



MARK GOODGER
HAMPTON ANTIQUES

FINEST ANTIQUE BOXES & ACCESSORIES



Hampton Antiques was established in November 1998 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, of which we have many happy memories. From those humble beginnings, we now sell via our website, at the UK's major antique fairs, online, and from the Antiques at Heritage antiques centre in the 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 our customers' peace of mind, 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. Our team collectively has 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.

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 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.

There is a natural fascination with boxes and a desire to peek inside! They come in all shapes & sizes and are made from a wide variety of materials from exotic timbers to horn, ivory & tortoiseshell. Our fascination with them comes from their sheer complexity and links with social history and fashion. Often by highly skilled cabinet makers, some were for practical use, others a decorative accessory.

These beautiful time capsules are still admired today. The quality of antique boxes would outlast any modern equivalent and are made even more precious as the timbers & materials used then are not available or can't be used today. So next time you're thinking of a practical, beautiful and unique gift... think boxes!

Tea Caddies	4 - 17
Vanity Boxes	18 - 21
Writing Boxes	22 - 25
Sewing Boxes	26 - 31
Games Boxes	32 - 33
Tunbridge Ware	34 - 37
Apothecary	38 - 39
Other Boxes	40 - 41
Decanters	42 - 43
Miscellaneous	44 - 45
Cigar Accessories	46 - 47
Accessories	48 - 49



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.

SHAGREEN CASED RED TORTOISESHELL & SILVER TEA CADDY



MARK GOODGER



It's veneered in beautiful red-stained figured tortoiseshell and has exquisite pressed engraved applied silver on every edge, which frames the striking vibrant shell. The top has an oval silver cartouche with ribboned swags above and is engraved with a wild boar. The boar symbolises bravery & hospitality, its crown being an emblem of victory and sovereignty. Opening the caddy reveals a faded red ruched silk velvet and, emulating the shagreen case, has a single canted tortoiseshell lid with silver stringing and ball handle. We feel privileged to be momentary guardians of this piece that has been cherished for over thirty years as part of a gentleman's collection.

Circa 1730

Height 11cm Width 10.5cm Depth 10.5cm

HAMPTON ANTIQUES



Height 15cm
Width 13cm
Depth 13cm

A spectacular piece housed in a black shagreen case with canted top and gilded brass handle with its original key. Opening this case gives a hint of the striking caddy within, which sits snug in the green velvet lined interior and silver braided edge.



TORTOISESHELL TEA CADDIES

Tortoiseshell has always been very desirable. Early caddies were veneered in blonde turtle shell with few markings. The caddy carcass would be coated with a vibrant green or red gesso; the shell would then be applied using rabbit skin glue and finished with a shine so these exquisite pieces really stood out on the tea table. If the shell were dark brown in colour, like many of the Regency caddies, the colour would not show through. Some were embellished in silver and contained silver caddies, often made by top silversmiths of their time. Other caddies were housed in shagreen. Wooden tea chests when opened revealed their true splendour and craftsmanship. In the highly fashionable Regency period more elaborate, exquisite shapes were being made with fabulous pressed & inlaid tortoiseshell designs.

Pressed Tortoiseshell

The process of this exquisite, highly skilled work was very time consuming. They first cut a thick brass plate with a starburst or gothic arch design, followed by an identical mirroring plate, so that when pushed together they would interlink together (known as a female & male plate). The plates were made of brass, presumably as it retains the heat and doesn't rust. The turtle shell is heated in hot water at almost boiling point - this turns its consistency gelatine-like, is very malleable on removal and can start curing within seconds. In the same pot the plates are heated too. These are removed before the shell and placed on a press. The shell can be removed and placed between the two brass plates and pressed together. Once it's cooled down it can be removed to reveal the exquisite, desired design. This is then applied to the wooden carcass with the same process, using a cream coloured gesso and rabbit skin glue. Once applied the shell still needs working. Some were enhanced either by gold, silver, brass, mother of pearl and ivory inlays, which could also be engraved. The caddies are then finished, which entails sanding and polishing using very fine sand papers and pastes. This shine would last many years, providing the caddy is kept out of direct sunlight and away from heat sources. They were then embellished with yet more ivory or silver. These caddies were for the very rich & wealthy, and were showed off to guests at afternoon tea.

PRESSED TORTOISESHELL TEA CADDY

Superbly decorated with pressed Corinthian columns abreast a balustrade window. The pagoda top features silver stringing and a faceted cut steel finial. The silver stringing continues on to the plinth base which stands on four cut steel ball feet.

Circa 1815



Height 14cm Width 11.5cm Depth 9cm

MARK GOODGER

TORTOISESHELL TEA CADDY

With canted corners, ivory edging and superb fine detailed silver pique tied ribboned swags with mother of pearl & rarely seen green stained ivory dots. The front has a silver shield initial plate engraved 'P L' whilst the top features a silver handle and more exquisite star-shaped pique work. The interior has a silver handled single floating lid.

Circa 1810



Height 10.5cm Width 10cm Depth 6.5cm

GREEN TORTOISESHELL TEA CADDY

Single caddy in vibrant green coloured tortoiseshell featuring ivory edging and a silver escutcheon. The interior of this rare caddy has a bone-handled lid and retains traces of its original tin lining.

Circa 1800



Height 11.5cm Width 13cm Depth 8.5cm

HAMPTON ANTIQUES

GREEN TORTOISESHELL TEA CADDY



Height 12.5cm Width 13cm Depth 8cm



Decagonal tent top caddy with a deep green hue, separated by contrasting ivory stringing. Horn lipped base, silver initial plate, escutcheon, hinge and pull handle. The interior comprises two compartments with bone-handled green tortoiseshell lids. Circa 1800

PRESSED TORTOISESHELL TEA CADDY



Height 19cm Width 14cm Depth 14cm

Exquisite pagoda top tea caddy. Striking detailed pressed gothic arches on all sides divided by silver stringing which continues on the top, finished by a wonderfully turned, lobed ivory finial. The caddy has a flared plinth and stands on four silvered ball feet. The interior has two tea compartments topped with a single ivory-handled tortoiseshell lid. Circa 1815



GOTHIC PRESSED TORTOISESHELL TEA CADDY



Height 13cm Width 13cm Depth 9cm



Hexagonal caddy with fabulous gothic arches on all side and a silver strung pagoda top. Vacant initial plate and escutcheon. Stands on four silver plated ball feet. The interior features a single bone-handled tortoiseshell lid. Circa 1815

DOME TOP GREEN TORTOISESHELL TEA CADDY

A rare caddy featuring silver stringing, escutcheon, silver-plated ball feet and ornate faceted steel finial. The interior contains a single tortoiseshell lid with bone handle. Circa 1790



