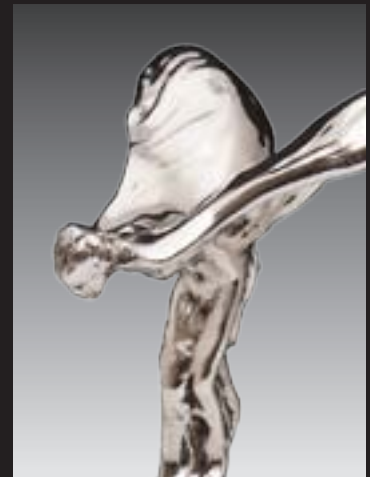




HAMPTON ANTIQUES

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 here online, as well as at Antiques at Heritage, in the beautiful Cotswolds village of Woodstock.

We are recognised as being 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 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 extra 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. Enjoy browsing our site for ideas!

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TEA CADDIES

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 1662 to marry Charles II. The powerful and influential East India Company began to import it around the late 1660s. Tea was initially sold at Coffee Houses as “a China drink”. Its popularity quickly gathered pace and reached fever pitch by the mid 1700s. Tea was highly taxed and expensive, but the English couldn't get enough of it - a fact the 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 tea 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 tea. 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.





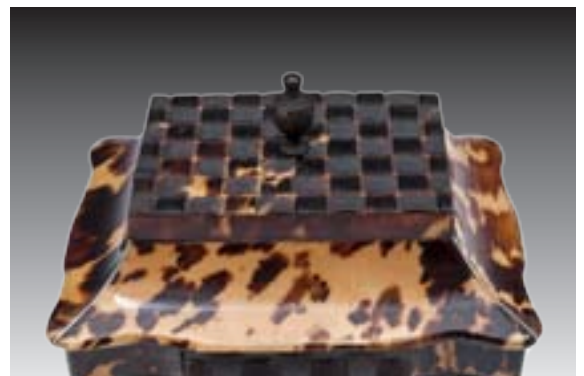
URN TEA CADDIES, CIRCA 1790

A rare pair of caddies, each with pagoda top and delightful acorn finial. Veneered in harewood, with various inlaid bandings. The interiors have harewood lids with further inlay, each having turned bone handle and containing their original tin lining.



RED TORTOISESHELL TEA CADDY, CIRCA 1790

Extremely rare octagonal Red Tortoiseshell tea caddy with Ivory edging, silver escutcheon.
The interior of this rare tea caddy has a bone handled lid and has traces of its original tin lining.



TORTOISESHELL PRESSED WEAVE TEA CADDY, CIRCA 1810

With pagoda top and stunning pressed tortoiseshell basketweave panels to the top and sides. The top has a faceted steel finial.
Stands on steel ball feet. Contains a single lid with bone handle.



PRESSED OVAL TEA CADDY, CIRCA 1815

Extremely rare caddy with pressed gadrooning to all sides. It has a scalloped edge to its lid and slightly domed top with silvered ball finial and feet. Contains a single lid with an ivory handle.



HENRY CLAY TEA CADDY, CIRCA 1780

Rare papier mache caddy, inset with white cameo panels depicting classical figures with glazed gold engraved surrounds, gold handle and escutcheon. The tea caddy is decorated with gold palmette borders and edges.

Henry Clay, 1767-1812, of Birmingham is famous for his patented process of treating laminated sheets of paper with linseed oil to make it waterproof, otherwise known as papier mache. Through doing this Clay was able to make door panels, chairs and a range of objects such as cabinets, tables, trays and boxes.





IVORY CUT STEEL TEA CADDY, CIRCA 1790

Very rare octagonal tea caddy with faceted cut steel decoration and tortoiseshell edging. Features a painted plaque of a sweet young courting couple behind cut steel framed glass. The top has a silver looped handle, the interior is faced in tortoiseshell and contains a single floating lid with smaller silver handle.

The caddy is typically English due to its locks and hinges and not Russian like some in its style.

Cut steel in the 1700s was famously produced in Woodstock, Oxfordshire using horseshoe nails. These were re-used to create beautiful polished, faceted studs. They were initially sold in London and the local area, but visitors to Woodstock quickly spread the word about the town's high quality wares, and they were soon being exported to Russia and, later, France.

Steel decoration evolved in Tula, Russia where steel was already being used to produce household items, accessories and ornaments. Tula steelwork was a favourite of Catherine the Great (1729-1796) who made it fashionable. It was used often in France, specifically to decorate souvenir boxes sold in the Palais Royal area of Paris in the early 1800s. Objets decorated with cut steel would command high prices, due to its intricate and labour intensive technique.

In the late 1800s steelwork became a dying trade in Woodstock, and its production moved to London, Wolverhampton and the Birmingham area.





UNUSUAL RARE TEA CADDY, CIRCA 1790

Depicting marquetry ruins with a very distinctive circle satinwood banding, kingwood crossbanding and boxwood edging. Engraved silver shield initial plate to the top. The interior contains a removable tea canister with a sliding lid with marquetry matching the exterior of the box. Also has its original and rare Bristol blue bowl.



TORTOISESHELL TEA CADDY, CIRCA 1815

Tortoiseshell tea caddy with a pressed circular front of vine leaves and grapes and four silvered ball feet. There are two silver escutcheons and silver stringing on the canted corners. The interior features a velvet lined lid, two tortoiseshell compartment lids with bone handles and traces of its original lining.



