to the barrel is only two inches deep. The oak carriage is well made with an elevating wedge and metal fittings but maybe later in date than the barrel. This type of cannon was the main weapon on British naval ships for a long period of time. The barrel has a good weight to it and the model is a size that would suit a large mantelpiece or fireplace. Mid to late 19th Century.

H 7 W 7 D 15





84. Davon Patent Telescope

A leather cased brass Davon Patent 13251-12 Micro Telescope and Super Microscope by F. Davidson & Co. and retailed by Dollond of 28 Old Bond Street, London. The leather case contains the dismantled Telescope and tripod, the two spare lenses, a brass lens case and a corkscrew fitting for mounting the telescope on a branch etc. The lenses with the set are Numbers 3, 5 and 6. All the parts sit in velvet lined compartments to a leather tray that can be lifted out. The tray has small buckles to one side suggesting that it originally had belt straps, and perhaps a pad, to secure the contents. The Davon could be widely used not just as a Telescope and Microscope but also to aid close up photography and as a projecting lantern etc. Different lenses were available dependent on your needs. The corkscrew fitting with this set suggests it was bought to be used in the field or by a soldier. The telescope is mostly covered in pigskin leather and the brass is blacked. The maker's details and patent number are engraved to the focus wheel and the brand name Davon and retailer's name and address are on labels to the case lid interior. The Davon was a superior Telescope and this example is in fine working condition. Early 20th Century.

Case Size H 3 ¾ W 10 ½ D 7



85. Telescope Retailed By W. Toose

A gilt brass, three drawer Telescope with tripod and walnut case. The Telescope is relatively short in length when packed, at less than 6 inches. Its fully extended length is 16 inches. It has a cap and slide to protect the lens and eyepiece. The short leather grip has a worn gilt stamp that may be 'The Liver, Trade Mark' around a Liver Bird which would suggest a Liverpool maker. However, a number of French makers wholesaled to English makers and retailers, who rebranded the stock. The light colour of the case looks like French walnut, which would tie in. The case also holds the neat gilt brass tripod. The screw and clamp fitting to hold the telescope unscrews from the main column, as do the three drumstick legs. The legs are housed in the hollow column tube. The screw and clamp fitting, when removed from the column, can be used independently for the telescope as it has a cutting screw that can be fitted to a branch or tree etc. Engraved to the brass by the leather grip are the Australian retailer's details 'W.E. Toose, Optn. Sydney'. It's likely that this well-made Telescope, tripod and case was made in France before travelling to Liverpool and then Sydney to be retailed. It has since found its way back to England. Late 19th Century.

Case Size H 2 ¼ W 8 ¼ D 4

W. Toose

William Edward Toose was born in Taunton, England in 1849 and emigrated to Australia as a young man. He set up his Optician, Watch and Jewellery business not long after his arrival at 418 George Street. He is thought to have been the first in Sydney to offer sight testing, using an optometer. William married Martha Anne Lucas in 1873 and they had six children. William was prominent in the various Church of England organisations in Sydney and had a seat on the Anglican Synod. He died in 1912. He won several medals and diplomas for his work in silver, gold and diamond setting at different exhibitions. He also invented a plate polish called Toose's Imperial Plate Powder from native products that was highly regarded for its ability to remove all tarnish and give a brilliant polish with little labour.





86. Prismatic Compass by Husbands

A brass Prismatic Compass in leather case. The compass has a lid with cut outs to each end to allow it to sit over the vane when its folded down and avoid the prism hinge. With the lid removed the vane and prism can be stood up for use. The compass has a floating, green paper disc marked with all the points of the compass. It can be fixed in position by a button below the vane. The compass retains its leather case which is lined with velvet to the base and silk to the lid. It has two swing hooks to fix the lid. The paper label to the lid interior notes '*Husbands Optician, 8 St. Augustine's Parade, Bristol*'. A well-made compass, which retains its original colouring and case, from a retailer who seemed to be the main supplier of all things optical to Bristol in the second half of the 19th century. Circa 1890.