Height 15.5cm Width 11cm Depth 8.5cm

TORTOISESHELL TEA CADDY WITH WEDGEWOOD PLAQUE



A charming caddy with inverted cants and single lines of ivory stringing. Features a romantically themed unique pale green silver framed Wedgwood plaque. The interior contains a single floating lid with turned bone handle. Circa 1790



Height 11.75cm Width 13cm Depth 8.5cm

IVORY & GOLD TEA CADDY

A rare George III octagonal caddy, with horn edging and single lines of horn separating each panel of ivory. The caddy has a gold hinge, handle and escutcheon. The gold initial plate is beautifully engraved with the letter J. The interior still has remnants of the original foil lining and has twin compartments retaining the original internal floating lids. Circa 1790



Height 11.5cm Width 11cm Depth 8cm

MOTHER OF PEARL TEA CADDY



Beautiful octagonal caddy with silver stringing and push button. The interior features a mother of pearl compartment lid and a red velvet lining. The caddy oozes quality and, although not signed, its characteristics suggest that it is highly likely to have originated from Thomas Lund's workshop "Lund, Thomas, 56 and 57 Cornhill, London". Circa 1845

Height 14cm Width 11.5cm Depth 11.5cm

MARK GOODGER

TORTOISESHELL OVAL TEA CADDY

Very rare, striking tortoiseshell tea caddy with beautifully engraved solid silver edging, escutcheon and ring pull handle. The silver edge on the opening of the caddy has the hinge expertly incorporated into its design. The interior contains a single, floating red tortoiseshell lid. Circa 1750



Height 12cm Width 14.5cm Depth 9.5cm

HAMPTON ANTIQUES

HENRY CLAY CADDIES



Height 11.5cm Width 12.75cm Depth 8.5cm

A rare pair of George III papier mache oval tea caddies, attributed to Henry Clay. Decorated using the grisaille method, with classical figures in the Etruscan style. Each caddy is decorated with bands of classical anthemions, one has a chevron pattern, the other a floral decoration on the lid. This was done purposely, probably to enable the caddies' owners to distinguish which caddy contained green or black tea. Each features a solid silver handle stamped "HC", bearing the assay office mark for Birmingham. The gilt metal-rimmed tops open to reveal tin foil lined interiors, which retain their original silver-handled floating lids.

Circa 1790

The caddies originally formed part of the display in the Etruscan Dressing Room at the famous 'palace of palaces', Osterley Park in Isleworth, designed by the architect Robert Adam. They were believed to have sat on a table, also by Clay, in the Dressing Room (still displayed at the house today). The table was described in the 1782 inventory as 'a Pembroke table richly Japanned by Clay'. George Child Villiers, 9th Earl of Jersey, gave Osterley Park to the National Trust in 1949. At the same time, he gave his sister, Lady Joan Child Villiers, this beautiful pair of caddies. They left the house when they were sold to a family friend and avid tea caddy collector around thirty years ago. We are now very privileged to own these caddies along with several others from the collection, also featured in this year's catalogue.

Henry Clay produced items ranging from small caddies, trays, knife boxes and dressing cases to small pieces of japanned furniture. Clay moved to London from Birmingham, first establishing a workshop at 18 King Street in Covent Garden, where his array of clients included the Royal Family, eventually becoming 'Japanner in Ordinary to His Majesty and His Royal Highness the Prince of Wales'. Other clients included members of high society, notably Robert Child of Osterley, the Dukes of Bedford, Horace Walpole and Baron Scarsdale of Kedleston.



SATINWOOD TEA CHEST

Early chest with fantastic fan inlays, and green vines surrounding the large fan ovals, on the chest's front and top. The vines are actually green shellac rather than a wooden inlay, which makes this piece very unusual. Crossbanded in tulipwood with a boxwood & ebony chequered stringing. The sides, similar to the top and front, are inlaid with quarter and round fans, the back featuring a single burr yew oval medallion. Brass swing handle to the top and bone tear drop escutcheon to the front.

Circa 1760



Height 12cm Width 14.5cm Depth 8.5cm

SATINWOOD OVAL TEA CADDY



A Georgian caddy with kingwood crossbanding and boxwood edging. The top has symmetrical entwined leaves surrounding an inlaid oval paterae. The front features an urn with ribboned swags.

Circa 1780

Height 12cm Width 14.5cm Depth 8.5cm

SYCAMORE TWIN TEA CADDY



Height 12.75cm Width 19cm Depth 11.5cm

With tulipwood crossbanding, chequered stringing, blackthorn oval inlays surrounded by trailing leaves, and fluted cants. Features a bone escutcheon and solid silver pull-handle. Circa 1780



PEAR TEA CADDY



Wonderfully, smaller-than-average, shaped caddy with stalk and steel escutcheon, hinge and lock. In the interior you will find remnants of the original lining. Circa 1810



Height 15cm Diameter 9cm

APPLE TEA CADDY



Height 10cm Diameter 10.5cm

Fruitwood caddy in the form of an apple with fantastic colour and faded blushing to the top & sides. Featuring short button stalk and steel escutcheon, hinge and lock. Circa 1800



PENWORK TEA CADDY



Fabulous example veneered in sycamore, crossbanded in mahogany with a boxwood edging. Has various high quality coloured penwork scenes on each side with superb colour and patination. The front decorated with a scene featuring an 1800s British Grenadier. The other sides are decorated with scenes of a river, bridge and house, each with slight variations. Circa 1810



Height 15cm Width 15.5cm Depth 15cm

HAREWOOD SILVER TEA CHEST



Veneered in harewood with boxwood edging, and tulipwood & kingwood crossbandings. The chest has an array of fabulous stained sycamore inlays with leaves and flowers, which have been engraved and enhanced with penwork. This continues through to the lid of the chest, with further inlaid symmetrical designs. A penwork leaf pattern runs around the satinwood moulded edge. Each of the four sides has a round satinwood medallion inlaid with symbols related to Greek mythological Gods. The front with the musical instruments, the lyre (harp) and floyera (a wind instrument) that

relate to Apollo, also known as the Archer, God of music, arts, truth, healing and prophecy. The panels to the right hand side are inlaid with a cannon, flag spear and shield, and relate to Athena, Goddess of arts, war and wisdom. The back features a quiver and arrow, related to Artemis, Goddess of nature, hunting, and chastity. And finally, the fourth side, a book, callipers and a straight edge, symbolising Hermes, God of travel, commerce and communication.