RIBBED TORTOISESHELL TEA CADDY, CIRCA 1790

Rare octagonal tented caddy with ivory edging, stringing and facings. With a silver looped handle to the top, shield shaped initial plate and escutcheon. Contains a single floating lid with matching smaller silver handle.



CHINESE LACQUER TEA CADDY, CIRCA 1840

Unusually shaped caddy, with eight segmented sections, each decorated with oriental scenes of architecture and people. The interior is decorated with a striking gold and black floral pattern. This contains a single paktong engraved caddy with an engraved lid, under which is a plain secondary lid with a bone handle.



FRUIT CADDIES



APPLE TEA CADDY, CIRCA 1800

Steel escutcheon, lock and hinge.



APPLE TEA CADDY, CIRCA 1800

Of smaller dimensions than most other apple caddies. Steel escutcheon, lock and hinge.

PEAR TEA CADDY, CIRCA 1790

With exquisite painted leaves which are rarely seen. Steel escutcheon, lock and hinge.



UNUSUAL FRUIT CADDY, CIRCA 1800

Very rare caddy with four small creases to the top projecting from the stalk. Has a dark mottled exterior similar to melon caddies. Steel escutcheon, lock and hinge.



BLUSHING PEAR TEA CADDY, CIRCA 1800

With wonderful red blushing down its body. Steel escutcheon, lock and hinge.



BLUSHING APPLE TEA CADDY, CIRCA 1800

With wonderful red blushing down its body. Steel escutcheon, lock and hinge.



SQUASH TEA CADDY, CIRCA 1790

With a squared handle stalk and, rarely seen before on fruit caddies, a bone escutcheon. Has steel hinge & lock. The bone escutcheon is original to the caddy and makes this example quite unique.



VIZGAPATAM TEA CADDY, CIRCA 1800

Anglo Indian caddy with engraved & lac filled decoration of colonial houses bordered by flowing floral patterns. Stands on bracket feet, applied to a sandalwood carcass. The interior of this very impressive Ivory Tea Chest has four vacant compartments lined with a burgundy red velvet.



SATINWOOD TEA CADDY, CIRCA 1810

With silver by John Wakefield, London, 1806-1813 (with lion passant duty mark). With tulipwood crossbanding and chequered ebony and boxwood stringing. The lid, with a scroll form silver handle, has two silver mounted cut glass tea canisters - these have silver covers engraved with the crest of two hands holding a laurel wreath. Traditionally the laurel wreath symbolises victory. The front has a silver escutcheon pierced with an anthemion.





CHEST OF DRAWERS TEA CADDY, CIRCA 1800

Wonderful mahogany miniature bow fronted caddy with four drawers defined by boxwood stringing and turned bone handles. Standing on elegant rosewood shaped bracket feet on a rosewood & boxwood edged plinth. The green escutcheon is made of bone which is inset into a mahogany cross-banded frieze towards the top of the chest, with ebony criss-cross stringing which continues around its sides.

The top of the chest is edged in ebony, and cross-banded in satinwood with ebony and boxwood stringing. It also features a symmetrical boxwood semi-circle inlay with an inlaid diamond of rosewood and satinwood in the centre. The interior's inlays echo those of the exterior, showing how fresh and vibrant the colours would have been the day the caddy was created.



CHINESE BUTTERFLY TEA CADDY, CIRCA 1840

Fabulous rare shaped caddy, decorated with oriental scenes, temples and pagodas. Stands on three stunning winged dragon feet. The interior contains three engraved paktong canisters, two of large proportions, the smaller possibly for a caddy spoon or sugar. In China the butterfly symbolises love and long life.



VANITY BOXES

These were fashionable, sturdy boxes for personal and toiletry items during travel, made from the late 1700s to late 1800s. They were 'the' accessory for travelling gentlemen, and especially de rigueur amongst the Dandies influenced by the Georgian fashion icon, Beau Brummell.

The boxes contained an assortment of glass receptacles and accoutrements for ablutions and making oneself look presentable (including make-up!). The tops of these were generally silver-plated, and therefore tougher than silver, in order to withstand knocks from gruelling journeys. The making of boxes for women became more commonplace in the early 1800s as women's lifestyles and rights were transforming. Bottle tops and fittings in boxes from this period can be in silver and engraved. From around this time very few boxes were made for gentlemen as changes began to occur in male society.



Elizabeth Lucy Cuffe



ORTNER & HOULE DRESSING CASE, CIRCA 1870

Belonged to Elizabeth Lucy Cuffe, the Countess of Desart and Lady of the Bedchamber to Queen Victoria (between 1845 & 1864). Veneered in Coromandel with brass edging. The underside of the lid is lined with green velvet and embroidered with Countess coronet and monogram. Behind this is a removable gilded freestanding mirror, concealing a leather letter-case lined with silk. The interior back edge is stamped by the manufacturer, Ortner and Houle of St. James, London who were also engravers to Queen Victoria and Royal family.

Contains an assortment of fifteen shaped glass travelling containers with silver gilt lids housed in velvet. The glass has a star cut base and stunning silver gilt lids with applied solid gold Countess coronet and initials, by Tween and Purnell 1866 .

