

A collection of antique boxes and accessories, including wooden trunks, metal boxes, and decorative items, arranged in a display. The background is a collage of these items, with a central focus on a wooden box with a keyhole.

MARK GOODGER

A laurel wreath graphic, consisting of two branches of leaves, framing the central text.

20th
ANNIVERSARY

FINEST ANTIQUE BOXES & ACCESSORIES

Mark Goodger Antiques was established in 1998 by Mark and Sara Goodger under the name of Hampton Antiques. Read more about 'how it all began' on pages 4 & 5! We are widely recognised as the country's

leading experts in our field. Due to Mark's knowledge and experience, he vets for various UK fairs and auction houses. For our customers' peace of mind, we are members of BADA, CADA, LAPADA and CINOA. You can find us online at www.hamptonantiques.co.uk, prominent antiques fairs across the UK and at Antiques at Heritage, an antiques centre in the Cotswolds town of Woodstock.

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 antique boxes and accessories - we have been restoring these beautiful items for over twenty years, which means we literally know boxes inside out! This makes us totally unique and a rarity in the antiques trade.

Boxes are our passion. Of all shapes & sizes, made from a wide variety of materials from exotic timbers to horn, ivory & tortoiseshell, our fascination with them comes

from their vast diversity and links with social history and fashion. Often made by highly skilled cabinet makers, some were for practical uses, others a decorative accessory.

This special 20th Anniversary edition catalogue features contributions by colleagues and specialist. And as with previous editions, here we feature the very best of our current collection.



Mark and Daughter Mia exhibiting



Istdibs.



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HOW IT ALL BEGAN...

Mark's career in the furniture and antiques trade began with a job making modern furniture for a small company in Buckinghamshire. He left this to take up an apprenticeship with an antique furniture restoration company, Adrian Hornsey. Surrounded by cabinet makers and polishers who were happy to share their skills and passion for their craft, Mark quickly developed a love for antiques. His apprenticeship included attending High Wycombe College to gain qualifications in Cabinet Making and Furniture Restoration. It was here that he got hooked on boxes, after falling in love with a small tea caddy his lecturer brought in for a French Polishing demonstration. Mark asked if he could buy the little box and his lecturer said he could have it for the grand sum of £5.00 which, of course, Mark snapped up in a heartbeat.

Whilst serving his apprenticeship Mark made several boxes of his own, one in particular made from a smashed-up Butler's Tray which was to be a gift for his then girlfriend, Sara. Mark wanted to line the box with a period paper....



this decision lead him to Thornborough Antiques, a small local company specialising in antique boxes. The owners Simon & Kate Kunzer didn't want to supply the lining paper but loved the box and wanted to buy it, which Mark refused!

After completing his apprenticeship with flying colours, around the time the late 80s recession kicked in, Mark was made redundant from Adrian Hornsey along with 25 other employees. Determined to find work, and desperate to stay in the antiques trade, Mark knocked on the door of Thornborough Antiques once again. Luck had it that one of the staff members (David MacKenzie) was going travelling for 6 months, leaving his position temporarily vacant. After a year or two working here, and David returning from his travels, Mark was promoted

to Workshop Manager and enjoyed 8 years at Thornborough Antiques, learning all aspects of restoring thousands of beautiful boxes, and being taken on buying trips around the country.

In 1998 Simon & Kate semi-retired after 30+ years in the business, making their staff redundant; before Mark left, Simon took him on weekly trips to Bermondsey Antiques Market to be introduced to customers and learn the sales side of the business. Due to Mark's passion for antiques, he felt he had no option but to start up his own business buying, selling and restoring boxes. He shared this with Simon and Kate who very kindly put him in touch with some useful contacts. Their generosity was instrumental in getting Hampton Antiques off the ground in November 1998.

In spite of no experience in running a business, this was an exciting but daunting prospect, especially with baby Jake having arrived in the world 8 months before. Mark's partner Sara was dealing with everything that Mark couldn't do, taking care of accounts, exports, administration etc. Apart from administration experience, she knew nothing about the other aspects of the business, so had no option but to teach herself how to do everything!

Simon & Kate suggested a good starting point would be to sell at Portobello Road. The very first sale was from a tiny stall in the Good Fairy market, sadly no longer there. After 6 months David MacKenzie, Mark's colleague from Thornborough Antiques, joined him in the workshop to help keep up with orders and trade demands.

Within six months a larger stall was needed and Hampton Antiques moved to the Crown Arcade, a little further down Portobello Road. They gained new customers and started to earn a good reputation, making some wonderful friends and colleagues along the way. In June, 2000 their family grew with the birth of Mia. With a young family, and every weekend being swallowed up doing business at Portobello, they decided to pack up their stall and start selling at antiques exhibitions instead. Antiques For Everyone at the NEC in Birmingham was their first big venture. After a couple of fairs in section two, they moved up to section one where they were able to put on a much grander exhibition! After several years of doing this they were advised by reputable fellow dealers to apply for Olympia. They were accepted, and were proud to exhibit at this renowned, world-famous event. After this they applied for membership of LAPADA, then the prestigious BADA which they are proud members of, and have attended many of their exhibitions. They also have a cabinet at Antiques at Heritage antiques centre, in Woodstock, Oxfordshire and are members of CADA, of which Mark is a committee member.

Over the last couple of years the company has been re-branding. With Sara now only holding a small role behind the scenes, and Mark being the 'face' of Hampton Antiques, the business name has changed to Mark Goodger Antiques. They have a workshop & showroom in Northamptonshire with a fantastic team:

- David Mackenzie - antique restorer, workshop supervisor and muscle during exhibitions set-up - he's a loyal member of staff who has been with the company for 20 years through thick and thin.
- Karen Clarke - finisher - has been with the company for over ten years; her work is incredible and without her, pieces would not have that special finishing touch.
- Mario Tofani - restorer - he was one of the company's first apprentices and now a very important member of the workshop; he's been with the company on and off for ten years.
- Matthew Lock - photographer and IT specialist, as well as administrator and warehouse operative - a great asset to the team and office.
- Carl Richardson - sales - Sara's Dad has been helping at exhibitions for the past few years, now a familiar face at London fairs.



Mark says:

"Sara Goodger, my wife & partner, works behind the scenes these days, with her own job in a completely different sector; she keeps her hand in by keeping an eye on the running of the workshop, finances, payroll, proof-reading and contributing to catalogues. Without her support and input the business would not be a patch on what it is today. About me... I am often sat in front of the computer, scouring the world for that special piece, emailing customers or doing admin. I still like to get my hands dirty - I love going in the workshop and restoring, which is my passion and what I do best, as well as buying and the thrill of never knowing what special finds await me!"

TEA CADDIES

By Kate Richenburg

To some people, tea caddies are just dinky little boxes that were used for storing tea. But they are so much more than that. In the eighteenth century, many were regarded as serious pieces of furniture. Hence, Thomas Chippendale in his celebrated pattern book *The Gentleman and Cabinet-Maker's Director*, first published in 1754, devoted two pages to their designs; likewise George Hepplewhite, over thirty years later, in his posthumous publication *The Cabinet-Maker and Upholsterer's Guide* also featured them.

In their time, caddies were often relatively expensive. For example, in November 1781 the fashionable London cabinetmaker, George Seddon, issued an invoice to Charles Wren, an attorney in Newcastle-upon-Tyne, charging £1-14-0 for '2 oval caddies', only two shillings less than the amount for a pair of elbow chairs on the same bill. Several similar documents confirm the comparatively high prices of some caddies...