The top has an engraved sterling silver carrying handle, hallmarked London by George Baskerville 1762-1768. Between the handle at the centre of the lid are the inlaid initials of E.W. On the front is a silver key profile. On opening the chest you will see a set of three fabulous Georgian sterling silver caddies, each of plain oblong design with gadrooned borders and moulded plinths. There are two smaller tea caddies (which have detachable domed covers with silver finials and unusual sliding bases, which enable easier cleaning) and the larger caddy is the sugar container, which sits in the middle and has a hinged lid. The silver is adorned with engraved panthers and hallmarked by London Silversmiths John Langford II & John Seville 1766. Circa 1766

Height 19cm
Width 27cm Depth 14cm

MARK GOODGER

REGENCY TEA CADDY BY GEORGE OAKLEY



Opening the caddy reveals more elaborate skilled craftsmanship of brass inlays. The rosewood covers have canted tops that sit on an angled tulipwood edge; lifting these reveals another internal lid, a feature we have not seen before. The caddy still retains most of its original foil lining. George earned the accolade of Royal appointment in 1799, based on his fine craftsmanship and elegant, desirable furniture. His works were not just popular with Royalty, but also those with discerning taste, and from the world of fashion, who adored his use of fashionable woods such as calamander, rosewood & mahogany, coupled with decorative brass inlays. Circa 1825

Exquisite caddy inlaid with decorative brass inlays typical of its period, attributable to George Oakley. Veneered in beautiful figured rosewood. Stands on four brass ball feet and has lion-mask side-handles.



Height 14.5cm Width 21cm Depth 10.5cm

MELON TEA CADDY



Fabulous caddy, with beautiful colour and patination. Ornate steel escutcheon, hinge and lock. Circa 1800

Melon tea caddies are much rarer and more sought after of all the fruit tea caddies. Patination and colour are paramount when it comes to collecting these wonderful treen pieces of art.

Height 14cm Diameter 11cm

HAMPTON ANTIQUES

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.

COROMANDEL DRESSING CASE



MARK GOODGER



George Turnball



James Vickery coromandel travelling dressing with silver quadrant edging. Retailed by C. F. Hancock. Fitted with eighteen silver-mounted, cut-glass containers with the silver marked: James Vickery 1861.

The front folds down to reveal a complete set of accoutrements with mother of pearl handles. The lid houses an easel mirror, a removable blotter and hand mirror beside which an engraved plaque reads:

*"To Mrs. George Turnball as a token of esteem.
From the officers of the East Indian Railway.
Calcutta March 1862."*

The small bottle in the centre of the box has a sprung-loaded top which is opened by pressing the small button on the collar. Hidden inside the lid is a portrait photograph of George Turnball.

In 1850 George Turnball was appointed Chief Engineer of the East Indian Railway, which was constructed between 1851 and 1862, and comprised 541 miles from Calcutta to Benares. He also designed Calcutta's terminal at Howrah, which now has twenty-three platforms and boasts the highest train capacity of any station in India.

Circa 1861



Height 24cm Width 40cm Depth 28cm

HAMPTON ANTIQUES

COROMANDEL DRESSING CASE



Coromandel dressing case with ornate brass initial plate, escutcheon, stringing and edging. The interior features decorative engraved silver plated corner supports and elaborate hinge. It is fitted with fifteen silver-mounted, cut-glass containers hallmarked: Thomas Whitehouse 1883. All housed in two compartments that can swing out to the sides of the box revealing a storage space underneath. The front of the box folds down to reveal a complete set of accoutrements with mother of pearl handles.

The lid houses a removable velvet backed mirror which when removed reveals a letter compartment containing a makers label. "J & T Forgie 143 Buchanan Street Glasgow".

The case was at some point owned by Julia Dorothy Tweedie Brooks, grand-daughter of the founder of the bicycle saddles company 'Brooks' and comes with related provenance. This is in the form of two letters and written instructions given to Julia (also known as Dorothy).

A letter dated Christmas 1950 is believed to be written by her father, John B. Brooks, and talks

cryptically about gifts, one of which we presume is the case! John was the son of John Boultee Brooks, founder of the bicycle saddle company, J.B. Brooks & Co (now known solely as Brooks). John's father founded the company in 1866 initially as horse harness and general leather goods suppliers. However, following the tragic death of his horse in 1878, he found it necessary to commute

to work on a bicycle. Due to the extreme discomfort he experienced from the seat, he vowed to invent an alternative and in 1882 his saddle patent was filed.

A second letter to Dorothy, dated February 1952, is from a close relative or friend who was convalescing at Ruthin Castle private hospital in Wales, but is unsigned. Circa 1883



Height 23cm Width 34.5cm Depth 27cm



MARK GOODGER

MINIATURE VANITY BOX



Extremely rare Victorian silver plated box of miniature form, or perhaps made as a salesman's sample. Veneered in lovely figured rosewood and bound in brass with fine brass stringing. The box opens to reveal eleven toiletry jars, six with silver plated tops; the centre has a small accoutrements pad with three sewing tools. Within the lid are a secret letter compartment and the original mirror. This charming piece is approximately a quarter of the size of the average vanity box and we have not seen an example in this form before. Circa 1850



Height 12cm Width 17cm Depth 12cm

ART DECO MANICURE JEWELLERY BOX



Exquisite, intriguing satinwood box, with ivory edging and shield-shaped escutcheon.

Its jewellery drawers are only accessible by secretly located buttons! The interior features wonderfully fitted gold plated sterling silver manicure tools, each by London silversmiths Hamilton & Co, 1912, and include scissors, tweezers, file, clippers, buffer, brush and two screw top vanity pots. The front of the box folds down to reveal three satinwood drawers, each beautifully constructed with fine dovetail joints and with turned ivory handles; these are accessed by pressing certain tools in the compartments inside the box. Circa 1920



Height 12.75cm Width 24cm Depth 21.5cm

HAMPTON ANTIQUES

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.

HAUSBERG WRITING BOX



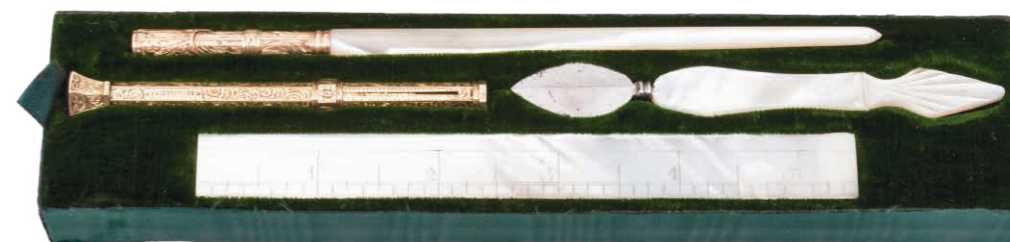
Height 15.25cm Width 40.5cm Depth 25.5cm

In striking ebonized coromandel & lined in satinwood. With exquisite engraved inlays of mother of pearl and abalone depicting hunting scenes to the top and front of which the detail is astounding. The interior features a gold tooled and leather writing surface, two brass top inkwells and a complete tool pad with mother of pearl ruler, letter opener, dip pen and brass pencil. The writing slope can be lifted in two ways to reveal storage compartments, with the top compartment having hidden draws. These can be accessed by removing the right hand inkwell and pressing the bottom right hand side of the inkwell compartment.