Case Size H 1 ¼ W 3 D 2 ¼



H. Husbands

The company was founded by Henry Husband and William Clarke in 1858. Husband had learnt his trade under the instrument maker Thomas Davies King. From 1870 the company name changed to H. Husbands but were commonly known simply by the surname. Around 1893, the name changed to H. Husbands & Sons. Henry died in 1910 and his sons carried on the business until 1910. Two other sons emigrated to Melbourne, Australia where they opened a branch in 1875.



87. Pocket Barometer, Compass & Thermometer

A leather cased gilt brass Barometer with a separate Compass and Thermometer. The Barometer has a fob ring and outer bezel to adjust the altitude scale which is marked from 0 to 4000. The dial is marked '*Compensated*' and has a barometric pressure scale from 27 to 31. The Thermometer is marked in both Celsius and Fahrenheit and is wrapped around the central gilt brass and mother of pearl floating compass. The pocket case can be opened either to one side for the Barometer or the other for the Thermometer and Compass. These are fine instruments, and it is probable that the maker left them unmarked so as not to compromise the retailer. Late 19th Century.

Case Size H 1 ¾ W 2 ¼ D 2 ¾





88. Long John Binoculars By Lemaire

A pair of blacked brass Long John Binoculars by Lemaire of Paris, with a leather case. Long Johns are essentially a pair of telescopes fixed side by side. They were mostly made in the second half of the 19th century but fell out of favour with the invention of prism binoculars in the 1890s. They are marked by the maker '*Ft. Lemaire, Paris*' to the eye pieces. The Binoculars have a button to the back of the steel ring which, when depressed, allows the binoculars to fully extend in one quick movement. It is engraved to the top with the abbreviation for Brevet '*Be. S.G.D.G*'. They are in good working order and retain their leather case. Late 19th Century.

Case Size H 8 ¾ W 4 ½ D 2



Lemaire

The company was founded by Armand Lemaire in 1846 and was based at 22 and 26 Rue Oberkampf, Paris. Armand died in 1885 and his son in law, Jean Baptiste Baille took over the running of the company, changing the name to Baille Lemaire. He set up a factory south of Paris at Crosne but the company's focus soon changed to the new automobile industry.



89. Long John Binoculars.

A pair of blacked brass Long John Binoculars with leather grips. These have a rack and pinion to extend and reduce the focal length and to increase or reduce the width between the eyepieces. They also have leather covered shades to prevent reflection, that pull out to a length of 2 ¼ inches. The Binoculars are engraved '*L.T. to C.R.S., R.E. 15-3-1900*'. We cannot identify L.T. but the only officer in the Royal Engineers with the initials C.R.S. in 1900 was Charles Richard Stevens. He was born in Bengal in 1865, the son of Sir Charles Cecil Stevens KCSI who became Lieutenant Governor of Bengal in 1897. Charles junior became a Lieutenant in the Royal Engineers on the 9th of December 1884, promoted to Captain in 1893. In 1899 he was at Netley, near Southampton and was ordered to India. In August of 1900 he died from enteric fever (typhoid) at the age of 34. These Long Johns have no maker's name but they are good quality, sharp and ready for use. Dated 15th March 1900.

Reduced Size H 9 ¼ W 4 D 1 ¾





90. A Forest Camp

An oil on canvas painting signed to the bottom right '*W.H. Marsh 1880*'. Marsh was likely an amateur artist, and the painting certainly has a naïve quality to it. Whilst the tall trees, either side of the pathway are quite well painted, the scale of the people, tents and furniture are out of proportion to each other. The tent interiors show beds, tripod tables, a fireplace with mantle and hanging pictures etc. Outside the tents there are more chairs and a washing line. The tent to the left foreground is marked VR for Victoria. A lady and child walk along the path towards the sunset. By the tent to the right is a tree stump and its felled tree, which may be a clue, coupled with the artist, to the location. A William Henry Marsh was a colonial administrator who spent much of his career in Mauritius. He was born in 1827 and at the age of 31 was the Crown Solicitor to British Mauritius. By 1870 he was the Senior Assistant Secretary. Queen Victoria awarded him Companion of the Order of St Michael and St George (CMG) in her Birthday Honours of 1881. In 1883 he became Governor of Hong Kong for a year and then again from 1885 for a year and a half. He died in 1906. In 1864 the British started to lay railway lines in Mauritius with deforestation a result. This effected the water supply, and it wasn't until 1880 that it was decided to try and correct the problem. The above is not conclusive proof that the artist is William Henry Marsh, a colonial administrator for Mauritius but it is a possibility. The perspective of the painting draws you in to follow the path between the forest trees but there is also interest in the naïve camp life to the foreground of the picture. Dated 1880.