The front folds down to reveal a wonderful accoutrements pad which holds eighteen tools including scissors, needle-case, corkscrew and unusually a pair of rulers, one being mother of pearl and the other sterling silver. With the front folded down the main sections can swing out by 90-degrees. Once this is done, removing the oblong glass containers and pressing the middle of the velvet compartments will reveal hidden jewellery drawers on either side. Underneath is a hand mirror, glove stretcher and shoe horn. There is also a drawer just above the front tool pad which contains various ivory brushes with gold coronet & monogram replicating the silver gilt lids, and a letter opener. The drawer is released by pressing the engraved plate on the interior back edge.

Elizabeth was considered by many to be a lady of exceptional beauty. She is said to have caught the eye of Napoleon III when he met her at a society soiree during his residence at Leamington Spa in 1838. It is said that a fellow guest asked him if he liked the house at which the soiree was being held, to which he replied "I like it very much but..." (turning to the countess) "... the pretty Desart even more." Elizabeth married the 3rd Earl of Desart on June 28, 1842.

It is highly possible that, due to the Royal connection with Ortner & Houle, this box was commissioned by the Queen as a parting gift for Elizabeth's services or possibly as a 40th birthday present.



VANITY BOX RETAILED BY PARKINS & GOTTO, CIRCA 1875

In coromandel, with silver by Thomas Whitehouse 1875 and brass bound with double stringing. With original leather carrying case and monogrammed silver and accoutrements. It has special gilded engraved mirror holder levers which support the mirror. These are quite unique and unlike any we have seen before.

Parkins & Gotto, established in 1840, retailed from Oxford Street, London. They were retailers of fine quality goods such as stationery, boxes, leather goods.





**HALSTAFF & HANNAFORD VANITY BOX,
CIRCA 1860**

Veneered in beautiful figured burr walnut, with brass quadrant edging and lockable spring-loaded jewellery drawer. Contains exquisite fine detailed engraved silver by London Silversmith John Harris. Each piece of silver is hallmarked and dated 1861. The vanity jars demonstrate superb quality and craftsmanship with their squared cut glass design.

William Halstaff, dressing case manufacturer (1835) went into business with Thomas Charles Hannaford in 1842. They worked from Regent Street, London, calling themselves Halstaff & Hannaford. They were manufacturers of ladies' work boxes, writing boxes and dressing cases until 1898.



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, as did the number of people able to read and write, which before this time was very few.

Writing boxes were mainly used by men originally and reflected the status of the owner, such as his profession, intelligence and wealth. Military, or campaign, boxes are usually made of mahogany, have secret & side drawers and compartments, and are 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 more increasingly at women. In the 1800s military style boxes remained popular but brass fittings came to be more decorative, and the boxes were lighter than their earlier counterparts due to use of different timbers.



COROMANDEL WRITING BOX BY JOHN TURRILL, CIRCA 1845

Unusually-shaped writing box typical of Turrill's superb workmanship, veneered in sumptuous coromandel and inlaid with an intricate combination of brass stringing and engraved mother of pearl flowers.

The interior is veneered in birdseye maple, has a secret compartment, fretted stationery compartment, inlaid coromandel pen tray, crown top inkwell and Coombs leather match striker.

John Turrill of 32 New Bond Street, London was a famous maker of Dressing Cases, Writing Desks, Work Boxes and Leather travelling cases.

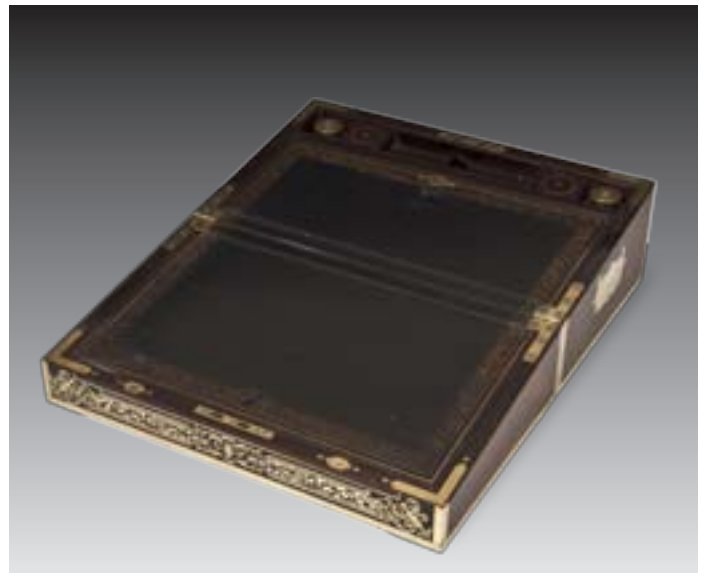


TURRILL,
Dressing & Writing Case Maker,
52, NEW BOND ST. LONDON.



PAPIER MACHE WRITING BOX BY THOMAS LANE, CIRCA 1848

Inset with a painted pearl glass panel of Alwick Castle in Northumberland (now famous across the world after it featured in the Harry Potter film sets). The whole box is beautifully decorated with painted flowers and fine gold decoration. This opens to reveal red silk-lined stationery compartments, crimson velvet and black & gold tooled writing surface, inkwell and glass water jar with brush. With provenance in the form of its original bill of sale from Thomas Lane, Royal Papier Mache & Patent Pearl Glass Works, of Great Hampton to her Majesty & HRH Prince Albert Street, November 15th 1848.