Circa 1860



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.



KINGWOOD WRITING BOX



With brass stringing, escutcheon, carrying handles and a secret compartment containing two drawers. The interior features its original navy blue and gold tooled writing surface, two brass screw top inkwells and a removable kingwood tray for pens and pencils. The bottom half of the writing surface lifts up to reveal a cross-ribbon back and storage area.



Height 15.25cm Width 40.5cm Depth 25.5cm

MARK GOODGER



Underneath the top half of the writing surface is a removable letter tray and further storage space. The hidden secret compartment containing two drawers can be found by removing the pen tray and pressing the right hand side of the compartment. Circa 1820

COROMANDEL STATIONERY CABINET

Veneered in sumptuous & striking coromandel with silvered handled drawer to the base, monogram and Bramah lock. Opening the cabinet reveals a striking contrast interior veneered in another exotic timber, satinwood. With several compartments for letters and stationery, inkwells and pen tray. The top of the cabinet opens to reveal further storage space and allows access to the date cards. The inside of the doors features a crossbanded ribbon letter holder. Circa 1870



Height 44cm Width 38cm Depth 30cm

VIZAGAPATAM STATIONERY BOX

Anglo Indian ivory box made of padouk & buffalo horn. Decorated with engraved & lac filled flowing floral patterns with a large symmetrical flower design on the top, highlighted by mother of pearl inlays. The sides, front and top feature interesting raised panels. Several stationery compartments with bone edging can be found inside. Circa 1830



Height 13cm Width 25cm Depth 16cm

HAMPTON ANTIQUES

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 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.

BUCKET SEWING BOX



Height 25cm Diameter 22cm

MARK GOODGER



The exterior features exquisitely shaped boxwood and walnut, housed between brass bands with brass and ivory carrying handles. Standing on three beautifully carved lions feet. Once unlocked the lid can be rotated until it springs open to reveal a wonderfully fitted tray with thread spools, thimble and a removable padded tool tray (complete with scissors, tweezers, and various other tools). Lifting out this tray will then reveal another tray containing mother of pearl thread winders.

Removing the main tray reveals a secondary lid inside the bucket. This opens in the same way as the main lid; rotating it will cause it to spring open allowing access to a large storage area.
Circa 1845

HAMPTON ANTIQUES

AUSTIN DUBLIN SEWING BOX

By Austin of Dublin with ornate engraved mother of pearl, abalone and fine brass inlays. The interior features blue velvet lining with gold tooling. Inside the lid is a removable mirror, which conceals a letter holder. The main tray is fully fitted, with mother of pearl thread spools, silver thimbles, perfume bottle, pin cushions, needle books and a padded tool kit featuring scissors and other mother of pearl handled tools. Removing this main tray reveals further storage space underneath. One of the small compartment lids has a maker's label fixed to the underside, reading:
*GEO. AUSTIN Cabinet Maker. 7. St Andrew St. one door from Wicklow St. Dublin
 Manufacturers of Portable Writing Desks. Dressing Cases. Work Boxes & c.
 Military Canteens & Plate Chests.
 Circa 1865*



Height 13.5cm Width 33cm Depth 23cm



PALAIS ROYAL SEWING BOX

A lovely, outstanding quality fully-fitted mid-19th century French "Palais Royal" combination sewing and writing box. Veneered in rare mulberry wood with canted top and inlaid engraved mother of pearl to the lid, with a shield-shaped escutcheon. The box opens to reveal a full set of original contents, which include some of the rarest, most outstanding quality pieces we have seen.



The shell used is very thick and carved to an extremely high standard, with inset rose gold shields. Its contents comprise a stiletto, penknife, bodkin, needle, two rulers, dip pen, pencil, seal, two inkwells, two cut-glass perfume bottles and a superb scalloped caddy spoon in the form of a shell. To the middle back is a never-seen-before raised silk cushioned block, beautifully embroidered with flowers, which lifts to reveal a tin-lined tea compartment. The lid retains its original mirror and silk pad for the interior.
 Circa 1840



KINGWOOD SEWING BOX BY EDWARDS

Of fabulous quality, with an arrangement of exquisite veneers of the highest quality. The top has inlaid and engraved initials and on first glance appears to be a very simple box... until opened!

Its interior is of superb quality, with crossbanded edging in kingwood, with a beautiful ruched green silk to the lid. The tray is fitted with high quality mother of pearl fittings: six at the front are for cotton spools; the back three, a waxer, tape and pin sharpener; two on top of the canted lids are little containers which, when removed, allow you access to a silk pull underneath, enabling the removal of the lids. To the back are two carved mother of pearl needle cases.



The centre pad contains tweezers, scissors pencil, button hook and cork screw. Due to its outstanding quality and construction, the box could be attributed to Edwards, established 1813 (David Edwards, Thomas Edwards and Thomas Jeyes Edwards, 21 King Street, Bloomsbury, London). Kingwood, also known as violetwood, is found in South America and is violet-brown in colour with a darker grain. A very dense and hard wood, it is only suitable for the creation of smaller items due to the small tree that yields it. Circa 1830



Height 12.5cm Width 32cm Depth 23cm

MARK GOODGER

SPA SEWING BOX

A rare and beautifully decorated Spa Sewing Box, depicting skillfully hand-decorated scenes around the Belgian town of Spa in the Ardennes mountains. Each detailed scene is framed with two single green lines, with the top having a floral gold leaf pattern around its outside edge, and is hand-painted with the location of each scene. The front shows Geronstere; the right, Tonnelet; the back, Jusleville; the left, Marteau, and the top, La Sauveniere.



Opening the box reveals the lid that has pink ruched silk and a wooden frame with a central mirror plate. The base has two removable hinged boxes; again each one expertly decorated with the scenes La Cascade de Coo and Marteau Gate. In between these is a removable pincushion; in front of these is another removable tray fitted with two circular card boxes; under this is an array of sewing tools. The box is sectioned out for more tools & accessories including seven spool compartments. To the front is a drawer, which can only be accessed by removing a brass pin to the right of the box lock; pulling on the turned bone handle to the front reveals this fabulous drawer and its many original contents; it features two retractable winder reels made of sycamore and bone. A tray is fitted out with more pieces including two penwork sycamore winders depicting a cat and head with a bonnet; two thread spools located in ideal sized compartments, three lace butterflies, with two small painted trinket boxes. In the central compartment there is a bone nail file, a thick paper thread winder, and a small book titled "Plain prayers of children". Underneath this tray is further storage space containing various items. Including a leather coin purse, needle book and lace. Also inside is a newspaper cutting from 1923 reporting the wedding of Mr. Claude Lalonde and Miss Violet Newman, as well as a note detailing whom within the Newman/Lalonde family the box originally belonged to. Circa 1770



Height 12cm Width 30cm Depth 21cm

HAMPTON ANTIQUES

JAQUES TRAVEL CHESS SET



By Jaques & Son of London. Of particular interest to the serious chess collector, and almost certainly a "one-off" special order, this stunning set firstly comes with its own military style fitted brass-bound oak case, with recessed brass carrying handle; original Bramah lock and key, and cartouche engraved "Dr. Welch". Nestling inside the velvet-lined interior to help protect the fine piece, the folding chessboard is constructed of solid, beautifully, unusually figured rosewood, the board being of rosewood and boxwood, whilst the pieces are of white and red stained ivory. The sprung action, patented by Jaques, is crisp and works perfectly; the condition can be truly described as pristine. There are locking slides in brass to both sides, and on an engraved brass plaque is signed: "Jaques & Son Makers, LONDON".

