



MARK GOODGER  
HAMPTON ANTIQUES

FINEST ANTIQUE BOXES & ACCESSORIES



# ABOUT HAMPTON ANTIQUES



Hampton Antiques was established in November 1998, created by partners Mark and Sara Goodger. Our first sale was on a cold, dark Saturday morning in the winter of 1998 from a tiny stall on the famous Portobello Road in London. We no longer sell there but have many happy memories of Portobello and some very interesting stories to tell! As our business has grown, we now concentrate on selling at the UK's major antique fairs and online, as well as at Antiques at Heritage, in the beautiful Cotswolds village of Woodstock.

We are widely recognised as the country's leading experts in our field. Due to Mark's knowledge and experience, he vets for various fairs and auction houses. For additional peace of mind, you will be pleased to know that we are members of BADA, CADA, LAPADA and CINOA.

Our Unique Selling Point is that our vast knowledge in this field is not solely based on buying and selling. As a team we collectively have over 80 years' experience and between us we have handled thousands of boxes - we have been restoring these beautiful items for over twenty years which means we literally know (most of what we sell) inside-out! This makes us totally unique and a rarity in the antiques trade. We never stop learning... the more we work with, the more we learn!

Antiques are the ultimate, unique home accessory or gift. Many pieces are functional as well as decorative, giving added value. Antiques are more likely to hold their value, and so make a sound investment. They represent a point in time, a symbol of society from times gone by and make wonderful heirlooms to pass on to future generations. It's our belief that antiques can fit with any interior decor. One carefully chosen antique can enhance a modern, minimalist room, or look equally as beautiful within a collection in a more traditional setting.



LAPADA



MARK GOODGER

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Wooden Tea Caddies are our speciality and passion. They are a fascinating representation of British social history and the workmanship involved in the making of many of them is incredible.

Tea became popular in Europe in the late 1500s, first in Portugal, and then Holland. It was made fashionable in England by the Portuguese Princess Catherine of Braganza who came to England in the late 1660s. Tea was initially sold at Coffee Houses as “a China drink”. Its popularity quickly gathered pace and had reached fever pitch by the mid 1700s. Tea was highly taxed and expensive, but the English couldn't get enough of it - which smugglers caught on to quickly. By this time, the partaking of tea at home had become a highly fashionable affair, with people keen to show off the latest accessories to accompany their tea ceremony. Its exorbitant price made it necessary for tea to be kept in a lockable container (the key would usually be held by the lady of the house). These early tea boxes or chests were at first quite simplistic, but as the popularity of drinking tea at home grew, so did the demand for attractive, fashionable containers in which to keep the precious leaf. And so began the trend for tea caddies (the term ‘caddy’ began to be used in the late 1700s and originates from the Malay ‘kati’, a unit of measure used to weigh tea).

The caddy was very much a status symbol and a prized home accessory that would have had pride of place in the drawing room. Cabinetmakers of the time, such as Chippendale, Hepplewhite and Sheraton all created caddy designs for the upper and fashionable classes' particular tastes. They remained hugely popular until around the 1830s when the value of tea declined. Its making was now by servants in the kitchen rather than the lady of the house before her guests. Thereafter the caddy became more of a decorative than functional accessory. They can be found in a multitude of styles, shapes, materials and periods, of which Hampton Antiques have a wonderful selection.



## ANGLO INDIAN TEA CADDY

Extremely rare Oval Anglo Indian Tea Chest made of solid Rosewood with inlaid and engraved lac filled decoration, made in Vizagapatam.

The beautiful Tea Chest has a silver ring pull to the lid & silver key profile to the front. Bands of engraved ivory with sprouting vine flowers surround the top and base. The front has a wonderful ivory shell decoration which really makes this piece stand out. Opening this fabulous piece reveals yet more engraved bands of ivory, a paterae in the lid, and two fabulous removable tea caddies, each inlaid with a wooden conch shell. Circa 1800

These exotic pieces were crafted with ivory veneer, retailed in Madras and Calcutta by the English and Dutch East India Companies, but primarily manufactured in Vizagapatam on the northern Coromandel Coast.





# TEA CADDIES

## OVAL TEA CADDY



Oval painted Tea caddy painted with a cream yellow background. Beautiful Greek themed decoration. The interior has traces of its original lining and contains a bone handled floating lid.

Circa 1800



## TORTOISESHELL TEA CADDY



Rare Green Tortoiseshell Tea Caddy with silver stringing, escutcheons and silver plated ball feet.

The interior of the Caddy has two green tortoiseshell lids with turned bone handles. The underside of the Caddy's lid retains its original green velvet lining, whilst the compartments retain most of their original tin lining.

Circa 1800



## WEAVE TORTOISESHELL TEA CADDY

Rare Tortoiseshell Tea Caddy with pressed weaved sides and pagoda top. Featuring silver stringing, escutcheon and cut steel faceted finial and ball feet. The interior has much of its original lining, and a tortoiseshell lid with bone handle. Circa 1810



## COTTAGE TEA CADDY

Rare Folk Art Tea Caddy in the form of a country cottage. The cottage is beautifully painted all round with trees, shrubs, and plants. The back of the cottage is charming, featuring a stable door at which sits a cat. There is similar decoration to the sides but a trailing grapevine. The interior has two bone handled lids. Circa 1800





# TEA CADDIES

## PRESSED TORTOISESHELL TEA CADDY



Exquisite Regency bombe-shaped Caddy with stunning pressed oval design to the front, with pressed shell corners surrounding a silver oval initial plate. The caddy has canted corners, silver stringing and ivory edging. The interior is faced in ivory and contains two turned bone-handled tortoiseshell lids. The caddy stands on four silver plated ball feet.  
Circa 1820

## TORTOISESHELL TEA CADDY



Most unusual blonde tortoiseshell Tea Caddy, cross-banded with striking green tortoiseshell with ivory edging and a sterling silver initial plate. The front has a wooden key profile above a lovely tied ribbon inlay, under which is a green oval tortoiseshell & mother of pearl monogram. The underside of the caddy's lid features another green tortoiseshell medallion and two compartments with bone-handled tortoiseshell lids.  
Circa 1790



## HENRY CLAY TEA CADDY



Papier Mache oval Tea Caddy with naively painted rural scene. The back of the caddy depicts families gathering to look at some kind of spectacle. Circa 1800



## URN TEA CADDIES

A stunning pair of Edwardian Mahogany urn Tea Caddies with pagoda tops and turned finials. Edged with decorative wooden moulding and with diamond shaped bone escutcheons. The urns' sides & fronts are beautifully veneered with quarter veneered mahogany. The urns sit on shaped, moulded plinths on top of gilded brass feet. Circa 1900