Very rare and exceptional octagonal mother of pearl tented top tea caddy. Each panel is engraved and separated with thin strips of engraved silver stringing, including the shield shaped escutcheon. The front has an exquisite oval porcelain portrait of a genteel lady and two turtle doves (traditionally known as a symbol of love & devotion). Further engraved silver stringing surrounds this beautiful portrait. The caddy edge has a horn surround & facings, and a silver looped ornate handle to the top. Interior contains a single floating lid and traces of the original foil lining. English, circa 1790 L 10.5 x w 7.2 x h 12cm

...while the majority of tea caddies are finished in polished wood, many represent an array of other decorative finishes. Some are veneered on wood with tortoiseshell, ivory or horn; others are covered with shagreen (shark skin or ray skin). A number represent the handiwork of leisured amateurs in the late eighteenth and early nineteenth centuries, who indulged in the pastime of adorning a basic wooden box with penwork, rolled paper or shellwork.

Small oval tortoiseshell tea caddy with applied pressed silver with a rippled design. The front has an ornate silver escutcheon. The interior contains most of its original tin lining with a rippled silver surround incorporating the hinge, and a single floating tortoiseshell lid with silver ball handle. Circa 1790, English. L 11 x W 7.5 x H 10 cm



Then there are caddies covered with intricate and, often, lustrous patterns in split straw – namely, straw work – which is particularly, but not exclusively, associated with Napoleonic prisoners-of-war. By contrast, some caddies are wholly constructed in materials other than wood, including silver, pewter, tinsplate, papier mâché and, even, glass. So tea caddies provide insights into a great variety of decorative techniques and materials, and also, significantly, into social history.



Straw work tea caddy. Skilfully made from pine covered with thin natural & dyed straw to create wonderful elaborate marquetry patterns. The sides each have a different flower marquetry and are framed with further elaborate designs. The lid features an incredible image of two peasants, one with a pipe and the other drinking beer. Opening this reveals more superb floral marquetry unspoilt by the light showing bright red, green and yellow flowers. With a single bone handled floating lid and most of its original tin foil lining. Continental, circa 1770. L 8.5 x W 8.5 x H 12cm



As rarer tea caddies have gained in value in recent years, fakers have moved in, often cannibalising low-end pieces to convert them into lucrative sought-after so-called rarities. Mark, as an expert on antique boxes, has been tireless (and courageous) in exposing fake caddies; he is also writing a chapter on 'Fakes' for a forthcoming major book on tea caddies. Overall, Mark has contributed a lot to the small fascinating world of the tea caddy – a world well worth exploring, not just for its aesthetic delights but for the much broader insights it offers.

(Kate is currently working, with others, to complete a comprehensive book on tea caddies, begun by the late Anne Stevens, who was a pioneer in the study of caddies.)

TEA CADDIES

MOTHER OF PEARL CADDY

Chinese mother of pearl single tea caddy decorated with exquisitely carved panels on each side, including the top which depicts Chinese figures in pretty gardens, each surrounded by elaborately engraved floral panels. This exceptional and rare caddy stands on four silver ball and claw feet, has an ornate silver handle to the lid and the interior contains most of its original tin lining.
Circa 1770, Chinese.
L 11 x W 8 x H 13cm



HAREWOOD TEA CADDY

Harewood navette shaped tea caddy inlaid and engraved with flower garlands. Oval bone escutcheon. The interior features a single floating lid with brass handle, and contains traces of its original tin lining.
English, circa 1790.
L 16.5 x W 9 x H 12cm



APPLE TEA CADDY

Apple tea caddy, larger than average, in a lovely blonde colour. Has a faded green button stalk and oval cut steel escutcheon. The apple's interior still has traces of its original tin foil lining. Stunning colour and patination.
German, circa 1800.
Dia 11.8 x H 4.5cm

SHAGREEN TEA CADDY

Rare octagonal shagreen & ivory tea caddy with delicate silver swing handle and ornate shaped silver escutcheon. The interior has a single floating lid with silver handle and contains most of its original tin lining.
Circa 1810, English.
L 13 x W 8.5 x H 10cm



TORTOISESHELL TEA CADDY

The stunningly shaped sides are beautifully decorated with pressed flower garlands, each panel being separated by thin silver stringing. The silver stringing continues to the plinth base which has four turned bone feet. The interior has a single lid with turned bone handle.
English, circa 1815.
Dia 11cm x H 15.5cm

BIRCH TEA CADDY

Exquisite single tea caddy veneered in rich figured birch, inlaid with flowers on every side and a magnificent urn to the front embellished with ivory. The tea caddy has ivory edging and a turned handle to the top. The interior is lined with a faded silver braid edged red velvet, and has a mahogany canted lid with brass ring handle.
English, circa 1785.
L 13 x W 10 x H 12cm



SILVER TEA CADDY

Sterling silver tea caddy with magnificent, bright, cut decoration of floral swags continuing on each side. With galleried top edge & a hinged pagoda top with an engraved rope design. Finished with a turned bone finial and silver knob. Silver is marked on the base and lid and is by London silversmith Robert Hennell, 1788. Initials in the front are J.E.K.
English, circa 1790.
L 12.5 x W 8.5 X H 15.5cm (incl. finial)

TEA CADDIES

SATINWOOD TEA CADDY

Satinwood oval tea caddy with kingwood crossbanding and boxwood edging. The top has a symmetrical design of entwined leaves surrounding an inlaid oval patera, the front inlaid with an exquisite Adam style urn and husk swags. Interior contains a floating lid with bone handle and most of its original foil lining. English, circa 1785.
L 14.5 x W 8 x H 12cm



TORTOISESHELL TEA CADDY

Tortoiseshell Tea Caddy - delete descrip and replace with: Tortoiseshell and silver caddy with inverted sides and, to the front, an engraved silver mount of the word Tea. Hallmarked 'Chester' by silversmiths Cornelius Desormeaux Saunders & James Francis Hollings (Frank) Shepherd. English, circa 1896.
L 7.5 x W 5.5 x H 9cm

PEAR TEA CADDY

Pear tea caddy with an unusual turned stalk. Of wonderful colour and patination. Steel lock and ornate escutcheon. The interior still retains traces of its original tin foil lining and comes with a fully working lock & tasselled key. The base bears the name "Theodore" written with a dip pen. Circa 1800, Hungarian.
Dia 10.5 x H incl stalk 17cm



TORTOISESHELL TEA CADDY

Single tortoiseshell tea caddy with pressed Corinthian columns abreast a balustrade window on all four sides, with ornate escutcheon to the front. Its pagoda shaped top features silver stringing and a beautiful faceted cut steel finial. Stands on four cut steel ball feet. Inside is a single tortoiseshell lid with bone handle. Circa 1815, English. Measurements L 11.5 x W 8 x H 14cm (incl. finial)

MELON TEA CADDY

Melon tea caddy with a fantastic green and brown mottled decoration featuring a shaped wood stalk, steel lock, hinge and oval escutcheon. The melon's colour and patination are superb and make the caddy a prized piece in any caddy or box collection. The interior still has traces of the original tin lining, has a working lock & tasselled key. German, circa 1800.
Dia 11.7 x H Incl stalk 13.5cm.



Melons are the most rare and sought after of the fruit tea caddies, with patination and colour being paramount when it comes to collecting these wonderful treen pieces of art.