Circa 1880

Height 7.5cm Width 28cm Depth 18cm

SHAGREEN CARD BOX



Rare Art Deco box with ivory edging of a fantastic colour, with gaming contents in mint condition. The interior comes complete with three leather bound scorebooks for "Royal Auction Bridge" complete with gilded pens. Also included are three original complete card decks with shagreen pattern backing and gold edges. Circa 1925

Height 7cm Width 23cm Depth 11.5cm

MARK GOODGER

THE MARQUESS' COROMANDEL GAMES COMPENDIUM

Boasting beautiful elaborate engraved brass bands that run from front to back, with further decorative brass corner brackets and an elaborate engraved initial plate with a royal crown running through its centre. The quantity of gaming pieces and unusual layout of the trays indicate that the compendium would be commissioned; in this case for a Marquess as the coronet of a Marquess has four strawberry leaves and four balls of which only three leaves and two balls would be clearly seen in head on.



Height 20.25cm Width 32.75cm Depth 25.5cm

The interior is veneered in exotic satinwood, incorporating a folding ivory and coromandel chess and backgammon board, and ivory chess set (stained red, and left natural), a brass cribbage board, two bone, a set of thirty ivory backgammon counters (stained red and left natural), two bone shakers and an ivory & brass bezique marker. Removal of this tray reveals more gaming pieces and bezique markers and cards. The drawer at the front of the box can be accessed by pressing the brass button located on the back edge of the box when open which, when pressed, reveals a sprung drawer. This contains ivory finger pointers, six enamelled brass pegs, four packs of cards and a removable centre tray with a selection of bone counters. Removal of this tray will reveal yet more gaming pieces. On the drawer is a retailer's brass plaque reading: F WEST, by appointment, 1 St James St. W. Circa 1880



HAMPTON ANTIQUES

Tunbridge Ware items originate from the beautiful spa town of Royal Tunbridge Wells in Kent. We always have a very good selection which showcase the techniques of tessellated mosaic, stickware, perspective cube mosaic, vandyke and painted pen work.

Tunbridge Wells and Tunbridge in Kent, England became popular in the 17th Century for their therapeutic waters. By the 18th century Tunbridge Wells was a hugely popular Spa resort. Shops and stalls were set up to sell local work of distinction to visitors as souvenirs. Many of the original boxes were decorated with all sorts of different kinds of designs.

Many of the Tunbridge boxes had a central image with views of castles, churches, pavilions, animals, country scenes and sometimes people, such as the young Prince of Wales. These were surrounded by a variety of bandings and panels of floral and geometric designs.

EARLY TUNBRIDGE MINIATURE CABINET

A charming example with finely detailed painted landscape scenes on front, sides and top. Standing on four ornate pressed brass lion-paw feet. Opening the bone-handled door reveals three pink paper lined drawers with fabric handles. The top drawer is divided into three compartments. Circa 1810



Height 18.5cm Width 12.5cm Depth 8.5cm



MARK GOODGER

HOUSE SEWING BOX

Charming Tunbridge Ware House Sewing box made of solid sycamore with side drawer. The House sewing box is naively painted and features mullioned windows, door, foliage and thatched roof. The interior is lined with pink paper and features a removable tray, which has a pincushion, thimble holders and a needle book. Underneath this is storage space for various sewing items. The side of house features a hidden drawer with small spaces for thread spools, this can only be accessed by removing a pin on the inside edge of the box.

Circa 1810



Height 14cm Width 14.5cm Depth 10.5cm

HAMPTON ANTIQUES

TUNBRIDGE WARE SEWING BASKET



An early piece with three inlaid prints of scenes around Brighton, one showing the famous Royal Pavilion. The sides and handle of the box have been painted with green and black leaves. The interior lid is opened using a silk ribboned tab and reveals pink lining paper with five compartments, four of which are for spools. Circa 1825



Height 5.5cm Width 19cm Depth 12.5cm

ROSEWOOD TUNBRIDGE SEWING BOX



A fabulous box veneered in rosewood with a butterfly. The rest of the box is beautifully decorated with various micro mosaic borders and stands on stickware turned bun feet. The interior lid is lined with red ruched silk and features a removable tray with several compartments with stickware spools, various other sewing tools and winders. Circa 1845

Height 13cm Width 28cm Depth 21.5cm

MARK GOODGER

EARLY TUNBRIDGE WARE



Early box with three inlaid prints. The top print depicts a meeting between a genteel couple and mother & child. The interesting scenes to the front are in the neoclassical style. The sides of the box have brass carry handles and oval inlays, whilst the back has an oval Tulipwood inlay. Circa 1815



Height 21.5cm Width 31.5cm Depth 26cm



TUNBRIDGE WARE SEWING BASKET



Height 5.25cm Width 23.5cm Depth 16cm



An early example with a rare view of Brighton. Decorated with painted floral patterns and bold black lines. The top features a rare detailed print of Brighton and reads: "A View of the Suspension Chain Pier and Marine Parade. BRIGHTON". The interior is lined with pink paper and features a pin cushion and removable needle book. Circa 1825

HAMPTON ANTIQUES



APOTHECARY CABINET

This superb mahogany box contains over fifty bottles (some with original contents) and seven drawers with flush-fitting brass handles. It has seven porcelain glazed ceramic mixing trays with lids housed in the bottom drawer, the likes of which we have not seen before. Contains a bone-handled tongue scraper, three syringes of which one, by Joseph Gray & Sons, Truss Works, Sheffield, is stamped with the Royal warrant. This was added a little later to the box as the firm was established in 1849; they won many prizes for their surgical and obstetric equipment. The cabinet also contains a measuring jug, glass stirring stick, glass pestle & mortar, brass & iron scales & weights in their own lockable box, and lots of other interesting pieces. The back of the cabinet has a secret compartment that can only be accessed by pushing a brass pin housed inside the cabinet; once unlocked, the sliding door on the back reveals further glass medicine containers.