EDWARDS ROSEWOOD WRITING BOX, CIRCA 1820

Made of solid Cuban mahogany, veneered in rosewood and with its original beautiful polished finish. Bound with brass & inlaid with decorative foliate brass inlay to the top & front. The regency slope has two campaign flush-fitting carrying handles, two secret compartments with three superb dovetailed drawers with rosewood fronts and turned bone handles in each compartment.

David Edwards, of 21 King Street, Bloomsbury Square was Writing Box and Case maker to the Royal family and inventor of the patent military travelling case. He also made tea chests, jewellery boxes, sewing boxes, canteen cases of the highest quality. He and his brother Thomas were also known to have worked from St. James Street and Orange Street.

Edwards was known for using the highest quality timbers, intricate inlaid brass, decorative handles, and complex mechanisms for secret compartments. He was bought out by Asprey in 1859 and had two royal warrants from King George IV and Queen Victoria. Edwards boxes are renowned for their superb quality.



SEWING BOXES

In Georgian times the sewing or work box was a prized personal accessory. Embroidery was a popular hobby at which girls and women were expected to be skilled in order to prove their potential to be a good mistress of the house. More than anything, however, women and girls began to find it an excellent way of demonstrating their creative talents.

Prior to the late 1700s, sewing boxes were generally not fitted and were frequently made; instead tools would be kept and carried in pouches, baskets, or ladies' dress pockets. But in the Georgian & Regency periods, possessions were important symbols of the owner's wealth and social status and, as such, sewing boxes made by well-known cabinet makers became highly sought after. These were fitted with compartments specifically for needlework tools and accoutrements. Ever increasing styles and shapes were made to fulfil ladies' tastes and specifications, however, ladies wishing for a truly unique box bought it plain and decorated it personally.





EDWARDS SEWING
BOX,
CIRCA 1830

Applied with symmetrical floral brass with ebonised pearwood. Two decorative flush fitting handles. The interior has a rich green silk lining with a ruched envelope compartment in the lid. The tray is fully fitted with turned ivory & bone spools and winders. This exquisite and high quality sewing box is a typical example of the Edwards workshop.





FOLK ART SEWING BOX, CIRCA 1800

In the form of a country cottage, made of solid sycamore with side drawer. The cottage is naively painted. The front features mullioned windows, stable door, foliage and thatched roof. The back is painted with a tree, a garden rake against the wall beside the back door and to the side a charming cat. The interior is lined with green paper and has a removable tray with several compartments.





CREAM CHINOISERIE JAPANNED SEWING BOX, CIRCA 1790

With pressed brass side handles and lion pad feet. The lid features two embossed chinoiserie figures. The interior of the box is lined with blue silk and paper. It has a removable silk tool pad and various compartments for other tools. This main tray can be removed to reveal a large storage compartment underneath.



KINGWOOD SEWING BOX, CIRCA 1830

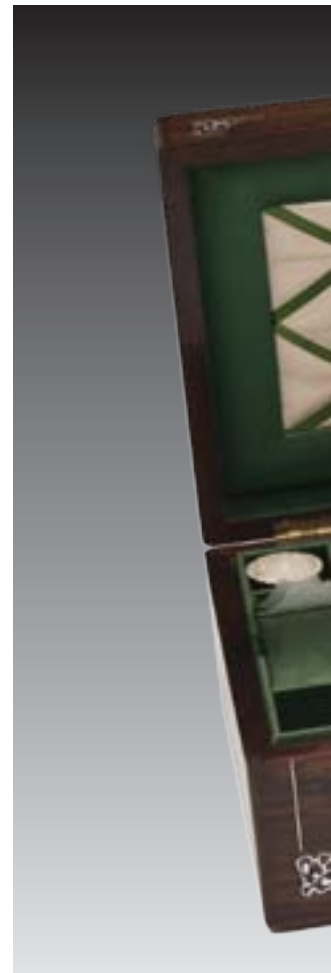
Features a beautiful portrait of a young lady. The lid and keyhole are embellished with cut steel pin decoration. The interior is lined in blue silk with lined dividers. The main section of the interior lifts out to reveal a large storage compartment underneath. Has numerous compartments for embroidery silks, spools, thimbles and pin cushions; a needle holder is also included. Removable padded tool kit which includes tweezers, file and scissors some of which have Mother of Pearl handles.





VERY RARE PAIR OF ROSEWOOD SEWING BOXES, CIRCA 1835

Veneered in rosewood and inlaid with delicate mother of pearl and fine brass stringing. Both box interiors have green silk linings with a cream & green ribboned faceted steel pin envelope compartment. The trays are fully fitted with turned mother of pearl spools, tape, wax, sharpener, winders and thimbles. We presume that these were commissioned, perhaps for sisters or a mother and daughter - how sweet!





SADELI SEWING BOX, CIRCA 1810

Fine sarcophagus-shaped Anglo Indian box. Veneered in repeating patterns of Sadeli hexagons & stars, made up of green stained bone, natural bone, paktong, ebony and ivory on a sandalwood carcass, standing on silvered ball feet. The interior has a removable original mirror on the inside of the lid with a lift-out tray, this has a sadeli mosaic design on the lidded compartments and thread barrels, and a purple velvet pin cushion.