SILVER PIQUE TEA CADDY

Octagonal tortoiseshell tea caddy, strung with ivory separating each silver pique tortoiseshell panel. The front having an engraved silver armorial coat of arms of a lion, beneath an oval escutcheon with floral silver pique swag. The top is decorated in the same manner as the other sides of the caddy, with a silver loop handle. The interior has a single tortoiseshell lid with small silver loop handle. Circa 1790, English. L 9.5 x W 6.7 x H 10cm

PAIR OF URN CADDIES

A magnificent, rare pair of pagoda top urn shaped tea caddies. Veneered in satin harewood with tulipwood crossbandings, boxwood stringing and a turned finial with kite shaped bone escutcheon. The interior lids are lined with an emerald green velvet and gold braid, the caddies have a single satin harewood lid with a tulipwood crossbanding and boxwood lines with a single turned wooden handle. Retains all of its original tin foil lining. Each comes with a fully working lock & tasselled keys. Circa 1815, English.
Dia 12 x H 29cm (incl. finial)





SQUASH TEA CADDY

Extremely rare pumpkin/squash six segmented caddy in a mellow green & orange mottled colour. Fabulous patination, with its wonderful original shaped squared stalk.

Oval cut steel escutcheon. The interior still contains traces of its original tin lining. Fully working lock with a steel key. This style is often confused with melon shaped caddies but is clearly distinguishable by its distinctive, squared stalk. One of the rarest and most sought after fruit tea caddies. Circa 1800, Hungarian. Dia 12 x H 13cm

TORTOISESHELL TEA CADDY

Rare green tortoiseshell tea caddy with simple ivory edging, and vacant silver initial plate. The two front panels are bookmatched with a silver stringing. The interior contains two tortoiseshell lids with bone handles. Circa 1800, English.

L 16 x W 9 x H 11cm



TORTOISESHELL TEA CADDY

Rare red oval tortoiseshell caddy with simple applied reeded silver all round. The front has an elegantly shaped engraved silver key profile. The interior has boxwood facings, a single floating lid with bone handle and original tin lining. Silver unmarked. Circa 1790, English.

L16.5 x W12 x H13cm



TORTOISESHELL TEA CADDY

Octagonal tortoiseshell caddy with pagoda top and shaped sides, each panel separated by thin silver stringing. The silver stringing continues to the flared plinth base which sits on silvered ball feet.

The interior has two lids with turned bone handles, and contains most of its tin lining.

Circa 1815, English.

Dia 13.5cm x H 15.5cm



SILVER TEA CADDY

Georgian sterling silver oval tea caddy by London silversmith William Vincent hallmarked 1776, adorned with wonderful pressed laurel swags and tea plant handle to the lid.

The silver tea caddy interior still contains its original foil lining.

English.

L 12 x W 9 x H 12cm



SATINWOOD TEA CADDY

Rare cylindrical satinwood tea caddy, beautifully inlaid with engraved laurel swags and flowers with a chequered edging of boxwood and ebony. The top and bottom of the tea caddy have tulipwood crossbanding and boxwood & ebony stringing. Contains a single floating lid with turned bone handle. Wonderful colour and patination. Finished with an attractive sterling silver handle to the lid. English, circa 1780.

Dia 11 x H 14cm



TEA CADDIES

SATINWOOD TEA CADDY

Octagonal satinwood tea caddy inlaid with oval paterae. With brass handle and edged with tulipwood crossbanding to the top. The front is beautifully inlaid and engraved with swags and the word "Tea", with an ornate shield shaped bone escutcheon. Beneath this is an oval inlay of a green stained sycamore tea plant and each cant features an oval oak leaf and acorn. The interior has a single mahogany lid with simple bone handle. Circa 1780, English. L 16 x W 10 x H 12.5cm



IVORY TEA CADDY

Decagonal ivory tea caddy with tortoiseshell edging, the top having a star motif of mother of pearl & gold pique dots. The front is decorated with a beautiful portrait of an 18th century Lady with a foal, surrounded with engraved gold mounts and a blank initial plaque. On the underside of the lid is an original old label reading: "finely painted miniature of a Lady, Ivory & Gold mounted 1780". The tea caddy has two lids with bone handles. Circa 1780, English. L 16 x W 9 x H 12cm

PAIR OF TEA CADDIES

Extremely rare pair of ornate, shaped satinwood tea caddies with a thick kingwood crossbanded top, separated and strung by wafer-thin boxwood and ebony, brass handles and oval shaped escutcheons made of mother of pearl.



The interiors both contain shaped satinwood lids with bone handles. Circa 1790, English. L 15.2 x W 11 x H 12cm

APPLE TEA CADDY

Apple tea caddy with a turned button stalk and cut steel oval escutcheon. Lovely warm, faded blushes to its body. Superb colour and patination. The interior has most of its original foil lining, and comes with a fully working lock and tasselled key. Circa 1800, German. Dia 11 x H 10.5cm



PRESSED TORTOISESHELL TEA CADDY

Rare tortoiseshell tea caddy with pressed, weaved sides and pagoda top. Featuring silver stringing, escutcheon and cut steel faceted finial and ball feet. The interior contains a tortoiseshell lid with bone handle and retains much of its original lining. Circa 1815, English. Measurements L 11 x W 8.5 x H 12cm (inc finial)

RARE IVORY TEA CADDY

Very rare ivory octagonal tented top tea caddy with faceted cut steel decoration and tortoiseshell edging. Behind cut steel framed glass is a painted plaque of a young courting couple. The top has a silver looped handle, the interior is faced in tortoiseshell and contains two floating lids with smaller silver handles. Circa 1785, English. L 14 x W 9 x H 13cm

Cut steel in the 1700s was famously produced in Woodstock, Oxfordshire using horseshoe nails which were re-used to create beautiful polished, faceted studs. They were initially sold in London and the local area, but word quickly spread about their fabulous quality, and they were soon being exported around the world including Russia and France. Steel decoration went on to evolve in Tula, Russia where steel itself was already being used to produce household items, accessories and ornaments. Tula steelwork was a favourite of Catherine the Great (1729-1796), thereby increasing its popularity and desirability. It was used often in France, specifically to decorate souvenir boxes sold in the Palais Royal area of Paris in the early 1800s. These 'objets' would command high prices, due to the intricate and labour intensive techniques used. By the late 1800s the steelwork trade moved on to London, Wolverhampton and the Birmingham area.



By Iannis Goss.

At first glance, the tea caddy has very little connection to society today. These beautifully made and often exquisite works of art with their little locks seem to be more curios of a bygone age.

Few would deny that the industrial revolution of the 19th century had a profound influence on Britain and the rest of the world. How did the British empire find the means to develop? The answer is of course in various ways mostly consisting of the Royal Navy, colonisation and trade. This really got going in the 18th century particularly with the West Indian and East Indian trades.

The East India Company was set up by Royal Charter by Elizabeth I in 1600 and it was to exercise a monopoly until 1833.

Tea was introduced into England by Charles the Second's Portuguese Queen, Catherine of Braganza. It was initially consumed for medicinal purposes but eventually became popular in the London coffee houses. By the early 18th century it had become the alcohol free beverage of choice and as the century progressed the British tea ceremony developed into a sophisticated domestic occasion.



The government levied a very large duty on China tea and it suited them well to work with the East India Company and its monopoly. During the period only the wealthiest could afford good quality tea, (only available from China at the time) and examples of fine chests and caddies were made, some with silver canisters.

“During the period only the wealthiest could afford good quality tea, (only available from China at the time) and examples of fine chests and caddies were made, some with silver canisters.”

These expensive boxes were locked to keep out servants' fingers and keep the contents fresh.