Circa 1820

Height 49cm Width 30cm Depth 20.5cm

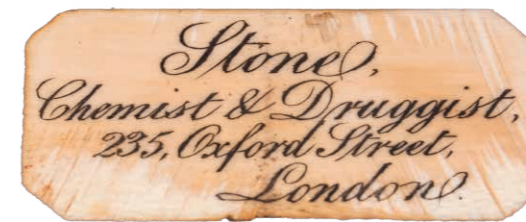


MARK GOODGER

APOTHECARY BOX

In beautiful flame mahogany, with a flush-fitting campaign brass carrying handle. It has double-opening lockable doors, two fitted drawers and a secret concealed medicine compartment to the back. Inset to the front floor of the cabinet is the chemist's ivory tablet, which reads "Stones, Chemist & Druggist 235, Oxford Street, London". The small cabinet contains twenty five bottles, some with later labels, glass pestle & mortar, brass & iron scales, and another later addition of a steel box with needle and syringe.

Circa 1840



Height 27cm Width 22cm Depth 17cm

HAMPTON ANTIQUES

PENWORK CABINET

Beautifully decorated sewing or jewellery cabinet made of sycamore, also sometimes referred to as white wood. It stands elegantly on four pressed brass lion-pad feet. The penwork cabinet depicts chinoiserie figures in Chinese gardens with pagodas, each panel framed with floral borders. The top is decorated with a Chinese figure sailing a Junk.



Opening the lid reveals the cabinet's sewing compartments, which are all lined, in pink paper. The hinged doors swing open, revealing more elaborate penwork and six drawers with turned bone handles.



Height 26.5cm
Width 28cm
Depth 17.5cm



MARK GOODGER

CHINESE TEA CHEST

Height 13.5cm Width 29.5cm Depth 16.5cm



Unusually shaped lacquer chest with a raised form panel of a melon. Beautifully decorated with gold Chinese figures in ceremonial poses, as well as birds and landscapes, all of which have religious and traditional symbolism. The interior features two uniquely shaped, engraved paktong caddies. Melons in Chinese culture are extremely popular. They are thought to symbolise fertility and are used in traditional Chinese medicine. Melons were traditionally carved by women and presented during the Double Seventh (Qixi) Festival (on the 7th day of the 7th month). Stands on four winged dragon feet. Circa 1840



SHIBAYAMA TRINKET BOX



Height 5cm Width 12.5cm Depth 9.5cm



A rare and superb box encrusted with hundreds of detailed engraved flowers & leaves of mother of pearl, abalone & ivory. The base & lid have a silver rim, which helps to protect the delicate mother of pearl. The lid lifts to reveal a beautiful finish called Nashiji Laquer, which is also replicated on the base. The technique of Nashiji is achieved by using ground flecks of gold, silver, copper and other metal alloys, evenly sprinkled between layers of clear lacquer, creating the spectacular speckled appearance. To the centre of the interior lid is a rectangular piece of mother of pearl, which bears a Japanese signature. Meiji Period 1868-1912

HAMPTON ANTIQUES

BETJEMANN MINIATURE TANTALUS

Veneered in exotic coromandel with beautiful boxwood marquetry and silver-plated corner supports.

The silver-plate handle is marked: "The Tantalus" Betjemanns Patent London 27998. Contains three lead crystal hobnail cut decanters with faceted stoppers. Once unlocked, the key barrel can be pressed down which allows the handle to fold down, granting access to the decanters. The underside has an original instruction label.

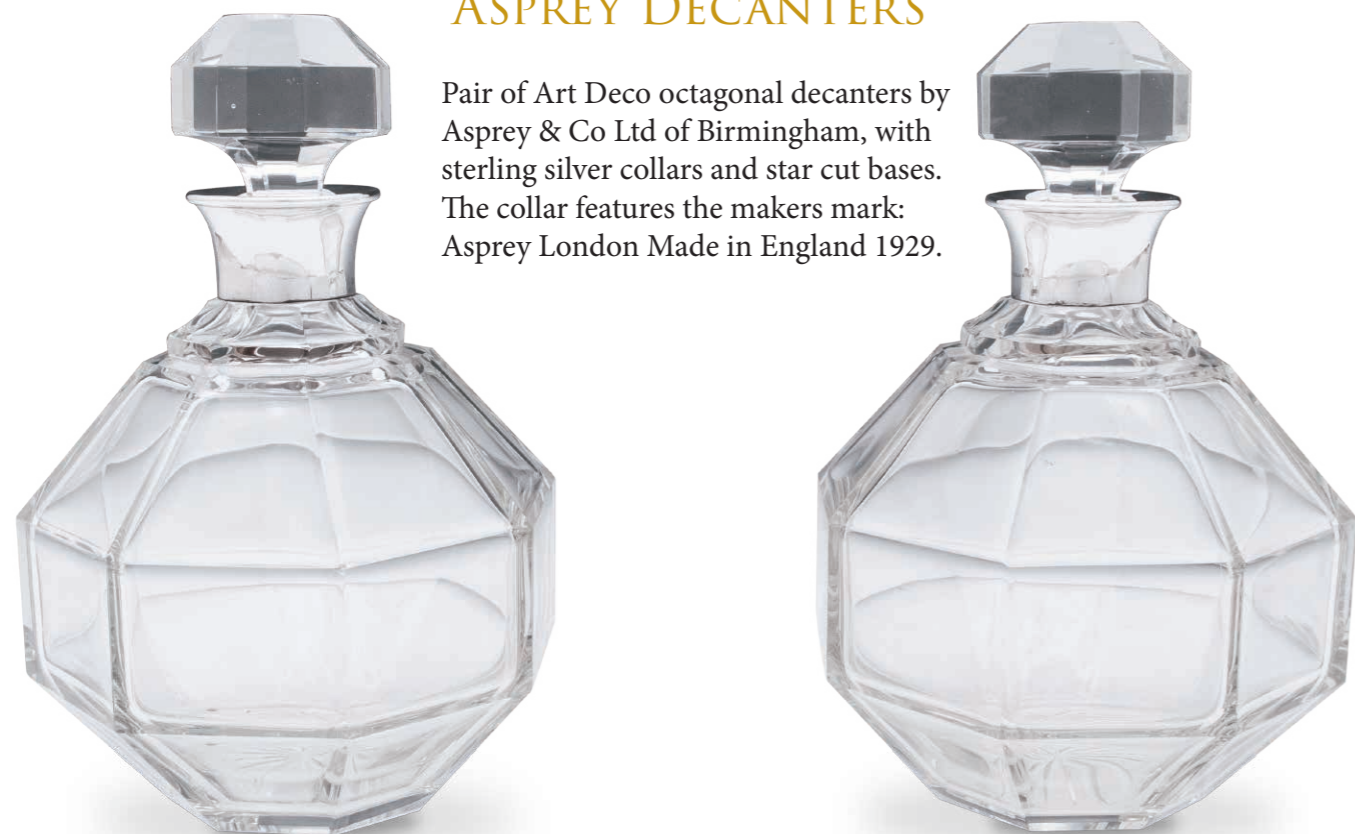
Circa 1890



Height 17.75cm Width 23cm Depth 10cm

ASPREY DECANTERS

Pair of Art Deco octagonal decanters by Asprey & Co Ltd of Birmingham, with sterling silver collars and star cut bases. The collar features the makers mark: Asprey London Made in England 1929.