## TORTOISESHELL TEA CADDY



Extremely rare Tea Caddy and one of the smallest we have ever had the pleasure of owning. Veneered in red tortoiseshell, with ivory edging and stringing. The top has a sterling silver handle, whilst the front features a tiny ivory key profile. The interior has a single lid and is faced in ivory and green sycamore. Circa 1790

## MELON TEA CADDY

Fruitwood melon shaped Tea Caddy with a fantastic green and brown mottled decoration. With a steel lock, hinge and escutcheon. Melon caddies are much rarer and the most sought after of all the fruit tea caddies: patination and colour are key features with regards to collecting these wonderful treen pieces of art. Both are superb on this piece. Circa 1800





## PENWORK TEA CADDY



Fabulous Tea Caddy with unusual decoration. Its sides are decorated with a lattice work design, the back with a castle style building on a hill. The interior opens to reveal a removable tea caddy decorated in the same manner as the exterior's sides, and contains original paper-wrapped Chinese tea. It also retains its beautiful original engraved sugar bowl.  
Circa 1810

## TORTOISESHELL TEA CADDY



Regency Tea Caddy with waisted sides standing on four silvered ball feet. Inlaid with delicate floral engraved mother of pearl. With a pressed starburst panel to its lid and a silver initial plate. The front has an extremely unusual decoration of pressed embossed balls to the front which we have not seen before.  
Circa 1820



## HENRY CLAY CADDY

Papier Mache Tea Caddy superbly painted with rolling countryside scenes, grazing cattle, cottages, and other buildings. The front depicts a farmer and his helpers working in the field. The back depicts an older couple walking their dog whilst admiring the beautiful scenery. Circa 1800

Henry Clay was assistant to one of the pioneers of the papier mache technique, John Baskerville. John imitated the highly polished pieces that were being imported from Japan by using lacquered papier mache; this style of work became known as "Japanning".



By 1772 Clay had learned enough to start his own business and in the same year patented a new process for making "paper ware"; this involved sheets of paper being soaked in paste and pressed together on a plate. Once separated from the plate they were baked in a hot stove to remove any flexibility, whilst being coated in varnish or oil. The final product was used in the same way as wood, and once coated with colour and oils could be polished to a high shine. Around 1785 Henry Clay acquired retail premises in London's Covent Garden. George III was one of his patrons, and in 1792 Clay adopted the title "Japanner to His Majesty."



## ARCHITECTURAL TEA CADDY



Fabulous Architectural Tea Caddy, veneered with stunning unusual Kerelian Birch, having superb colour and patination. This eye-catching piece has lovely turned doric columns to each corner and has a spoon drawer with brass pull. It stands on four turned bun feet and still retains all of its original lining. Circa 1830

## HAREWOOD TEA CADDY



Single tented-top Tea Caddy veneered in Harewood (sycamore) with fantastic inlaid doric columns on its cants. Its sides are inlaid with oval medallions of tea plants. The ring pull to the top and oval escutcheon are each made of copper and have a pressed design around the outside. The interior retains traces of its original tin foil lining and has a single floating lid with a turned wooden handle. A floating lid is designed to sit directly on top of the loose tea to retain its freshness. Circa 1790.

## TORTOISESHELL TEA CADDY

Octagonal Tortoiseshell Tea Caddy with pagoda top standing on turned ivory feet. The caddy has unusual stepped sides with pressed frieze, and the tortoiseshell is segmented with silver stringing. The top features a carved, turned ivory finial featuring a rope twist design and flower to the top.



The underside of the caddy's lid is faced in ivory and is lined with navy blue velvet. Its interior has two tea compartments which show traces of the original tin foil lining; these are topped with a single ivory-handled tortoiseshell lid. Circa 1820.



## SILVER TEA CHEST



A fabulous rare Tea Chest veneered in mahogany with a satinwood inverted top edge, elaborate silver carrying handle with pierced rings and silver key profile. The chest stands on silver lion ball & claw feet.

The interior contains three wonderful rare sterling silver balloon-shaped urns by London Silversmith "Pierre Gillois", dated 1771. They have an embossed decoration of festoons, with swag ribbon ties and stiff Acanthus, as well as beautiful dove crest engravings. The chest's interior has its original red velvet lining which has helped to protect the silver urns over the years and has a fully functional lock with tasselled key. The two smaller urns would traditionally have been used for tea and the larger for sugar. This fabulous chest came from Launton House in Leicestershire, along with a beautiful pair of Satinwood Knife Boxes. Circa 1771



# VANITY BOXES

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Dressing Cases and Vanity Boxes were made to carry personal and toilet items for travel by genteel ladies and gentlemen, and were popular from the end of 18th Century to the last quarter of the 19th Century. During the first part of this period most Cases were made for men. These were used during military excursions, for education or when socialising. From the beginning of the 19th Century travel by women became more common, mostly for long visits to relatives or friends. Therefore the creation of cases tailored to more feminine tastes started to arise.

The boxes would contain perfume bottles, mirrors, brushes, combs, manicure sets, and sometimes items for writing, as well as concealed jewellery trays. The popularity of cases declined amongst men during the Victorian era, supposedly because men were expected to be more masculine, and ladies to be soft and pretty! Towards the end of the 19th Century Dressing Boxes became popular with women from different classes, not just the more affluent.





## GILT VANITY BOX



Amboyna Silver Gilt Vanity Box with brass edging, escutcheons and stringing by Joseph Rodgers & Sons of Sheffield, cutler to her Majesty. The exquisitely engraved silver gilt lids are by London Silversmith, Thomas Johnson. The lid features a fold-down letter compartment behind which is a removable mirror. The base has a fabulous assortment of thirteen superb cut glass pierced jars with exquisite engraved sterling silver gilt; unusually the rear five jars rise when the box is opened. The front of the box features two drawers, of which one is vacant and the other for jewellery, containing a removable accoutrements pad with various tools. Circa 1854

## GENTS' GROOMING BOX

Splendid coromandel & satinwood lined Gents' Vanity Box, containing four sterling silver glass jars with engine-turned silver, sterling silver shaving brush, sterling silver shaving brush, ivory brushes, cut-throat razor, scissors, leather strop and other pieces, most of which are signed 'Lund of 56-57 Cornhill London'. The top of the box contains a free-standing removable mirror, with sterling silver by George Brace 1862.