The chatelaine or lady of the house was usually the key holder and the ceremony was an opportunity for ladies to converse and gossip without the presence of servants. The hostess often kept her own blend of tea secret and guests at the ceremony abided by a strict etiquette. Besides the caddy other vital equipage included, a tea kettle or urn, tea pot, sugar bowl and nips, mote and tea spoons and later a cream jug. Some of these were in silver but very often the pot, sugar bowl and always the cups and saucers were Chinese export porcelain.

Whilst the most precious and profitable cargo the tea, was shipped above sea level, the porcelain which had already made a long journey from Jingdezhen to Canton, was shipped as ballast at the bottom of the ships. Other items such as silks and furniture were also imported.

Tea duty was raised by the governments at various times during the 18th century, usually to finance a war but the East India Company were also in a position to keep prices artificially high. Tea was auctioned at East India House, Leadenhall Street, now the site of the Lloyds building. An inch of candle burned before the fall of the hammer of each lot. The tea was bought by dealers who sold it on to the public in smaller quantities.

The murky side of the trade was that tea was mostly paid for by the sale of opium in China which had been imported directly and grown in India. The Chinese considered their culture to be superior to the Europeans and although the Emperor Quanlong accepted expensive European diplomatic gifts, there was no demand for European goods on a scale needed to trade for the demand in tea.

Silver was accepted but as Great Britain was on Gold Standard they did not have enough of that either. The mass pouring of opium into China obviously had detrimental effects and eventually led to the Opium Wars of the 19th Century. The trade was so profitable that the East India Company did whatever was necessary to protect it which included fending off the Portuguese, Dutch and especially the French.

The Company was also ruthless in its treatment of the Indian whether he was ruler or farmer. One of the privileges of being an officer working for the East India Company was the space allowed for them to bring back personal cargo and many a fortune was made in this way. China offered plenty of choice, tea, specially commissioned export porcelain, silks etc but India was no less important. Apart from more silk, cotton, spices etc local craftsmen who worked on palaces and temples found themselves commissioned to make special pieces for the British.

“British patterns were sent out and we find a hybrid of European shapes but made with Indian techniques called Vizagapatam”



These craftsmen specialised in inlaying ivory or bone into solid rosewood or padauk. British patterns were sent out and we find a hybrid of European shapes but made with Indian techniques called Vizagapatam.

Tea was too expensive for most people at this time and half of imports were in fact smuggled in. The gangs were almost never caught as the public feared they would lose their suppliers. It was not until the Commutation Act 1784 after much lobbying that the new Prime Minister William Pitt the Younger vastly reduced the duty on tea from 119% to 12.5% which solved the smuggling problem instantly. The already existing Window Tax was hugely increased to compensate the shortfall. After this date when the price of tea halved we see the growth in production of tea chests and caddies. Whereas previously these boxes were made by furniture makers we now see a growth in specialist trade “cabinet small makers”. These were specialists who used a much wider variety of materials (examples).

There were various stages of change for the East India Company every time a new Charter Act was renewed but they did finally lose their monopoly in 1833 with the effect that the trade for tea would become a competitive business. Whoever could transport their cargo the quickest would have a significant advantage in this free market and this encouraged the development of the smaller and faster tea clippers like the Cutty Sark. By the mid Victorian period there was no longer the need to lock tea away from servants-the exclusivity of the product, the expensive equipage and the showing off at the tea ceremony had waned and so had the demand for the tea caddy as a social status symbol.

During the most profitable period in its history, the East India Company had its own army, employed thousands of people including accountants, auditors,treasurers and clerks. It was the first blue-print for the modern multi-national corporation. It was supported by the Government and was too large not to be bailed out in 1773. But it defended its position to remain a legally separate entity. Robert Clive who ran The Company at this time became one of the wealthiest self-made men. While the Chinese were being hooked on opium and the British on tea, the exchequer benefited exponentially.

Do we realise that when we hold a tea caddy we are not only holding an exceptional piece of craftsmanship, we are also holding a small box representing a very large seminal, economic, political and social part of history...?

TEA CHESTS

CONTINENTAL TEA CHEST

A very rare, early tea chest in walnut, extensively inlaid with fine pique work and engraved mother of pearl. To the front of the chest are three oval panels depicting the three Roman holy martyrs, FIDES, SPES, CHARITAS (Faith, Hope and Charity). To the bottom left of Fides is a small circular panel engraved: S.F. fecit



L 19.5
x
W 19.5
x
20cm

(made by S.F.) and to the bottom right of Spes is: 'Anno Domini 1631'. Contained within are two removable tea caddies, each made of mahogany, constructed with dovetail joints, the lids sliding to reveal a tin lined compartment. Believed to be of Portuguese, Dutch or Italian origin, where, in the early 17th century, the drinking of tea was more commonplace, not becoming popular in England until the mid 17th century. European, circa 1631.



MAHOGANY TEA CHEST

Fantastic mahogany tea chest with wonderfully rich colour and patination, having a pressed floral engraved ring pull handle. The tea chest has gonzalo alves cavetto moulded top, crossbanded edges which are sandwiched with boxwood and ebony with a tulipwood and chequered ebony & boxwood stringing.



Each panel has an exquisite oval bat's wing paterae to the centre with a tulipwood crossbanded surround; interestingly, and by looking very carefully, each one of these has an engraved tea plant filled with red lac at the bottom, barely noticeable due to the wonderful colour and untouched patination - this is replicated on the interior lid. The interior has three removable tea caddies each with a lift-off lid veneered in olivewood with a gonzalo alves oval medallion constructed in mahogany. English, circa 1770. L 26 x W 15 x H 14cm



SATINWOOD TEA CHEST

Satinwood tea chest inlaid with wonderful conch shells with quarter fan inlays, framed with crossbanded tulipwood and boxwood inlays on each side (except the back).



The interior has two removable tea caddies with sliding lids inlaid in the same manner as the exterior. English, circa 1790. L 23 x W12 x H13cm



SHAGREEN TEA CHEST

Single shagreen tea chest with canted top, brass swing handle and key profile. The chest opens to reveal a magnificent George III sterling silver hinged tea caddy by London silversmith Edward Dobson, dated 1772; this has a pierced gallery plinth, plain sides, and its hinged lid is adorned with an embossed scrolling leaf decoration and beautiful tea flower handle. Opening the lid reveals more decoration to the rim. Silver marks to rim and base of caddy. English.

L 4 x W 12 x H 15cm



TEA CHESTS

HAREWOOD TEA CHEST



The interior features two engraved, unmarked sterling silver topped cut glass tea caddies, housed within a red leather, and velvet lined compartments. English, circa 1780. L 18 x W 11.5 x H 16.5cm

Tea chest veneered in harewood. With canted corners inlaid with decorative oval medallions of tea plants to the front and top. Framing each panel of the chest is a tulipwood crossbanding with boxwood on either side.



SHAGREEN & SILVER TEA CHEST

Extremely rare shagreen tea chest. Of an unusual shape and faded green colour with unmarked silver escutcheon, complete with closer latch and silver handle to the lid. The interior is lined in green velvet with silver braid and houses two unmarked round silver tea caddies and round silver sugar bowl marked: "Francis Crump, London 1742" on the base, the cover marked: "John Gamon, London 1729".

All three silver caddies have diamond shaped armorials to the removable lids, around the sloped edge is a coat of arms and directly opposite are elaborate entwined initials. English, L26.5 x W 12 x H 13cm



TEA CHEST

Wonderfully shaped Regency kingwood chest in the manner of George Oakley. With cavetto moulding, the chest has a pagoda top, and inlaid brass decoration typical of the craftsmanship found in George Oakley's cabinet making shop in London. With brass lion mask carry handles. Stands on four very impressive large ball and claw feet.

