



# MARK GOODGER

HAMPTON ANTIQUES



FINEST ANTIQUE BOXES & ACCESSORIES



Mark and Daughter Mia exhibiting

Mark Goodger, originally started trading under the name Hampton Antiques and 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!

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*Istdibs.*



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.



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## HENRY CLAY TEA CADDY



Very rare papier mache example, painted with beautiful nautical scenes. Features a silver handle and escutcheon. The interior contains two silver-handled floating lids. Henry Clay is better known for his landscape and Etruscan inspired scenes, so this nautically-themed example is a true rarity. English, c. 1795

Height 13.5cm Width 16.5cm Depth 9cm



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## RED TORTOISESHELL TEA CADDY



Fabulous octagonal caddy with sterling silver axe handle, engraved back plate & matching escutcheon. The interior comprises a single floating lid with a bone handle. Silver unmarked. Provenance: Carter Collection, Witney Antiques' "An Invitation to Tea", 1991. English, c. 1780



Height 11cm Width 11.5cm Depth 9.5cm

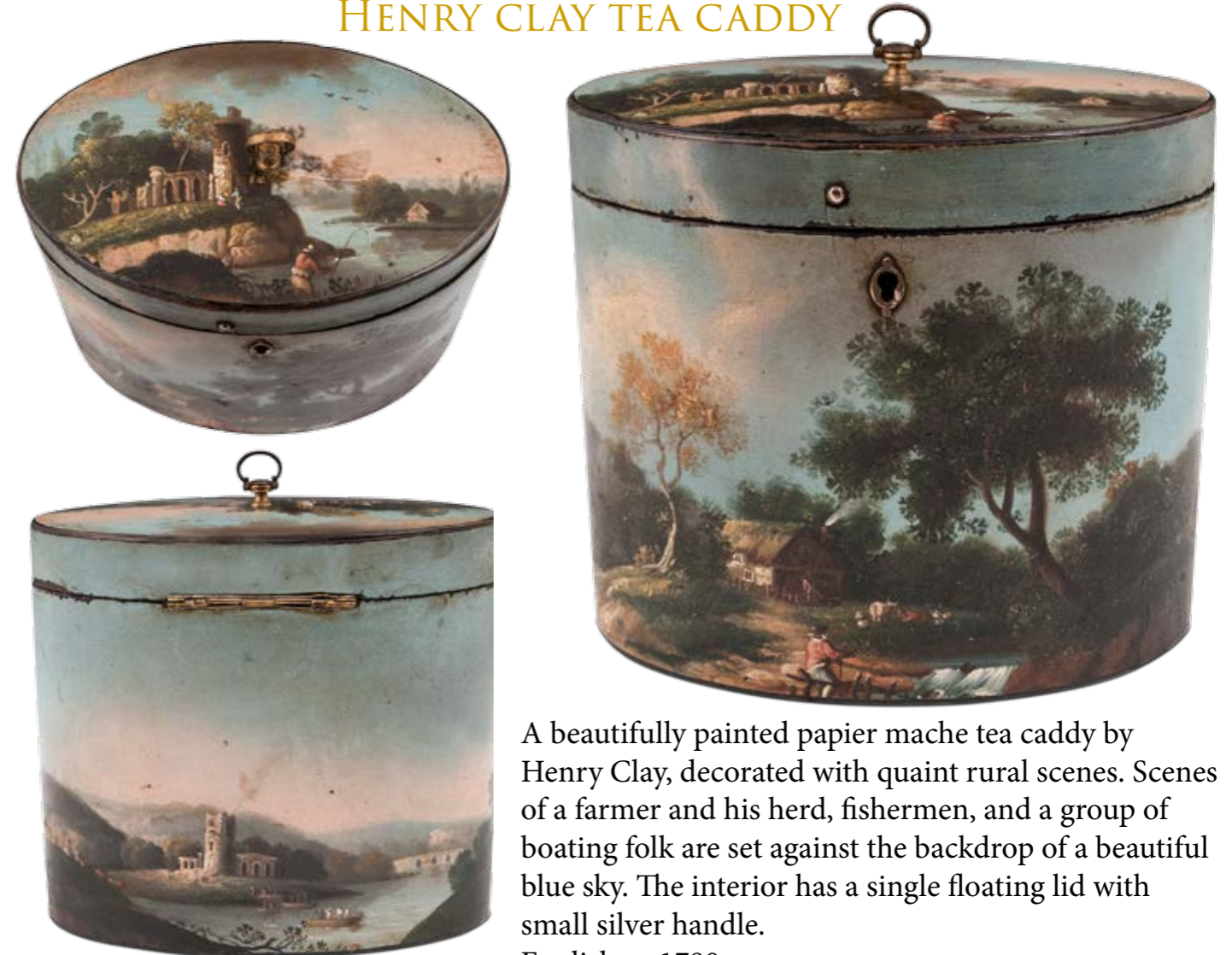
## HENRY CLAY TEA CADDY



Height 12cm  
Width 12cm Depth 7.5cm

Octagonal papier mache piece, decorated with classical figures and cherubs. Entwined diaper borders which are also repeated on the hinged, silvered-handled top. The interior contains a floating silver handled inner lid. English, c. 1790 (provenance: Nolte Collection).

## HENRY CLAY TEA CADDY



A beautifully painted papier mache tea caddy by Henry Clay, decorated with quaint rural scenes. Scenes of a farmer and his herd, fishermen, and a group of boating folk are set against the backdrop of a beautiful blue sky. The interior has a single floating lid with small silver handle. English, c. 1790

Height 11.5cm Width 13cm Depth 7.5cm

## TORTOISESHELL TEA CADDY

An exquisite, petite red-stained caddy. With ornate silver handle, kingwood crossbanding, herringbone inlay, ivory edging and delicate ivory key profile. The interior has a single mahogany floating lid with bone handle. English, c. 1775



Height 11.5cm Width 15cm Depth 9.5cm



## HAREWOOD TEA CADDY

Square caddy with tulipwood, boxwood and chequered stringing. Features a bone escutcheon and brass handle. The interior of this charming caddy contains a floating lid with ebony handle. English, c. 1790

Height 11cm  
Width 10.5cm Depth 10.5cm



## GEORGIAN MAHOGANY TEA CADDY



Height 11.5cm  
Width 11cm Depth 10cm

A Georgian caddy inlaid with round & oval pateraes. With a fabulous urn inlay to the front framed by quarter fans. Inlaid and edged with chequered boxwood and ebony, with a brass axe handle to the lid. English, c.1780