Height 21.5cm Width 12.75cm Depth 12.75cm

MARK GOODGER

COROMANDEL DECANTER BOX BY THORNHILL

A striking example with ivory quadrants, decorative stringing and monogram. The box has a unique lock which requires the key to be turned clockwise until the escutcheon turns with it. This means the box can be closed securely without being locked.



To open, simply turn the escutcheon clockwise. The interior is lined with cushioned black leather, protecting the four large lead crystal decanters (which have faceted stoppers and star-cut bases). There are four glasses housed in the underside of the stunning satinwood lined lid. On the back edge of the box is the maker's plaque, which reads: Thornhill Maker. 144 New Bond St London.

Circa 1900

Height 22.5cm Width 23.5cm Depth 12.75cm



BETJEMANN BROTHERS COROMANDEL TANTALUS

An unusual feature of this fabulous Tantalus is its pivoting frame handle which is made of wood, unlike most, which are usually made from solid brass and then silvered. Contains three large lead crystal hobnail cut glass decanters, with faceted stoppers and star-cut bases. All the silver is hallmarked London by the Betjemann Brothers (John George Betjemann & Ernest Edward Betjemann) 1899.



Height 32cm Width 41.5cm Depth 16.5cm

HAMPTON ANTIQUES

IRISH MINIATURE CHIFFONIER



Height 54.5cm Width 53.5cm Depth 28cm

reveals five rosewood veneered drawers, each with superb hand-cut dovetailed joints and silver ring pull handles. Stands on four bun feet and to the back bears the label of the cabinet makers & retailers: *M 1533 MILLAR & BEATTY, Ltd. House furnishers. Grafton Street, DUBLIN.* Circa 1840

This stunning mahogany piece has fabulous colour and patination throughout and features a beautiful detailed carved back splat of a pair of eagles surrounding a carved leaf. The top is veneered in flame mahogany and crossbanded in rosewood.

To the front are two lockable doors, also veneered in flame mahogany with quadrant cut bobbin mouldings, and either side are Roman Tuscan columns containing secret compartments. Above this is a half rounded secret drawer, again veneered in flame mahogany; this unusually has a lock at the back of the drawer which can be secured by turning the piece, with the back of the chiffoier exposed. Completely removing this drawer reveals two countersunk sections with brass pins. Removing the brass pins allows the columns to be pulled forward to gain access to the columns' hidden compartments. Opening the front hinged doors

BETJEMANN ART DECO SHAGREEN CALENDAR



Desk calendar with ivory edging and sterling silver date card holder. By Betjemann & Sons, London. Circa 1925

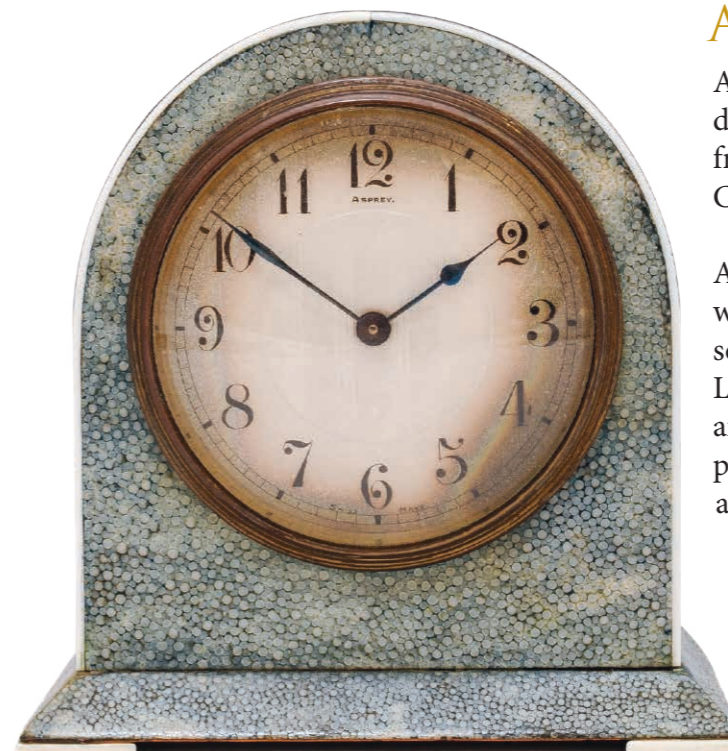
Height 10.75cm Width 14cm Depth 5cm



MARK GOODGER

ASPREY SHAGREEN CLOCK

Art Deco mantle clock by Asprey with French, eight-day movement. With ivory edging and feet, and a brass framed clock face. Circa 1930



Height 15cm Width 15cm Depth 8cm

Asprey was established in 1781 by William Asprey, and was originally set up to be a silk printing business, but soon became a luxury emporium. Located in central London, Asprey advertised 'articles of exclusive design and high quality, whether for personal adornment or personal accompaniment and to endow with richness and beauty the table and homes of people of refinement and discernment. In 1862 Asprey was granted its first Royal Warrant by Queen Victoria and the company enjoyed a long relationship with various members of the British Royal Family.

HALL CHAIRS

A very elegant pair of chairs from the Regency period. The frames and seat are made from finely figured and richly coloured mahogany. The back of the chair is exquisitely carved with scrolls. Its beautiful turned legs of fine proportions show off the elegance of the Regency period. Circa 1815



Height 88cm Width 43cm Depth 41cm

HAMPTON ANTIQUES

DUNHILL HUMIDOR

Very rich, impressive cigar box on a stand. A piece which will attract many admiring glances due to its classic Art Deco elegance. The bubinga timber selected by Dunhill for this piece is not only unusual but visually stunning, and has great depth of colour and figuring. Every aspect of the box and stand has been inlaid with simple elegant lines of ivory, even on the back and inside of the splayed legs, thereby allowing the piece to be displayed to full effect at any angle. It has two brass flush-fitting carrying handles and key profile. Using the handles to lift off the stand reveals a table base veneered in exquisite burr bubinga and a cedar lined drawer which can be accessed at any time, unlike the humidor itself, which has a lock and key. Opening the humidor reveals the famous Dunhill

enamelled badge and a brass gridded humidifier unit and rubber seal. The whole box is lined in cedar and has a large removable tray with brass carry handles. This lavish piece of smoking furniture by Dunhill

has been made with no expense spared and would no doubt have belonged to a very wealthy cigar connoisseur due to the many hundreds of cigars it would take to fill.