The underside of the chest's lid has faded red velvet and the bottom features two removable shaped tea caddies - these are edged in boxwood with kingwood hinged lids, and are flanked either side of the wonderful engraved and cut glass tea caddy bowl.

English, circa 1815. L 25 x W 35.5 x H 19cm



PENWORK TEA CHEST

Penwork tea chest, fabulously decorated with Etruscan style Greek gods and goddesses and other mythological scenes. Standing on four brass lion pad feet and having two ornate brass carry handles.

The interior of this fabulous chest contains two removable hinged tea caddies (each further decorated with mythical figures) and its fabulous original lead crystal cut glass mixing bowl. English, circa 1810. L 31 x W 16.6 x H 20cm



TEA CHESTS

VIZAGAPATAM TEA CHEST

Anglo Indian Vizagapatam tea chest with inlaid, engraved & lac filled bone decoration of flowing floral patterns, stands on bracket feet, all applied to a padouk wood carcass. Adorned with fabulous engraved floral indian silver side handles, the ornate front escutcheon engraved with Gandaberunda the double headed eagle, a Hindu mythological bird.



The interior has three compartments to the front and a narrow compartment to the back which houses the silver mote spoon. Contains a set of three George II tea caddies, maker Pierre Gillois, London 1754 / 55 / 56: of bombe shaped with shallow domed lift-off lid and strawberry finial, the waisted bodies with chased scroll decoration raised on curved shell feet. Circa 1750, Anglo Indian.



L 28 x W 16.6 x H 17cm

LACQUER TEA CHEST

Unusually shaped lacquer tea chest with a melon shaped raised form panel. Beautifully decorated with gold Chinese figures in ceremonial poses, as well as birds and landscapes, all of which have religious and traditional significance.



The interior contains two uniquely shaped, engraved paktong tea caddies. In Chinese culture, the melon is thought to symbolise fertility and often 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. Chinese, circa 1840. L 29 x W 16.5 x D 13.5cm



CHINESE MELON TEA CHEST

Chinese lacquer melon tea chest decorated with chinoiserie scenes in gold, standing on three carved dragon's feet. The interior of the chinese tea chest houses a engraved paktong tea caddy with bone handled lid.



Chinese, circa 1840. L 16.5 x W 16.5 x H 16.5cm



LACQUER TEA CHEST

Unusually shaped lacquer tea chest with a melon shaped raised form panel. Beautifully decorated with gold Chinese figures in ceremonial poses, as well as birds and landscapes, all of which have religious and traditional significance.



The interior contains two uniquely shaped, engraved paktong tea caddies. In Chinese culture, the melon is thought to symbolise fertility and often 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. Chinese, circa 1840. L 29 x W 16.5 x D 13.5cm



GEORGE II TEA CHEST

A fine George II mahogany tea chest embellished with quartered fan inlays all round of boxwood & ebony. The lid is fitted with a brass carrying handle and escutcheon with traces of the original gilding. The interior is lined with its original green baize,



has four compartments, three of which contain tin tea caddies, the long vacant compartment at the back of the tea chest would house the mote spoon. The tea chest base has a moulding and is raised on small but worn ogee bracket feet. This fabulous example has a wonderful rich colour and patination. Circa 1760, English. L 29 X W 16 X H 18cm



JAPANNED PAPIER MACHE

By Yvonne Jones

To parody Jane Austen, 'It is a truth universally acknowledged' that all the best Georgian papier mâché can be attributed to Henry Clay, and the best Victorian pieces to Jennens & Bettridge. Though untrue, this popularly-held belief is understandable, for both these Birmingham firms marked their wares more assiduously than their rivals, thus ensuring that it is their names which are remembered to this day.

The English japanned papier mâché industry centred on the Midland towns of Birmingham and Wolverhampton and, from c.1788 until the early nineteenth century, in London also. Boxes were among the earliest articles manufactured. Indeed, the Birmingham japanner, Stephen Bedford who, in the late 1750s, was first to make papier mâché on a commercial scale, advertised in 1763 that he made 'Paper Boxes and other Articles in Paper.' According to Robert Dossie in his influential book, *The Handmaid to the Arts* (2nd edition, 1764), these would have been made either from moulded paper-pulp or, like the boxes introduced in France in the 1740s, made by layering small pieces of pasted paper over a mould of the required form, and the outlines of both types perfected by turning on a lathe.

Some fine rectangular, straight-sided papier mâché tea-chests which have survived from the late 1760s, may have been made by Boulton and Fothergill who between 1765 and 1779, had a japan workshop at their Soho Works in Birmingham. The chests are painted all-over with Venetian scenes and encased in high quality double-gilt mounts of the type for which the Soho Works was renowned. They appear to accord with the caddies, both finished and unmounted, that were listed in an inventory prepared for Boulton & Fothergill prior to the closure of their japan-shop. Thus attractive papier mâché boxes and other articles, made for the fashionable market, were already available when Henry Clay (1737-1812) entered the scene.



HENRY CLAY TEA CADDY

Henry Clay polychrome oval tea caddy in the manner of Robert Adam with a lovely pale green colour, decorated with a leaf decoration running around the top and bottom, having superbly painted scrolling foliage, classical urns and husks all around. The caddy has silver framed glazed Wedgwood jasperware tablets to the front and back. The hinged lid has a silver handle bearing the letters HC and silver escutcheon. The interior of the lid has a silver foil lining and is embossed with a crown and the words "CLAY PATENT". It has a typical gold/gilt metal rim and hinge, all one part and the interior has a single papier mache decorated lid with handle. Retains most of its foil lining.

Circa 1785, English L 12.5 x W 7.6 x H 11cm
Plate 1

Nevertheless, it was Clay's patent of 1772 (# 1027) for an improved method of making papier mâché which so increased its potential that its manufacture became one of the staple trades of the Midlands for over one hundred years. To call it papier mache is misleading for it was more like modern plywood than the material used by children today for puppet-making. Indeed, Clay himself called it pasteboard or paperware. Briefly, he made it by layering 3-4 sheets of pasted, specially-made 'making paper' on a board, compressing them and placing the whole in an oven or stove to dry. After stoving, the top layer was rasped, and the process repeated until the laminate was of the required thickness. It was then taken off the board, steeped in oil, drained, screwed onto another board and returned to the stove. This oiling, which hardened the material and protected it from warping, together with the large size of the resulting sheets, appear to have been the novelties of Clay's invention. The panel was so strong that it could be sawn, dovetailed and turned just like wood. The method changed little during history of the industry.

The earliest of Clay's boxes were thus straight-sided; tea caddies, for example, were little more than hollow cubes with lift-off lids. But once japanned, they were transformed into the exquisite objects which are so highly prized by collectors today.

Midlands japanning involved the application of several coats of japan-varnish – an asphaltum-based Western substitute for Asian lacquer. Unlike Eastern lacquer which dried naturally, each coat of japan varnish had to be stove-dried and rubbed down before the next was added. Black was the most frequently used ground-colour because it was less likely to discolour during stoving, but as may be seen from the caddies illustrated here (Plates 1 & 2), other colours were used.



PAPIER MACHE TEA CADDY

By Henry Clay with silver handle, crushed mother of pearl flakes on a green ground, having two glazed silver mounted frames with Wedgwood jasper tablets, depicting on the front the Goddess of Health, Hygieia and on the back a Greek God. The interior has a single floating lid with silver handle.