## TEA THEMED SATINWOOD CADDY

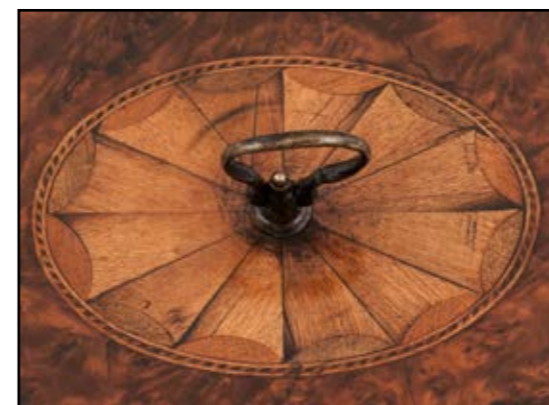


Height 11.5cm Width 15cm Depth 9cm

Canted corner single caddy, inlaid with oval conch shell and tea plants. With boxwood and tulipwood crossbandings on the top & front. The interior has a single floating lid with bone handle. English, c. 1790

## BURR YEW TEA CADDY

Features beautiful oval fan inlays to the front and top, inlaid boxwood flutes in its cants and brass handled lid. Inner floating lid with bone handle. English, c. 1790



Height 11.5cm Width 13cm Depth 10cm

## PAPER SCROLL TEA CADDY



Octagonal caddy decorated with gold and vibrant-coloured paper scrolls of floral motifs with sparkling flakes of Mica. Each panel is framed with sycamore and ebony. The vibrance of the scrolls has been preserved by thin panels of glass, the front panel having a charming watercolour of a lady and her dog. English, c. 1790

Height 13cm  
Width 19cm Depth 13.5cm

## MELON TEA CADDY

Fruitwood caddy with a fantastic green & brown mottled decoration. Steel lock, hinge and escutcheon. Superb colour and patination. Of all fruit caddies, melon examples are more rare and sought after. The quality of the patination and colour are of utmost importance when it comes to collecting these interesting tree pieces of art.



German, c. 1800

Height 14.5cm  
Width 11.5cm Depth 11.5cm



## FRUIT TEA CADDY



In the form of a peach, a type of fruit caddy very rarely seen. Distinguished by a single vertical groove. Has an oval cut-steel escutcheon, realistic wooden stalk, a wonderful colour and patination. German, c. 1800

Height 10cm Width 13cm Depth 13cm



## SATINWOOD OVAL TEA CADDY

Beautifully veneered in Indian satinwood with two exquisite oak leaf inlays to the top & front. The delicate oval key profile is made from bone. The caddy's interior features a bone-handled floating lid and retains most of its original tin lining. English, c. 1790



Height 11.5cm Width 15cm Depth 9cm



## PENWORK TEA CADDY

The front depicts a painted scene framed by pretty floral designs, with painted fruit baskets on the side panels. Stands on four ornate brass lion-paw feet. The top reads *Signum Affectionis* which roughly translates as "token of affection". The interior features two bone-handled lids and two compartments bearing traces of their original lining. English, c. 1815



Height 20cm Width 33cm Depth 18cm



## TOLEWARE TEA CADDY

Decorated with beautiful floral designs of blue ribboned swags and bold stripes of gold, black and red. Stunning patination. Two compartments can be found within the interior of this fabulous tin caddy. English, c. 1810



Height 14cm Width 11cm Depth 7.5cm

## PAIR OF MIRROR TEA CADDIES



A rare and unique pair of reverse mirror painted caddies, depicting mainly country sporting scenes, including : Boating (specifically the Oxford and Cambridge boat race); ballooning (celebrating the first cross-Channel hot air balloon flight of French balloonist Jean Pierre Blanchard, and his American co-pilot, John Jefferies), cricket, tennis, golf, hare coursing, fishing, falconry, horse jumping, pheasant shooting, hunting, poker, and horse racing.



One panel has a musically themed scene. These scenes are painted on reversed mirror glass with a boxwood surround and ebony & boxwood chequered edging. The interiors have a single floating lid (this sits flush on the surface of the tea to retain its freshness). English, c. 1820



Height 11.5cm Width 16cm Depth 9.5cm



## MAHOGANY TEA CHEST



George III flame mahogany chest adorned with elaborate, pierced silver mounts and ornate silver carrying handle.

The interior contains three sterling silver caddies by important London silversmiths Daniel Smith & Robert Sharp.



Height 20cm Width 28cm Depth 12.5cm

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Each one is bombe-shaped with embossed foliate silver, vacant initial plate and pull-off lid with coned leaf finial, on pierced scroll feet. English, c. 1768

## BOULLE TEA CHEST



Red tortoiseshell and engraved brass chest with ormolu gilded bronze mounts. Contains three striking removable opaline green glass containers for tea and sugar. French, c. 1850



Height 20cm Width 30.5cm Depth 20cm

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## SHAGREEN & SILVER TEA CADDY

A stunning piece incorporating a pair of George III silver tea caddies by London silversmiths Smith & Sharp 1762, housed in a green velvet-lined, brass-mounted shagreen case. The silver caddies, of an elegant bombé shape, have embossed foliate scroll decoration, pull-off covers with a cone finial, and stand on four pierced scroll feet, engraved with the Gregory family crest and initials R.A.G.