BOULLE SEWING BOX, CIRCA 1850

Decorated with the Boulle technique, using brass and stained red tortoiseshell. The beautiful box has engraved swirls and floral patterns on all sides. The interior is lined in blue silk and has a cream & blue ribboned faceted steel pin envelope compartment, and a fully-fitted tray with turned mother of pearl spools, tape, waxer, sharpener, winders and thimbles.

KNIFE BOXES

Although generally referred to as “Knife” Boxes, these boxes were specifically used to house sets of cutlery. Tall and narrow, the boxes have slanted lids which open to reveal a fitted slanted deck which has various slots in which to place knives, forks and spoons.

The boxes were first made in the late 1600s but did not become a familiar fixture in households until around the mid 1700s. It was around this time that dining started to become a more elegant affair, and sets of cutlery started to become a fashionable household accessory. Prior to this, hosts did not provide cutlery for their dining guests, they just took their own!

Knife boxes were not only for the purpose of storing cutlery, but were also an elegant home accessory which would be shown off on the sideboard. Pairs of knife boxes became sought after following the fashion of Neoclassicism and symmetry.

The urn was a fashionable shape around this time, and began to feature in the home and garden in various forms. This led to the creation of Knife Urns which are now highly sought after.

Today Knife boxes can be found in various woods and very rarely, Shagreen (Chagrin as it was called then).





GILLOW CUTLERY URN, CIRCA 1780

Attributed to Gillow of Lancaster, famous cabinetmakers. With turned finial upon a circular cuban mahogany moulded top. The urn has twelve stunning flame mahogany panels with boxwood and ebony inlay, equally separating each piece on its elegant tapering body. This sits on a turned cylindrical base and, like the top, is made from Cuban Mahogany - this all sits on a square plinth which is edged with boxwood. Features a small bone oval escutcheon and is lockable - once unlocked the circular moulded top can be lifted to reveal a divided stepped interior for twelve cutlery pieces.

The Gillow's Estimate Sketch Book (1787) features a very similar urn which was sold to Sir James Ibbetson, owner of the beautiful country house Denton Hall in North Yorkshire. The Gillow firm was commissioned by Sir James to supply furniture for Denton Hall upon its completion in 1778. Today, Tatton Park in Cheshire features a wonderful collection of Gillow's furniture commissioned by its residents the Egerton family - many pieces can be seen still in their original setting.

Richard Gillow, son of founding member Robert Gillow, was recorded as saying knife urns were expensive, difficult and time-consuming to make - the expense being due to significant wastage of wood in creating the urn shape, hence their rarity and value today.





PAIR OF KNIFE BOXES, CIRCA 1770

A stunning pair of early Georgian serpentine Cutlery Boxes. Veneered in flame mahogany with herringbone chequered edging all round. Both boxes have beautiful patination and colour. With brass swing carrying handles to the sides. The fronts of the boxes have beautifully ornate lock plates with fully working locks. The lids feature a pierced and decorative brass pull. It's wonderful to see these boxes have retained their original red velvet lined cutlery decks.





TUNBRIDGE WARE

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

All Hampton Antiques items have been carefully chosen to reflect their sheer quality, beauty and are in superb condition.

The History of Tunbridge Ware

Tonbridge Wells and Tonbridge, an area of Kent, became popular from the seventeenth century for the therapeutic properties of the water. By the eighteenth century the place had become a popular resort for people to socialise. Superior shops were set up to sell local work of distinction to visitors as souvenirs. Many of the souvenirs sold were boxes decorated with all sorts of different designs.

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

Perspective Cube and Vandyke were patterns in use during the late 1790s. This type of design was sometimes in a three-dimensional effect which gave depth to the design. A variety of exotic timbers would be used on some boxes particularly the Cube perspective and Vandyke patterns. Around this time stick ware and tessellated mosaic patterns became popular.





TUNBRIDGE WARE SEWING BOX,
CIRCA 1815

Brighton themed box. With a view of the west front of Brighton Pavilion. The interior lid has a view of the Chain Pier & Marine Parade.



TUNBRIDGE WARE BASKET, CIRCA
1815

With a view of Brighton Pavilion, and two circular views of Brighton to the front.





TUNBRIDGE WARE SEWING BOX, CIRCA 1845

Veneered in rosewood with early micro mosaic borders and perspective cube top. Stands on stick ware feet. The interior is fitted with stick ware reels, tape, rosewood winders and a removable sycamore box with sliding lid.



TUNBRIDGE WARE CARD STAND, CIRCA 1840

Made of palm wood with early mosaic panels, stick ware feet and handle.



TUNBRIDGE WARE TABLE STAND, CIRCA 1855

A rare piece, in turned rosewood & cherry. With inlaid marquetry panel to the turned base by Robert Russell. Also has a finger screw to the side to adjust the height.





TUNBRIDGE WARE SEWING BOX, CIRCA 1850

Veneered in rosewood with a view of Eridge Castle. Has a border of geometric tessellated inlays with trailing leaves surrounding the front, back and sides of the box. Stands on turned stick ware feet. The interior is fitted with a tray with several Tunbridge ware sewing pieces.