Thomas Lund, 56 & 57 Cornhill, London, was established in 1804. William Lund, his son, went on to become his partner and set up a workshop and retail premises at 23 & 24 Fleet Street, London in 1835. After Thomas's death in 1845, William took over the whole business. William died in 1872, and thereafter his son Charles continued the business as William Lund & Son.





## SILVER VANITY BOX



Small feathered walnut, brass bound, Vanity box by the famous makers "Betjemann & Sons" of London. This little vanity box is half the size of normal vanity boxes and the attention to detail is fabulous.

The walnut veneer has been enhanced using a feather and ink to paint and intensify the grain. The interior is fitted with ten beautifully engraved sterling silver glass jars by Thomas Whitehouse 1870. Lifting this tray reveals an assortment of accoutrements and a little button to the back of the box which, when pushed, reveals a sprung loaded jewellery drawer. In the lid there is a secret letter compartment and reversible mirror.

Circa 1870

# WRITING BOXES

Portable writing boxes were first made in the 1600s, but became extremely popular in the mid to late 1700s as travel became more common. Their increase in popularity coincided with the increase in number of people able to read and write, which before this time was very small. Writing boxes were originally mainly used by men and reflected the status of the owner, such as his profession, intelligence and wealth. Military, or campaign, boxes were usually made of mahogany, and had secret side drawers and compartments. They were often brass-bound for sturdiness to withstand arduous travel and military assignments. Smaller, lighter and prettier writing slopes started to emerge in the late 1700s which were aimed towards female customers. In the 1800s military style boxes remained popular but brass fittings came to be more decorative, with the boxes being lighter than earlier examples due to the use of different timbers.

## COROMANDEL STATIONERY BOX



A stunning coromandel & satinwood lined writing box by Hausburg of Liverpool. The top and front are wonderfully inlaid with brass, mother of pearl and abalone with intricate engraved swirls of flowers and leaves. The top features an intricate and spectacular piece of inlay of a middle eastern man and a camel resting under a tree. The interior has its original velvet gold tooled writing surface which is beautifully inlaid around the edges to mirror those of the exterior. There are two removable velvet trays complete with mother of pearl ruler, seal with semi-precious stone, dip pen, pencil, lead case by Samuel Mordon, scissors & letter openers. The box also contains a travelling inkwell and match safe for melting sealing wax. Last but not least the box features a secret compartment which, when accessed, reveals three fabulous little solid satinwood drawers; these are constructed with tiny dovetail joints, and the fronts are veneered in coromandel. Circa 1850





Frederick Ludwig Hausburg and his uncle August Wilhelm Bernard Promoli were partners in a business selling clocks and watches. They initially had a shop in Paris before they opened retail premises in an old post office building at 24 Church Street, Liverpool. The business expanded, going on to specialise in the sale of both British-made and imported goods of high quality, and was renamed Hausburg in 1841.



## COROMANDEL STATIONERY BOX



Large coromandel Writing Box with flush brass swing handle to the top and brass monogram to the front.

After unlocking the box with the key, the pin of the lock protruding from the barrel should then be pressed. This allows the front of the box to drop forward, revealing a red leather writing surface. The interior features several compartments for storing letters and stationery. Either side of the main compartments are small leather-bound boxes labelled “matches” (which has a strike plate inside), “stamps” (containing some old stamps!), and “inkwell” (a travelling inkwell).

There are also four leather-bound books labelled “Letter Register, Cash Account, Diary and Addresses” which sit either side of the main storage compartment. The middle of the writing box has a stationery section with several compartments, which tilts forward by pressing a brass catch for easier access. Circa 1875



## KINGWOOD WRITING BOX

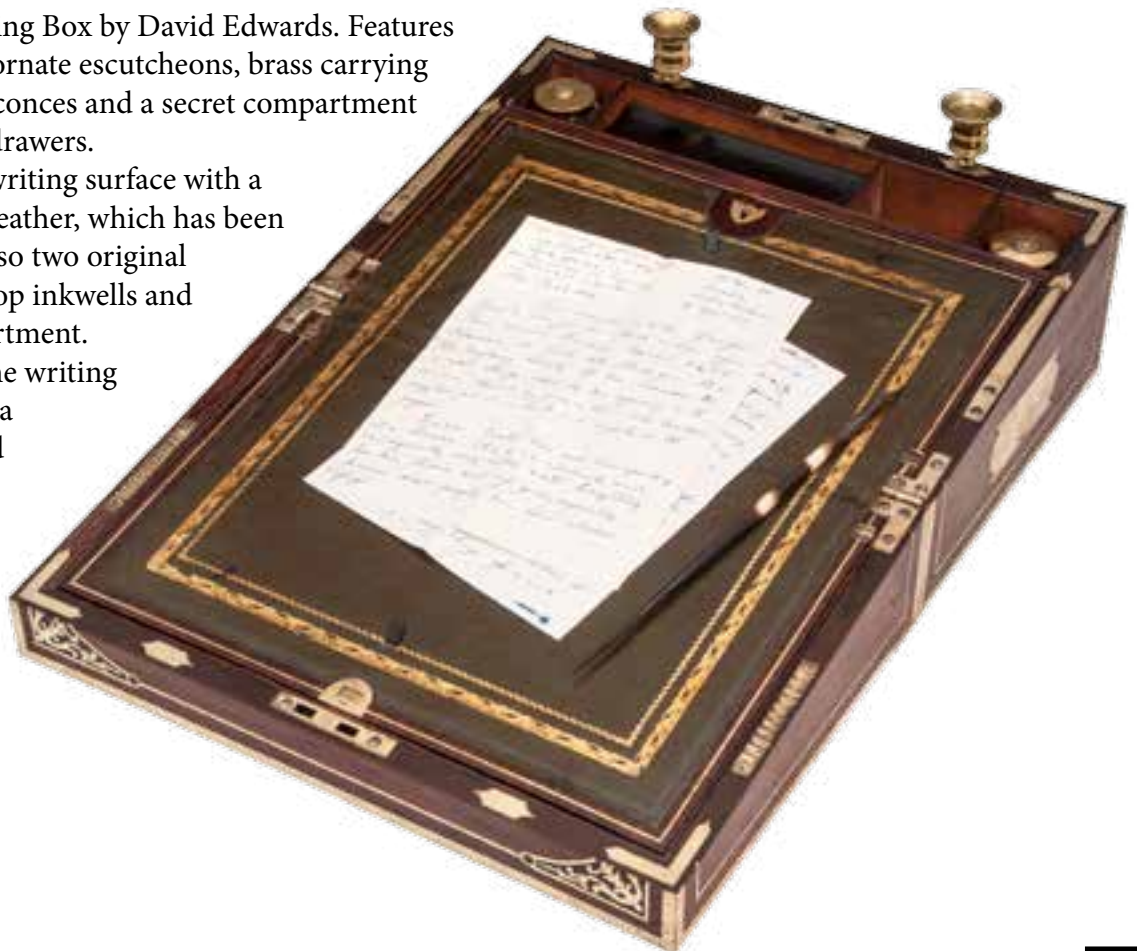


Striking kingwood Writing Box by David Edwards. Features decorative brass inlays, ornate escutcheons, brass carrying handles, gilded candle sconces and a secret compartment containing two hidden drawers.