Circa 1785, English. L 12 x W 7.5 x H 11cm

Illustrated in Yvonne Jones's Book "Japanned Papier Mache & Tinware" Plate 2

By the late 1770s, oval boxes had largely replaced the simpler square forms. They were similarly made but, in place of a board, the paper was pasted onto a long greased hardwood mould of oval-section. After stoving and oiling, the mould was removed and the paper tube was cut into alternating lengths to form a series of boxes and tightly-fitting lids to which tops and bases were later added. This greatly speeded production and was how the caddies in Plates 1-3, were made. They are each decorated in the 'antique' style made so popular by the publication, in 1776-7, of the *Catalogue of Etruscan, Greek and Roman Antiquities*, in the collection of Sir William Hamilton. Many of the classical figures on Clay's boxes, trays, tables and cabinets can be traced to this source. Sometimes the figures were stencilled in red or white and their details picked out by hand, or they are replicated on small jasper-ware cameos made by Wedgwood & Bentley, and inserted into the sides of the papier mâché box (see Plates 2 & 3). Clay was evidently a good customer for these cameos for in 1776, Bentley wrote of 'white Cameos the same of [sic] those we sell to Mr. Clay &c.'

HENRY CLAY PAPIER MACHE

Tea caddy decorated with painted anthemion border & classical Etruscan style figures.

With a silver escutcheon and hall marked swing handle on the lid bearing the letter HC for Henry Clay.

The interior of the tea caddy features a papier mache floating lid with silver handle and traces of its original lining. It also comes with its original key and working lock.

English, circa 1780.

L 14 x W 7.5 x H 12.7cm

Plate 3

The silver drop-loop handle on the tea caddy seen here in Plate 3 is stamped 'HC' for Henry Clay. He was among the earliest to register his hallmark at the Birmingham Assay Office when it opened in 1773 and appears to have continued its use until 1801. It is tempting, since he was described in the Register as a silversmith, to conclude that Clay's silver mounts were made in-house but there is, as yet, no evidence to support the notion.



JAPANNED PAPIER MACHE

As the industry developed, so it became possible to make a wide variety of box-shapes by means of stamps and presses and later, by steam-moulding. A statement made in 1794, that 'Jers do not make their own Blanks, or unjapannd Articles, but their [sic] are distinct Makers of these ...', conflicts with reports left by visitors to large factories like Clay's and later, to Messrs Jennens & Bettridge, which assert that all blank or undecorated papier mâché was made in-house; probably the truth lies somewhere between the two. By the early nineteenth century it was possible to mould elaborately shaped boxes and other articles from paper-pulp. The Birmingham blank-maker, William Brindley, advertised in Robson's Birmingham and Sheffield

SHAKESPEARE TEA CADDY

Shakespeare themed papier mache tea caddy in the form of a stack of books with ornate silvered escutcheon. This charming piece is decorated with a brown finish and gold leaf decoration. The books' spines read: "The Annual 1841", "Shakespeare", "Ladies Magazine", "Thompsons Seasons". The interior features a red velvet lined lid and two lidded compartments that have traces of their original lining, each with mother of pearl handles. English, circa 1840. L 21.5 x W 13 x H 15cm
Plate 4



Directory, in 1839, that 'Paper Trays and all Fancy Articles of the most intricate form, are made by a very simple process; instead of the old method of pasting one thin sheet on another upon a Pattern or Mould ... the Paper is here formed at once from the Vat, and before it is dried, it is placed between Dies, and pressed ...'. But this was papier mâché made by the common method: the boxes seen here were all made according to Clay's patent: the best method.

The partnership between Jennens & Bettridge was established some time between 1810 and 1813, and like Henry Clay, they were the leading papier mâché manufacturers of their day. But they were by no means without rivals. In Birmingham, for example, there would soon be Thomas Lane's Royal Papier Mâché Works and, later, McCallum & Hodson's factory. In Wolverhampton there were firms like Ryton & Walton and their successors: first Benjamin Walton & Co., followed by Frederick Walton & Co., at the Old Hall Japan Works, Thomas Illidge, and Henry Loveridge & Co. at the Merridale Works. In fact there were so many makers that, without documentary evidence, it is impossible to reliably attribute unmarked examples to any one maker and, sometimes difficult even to distinguish English papier from that made in France, Germany, The Netherlands, or Russia. But as shown by the unmarked pieces seen here, this does not necessarily detract from their quality. Like the decoration on so much papier mâché, that on the unusually shaped tea-chest (Plate 5) and on the sewing cabinet (Plate 6) are taken from popular paintings or prints; they are not original works and that is why such decoration on papier mâché is rarely signed.



PAINTED TEA CADDY

Large papier mache tea caddy with sloping top, professionally painted all round. The top featuring a beautiful rural themed scene, and the front, a hunting scene. To the centre of the tea caddy is a turned engraved mother of pearl escutcheon. The sides and back feature further painted scenes of similar themes. The interior contains three coromandel lids (each with a delicate mother of pearl flower handle) and all of its original foil lining. Lock is stamped VR with a crown and the words "Mechi PATENT". English, circa 1850. L 29.5 x W 17.3 x H 18cm
Plate 5

SEWING CABINET

Impressive and very decorative papier mache sewing cabinet painted with images taken from the book *The Beauties of the Bosphorous*, by Julia Pardoe, and illustrated by William Henry Bartlett, published in 1838. The top of the cabinet shows the 'Palace of the Sweet Waters', and the front is taken from 'The Grand Bazaar, Constantinople'. The sides of the cabinet show on the right details from 'Kaimac Shop in the Tchartchi Market', and on the left, details from 'Cistern of Bin-Weber-Direg' or 'the Thousand and One'. Opening the lid reveals a pink silk lined tray and a removable tool tray. The doors open to reveal eight painted drawers depicting exotic flora & fauna. Stands on four bun feet. English, circa 1845. L 37.5 x W 18 x H 38cm
Plate 6



Outwardly, the handsome tobacco box shown here in (Plate 7) with its painted views copied from contemporary engravings of Caernarfonshire, and its rich gold leaf borders, sits happily among papier mâché boxes. But, it is made of slate.



SLATE TOBACCO BOX

With gilt decorated moulded plinth and top with turned brass ball handle to its removable lid. The four sides finely painted with Welsh famous landmarks. They comprise: Eagle Tower at Caernarfon Castle, Penryhn Castle, The pass of Llanberis and Tubular Bridge (Britannia Bridge). The painter of the last two is thought to be after T.Catherall. Illustrated in Yvonne Jones's *Japanned Papier Mache & Tinware Book*, p.229. English, circa 1850. L 20 x W 18 x H 22cm
Plate 7

Could it have been made and decorated in Caernarfonshire - a slate quarrying region - or, maybe decorated at Usk in South Wales where japanning continued as an industry until 1860? Or could it have been made in London by Thomas Gushlow or James Steedman, both of whom exhibited decorative japanned slate at the Great Exhibition in London, in 1851. In the absence of documentary evidence, we cannot say. Notwithstanding, it is a fine piece and proof that a universal truth is sometimes misleading.

WRITING BOXES

By Mark Gray

I have always found the portable writing desk designed for travel and use around the home a fascinating item. It developed as a response to increased literacy, travel and wealth in a rapidly growing population.

I have collected all manner of fitted boxes for thirty five years but my first love has always been the writing box. It makes up two thirds of my collection which spans the whole range of styles from the masculine Georgian campaign, to the often highly decorative Victorian. It is noticeable that the majority were made between 1810 and 1870; I consider this period to be a 'golden age' for collectors.