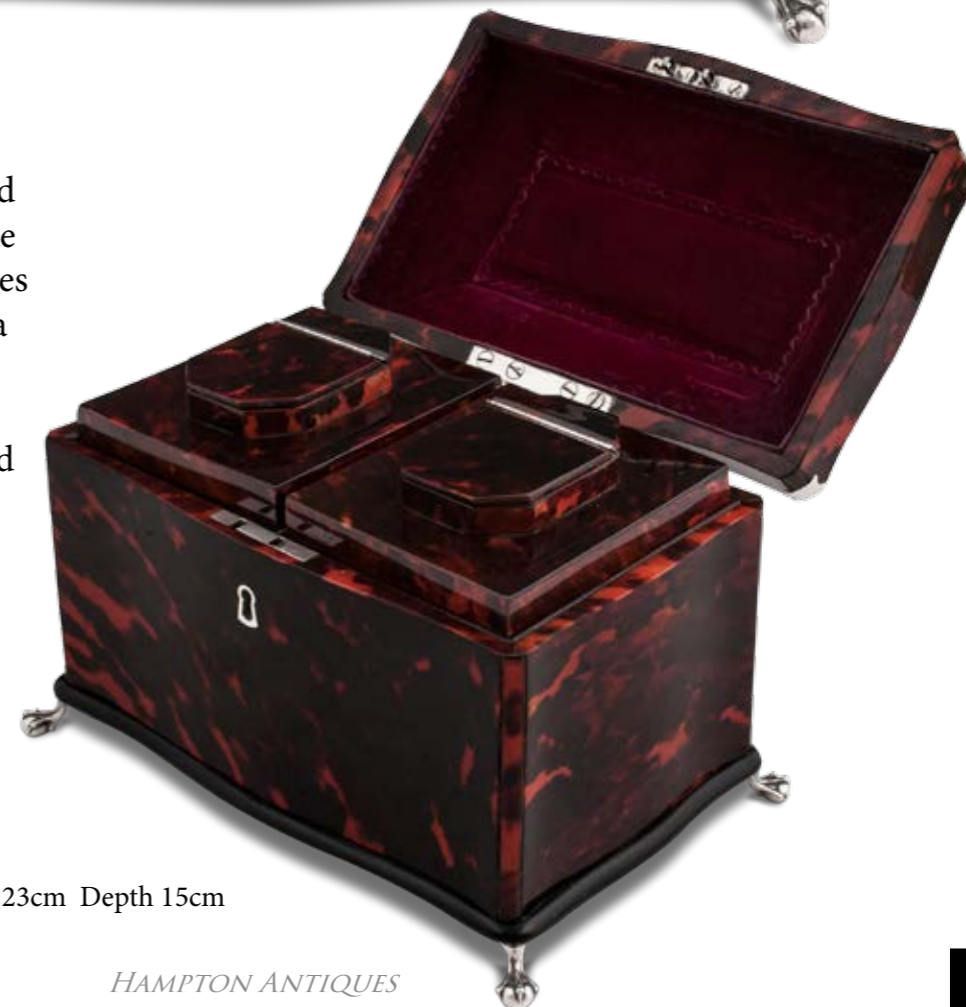


The chest stands on four lion-paw feet and has its original key. Included with the caddy is a silver caddy spoon bearing the family's initials.  
English, c. 1762

Height 18cm Width 20cm Depth 13cm

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## TORTOISESHELL TEA CHEST



Exquisitely shaped serpentine chest with a pagoda top, ornate silver corners & Prince of Wales feathered silver handle. With a silver key profile and silver 'ball & claw' feet. The interior features two beautifully shaped removable red tortoiseshell topped rosewood tea caddies with silver hinges. Silver unmarked.  
English, c. 1775

Height 20cm Width 23cm Depth 15cm

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## BOXED TEA SERVICE



A rare mahogany-cased silver gilt mounted glass tea service by London silversmith William Rudkins. Each piece is of exceptional quality and includes a tea caddy, jug, and caddy bowl; each with square pyramid-shaped cut-glass sides, radiating design to the bases, and silver gilt reeded band. The jug features an interesting greek key handle. Engraved floral swag escutcheon. Contains a pair of matching sterling silver sugar tongs. English, c. 1803

Height 14cm  
Width 35.5cm  
Depth 21.5cm



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## LEATHER STACK OF BOOKS TEA CHEST



Height 14cm Width 21.5cm Depth 13cm



An unusual, whimsical tea chest in the form of a stack of books. Each book's spine is stamped "History of China" in gold tooling. The smallest book on the top of the stack would have housed a caddy spoon. The front-facing middle book slides apart to gain access to the lock which, when opened, reveals two green tin tea caddies and a central sugar tin, all hinged and removable. English, c. 1780

## BOW FRONTED SILVER TEA CHEST



Height 22cm Width 25.5cm Depth 19cm



Unusual, rare bow-fronted piece with sterling silver escutcheon, initial plate and ball & claw feet. The interior comprises two removable tea caddies, a glass mixing bowl, two spoons and a pair of sugar tongs. The chest's silver marks have been rubbed. The two spoons are hallmarked: Solomon Royes & John East Dix. London 1818. English, c. 1818

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# LUXURIOUS BOXES

Luxurious, unique, high quality boxes for the discerning customer. Including vanity, jewellery and games boxes.

Vanity boxes and dressing cases were made to carry personal and toilet items for travel by ladies and gentlemen. The boxes would contain perfume bottles, mirrors, brushes, combs, manicure sets, and sometimes items for writing, as well as secret jewellery trays. The popularity of men's cases declined during the Victorian era, supposedly because men were expected more masculine than ever before.

Jewellery boxes are mostly found as 'combination' boxes with jewellery compartments included in vanity or sewing boxes. Jewellery boxes would have been used as a method of keeping those precious items under lock and key, safe from the hands of a chancing servant. Sometimes lavishly adorned, they would be a beautiful piece in themselves, often brass-bound to give added strength.

Games compendiums were the ultimate home accessory for the Victorians. Containing an array of games, they were as popular with families, as with affluent gents. Normally comprising of games including chess, cribbage, backgammon, playing cards, dice and various counters. They are a highly sought after piece today, and provide a beautiful, as well as functional, experience for the owner.

## COROMANDEL JEWELLERY BOX



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A stunning piece housed in a brown leather case with buckled straps. Veneered in exotic coromandel with brass edging, stringing and escutcheons, with an elaborate monogram to the top. Its compartmentalised interior is lined in purple velvet. The front of the box folds down to reveal a brass clock and barometer, stamped "Asprey 166 Bond Street", along with a silver gilt perfume bottle.

The top compartments swing out to each side, revealing further storage compartments. These in turn swing out to allow access to yet more compartments. Located along the back edge of these secondary compartments are brass buttons which, when pressed, reveal spring-loaded secret drawers. When fully opened, a leather-lined compartment can be found in the box's base, with two velvet-lined drawers beneath an ornate brass decoration.

Further features include a gilt brass-framed removable mirror within the lid and two unfolding, adjustable candle sconces. Beneath the mirror is a maker's plaque reading: Charles Asprey & Son, 166 Bond Street, LONDON. English, c.1880



Height 24cm  
Width 37cm  
Depth 29cm



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# LUXURIOUS BOXES

## CALAMANDER DRESSING CASE

Veneered in a very striking and high contrast calamander. With brass edging, stringing, escutcheons and flush-fitting carry handles. The interior is lined in a blue velvet and features fifteen glass bottles with silver-gilt engraved lids, each with the monogram F.S. These are attributed to Thomas Johnson and hallmarked London 1864. Most of the bottles are housed in a removable tray which when lifted reveals a stunning, fully fitted tool tray containing various silver-gilt and mother of pearl tools. On the back edge of the open box is a maker's plaque reading: W. Thornhill, Manufacturer to the Royal Family, 144 New Bond Str. London.