The interior contains a writing surface with a replacement dark olive leather, which has been gold tooled. There are also two original crown top brass screw-top inkwells and a pen and pencil compartment.

The bottom section of the writing surface lifts up to reveal a cross-ribbed back and storage area with a kingwood reading rail.

This can be located in the exterior back brass edge by two small holes and removed; the lectern inside allows you to have the box angled for easier reading of notes or a book. Circa 1820



When we acquire sewing boxes (also known as work or needlework boxes), it's always a pleasure to see what's inside them, and to imagine and how ladies used each one differently. We often find many sewing tools, pin cushions, sewing patterns etc, as well as mysterious items we have not come across before. We keep boxes' original contents intact as much as possible, as we feel removing them is detrimental to the history and character of the box.

Needlework & embroidery were the main pastime of Georgian ladies. Their tools & materials were first kept in sewing baskets or pouches, until wooden Sewing Boxes became highly fashionable around the 1770s. They were often decorated according to the lady's own style & personal taste, sometimes by the lady herself. Some were also pre-fitted with tools such as tape measures, thread reels & thimbles.

By the late 1800s, sewing boxes remained popular but styles became more basic & commercially made.

## TORTOISESHELL SEWING BOX





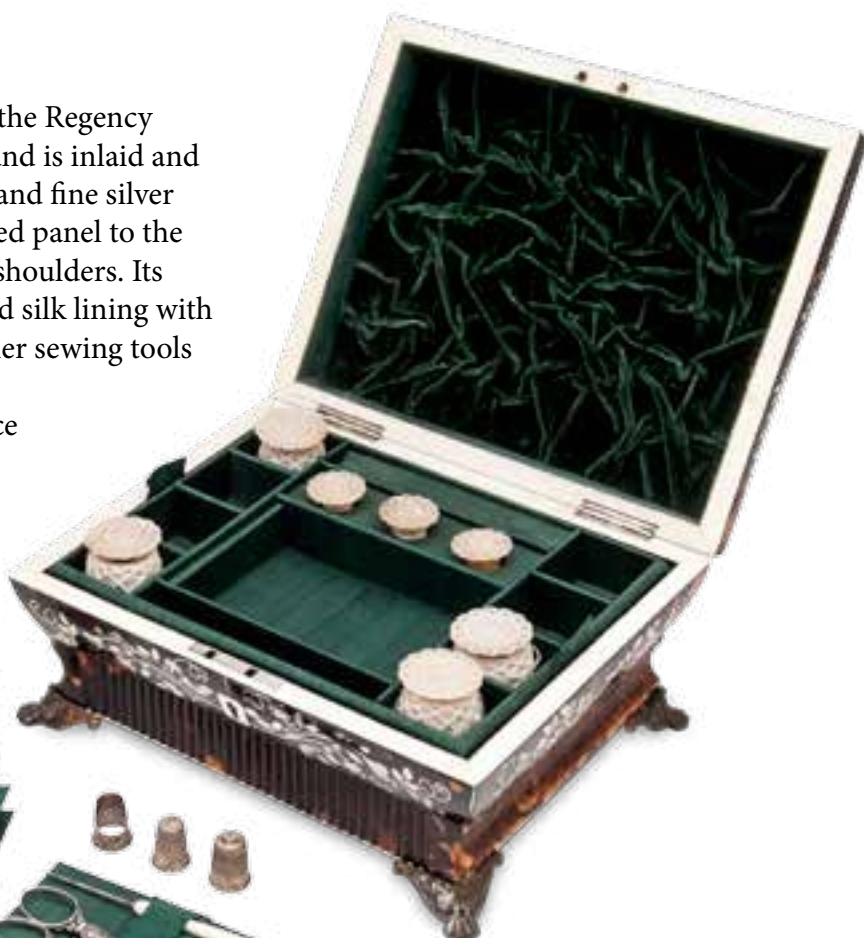


A truly stunning tortoiseshell Sewing Box of the Regency period. Stands on ornate brass lion paw feet and is inlaid and engraved all round with silver trailing leaves and fine silver wire. The box has a pressed tortoiseshell ribbed panel to the front and beautiful elegant pressed & ribbed shoulders. Its interior contains an emerald coloured watered silk lining with mother of pearl cotton spools and several other sewing tools and accessories.