**TUNBRIDGE WARE SEWING BOX,
CIRCA 1855**

In coromandel with a rare gauge work view of Southfield Park Lodge. Possibly attributable to Edmund Nye. Features a combination of geometric leaf & floral tessellated bandings. With a fitted tray to its interior.



DRINKS

Decanter boxes were the first containers designed specifically for the keeping and transportation of alcohol and were popular for travel and military expeditions during the late 1700s and early 1800s.

Popularity of these declined and the Tantalus became more favoured around the mid 1800s. A Tantalus is a framed decorative stand, case or box for glass or cut-glass decanters. Named after the Greek figure Tantalos who, as punishment for stealing ambrosia and nectar from Zeus, was made to stand in a pool under a fruit tree. If he tried to drink the water receded, if he tried to pick fruit the tree's branches would lift. Although he was surrounded by food & drink, Tantalos was forever hungry and thirsty. The punishment of Tantalus is the origin of the word "tantalise".

The frame allows the decanters to be visible, so they can be admired and tantalise. The decanters can only be accessed once the frame is unlocked. The first Tantalus appeared around the mid 1800s and was first seen in England around 1870. It's believed that Tantaluses were used by owners of large, grand houses of this period to protect the alcohol from pesky servants. The decanted alcohol can only be accessed by unlocking and raising, or lowering a handle or bar. Another theory is that they were literally to tantalise, and merely a novelty item to impress guests with!





COROMANDEL DECANTER BOX, CIRCA 1875

A very impressive large Brass bound Antique Coromandel Decanter box retailed by Mappin & Webb.

The interior of this Coromandel Decanter box features four large hobnail cut crystal decanters housed in a green velvet lined interior, with four small sprit glasses which are secured in the top of the box lid, to the base is a beautiful gilded & engraved serving tray.





BACCHUS TANTALUS, CIRCA 1890

Betjeman Tantalus retailed by Mappin & Webb, with three large cut crystal decanters and wonderful carvings of Bacchus.

Bacchus is the name the Romans gave to the Greek God Dionysus. Bacchus was the God of wine, festivity and ecstasy. He was usually followed by a procession of maenads, a group of (usually intoxicated) wild women and satyrs, males with goat-like characteristics.



HUKIN & HEATH LEMON SQUEEZER, CIRCA 1880

Rare piece by famous silversmiths, Hukin & Heath of Birmingham. In the form of lemon, with a simulated branch for the handle which is attached to the thread of the interior juicer.



ROLLS ROYCE DECANTER, CIRCA 1990

The sterling silver stopper was made by Guernsey silversmith Bruce Russell in 1988. The silver marks on the bottom of the stopper are: Guernsey heraldic crest, 925 silver, Guernsey. Bruce Russell and Son active since 1974 are the only surviving working silversmiths in the Channel Islands.



ART DECO DECANTER, CIRCA 1913

Cut glass decanter with T bar Stopper, stunning stepped shoulders & sterling silver collar by Birmingham silversmith John Grinsell & Son



JACQUES ADNET WINE POURER, CIRCA 1930

Stylised wine pourer by Jacques Adnet. Jacques Adnet, born 1901, was an Art Deco modernist designer, architect and interior designer who is an Icon of luxurious French modernism.

APOTHECARY

Apothecary or medicine chests were used in the age of 'heroic' medicine - this was pre-scientific medicine that was largely unproven and likely to do the patient more harm than good! Interesting substances we find in chests include mercury and laudanum (tincture of opium)!

Earlier chests were mostly in Shagreen and often had sliding covers, fitted tin boxes, and a bottle/jar rack. Wooden chests in oak and walnut became popular in the late 1700s, then rosewood and mahogany in the 1800s. Chests with lids generally date from the late 1700s. They declined in popularity but came back into fashion in the mid to late 1800s. Chests with brass flush handles in the military style were fashionable from the 1820s.

Chests were accompanied by a manual containing a list of contents and how to use them, as well as directions on purging, bloodletting, blistering and resuscitation. Chests' accessories usually included balance & weights, lancet, pestle & mortar, funnel, glass tubes (for leeches!), a measure for Seidlitz powders (for stomach & digestive troubles), blistering items, probang (a flexible sponge-ended rod for removing foreign bodies from the windpipe), and caustic stick.



GEORGIAN MEDICINE CABINET, CIRCA 1810

In Mahogany with brass swing carrying handles, standing on bracket feet. Contains a variety of tools, bottles and equipment including pestle and mortar, glass syringe and leech tubes! Hinged lid opens to reveal four tin canisters, six square compartments with various bottles, one larger rectangular compartment containing glass scales, and two lidded slim rectangular compartments one containing a long tin tube. These lids when removed reveal a secret opening mechanism for a sliding side panel to both sides of the box. When lifted, these panels reveal five slots each containing bottles and three drawers, the top two containing various tools and what appear to be original handwritten prescriptions (or notes of guidance relating to the contents of the box); the bottom drawer runs the width of the box, and can also be accessed from an identical drawer on the opposite side.

The lockable front and back door reveals two shelves, each with six compartments and their various bottles (some with contents).