Circa 1950



Height 92cm
Width 59cm
Depth 47cm



Height 30cm Width 56cm Depth 43cm

MARK GOODGER

ASPREY CIGAR TABLE LIGHTER

Extraordinary piece by London silversmith Asprey & Co. The lighter comprises a blackbuck antelope horn with silver lighter attached. The fluid is held inside a weighted silver ball with a wick on the top, held in position by a gimbal mount; this keeps the wick at the top regardless of the angle at which the lighter is held. The silver is hallmarked: "A & Co Ltd" Asprey & Co Ltd, London. Circa 1934



Height 10cm Width 11.5cm Depth 56cm

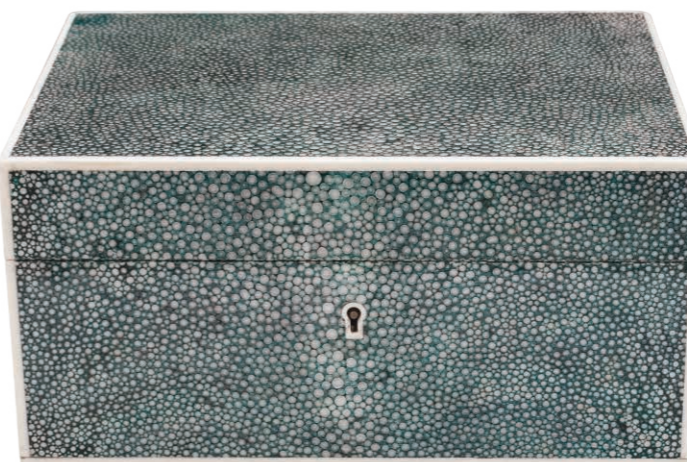
AMERICAN SILVER CIGAR CASE

Sterling Silver case by renowned American silversmith, Gorham Silver. Beautifully detailed in the form of three ribbon tied rolled cigars. Circa 1890



Height 2cm Width 13cm Depth 5cm

LARGE SHAGREEN CIGAR BOX



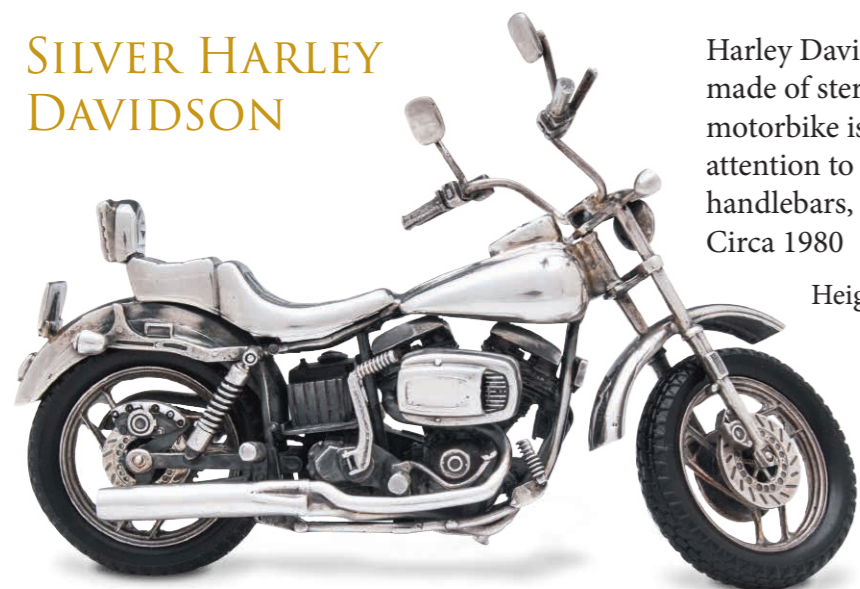
Fabulous, striking turquoise lockable box with thick ivory edging and key profile. The entire box, including its base, is veneered in this stunningly coloured shagreen. The box's interior facings are also shagreen and it is lined in fabulous satin cedar with a single removable divider. Circa 1925



Height 10.75cm Width 23cm Depth 17.75cm

HAMPTON ANTIQUES

SILVER HARLEY DAVIDSON



Harley Davidson's FXE motorcycle of the 1970s, made of sterling silver in Arezzo, Italy. The entire motorbike is made of sterling silver and has exquisite attention to detail with rubber wheels, moving handlebars, wheels and a working kickstand. Circa 1980

Height 10cm Width 17.75cm Depth 5cm

ART DECO AEROPLANE

Wooden model of an aeroplane made with simulated macassar ebony and silver-plated brass. Standing on a wooden plinth, on which the plane can swivel.

Circa 1925



Height 17.75cm
Width 15.5cm
Depth 23cm



Height 43cm
Width 30.5cm
Depth 28cm

ART DECO AEROPLANE

Large model of an aeroplane made with solid macassar ebony and silver-plated brass. The propellers and landing gear both turn. Standing on a stone plinth, on which the plane can swivel.

Circa 1925



Height 15.25cm Width 19cm Depth 29.25cm

WESTLAND LYSANDER

Chrome plated scale model of the important World War II Westland Lysander aeroplane. Stands on a turned wooden plinth. The sterling silver plaque reads: "WESTLAND LYSANDER" by London silversmiths Robert Pringle & Sons. The aircraft's exceptional short-field performance enabled clandestine missions behind enemy lines to place or recover agents. Circa 1939

WINE BOTTLE HOLDER

Chrome plated bottle carrier by French designer Jacques Adnet. In an Art Deco design, with a mirror base and wooden caps on each end of the carry handle. Circa 1930

Height 28cm
Width 23cm
Depth 23cm



COCKTAIL SHAKER

Novelty piece in the shape of a fire extinguisher. The cap and subsequent strainer section of the shaker can be removed, and reveal a striking gold interior.

The side of the shaker features a plaque, which reads: *The Thirst Extinguisher instructions for filling*, with an arrow pointing to the base of the shaker. The base contains several cocktail recipes and can be rotated for easier reading. On the underside can be found a maker's mark: G. C. T. & Co. Sheffield. Circa 1930



Height 38cm
Width 14cm
Depth 10cm

POLO COCKTAIL SHAKER

Art Deco piece with eight matching glasses featuring a blue foot with gold bands. The shaker features a silver plate strainer and cap with the strainer housed inside a cork stopper. The shaker and glasses are decorated with polo players. Circa 1920



Shaker:
Height 24cm
Diameter 10cm

Glasses: Height 7.5cm Diameter 5.5cm



MARK GOODGER

HAMPTON ANTIQUES

Est. 1998, Northampton, England

FINEST ANTIQUE BOXES & ACCESSORIES

www.hamptonantiques.co.uk

+44 (0) 1604 863 979

+44 (0) 7779 654 879

info@hamptonantiques.co.uk