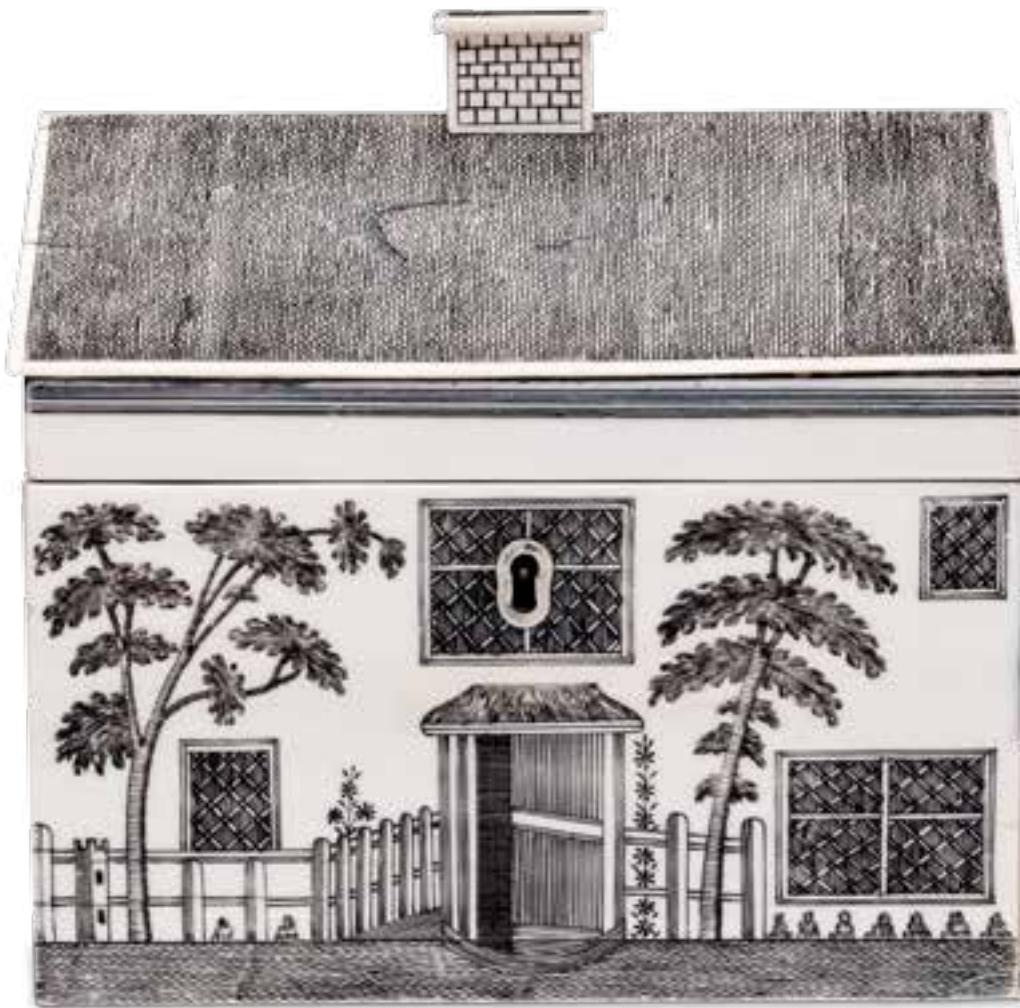
The box comes with provenance in that it once belonged to the actor Leslie Phillips. Born in 1924, his acting career spanned over 7 decades, in film, radio and television.

Called up to the Army in 1942, his position as Lieutenant ended in 1944 for medical reasons, culminating in Leslie returning to acting in the late 40s. He is probably best known for his roles in *The Navy Lark* radio sitcom, *the Doctor* and *Carry On* movies, and as the voice of *The Sorting Hat* in the *Harry Potter* movies.

Circa 1815



## IVORY HOUSE SEWING BOX



Exquisite Vizagapatam ivory and sandalwood workbox in the form of a house, the exterior decorated with trees and fortifications. The hinged lid reveals a divided interior with pin cushions, twin-lidded compartments and other sewing tools. Circa 1800

These exotic pieces were crafted with ivory veneer, retailed in Madras and Calcutta by the English and Dutch East India Companies, but primarily manufactured in Vizagapatam on the northern Coromandel Coast.





## CHINESE SEWING BOX



Fabulous Chinese Sewing Box with the most unusual gold decoration of the highest quality. To the top of the box is a beautiful coloured centre panel of a Chinese garden. The detail of the decoration is superb and has its original ivory sewing fittings which, again, are of the highest quality. The box stands on hoofed feet, a feature we've never seen before on this type of box. Circa 1820



## PENWORK SEWING BOX



Unusual Penwork Sewing Box standing on bracket feet. Features a penwork panel to the top of palm trees, a pagoda and a boat. The front depicts ruins of buildings, whilst the back and sides have an unusual decoration. The interior is lined with pink paper in the traditional manner, and contains a removable tray. Circa 1815





## MOTHER OF PEARL NECESSAIRE



Beautifully engraved Necessaire in Mother of Pearl. The scene shows two swans, symbolising love and loyalty, on a lake beside a cathedral. The sides have floral sprays, a weeping willow and a bird of paradise in flight.

This charming piece has a press-button catch and the interior is lined with red silk. It comes complete with note pad, mother of pearl button hook, pricker, gilded scissors, pencil, thimble, finger guard and penknife.

Circa 1830



## JAPANNED SEWING BOX



Fabulous cream Japanned Sewing Cabinet, superbly decorated with Chinoiserie figures & exotic birds, standing on pressed brass lion feet. The doors open to reveal more fabulous gilded decoration and three drawers with pressed gilded brass handles on, each lined in original pink paper. The top is lined with ruched silk, and the base with pink paper which is fitted out for sewing tools and accessories.

Circa 1800



## PAPIER MACHE SEWING BOX

Fabulous unusually shaped Papier Mache Sewing Box by Spiers & Son of Oxford. Still retains its original fitted interior and trade card. The fabulous view is of the famous Christ Church, Oxford University: its setting featured in Evelyn Waugh's *Brideshead Revisited*, and was used in the filming of the Harry Potter movies. Circa 1850



Richard James Spiers, born 1806 in Oxford, was a prominent figure in the town and in 1834 established a shop there selling “fancy goods and articles of vertu”, at 102 High Street. It soon became well-known for its papier mache souvenirs “ornamented with views of every college & public building in Oxford”. In 1851 he was elected Sheriff for Oxford, then Mayor in 1853. Around 1861 he expanded his shop to include 103 High Street, by which time his sons had joined the business. They continued this beyond Richard's death in 1877, eventually closing in 1890.



# SEWING BOXES

## ROSEWOOD SEWING BOX



Fabulous Rosewood sewing box exquisitely inlaid with Mother of pearl and depicts Victoria & Albert riding on horse back. The interior is fully fitted with mother of pearl sewing tools and cotton spools. This box was probably made to commemorate the marriage of Queen Victoria to Prince Albert in 1840.  
Circa 1840

## TUNBRIDGE SEWING BOX

Very rare Tunbridge Ware Sewing box made by Robert Russell, veneered in amboyna and rosewood with his distinctive eye catching inlays. The interior has a removable tray with further beautiful inlays. Circa 1850



Robert Russell began working in 1841 and is famous for his intricate and distinctive designs. In 1851 he produced a piece for the famous Great Exhibition and called it "Tunbridge Wells Marquetrie". This was a form of cross-grain marquetry using distinctively fine marked woods to make unusual, distinctive designs, which could be inlaid into boxes or pieces of furniture. This particular box could well have been shown at the Great Exhibition as the exterior showcases three of his wonderful designs, revealing yet more inlay work when opened.





## ROSEWOOD SEWING BOX



Fabulous box veneered in rosewood and inlaid with exquisite mother of pearl decoration of love birds and squirrels amongst trailing foliage. The box is supported by elegantly carved cabriole legs with lion pad feet and features a sliding skirt for extra sewing materials.