The front of the box features a separate locking drawer which provides a blue velvet-lined storage area. Removing the drawer completely allows access to the secret jewellery tray which is housed above the drawer. This can be removed by reaching just into the top of the drawer's compartment and operating a latch near the front edge. The secret tray features five lidded velvet-lined compartments with two specifically for sovereigns. This exquisite case comes with a fully working Bramah lock and tasselled keys.

English, c. 1864

Height 21.5cm  
Width 35.5cm  
Depth 25.5cm

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## COROMANDEL GAMES BOX

Dome top compendium with sterling silver escutcheon and nameplate by George Betjemann & Sons. The interior is veneered in satinwood. Incorporating an ivory and coromandel chess and backgammon board, a Staunton ivory chess set stained red and left natural, an ivory cribbage board, two bone "finger" pointers, a set of thirty ivory backgammon counters stained red and left natural.



On the back edge of the open box is a brass button which, when pressed, opens a hidden drawer at the front of the box. This is also veneered in satinwood and contains two bone shakers, four packs of playing cards and further bone counters. The box has a maker's plaque on the hidden drawer reading: "Toulmin & Gale, 85 & 86 Cheapside"

In 1876 Toulmin & Gale declared bankruptcy. George Betjemann was one of the trustees under the liquidation of the company, which went on to trade as Betjemann & Gale Ltd. We believe this box is dated from this crossover period due to the maker's label and the silver marks of 1876. With a fully working lock and tasselled key. English, c. 1876

Height 12cm  
Width 28cm  
Depth 20cm

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Writing and stationery 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.

## KINGWOOD WRITING BOX



In kingwood with brass stringing, star motifs, escutcheon, and campaign carrying handles. The interior features a green & gold tooled writing surface, two brass travelling inkwells and a pencil/pen tray.

The bottom half of the writing surface lifts to reveal a cross-ribbed back and storage area. Underneath the top half of the writing surface is further storage and a secret three-drawer compartment. These can be accessed by removing the right hand inkwell, and pressing on the base of the inkwell compartment. English, c. 1820

Height 15cm  
Width 40.5cm Depth 25.5cm



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## HAUSBERG WRITING BOX

A stunning brass-bound writing slope veneered in beautifully figured rosewood. The top and front are inlaid with brass, mother of pearl and abalone with intricate engraved



Height 22cm Width 51cm Depth 29.5cm

swirls. The sides have two flush-fitting brass carrying handles. The interior is veneered in coromandel, and has a leather writing surface which is beautifully inlaid around the edges to mirror those of the exterior. The box has a stationery compartment flanked by two inkwells, a pair of candle sconces and two special secret compartments. One, when accessed, springs up and reveals four drawers. The other is a very rarely found recess hidden inside the carcass wall, underneath the writing surface, and contains three compartments. English, c. 1850

## COROMANDEL WRITING SLOPE

Coromandel & satinwood writing slope with beautiful floral inlays of mother of pearl and boxwood. Opening this beautiful slope reveals a dark green gold-tooled leather writing surface, the top half of which can be lifted to reveals its splendid exotic satinwood veneer and a large space for storage.



The top of the box contains a pen tray, lidded compartment and two original screw-top inkwells. With a fully working lock and tasselled key. English, c. 1845

Height 10cm Width 35.5cm Depth 25.5cm

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## SPA WRITING BOX



Height 4cm Width 19.5cm Depth 12.5cm

Modelled as a book, the spine painted with the words “*les fée à la mode*”, roughly translated as “*fairies in fashion*”, “*Tom 1*” and “*Tom 2*”. With a beautiful painted rural scene to the lid. The black-painted interior has four compartments with the lid containing a flap with a turn button, revealing further space for letters. Belgian, c. 1770

## TUNBRIDGE STATIONERY BOX



Height 14cm Width 21.5cm Depth 14.5cm

Veneered in rosewood with a cottage design. The compartmentalised interior features its original pink patterned paper lining. Comes with a fully working lock and tasselled key. English, c. 1880

## TORTOISESHELL & SILVER DESK SET

In tortoiseshell & sterling silver by Chester silversmith Grey & Co. Both have beautiful, decorative sterling silver in the corners.

The interior features several compartments lined with a luxurious silk velvet.

English, c. 1913

Height 30.5cm Width 25.5cm Depth 2.5cm



Height 23cm

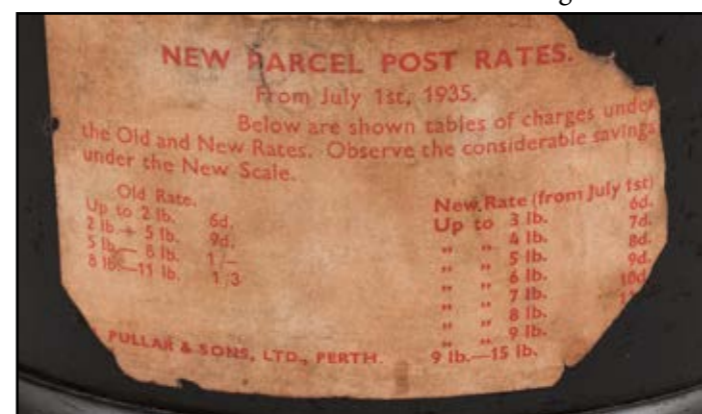
Width 24cm

Depth 15cm

## RED POST BOX

Rare red wooden miniature letter box, more commonly seen in oak or mahogany. Added to the box at a later stage are the labels ‘Post Leaves’ & ‘New Parcel Post Rates’, dated 1935. We presume this quaint piece would have originally resided in a 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 person known as the Bellman, who donned a uniform and walked the streets ringing a bell to alert people of his presence. English, c. 1910

Height 44.5cm Diameter 23cm



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.

## BRIGHTON PAVILION SEWING COMPENDIUM



Height 24cm Diameter 9cm

Of architectural design, inspired by Nash's famous creation. The compendium's onion-shaped top unscrews to reveal a barely used red pin cushion. The castle base also unscrews revealing a thimble, tape, waxer, further pin cushion, and needle case. Pieces such as these were unique to the south-east of England, with architectural designs being particularly prized and desirable. This example is no exception and today is very much sought-after



by collectors of sewing items, Tunbridge and treen. English, c. 1820



An early example with a coloured printed view of Brighton Pavilion to the top, the sides painted with leaves. With a beautifully shaped carry-handle. The interior features several compartments lined with pink paper. The underside of the lid has a beautiful print reading "The Marine Parade, Brighton. From the outer end of the chain pier". English, c 1825

## TUNBRIDGE WARE BASKET



Height 5cm Width 18cm Depth 13cm

## COTTAGE SEWING BOX

In solid sycamore. More finely painted than other examples we have seen, with a quaint mother & child decoration. The front features mullioned windows, a stable-style door with resident cat, foliage, thatched roof and a tiny caged bird. The sides and back are decorated with windows and further foliage.