Apart from their fascinating history what is it that makes these boxes special to collectors? These are some of the things I look for: first and foremost for me is the quality and craftsmanship - this has to be inside and out. I also look for the finest timbers and veneers and the highest levels of cabinet making. There are also additional features that can greatly add to the desirability:

1. Secret drawers and compartments: the more unusual the better. There is a great variety of hidden mechanisms employed in the best writing boxes for revealing secret compartments. A favourite of mine is the dummy screw in the hinge which can involve quite complex mechanisms.
2. Candle sconces are a feature worth looking out for, as this turns the lid into a reading stand.
3. Extra fittings are something that enhances a box, so the Victorian examples have beautiful fitted toolpads containing a variety of writing accoutrements, the handles of which may be made of ivory or polished hardstones.
4. What I refer to as combination writing boxes are often of interest to the collector. These have drawers fitted for other purposes such as watercolour painting, sewing or toiletries and shaving. I would love to one day find a Georgian slope with a full length bottom drawer fitted with hallmarked silver dressing items.
5. High quality inkwells and vestas add greatly to the overall quality. I really like it when a box has original hallmarked inkwells as this allows me to date a box accurately. Vestas, stamp and wafer boxes add to the interest.
6. A rare and desirable feature is the screw-down security mechanism sometimes found. Mark has managed to find several of these over the years and has an example in this catalogue.
7. Finally, makers' labels greatly enhance the interest of a box and range from printed paper labels to elaborate engraved plaques. There were many makers but some of the more important ones to look out for are Edwards, Lund, Hausburg, Turrill and Betjemann.

Mark Goodger continues to source some of the finest examples available today and I know Mark appreciates many of the same features I have talked about. This catalogue contains some writing slopes that exhibit the finest craftsmanship and some of the rare features I have mentioned.

TURRILL WRITING BOX



A rare large writing box by Turrill. This piece is constructed of the finest timber money could buy: the interior is braziletto from Jamaica, a striking figured dense hardwood used for the finest pieces, the exterior in stunning kingwood, a South American hardwood, violet-brown in colour with a darker grain. The box is brass edged and strung and has engraved shell motifs in each corner which are replicated as campaign style handles to both sides, a feature which is very typical of Turrill's fine work.

The interior is pristine, like a time capsule that has just been discovered. The wonderful green leather with its very impressive gold tooled surface, rarely used, if at all, with an array of secret compartments. These range from a false floor, to a sprung elevated pentray and inkwell compartments and hidden sovereign drawers in the walls of the box, all accessed by a vast combination of triggers (which if mentioned here could fill two pages!). The box has beautifully silver gilded engraved and chased inkwells, one for inks, the other a match case and striker, both dated 1850 by London silversmiths Thomas Diller. On the back of the writing surface is Turrill's name plate. John Turrill of Regent Street, and later, New Bond Street, London was a renowned maker of dressing cases, leather goods, writing desks and work boxes, whose goods were displayed at the 1851 Great Exhibition. English, circa 1846. L 56 x W 32.5 x H 23.5cm



FIGURED WALNUT WRITING BOX



High quality example by W.H. Took of Liverpool, veneered in stunning figured walnut inlaid with nickel silver stringing, dots and engraved flowers on all four corners with ornate escutcheon and vacant initial plate to the top. Featuring marvellous craftsmanship throughout, from its crisply executed exterior to the beautifully crafted interior, it retains its original ivory tools, inkwell, vesta and leather boxes for stamps, and wafers (a type of letter sealer).

The compartment beneath the slope is veneered in exotic satinwood with secret drawers which are revealed by a clever mechanism housed in the right inkwell compartment. A really nice feature of this box is the tooled aide-memoire applied to the underside of the slope. Stamped on the secret drawer cover for W.H. TOOK of Church Street, Liverpool, it shares many similarities with the work of Hausburg, also from Liverpool. Circa 1850, English. L 37.5 x W 27.5 x H 15cm (43.5 when open)



20th Anniversary

WRITING BOXES

COROMANDEL WRITING BOX



Magnificent coromandel writing slope by W.C. Fuller, London. Inlaid and engraved in mother of pearl, abalone and brass with three exotic warriors on horseback with shields & spears to the top, the front of the box depicting their overnight camp. Opening the slope reveals a burgundy gold-tooled leather writing surface which has simple silver stringing around the

edges with mother of pearl dots & kite shaped decoration. The box has a pen tray to the centre, two lidded compartments, a fabulous pair of ebony turned lidded inkwells with carved mother of pearl insets and stationery dividers to the front. Under the smaller writing surface is a small green maker's label which reads: FULLER, W. C. (Late Batley):1835-39, Manufacturer 13 Brownlow Str. Holborn London. Circa 1850, English. L 40.5 x W 24.5 (49.5cm when open) x H 14cm

OAK LETTER BOX



Army & Navy letter box made of solid oak with an ornate nickel plated letter slot to the top with embossed crown and the words: Letter Box



The front of the box has a glass timetable window and a sterling silver plaque of recognition which reads:
Presented to Mr & Mrs Coombs by Major J.A Thicknesse, Lieut C.W Miles, "R.E. Bennett, " R.M Montgomery, 2 Lieut J.B.Taylor: 1st Sommersetshire Light Infantry and Capt. W. McConaghy R.A.M.C as an acknowledgment of their kindness. Aug - Sept 1911
English, Circa 1911.
L 25 x W 19 x H 35.5cm

MILITARY WRITING BOX

Georgian military campaign box in solid mahogany with screwed brass strapping and flush-fitting side-handles and side drawer. Solid & functional to the outside, the real interest in this box lies in its interior. It retains its original candle sconces, an always desirable feature;



rarer still is the screw-down mechanism allowing the box to be fastened to the floor - when locked the box would then be totally secure - an extremely useful feature when travelling and one we believe was copied from the earlier coffres-forts (literally translated as strong box, or safe) which often have an identical mechanism. Comes with interesting provenance. The box is engraved as follows: Assist' Commissary Engelbach (Army Lieutenant). Believed to be a parting gift to this gentleman for his services to the Royal Army Service Corps in the mid to late 1800s. English, circa 1800.
L 51 x W 26.5 (53 when opened) x H18cm

COROMANDEL WRITING BOX

A stunning exceptional coromandel & satinwood lined writing box by Hausburg of Liverpool. The top and front are wonderfully inlaid with brass, mother of pearl, abalone and bone with intricate engraved swirls of flowers and leaves. The top features an intricate and spectacular piece of inlay depicting a safari hunting scene, where the tigers are highlighted in suitably coloured wood veneers. The front depicts another wild hunting scene. The interior boasts a turquoise gold-tooled leather writing surface which has simple silver stringing to the edges. The box has a pen tray to the centre, two lidded compartments, a pair of crown topped inkwells and stationery compartment to the front. Last but not least, the box features a secret compartment which, when accessed, reveals three fabulous little drawers veneered in coromandel with turned bone handles. Circa 1860. English. L 40.5 x W 25.5 (51 when opened) x H 16cm.



VANITY 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.