The lid opens to reveal an interior fitted with eight mother of pearl spools, an unusual engraved tatting shuttle and other mother of pearl sewing accessories. To the front of the box is a sterling silver shield escutcheon beautifully engraved in Spanish, and hallmarked G.R. London 1832.

Roughly translated, it reads: Presented to Lady Marianita Munar de Ajuria by Mr Manuel Anguera.

In 1820 Marianita was awarded membership of the Royal Order of Queen Maria Luisa of Spain, which was created to recognise women of nobility.

Circa 1830



## GAMES COMPENDIUM



This Games compendium has beautiful elaborately engraved brass bands running from its front to back. It has further decorative brass edging and an escutcheon, as well as an engraved brass plaque which reads "Leuchars 38-39 Picadilly". The interior is veneered in satinwood, incorporating an ivory and coromandel chess and backgammon board; an unusual ivory chess set comprising some naturally coloured pieces and some stained red; a brass cribbage board; two bone "finger" pointers; a set of thirty ivory backgammon counters some naturally coloured and some stained red; two shakers, one made of bone and the other of boxwood; four packs of playing cards and finally extra counters made in bone. Circa 1870





## SATINWOOD KNIFE BOXES



Exquisite pair of satinwood Knife Boxes with inlaid conch shells to the top, chequered string edging and tulipwood cross-banding which continues inside on the solid satinwood cutlery decks. The fronts have silver escutcheons and finger plates, engraved with a fabulous coat of arms. Circa 1790

In Georgian times, knife boxes were displayed on the sideboard to reflect the owner's wealth and style. Today, knife boxes make a very elegant accessory in a modern or period home. Although normally referred to as "knife" boxes, the beautifully shaped lids open to reveal cutlery decks in which there are apertures to fit almost any kind of knives, forks, and spoons.



## HUMIDOR BOX



Charming Smokers' Companion modelled as a Miniature Chest of Drawers, veneered in stunning burr walnut. It has eight turned ebony handles; one of these, when pressed, opens the sprung hinged top to reveal three compartments for cigars and tobacco. To the back between the hinges is another brass pin which, when pressed, opens the bottom drawer.

Circa 1880



## SENTRY BOX



Rare Miniature Cigar or Cigarette box made from English oak with a glass front and original watercolour of a Royal Horse Guard. Contains three drawers, each with flush-fitting brass finger pulls and cedar linings. The box has a sprung lock which locks when the door is pushed shut; this can only be opened by using the key.

The Royal Horse Guards (RHG) was a cavalry regiment of the British Army, founded in Newcastle upon Tyne by Sir Arthur Haselrig in 1650, and first known as the Regiment of Cuirassiers or London Lobsters. Due to the colour of their uniforms the regiment earned the nickname "The Oxford Blues", eventually being shortened to "The Blues". In 1877 their official title became the Royal Horse Guards (The Blues).

RHG served in the French Revolution and Peninsula wars, and in 1918 as the 3rd Battalion, Guards Machine Gun Regiment. During the second World War they were part of the Composite Regiment. In 1969, the Royal Horse Guards were merged with the Royal Dragoons to form the Blues and Royals, the second most senior regiment in the British Army.

Circa 1900

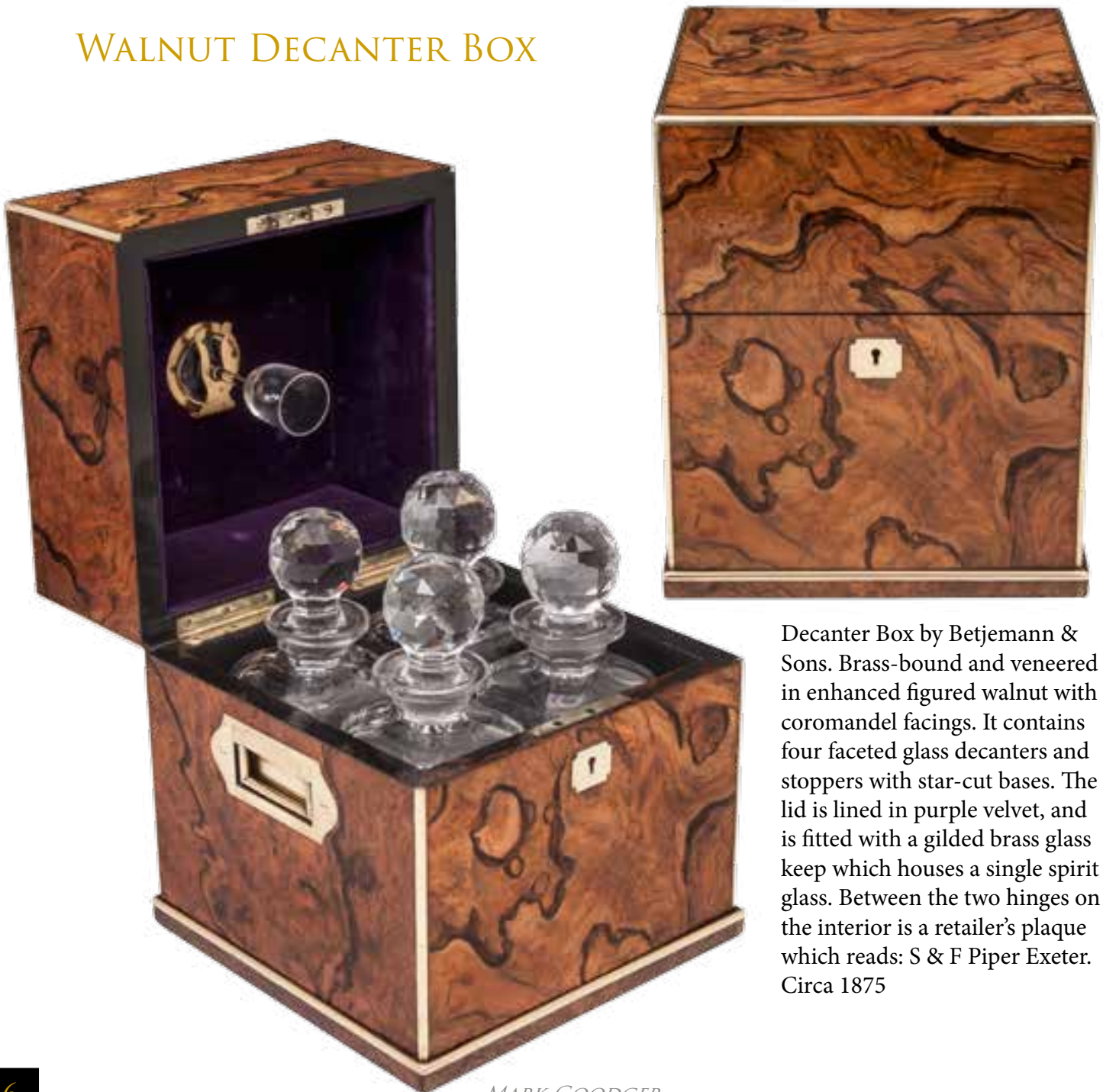


# DECANTERS

The Tantalus is named after Tantalos, a character from Greek Mythology who offended the Gods and was condemned to eternal hunger and thirst in the afterlife. He was imprisoned in a pool of water surrounded by fruit trees. When he reached out to drink the water or eat the fruit, the water drained away and the branches of the trees moved out of his reach! It is from Tantalos's punishment that the word tantalise originates.