Height 14cm Width 20.5cm Depth 13cm



The blue paper-lined interior features a removable tray containing a pin cushion, spool compartments and needle book. Underneath is a storage space for various sewing accoutrements. English, c. 1800

## TUNBRIDGE CABINET



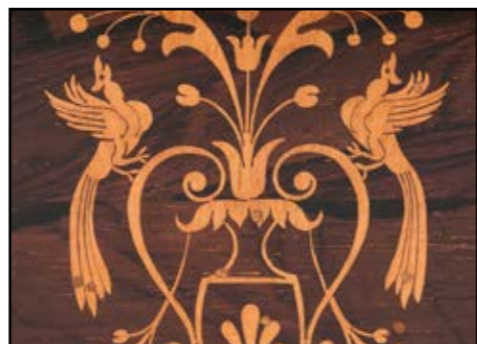
Height 19cm  
Width 15cm Depth 10cm

A charming early example with finely detailed painted landscape scenes to the front, sides and top. Stands on four turned bun feet. The door opens to reveal three drawers, each paper-lined and with a turned bone handle. The top drawer has several compartments for spools. English, c. 1800

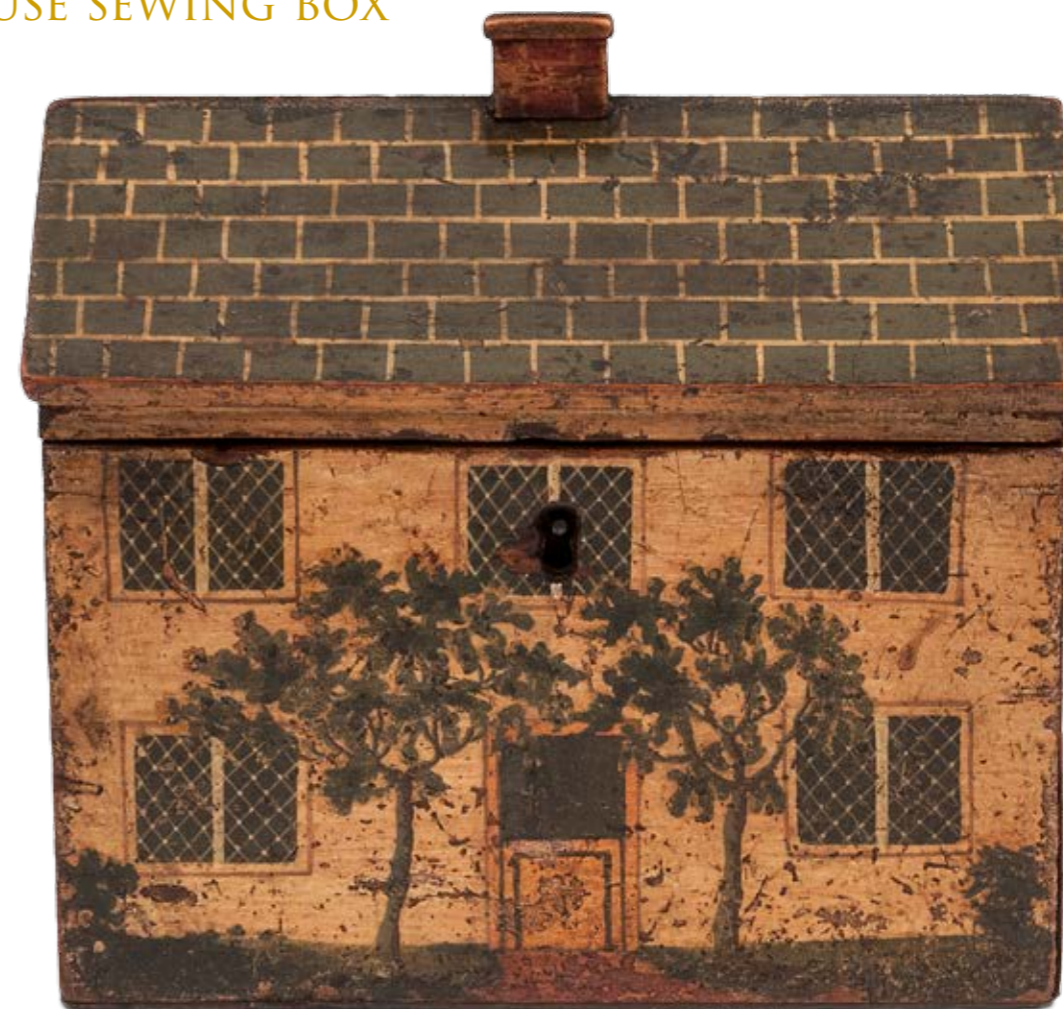
## FRENCH SEWING BASKET

Wonderfully shaped basket veneered in stunning rosewood with ornate symmetrical maple inlays. With a rosewood carrying handle, and four brass ball feet. The top opens by pushing the maple & rosewood tambour - this slides open to reveal a single silk-lined compartment. French, c. 1840

Height 12.5cm  
Width 27.5cm  
Depth 13cm



## HOUSE SEWING BOX



Height 14cm Width 15cm Depth 11.5cm

In solid sycamore. Naively painted with mullioned windows and stable-style door surrounded by trees. The roof is wonderfully detailed with a green tile and brick chimney decoration. The blue paper-lined interior features several compartments containing a pin cushion and needle book. A lovely feature is a secret drawer which can be accessed by removing the brass pin in the right-hand edge of the box. English, c. 1800





## SPA SEWING BOX



Features exquisitely detailed painted scenes of Belgian towns and architecture, including: Chateau de Montjardin, Tonnelet, Chateau de Franchimont and Geronstere.