H 24 W 20 D ¾



91. Calling Card Case

A green leather on metal Calling Card Case. The Case has a silver metal rope twist moulding to the edges of both the lid and case and the interior has a gilt wash. This is a simple item but is elevated by the quality of its manufacture. It is further enhanced by the wear to the green leather giving it a lovely variation in its colour. Early 19th Century.

H 3 ¼ W 2 ½ D ½



92. Austrian Card Case

A leather on card Case probably for calling cards but possibly for cigarettes. The top is heavily tooled in a Persian inspired design. It fixes to the case by a simple strap fitting through a tight belt loop. The underside of the lid is finished in a brown silk and is marked '*Made In Austria*' to the turned over leather edge. The case interior is lined in dark blue leather. The busy decoration to top of this case makes it stand out and is instantly recognizable as Austrian. Early 20th Century.

H ¾ W 4 ¼ D 2 ½



93. De Sausmarez Shortt's Cigarette Case

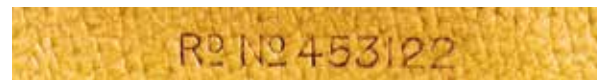
A leather and silver Cigarette Case inscribed in ink to the inner sleeve 'F. de S Shortt, Capt. R.S.F. Johannesburg 30.07.02'. The two-part case is made of leather hide with a Birmingham silver rim to the outside sleeve, hallmarked for 1901. This case is well made and elevated not only by its silver rim but also by the owner and his history. A number of officers noted on their cigar or cigarette cases the places they had been and dates as a record of their service. Shortt only noted one date and place and it is interesting to wonder if it had any significance to him. Hallmarked 1901 and dated July 1902.

H 3 $\frac{3}{4}$ W 3 D $\frac{1}{2}$



Francis de Sausmarez Shortt

At the time of writing the inscription Francis de Sausmarez Shortt was a Captain in the Royal Scots Fusiliers and was Assistant Provost Marshal of Johannesburg. He held the position from December 1900 to 15 September 1902. De Sausmarez Shortt had an interesting career. Despite his father being a Vice Admiral in the Navy, he did not enlist as an officer but worked his way up through the ranks. In August 1885 he was a Lance Corporal in the Black Watch and by 1887 Shortt had made Sergeant. In September of that year, he joined the officer ranks as a Second Lieutenant in the Manchester Regiment. Three years later he was promoted to Lieutenant in 1890. On the 12th of September 1896 he made Captain in the Royal Scots Fusiliers. Shortt saw a lot of action in his career and was heavily decorated. He was entitled to a medal for Egypt with clasps for the Nile 1884-5 and Kirbeka along with the Khedive's Star. He was badly wounded in the Bara Valley action on India's North West Frontier and awarded the India General Service Medal of 1895 with clasps for Punjab Frontier 1887-98, Samana 1897, and Tirah 1897-98. For the Boer War, he was given the Queen's South Africa Medal with clasps for Cape Colony, Orange Free State, and the Transvaal. He also had the King's South Africa Medal with clasps for South Africa 1901 and 1902. After South Africa, Shortt joined the Norfolk Regiment. He was promoted a Major in February 1905 on his retirement shortly before his August wedding to Clare Mansel at Dorchester.



94. Leather Writing Case

A small leather hide Writing Case lined with pigskin leather. The lid is held vertically by a strap to each side and is fitted to its interior with pockets to take stationery and stamps. The case has a good, padded handle and an unmarked lock with a Bramah type key. The case is stamped with the registration number 453122 which dates to 1905. The case is well made and, given it has a design number its surprising that there's no maker's mark. The initials 'I. M-G' are stamped to the top. Circa 1905.

H 3 $\frac{5}{8}$ W 10 $\frac{3}{4}$ D 8



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