Tantalus is a decorative stand, case or box for glass or cut glass decanters. The first lockable Tantalus appeared around the mid 19th Century and was first seen in England around 1870. The decanted alcohol can only be accessed by unlocking and raising or lowering a handle or bar. The Tantalus was popular with owners of large, grand houses of this period to protect the decanted alcohol from being drunk by their butlers & other staff. Therefore the alcohol was kept just out of reach to tantalise - just as in the story of Tantalus!

## WALNUT DECANTER BOX



Decanter Box by Betjemann & Sons. Brass-bound and veneered in enhanced figured walnut with coromandel facings. It contains four faceted glass decanters and stoppers with star-cut bases. The lid is lined in purple velvet, and is fitted with a gilded brass glass keep which houses a single spirit glass. Between the two hinges on the interior is a retailer's plaque which reads: S & F Piper Exeter. Circa 1875

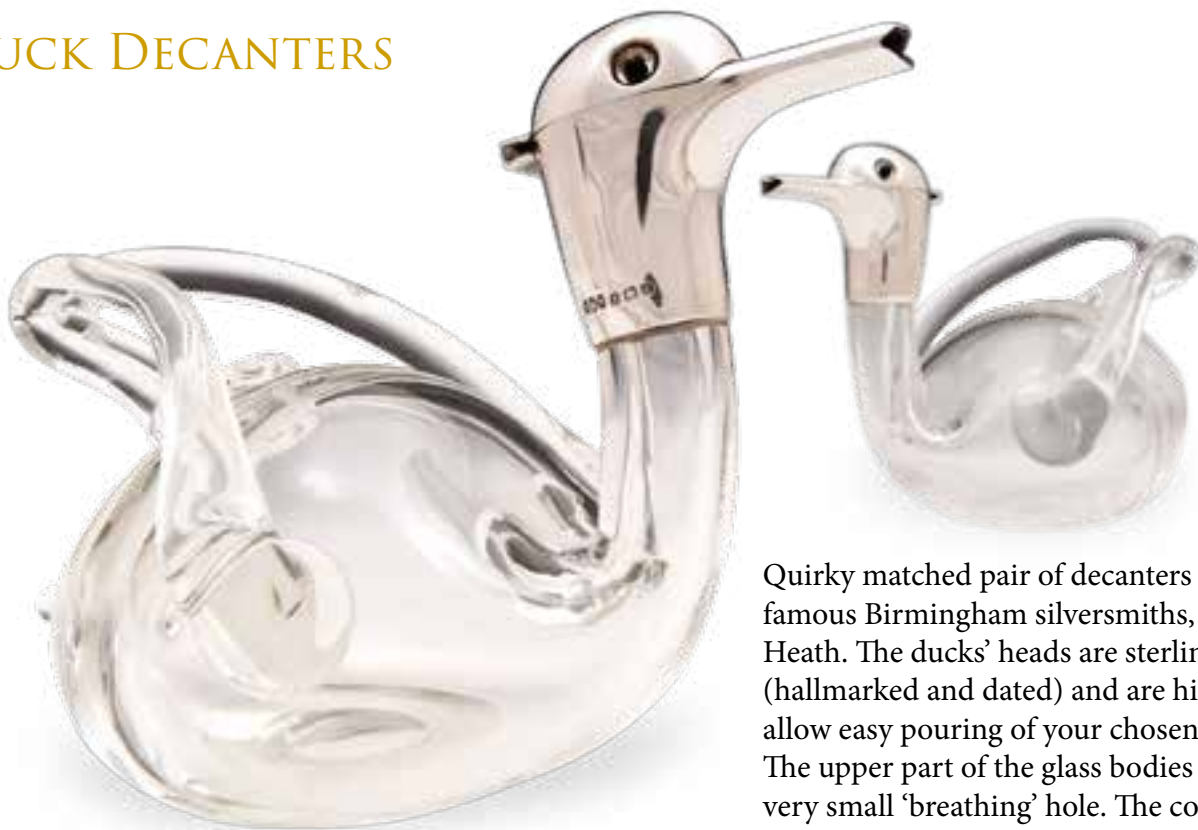


## COROMANDEL DECANTER BOX



Coromandel Decanter Box with brass edging, inlaid with an engraved coat of arms of a lion and entwined initials. Contains three lead crystal cut glass decanters with faceted stoppers and star-cut bases. The front swings open to reveal stunning satinwood with fourteen beautifully engraved spirit glasses housed in stylishly shaped holders. Between the hinges at the back of the box is an engraved Plaque which reads: Leuchars 38 & 39 Piccadilly, London. Circa 1875

## DUCK DECANTERS



Quirky matched pair of decanters by famous Birmingham silversmiths, Hukin & Heath. The ducks' heads are sterling silver (hallmarked and dated) and are hinged to allow easy pouring of your chosen tippie. The upper part of the glass bodies have a very small 'breathing' hole. The coloured eyes are very realistic and made of glass. Circa 1926