Height 9cm  
Width 24cm  
Depth 18cm



The interior features a compartmentalised tray for various items including thread spools, winders and thimbles. A fixed mirror is on the underside of the lid. Removal of the tray reveals a large storage space. Belgian, c.1770



## TORTOISESHELL SEWING BOX



Height 5cm Width 18cm Depth 13cm

An exquisite piece with wonderful pressed design to the top. The interior is lined in blue silk and contains a removable tray with silver and mother of pearl sewing tools. English, c. 1820

## IVORY HOUSE SEWING BOX

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

India, c. 1800



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

Height 13cm Width 14cm Depth 10cm

## COROMANDEL MECHANICAL SEWING BOX



A rare sewing box with a fascinating mechanical feature that we haven't seen before. This comes to life when the lid is lifted; the mechanism pushes out the front jewellery draw and at the same time two columns at the front pivot round to reveal two perfume bottle compartments. The top has a cream silk ruched pad with mirror surrounds, behind this is a compartment for letters sewing materials. A removable tray is fully fitted with a water blue silk and mother of pearl cotton reels, winders and other sewing accessories. English c. 1850

Height 24cm  
Width 33cm  
Depth 22cm

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## PAINTED SEWING BOX



Painted with sprays of flowers, all brought to life with oval-framed trailing & scrolling goldleaf decoration, with beautiful vibrant colours & detailed pictures. Contains red silk lined removable tray with nine mother of pearl spools, six winders and sewing tools. English, c. 1850



Height 13cm  
Width 30.5cm  
Depth 23cm

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## JAPANNED SPOON BOX

An extremely rare example with Chinioserie decoration and brass engraved locking plate. Its sloping lid opens to reveal six silver gilt spoons with white porcelain handles modelled as hand-held seals. English, c.1730



Height 18.5cm Width 12cm Depth 5cm



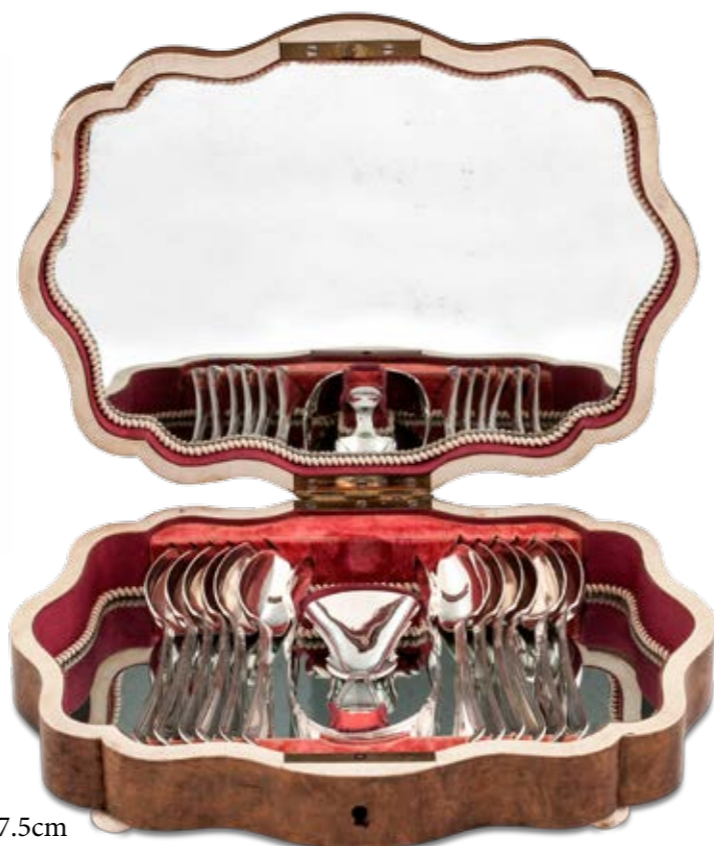
## SPOON BOX



Silver tea set comprising twelve spoons, sugar cube tongs and a tea caddy spoon. Housed in a beautiful shaped walnut case with faux ivory edging, stringing and four turned bone feet.

Dutch, c. 1939

Height 5cm Width 23cm Depth 17.5cm



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## CUTLERY URNS



Height 60cm Width 24cm Depth 24cm



Pair of Georgian flame mahogany spoon urns inlaid with boxwood & ebony herringbone inlay.

Their fronts are decorated with a silver shield-shaped initial plate & escutcheon. Each stands on a square plinth base on ogee bracket feet, with satinwood crossbanding and dogtooth inlay. They are finished with beautifully shaped, turned finials.

English, c. 1790



HAMPTON ANTIQUES

## MAHOGANNY SPECIMEN BOX

With brass escutcheon and drawers with flush-fitting handles. Filled with an interesting collection of worked precious stones, agates and glass, and Grand Tour souvenirs, housed in velvet-lined drawers.



Contains various stones, glass items such as the millefiori and also miniature painted pieces. The other trays in the top section are filled with various agates and more stones, including lapis lazuli, malachite, tiger's eye and bloodstone among others.

Also can be found are intaglios, an engraving technique for gemstones. Many of these carvings are mounted to jewellery or seals, some with latin inscriptions.



Height 16.5cm  
Width 20cm  
Depth 12.5cm

The drawers can only be opened once a brass pin has been removed from the front edge of the open cabinet.  
English, c 1800

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## CARVED IVORY CASKET



Height 10cm Width 20cm Depth 12.5cm



Beautifully carved & pieced box, with exquisitely detailed carvings of symbolic birds including peacocks, parrots and geese. Stands on four elephant mask feet with trellis frieze. To the front is an ivory push-button which allows the lid to be lifted revealing the casket's interior and the wonderfully crafted ivory hinges and screws. In Chinese decorative arts, the birds featured symbolise the following: geese - marital bliss; parrots - fidelity; peacocks: beauty, dignity and luck. As such, this beautiful piece was probably commissioned as a wedding gift. Chinese, c. 1880

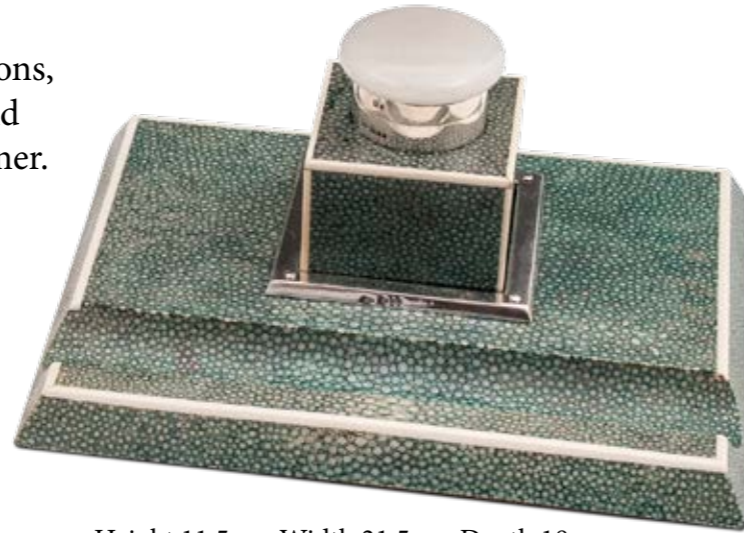
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## SHAGREEN DESK SET