OTHER BOXES



RARE MINIATURE OAK POST BOX, CIRCA 1870

A lovely example of a miniature cylindrical post box with hexagonal lobed dome carved top. The front has a brass letter plate and glass panel with collections times on the front of the lockable door. The base has a drawer and brass swing-handle. We presume this wonderful piece would have been in a large country house, emptied each day by the servant and taken to the post office!

Prior to the introduction of street letter boxes in the UK in 1853, a letter would be posted by taking it to a receiving house or a person known as the Bellman, who donned a uniform and walked the streets ringing a bell to alert people of his presence.



FRENCH TUNBRIDGE STYLE BOX, CIRCA 1870

Unusual Tunbridge style box veneered in birdseye maple with tulipwood crossbanding and end grain moulded edge, the box with inlays of butterflies, dogs and a central view of a gentleman and his horse to the top of the box. Lined in cream silk. Although the box is undoubtedly reminiscent of English Tunbridge Ware, there are two key factors which point to the box being of French origin. Firstly, its lock and hinges are French. Secondly, there are traces of a stamp on the lid's underside, vaguely reading "St Petersburg". France had a heavy influence on St Petersburg in Russia, the Russian nobility and ruling classes admiring all things French. Peter the Great employed French architects, engineers and artists to assist in the creation of the city. Catherine the Great invited French sculptors and designers to her court. The upper classes adopted French as a second language, and looked to France for its luxury goods and fashion, with Paris becoming their favourite holiday destination. It is therefore likely that the box was commissioned by a French cabinetmaker for a Russian client.



COROMANDEL BOX BY LEUCHARS, CIRCA 1850

With elaborate engraved brass, inset with beautiful Ashbourne marble, each piece inlaid with flowers. The interior has a blue watered silk lining and brass name plate of Leuchars 38-39 Piccadilly, London who exhibited at the Great Exhibition in 1851 and the International Exhibition in 1862, and maker to the Queen.

GAMES

Card playing was hugely popular from around the late 1600s. Its popularity continued well into the 1800s, and therefore card boxes were much in demand and a fashionable accessory. But by the mid 1800s, the pleasure of a genteel game of cards had become marred by gambling which was gripping the country. As a result, there was a huge clampdown on gambling: playing cards was no longer a fashionable pastime, and so it was only natural that the demand of card boxes began to dwindle. The late 1800s saw the emergence of the Games box or compendium which usually comprised of backgammon, chess, dominoes and cards. They were aimed at families and extremely popular in Victorian times.

GAMES COMPENDIUM BY F.H AYRES, CIRCA 1880

Veneered in Thuya with brass escutcheon and hinges. Contains the rare Games Guide book and pieces for several games including Bone Chess, Draughts, Backgammon, Dominoes, Table Croquet, Whist, Cribbage, Besique and Halma.

The front opens up to reveal storage for the chess pieces. Inside are two lift out trays containing pieces for the other games. The chess/backgammon board folds in half, is located on the underside of the lid and is held in place by two pivoting brass clips.



STAUNTON CHESS SET, CIRCA 1895

A boxwood and ebony "Club Size" weighted set with a superb quality Chess board, veneered with rosewood and boxwood chequers, rosewood surround and tulipwood banding all on a mahogany back board.





**JACQUES & SON
TRAVELLING CHESS SET,
CIRCA 1890**

With leather case, stained red and natural bone chessmen and special locking mechanism.

SILVER, COOL & QUIRKY



DUMB-BELL COCKTAIL SHAKERS, CIRCA 1930

Pair of rare shakers by Asprey. Each stamped "Asprey London 3138S Made in England Pat. Applied for 20510/35" The top unscrews revealing a removable strainer leaving you to fill the main body with your favourite cocktail ingredients.





ARTILLERY SHELL COCKTAIL SHAKER, CIRCA 1918

By American silversmith Gorham. The shaker has a copper ring near the bottom and a brass lid and cap. The base is stamped with "fac-simile eighteen pounder shrapnel shell" and "patent applied for in america and foreign countries".

The brass cone is numbered from zero to twenty-one all around. The inner strainer is removable so you can add the contents of your cocktail mix. Once shaken, removal of the brass cap on the tip of the nose cone enables you to pour your cocktail.