## COROMANDEL TANTALUS

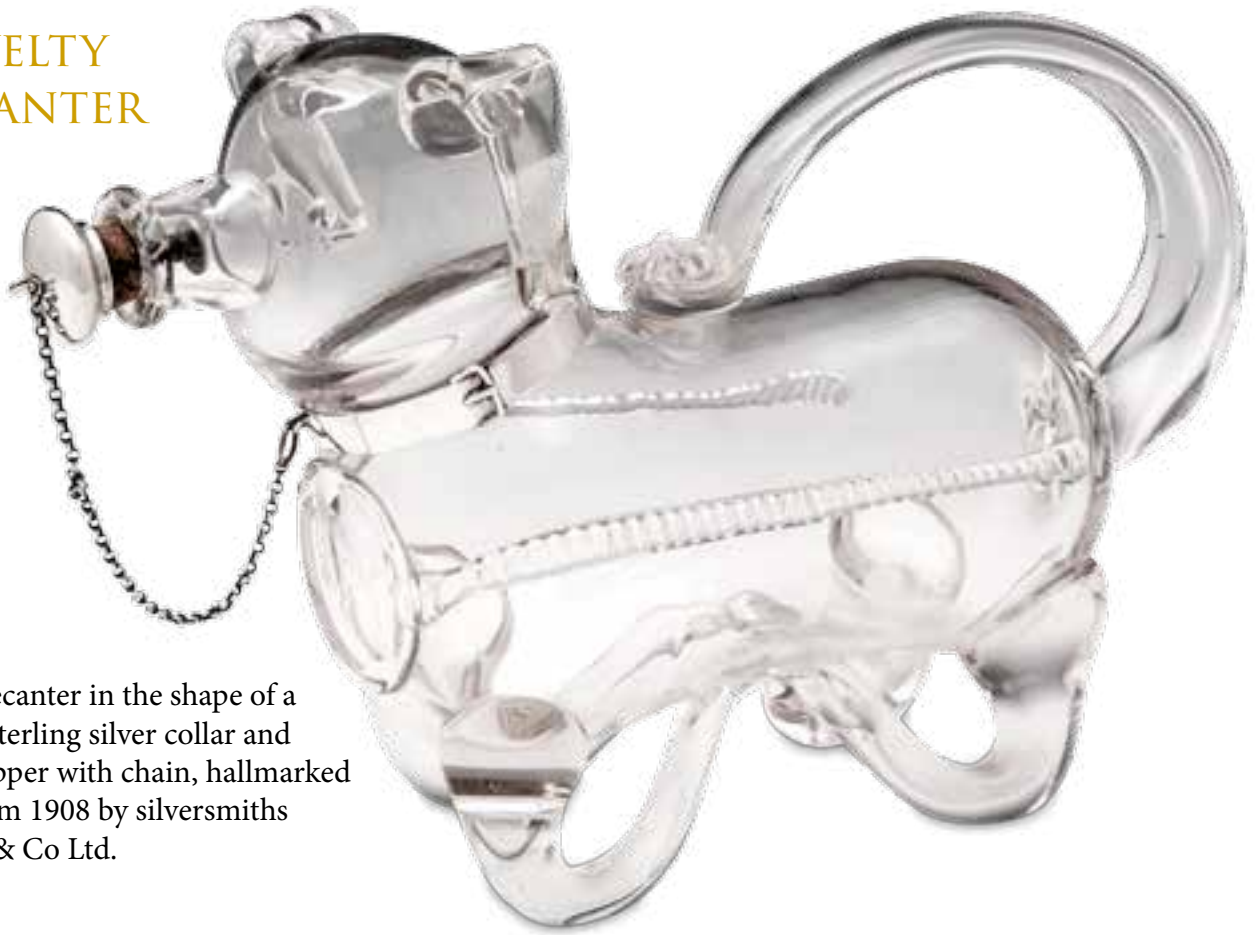
Coromandel Tantalus by George Betjemann & Sons. Features a silver plated carrying handle and sterling silver decorative corner supports on all sides; these are rarely seen, as most have silver plated brass. Each one carries the famous London maker's hallmark "Betjemann & Sons", dated 1905.

This Tantalus contains three fabulous lead crystal cut glass decanters; these have a diamond pattern which is repeated on the stoppers. The bases of the decanters have a faceted star cut pattern. The decanters can be removed by pressing down the lock barrel, which will allow the carrying handle to pivot forwards or backwards. The handle is stamped with the following: "Betjemanns Patent 42454 London" "The Tantalus" Circa 1905





## NOVELTY DECANTER



Novelty Decanter in the shape of a dog, with sterling silver collar and corked stopper with chain, hallmarked Birmingham 1908 by silversmiths Elkington & Co Ltd.  
Circa 1900

## ART DECO DECANTERS



Pair of Art Deco lead crystal glass Decanters featuring tapered bodies with step shoulder design and fabulous T-bar stopper.  
Circa 1930



## APOTHECARY BOX

Apothecary Box in solid mahogany with flush-fitting campaign brass carrying handle and double opening lockable doors. Features a secret poison compartment & is fully fitted with its original contents.

This superb medical box contains twenty five bottles, some with original potions and labels, pestle & mortar, brass & iron scales with weights, metal funnel and measuring tube.

To gain access to the secret poison compartment, firstly open the cabinet: the front right hand side above the top hinge has a clasp which needs to be pulled out slightly; then, turning the apothecary box round to face the back, a hand should be placed on the upper back compartment; the back should then slide towards you revealing the compartment!

Circa 1840





## APOTHECARY BOX



Fabulous little apothecary box made of solid mahogany with unusual double opening sides and carrying handle. It contains fourteen bottles with their original labels and contents, and has a drawer with flush-fitting handles which can be accessed on either side. The drawer contains scales, weights, spatula, pestle & mortar and more bottles. Circa 1830



## LALIQUE MASCOT



A Rene Lalique 'victoire' or 'spirit of the wind' car mascot. Features strong Art Deco lines achieved using clear and frosted glass. There is a subtle amethyst tint which has occurred naturally from exposure to sunlight from its life on a car's bonnet. Circa 1928



Lalique eagle head shaped car mascot which has a subtle purple hue to it. These were originally made as car hood ornaments in the 1920s by famous glass maker René Jules Lalique. His name is synonymous with quality and elegant design, and his company continues to create fine glassware today. Circa 1928

## LALIQUE EAGLE





## DUNHILL CLOCK



Limited edition Alfred Dunhill Clock with original case. Featuring a green-tinted glass dial with stylish chrome numerals, standing on a stone plinth. The rear of the mechanism reads “8 days made in France Dunhill 48 Jermyn Street”. The clock has an eight day French movement, and keeps very good time. The super storage case is made of leather and has “Dunhill” stamped on the interior of the right door. Circa 1990



## DUNHILL LIGHTER



Table cigarette lighter by Alfred Dunhill. In “half-giant” size, it features reverse carved and painted Lucite panels decorated with aquarium themed scenes. Has a silver plate mechanism with retailer’s mark and is in perfect working order. No two lighters of this design are the same: each scene has been individually painted. Circa 1950



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