Art Deco set by George Betjemann & Sons, London, 1924. Features ivory edging and sterling silver inkwell collar and glass liner. English, c. 1924



Height 1cm Width 13cm Depth 16cm



Height 11.5cm Width 21.5cm Depth 18cm

## SHAGREEN CALENDAR

Art Deco piece with ivory edging and sterling silver date card holder by London silversmiths George Betjemann & Sons, London. Features all of its original faux ivory date and month cards. English, c. 1930



Height 7.5cm Width 11.5cm Depth 5cm

## SHAGREEN STATIONERY BOX



Height 16cm Width 27cm Depth 19.5cm



With interesting roll top design which retreats as the draw is opened. With silvered corners and plynth. The based is marked: Carl Hiess, Wien, Kohlmarkt 12. Austrian, c. 1930

## SHAGREEN CIGARETTE BOX

Rare example with bands of varying shades of blue shagreen separated by ivory stringing. The interior is lined with satin cedarwood and features a removable compartment divider. English, c. 1930



Height 6.5cm  
Width 15cm  
Depth 11cm



Height 29cm Width 18cm Depth 11.5cm

## SHAGREEN CLOCK

Stunning clock adorned with ivory feet, handle and moulding. With silvered dial, and eight day French movement. English, c. 1935

## SHAGREEN CIGARETTE BOX



Height 5.5cm Width 12.5cm Depth 10cm

Radiating bands of pink, turquoise and cream. Ivory edging. The interior is lined in satin birch. English, c. 1930



**COCKTAIL SHAKER**

Height 25cm  
Diameter 10cm

Interesting sterling silver cut-glass shaker. Decorated with a superb cockerel engraving with a foliage top border. Each component is marked Sterling. French, c. 1930

## ASPREY DECANTERS



Height 21.5cm  
Diameter 10cm

Pair of Art Deco cut glass decanters by Asprey of London with glass stoppers and sterling silver collars, hallmarked Birmingham 1934.

## ART DECO DECANTERS

Height 20.5cm  
Width 9.5cm  
Depth 6.5cm



Height 32cm  
Width 13cm  
Depth 7.5cm



Height 25.5cm  
Width 10cm  
Depth 7.5cm



Silver collared lockable decanters in graduating sizes by silversmith Hukin & Heath. The largest decanter is hallmarked 1910 and features a padlock design. The two medium sized decanters are hallmarked 1923. The smallest decanters feature padlock designs and are hallmarked 1934 and 1909.



## ASPREY CIGAR & DRINKS BOX

Brass-bound dome top box veneered in exotic coromandel. The top opens with a fall-front revealing a satinwood lined interior containing unusual brass gilded cigar holders which swivel inside the case.

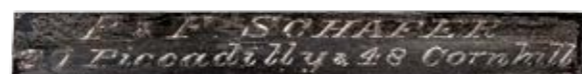
Contains two lead crystal decanters, three cut-glass whisky tumblers and four liqueur glasses with cut star motifs. English, c. 1875



Height 25.5cm  
Width 25cm Depth 23.5cm

## BETJEMANN & SONS SILVER DECANTER BOX

Veneered in sumptuous coromandel. Unusually bound with squared sterling silver by George Betjemann & Sons 1880. Interior contains four large hobnail cut crystal decanters with four spirit glasses held in the lid. The glass sits snugly within a navy blue velvet lined interior. The back edge of the open box has a makers label which reads: 'P & F Schafer 27 Piccadilly & 48 Cornhill' English, c. 1880



George Betjemann started as an apprentice cabinet maker from a young age working for his Father in Law. In 1848, his two sons George William Betjemann and John Betjemann joined him under apprenticeships until 1846 when George William Betjemann started his own business with his two sons. In 1859 George moved to a new premises on Pentonville road, London. This was when the business became known as "Betjemann & Sons".

John Betjemann was grandfather of the later famous poet laureate Sir John Betjeman.

Height 25.5cm  
Width 23.5cm Depth 23.5cm



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## MAPPIN & WEBB ENTERTAINMENT BOX

Veneered in striking coromandel with ornate brass mounts including two fixed brass carry-handles. The box opens to reveal a splendid satinwood lined interior housing lead crystal hobnail cut-glass decanters, six lead cut-glass tumblers and four shot glasses. Both sides have tambour compartments: one cedar lined for cigars, the other containing games such as: dominoes, cards, pegs & a folding board with counters.



The hinges are engraved with "Mappin & Webb" "Trustworthy" "Reg no Z1552". English, c. 1880



Height 26.5cm  
Width 37cm  
Depth 33cm

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ASPREY JASPER DESK SET

Stunning vintage four piece set made from red Jasper. Comprising an ash tray, lighter and photograph frame. The box has gilded brass signed by Asprey with a white marble interior. English, c. 1960

Height 16.5cm  
Width 14cm  
Depth 1.5cm



Height 7.5cm  
Width 6.5cm  
Depth 6.5cm

Height 4cm  
Width 15cm  
Depth 10cm



Height 5cm  
Width 13cm  
Depth 13cm

WINE BOTTLE CARRIER

Stylish, modernist piece by innovative designer Jacques Biny, founder of the lighting company Luminalite. French, c. 1930

Height 23cm Width 26cm Depth 14cm



CIGAR BOX



Height 8cm Width 16cm Depth 12cm

With a birch wood bark surround simulating cigars. The top is glazed with half cut cigars underneath. Maple lined interior. English, c. 1940

SILVER CIGAR AFICIONADO SET

Height 7.5cm  
Width 15cm  
Depth 9cm

Height 7.5cm  
Width 16.5cm  
Depth 12cm



Height 8.5cm Diameter 10cm

In sterling silver & glass. Comprising two cigar boxes with gilded interior, three ashtrays (two of which have matchbox holders) and two cigarillo clippers. Each piece is engraved with the monogram AS. By silversmiths Lazarus Posen Witwe, granted a Royal warrant in 1903. German, c. 1900

DUNHILL LIGHTER



Height 8cm  
Width 10cm  
Depth 5cm

This "half-giant" size lighter by Alfred Dunhill features reverse carved and painted lucite panels simulating fish underwater. Gilded mechanism with the Dunhill retailer's mark. English, c.1950



## CHROMIUM PLATED TANTALUS

By renowned Modernist furniture and home accessory designer Jacques Adnet. The frame has an oblong chrome base with flat chrome arms that hold the cylindrical carrying arm in place. Three cut-glass crystal square decanters are held in place by a box rail compartment, each separated by two small balls. The key enables the carrying arm to roll upwards, thereby releasing the decanters.