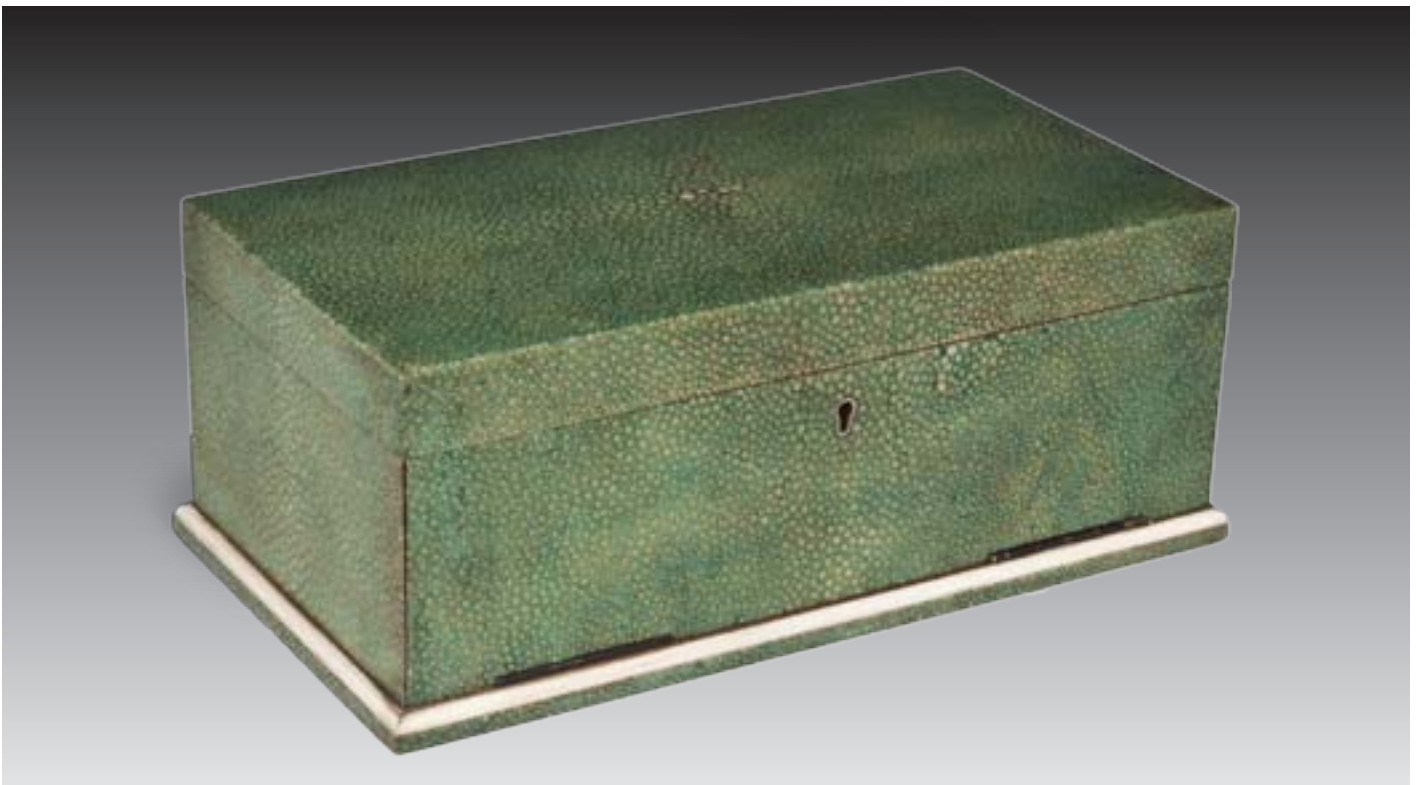




CHRISTOFLE SILVER BOWL, CIRCA 1930

Silver plate bowl designed by Luc Lanel for the renowned french silversmiths Christofle.

A stunning bowl with small rounded foot upon which four decorative spheres sit under the larger bowl surface.



ART DECO SHAGREEN BOX, CIRCA 1930

With a hinged, fold down front. Once belonged to Lady Hambleton of the famous shop chain W H Smith. Vibrant green, smooth polished finish. Sits on an ivory edged base, its interior made of birch with two dividers for three packs of playing cards.



ART DECO BOX, CIRCA 1930

Made from birch decorated with a quirky design, its style being a fusion of the futurism and geometric abstraction arts. Plain interior. The bottom of the box is signed with initials and characters (author unknown).



ART DECO SQUIRREL NUT DISHES, CIRCA 1930

By renowned french silversmith, Christofle designed by Antoinette de Ribes (1892-1972) A pupil of Aristide Maillol (1861–1944) who was a French sculptor, painter, designer and illustrator. He started his career as a painter and tapestry designer, but after 1900 devoted himself to three-dimensional work, becoming one of the most important sculptors of the 20th century.

These charming eye-catching squirrel nut dishes feature curved tail handles and wonderful strong cubist art deco lines.





VELOCETTE POSTER, CIRCA 1928

Celebrating the success of Alec Bennett winning the Isle of Man Tourist Trophy riding a Velocette KTT. The KTT had the first positive-stop foot gear change, which made a significant change from hand controls when racing, and soon became a standard for all motorcycles.

Printed by J.Howitt & Son, Nottingham, Artwork by Beu.S.Smith



ROLLS ROYCE PASTEL DRAWING, CIRCA 1930

In pencil & wax. A city scene from a driver's perspective featuring mainly Rolls Royces. On the reverse of the picture is a pencil draft of another image which also features Rolls Royces. Signed "J.GERMANS, 17 JUNE 30. HBS. S/c B Arnhem Holland"



- Adolphe Roustang Decanter c.1920
- Goldsmiths & Silversmiths Co Ltd Silver Sugar Shaker c. 1938
- Small Serpentine Tortoiseshell Tea Caddy c. 1815

- Anton Michelsen Silver Cocktail Mixer with silver spoon c. 1949
- Japped Tea Caddy c. 1815
- Tortoiseshell & Mother of Pearl Inkstand c. 1815

- Hukin & Heath Lockable Glass Decanter c.1925
- Cocktail shaker in the form of a bell c. 1930
- Boule Perfume Box c.1850

- Tortoiseshell & Ivory Clock (commemorating Timo Makinen's in No. 52 Monte Carlo Rally) c. 1965



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