French, c.1930



Height 25.5cm Width 30.5cm Depth 13cm

## PLANE INKWELL



Height 12.5cm Width 35.5cm Depth 40.5cm

Silver-plated biplane by F. Reichenberg.

The pilot and gunner seats are occupied by two glass silver-plated screw-top inkwells. The side of the fuselage features two hooks for holding a dip pen. On the tip of the wing, next to the RAF Logo, is the inscription:

“FRANZ REICHENBERG BERLIN D.R.P.” German, c 1930

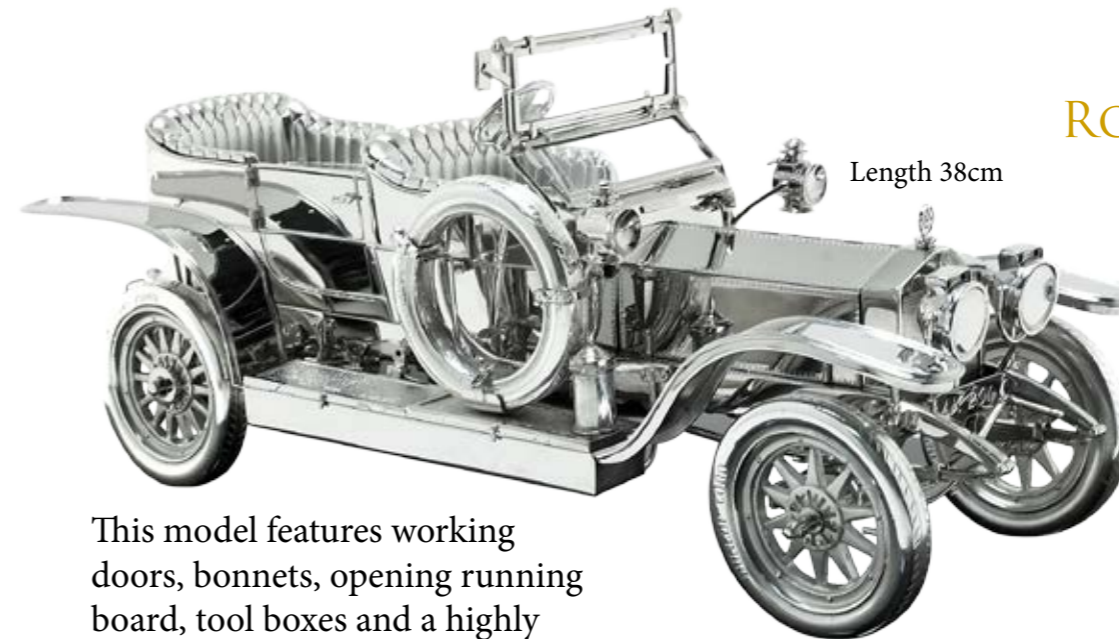
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Height 10.5cm  
Width 18cm  
Depth 5cm



## MOTORCYCLE

Sterling silver model Suzuki Katana of the late 1970's, made in Arezzo, Italy. Wonderful attention to detail, with rubber wheels and mobile handlebars & wheels.



Length 38cm

## ROLLS ROYCE

Outstanding sterling silver model of a Silver Ghost 1907. Made by London silversmith Gil Holt. Scale 1:12. English, c. 2017

This model features working doors, bonnets, opening running board, tool boxes and a highly detailed engine.

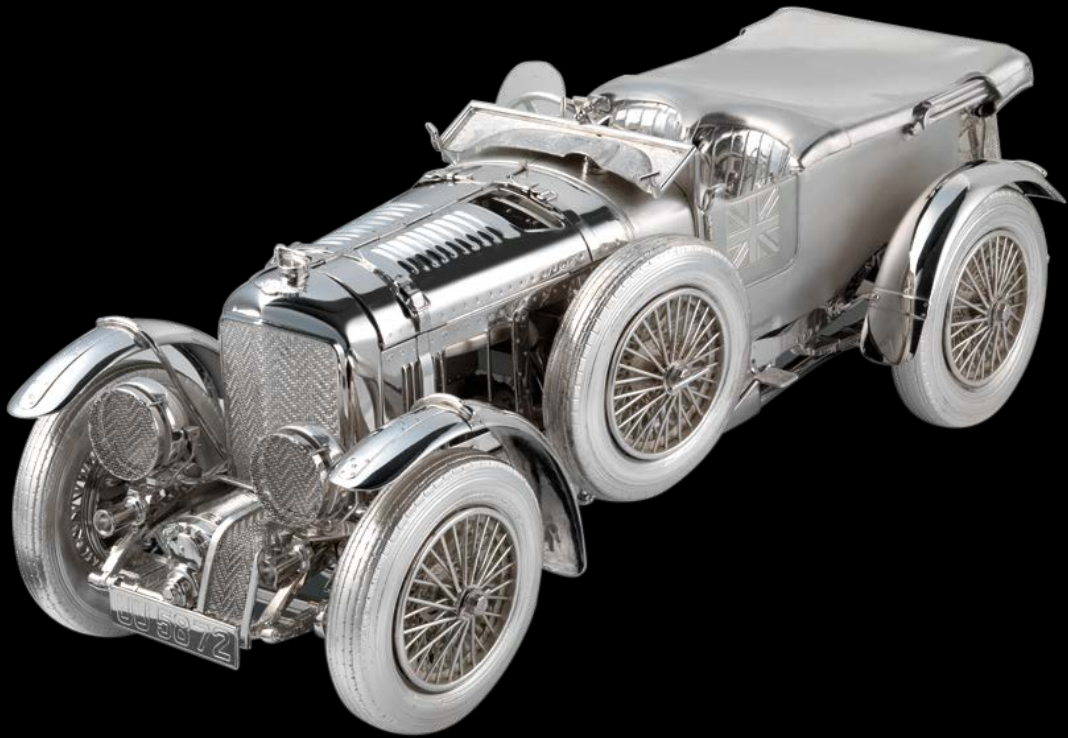
## RACING PLANE

Sterling silver model de Havilland DH.88 Comet from 1934. Hallmarked. Silver label on the coromandel base. English, c. 1990



Height 12.5cm  
Width 23cm  
Depth 15cm

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*Hand made model of a 1925 Bentley 4.5 Litre Blower*

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