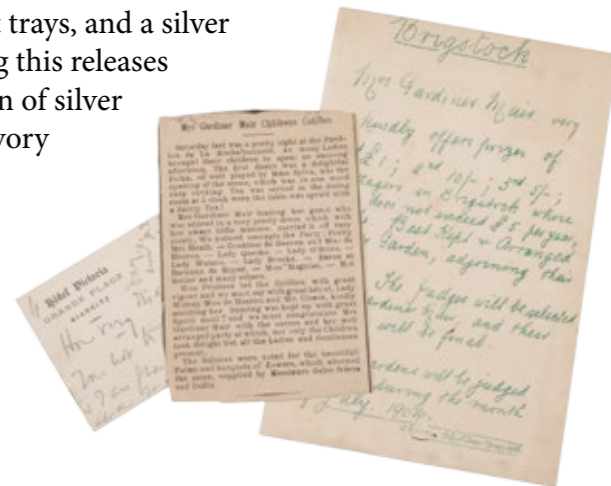
LADY'S DRESSING CASE

By George Betjemann & Sons, London 1874. Once belonging to Mrs Clara Gardiner Muir, this beautiful brass-edged dressing case is veneered in richly figured exotic coromandel, and comes complete with its original leather carry case. The case opens to reveal eleven various glass silver topped toiletry and perfume jars with stunning engraved and chased silver, bearing the Muir family crest & coat of arms, housed in dark blue velvet and encased within a nickel plated pierced gallery. The front folds down to reveal three ivory hand mirrors, while the top two sections swing out to reveal fully fitted accoutrements trays comprising an assortment of twenty needlework and grooming items with spiral turned mother of pearl handle scissors, manicure items, corkscrew, needle-case etc, all in fitted blue velvet trays, and a silver button - pressing this releases the upper section of silver

which swings out via a sprung loaded mechanism revealing four ivory brushes, shoe horn and glove stretchers. Below the top tier and at the back of each accoutrements tray is another button; pressing this reveals a beautiful solid satinwood jewellery drawer with delicate, tiny dovetail joints - this is lined in rich velvet with a compartment for rings (or cufflinks, if used by a gentleman). A black leather framed mirror in the lid springs forward by pressing a secret button near the lock plate, behind which is a secret letter compartment. The mirror has a ruched velvet pad which allows it to be free-standing, if so desired; the mirror is reversible, giving the owner the choice of how to display it, once back inside the lid.

Provenance - a gift of Mrs Clara Gardiner Muir (d.1952) of Postlip Hall, Cheltenham, thence by descent. The box comes with many mementos and keepsakes of Clara's and the Gardiner Muir family, including dance cards (one from Eglinton Castle, 28th March 1883), letters from Royals and aristocrats, and a photograph of Clara herself. English, circa 1874.

L 35 x W 27 x H 21.5cm
 Opened
 L 71 x W 50 x H 43cm



COROMANDEL VANITY BOX

Veneered in stunning coromandel, bound and double strung in brass, with robust campaign carry-handles and engraved escutcheon. The interior features twelve hobnail cut glass containers with elaborately engraved silver lids hallmarked: James Vickery, London 1857. These are finished with the letter G, and encrusted in ruby and turquoise pearl. The front of the box features a fold-down front fitted with various tools and accoutrements, a drawer containing three ivory brushes, shoe horn, glove stretchers and comb. A second 'secret' jewellery drawer can only be accessed by pushing down on a screw in the back hinge - removing this gives access to a further secret compartment in the base of the box.... ideal for the storage of love letters and trinkets!



The lid houses an engraved brass free-standing mirror, behind which is a secret letter compartment. The locks and hinges are all beautifully engraved with an entwined rope design, the lock also being engraved with: Henry Lewis, Goldsmith Jeweller & Dressing Case Maker, 7 New Bond St. London W.



The box originates from a vast collection of heirlooms from the Glyn Cywarch estate in Wales, family seat of the Barons Harlech and Ormsby-Gores. A family of strong political lineage, visitors to their estate over the years included Her Majesty the Queen, the Duke of Edinburgh, Princess Margaret, and Jackie Kennedy. English, circa 1857.



L 36 x W 28 x H 22cm



ASPREY VANITY BOX

Vanity box veneered in exotic figured rosewood, crossbanded in tulipwood with brass edging and escutcheon. The sides have flush-fitting campaign side handles for ease of carrying.



The fabulous interior features twelve toiletry jars, each one beautifully engraved with sterling silver lids hallmarked Brownett & Rose, London 1860 and all housed in a blue leather lined removable tray with engraved handles.

In the centre of the removable tray is a fully fitted tool pad which includes: mother of pearl button hook, thread pull, penknife, & dip pen, as well as two pairs of scissors, corkscrew, silver pencil by S.Mordon & Co and bone nail tool. This accoutrements pad can be removed, underneath which is more storage space for other small jewellery pieces. Removing the upper tray reveals another leather-lined storage tray - this conceals more storage space and two small jewellery drawers.

The underside of the case's lid houses a removable reversible free-standing leather backed mirror and a leather-bound blotter, still containing its original blotting paper. The lower edge of the lid is embossed in gold with "Asprey. Manufacturer to her Majesty. 166 Bond St. W." English, circa 1860.



L 35 x W 27 x H 18cm

SEWING BOXES

When we acquire sewing boxes (also known as work or needlework boxes), it's always exciting to discover their contents, and to imagine how they were used by their owners over the centuries. We often find many sewing tools and sewing patterns, as well as mysterious items unknown to us. We keep the boxes' original contents intact as much as possible -we feel that removing them is detrimental to their history, character and value.

Needlework & embroidery were a highly popular pastime, and necessary skill, of Georgian girls and women. Before wooden sewing boxes became fashionable around the 1770s, tools and materials would be kept in sewing baskets or pouches. Boxes would often be painted to the owner's personal taste and style, if this luxury could be afforded. Others preferred to decorate and personalise them themselves. Some were pre-fitted with trays and tools such as tape measures, thread reels & thimbles, others were sold empty. By the late 1800s, sewing boxes remained popular but their styles became more basic & commercially made.



EBONY SEWING BOX

A fabulous example attributed to Austin of Dublin with intricate mother of pearl & abalone & brass wire inlays of flowering branches, exotic birds and jardinières. Fitted with solid mother of pearl ring handles and standing on elaborate turned feet. Opening the lid reveals a spectacular interior with intricate mother of pearl faced



edges and removable compartmentalised tray.



Within the lid are a letter compartment and mirror with a pink silk border cushion frame. The tray is lined with a decorative paper and holds a set of ten mother of pearl reel holders, a pair of matching emeries, a waxer and tape measure; this is further divided by a flush-fitted removable tool tray with silver tweezer/earspoon, stiletto, two pairs of scissors, penknife and silver pencil, and two silver thimbles. Irish, circa 1840. L 35 x W 28 x H 22cm

PAINTED SPA SEWING BOX

Spa box in solid birch, with beautifully detailed painted scenes to each side of Belgian spa towns, the top framed with a gold leaf decoration. The scenes depict various views including: La promenade de quatre heures, Tonnelet, La Geronstere, La Cascade de Coo, and La Sauvenière. The interior lid has its original mirror plate and wooden painted frame with gold leaf dot decoration. It features a painted yellow removable tray with two removable hinged painted boxes,



four wooden turned barrels marked Blanc, Bleu, Rose & Noir, two of which have a wooden reel. Compartments for various items including thread spools, winders and thimbles and two painted lids. To the back middle of the tray is a removable crescent shaped pin cushion; this can be removed to reveal a large storage space underneath containing silk threads.

Belgian, circa 1770. L 30 x W 22 x H 8cm

SEWING BOXES



English, circa 1815. L 22 x W 18 x H 23cm

KINGWOOD SEWING & WRITING BOX

With double strung brass and ornate brass inlay to the front and top, standing on four turned wooden feet. To the untrained eye, the original interior contains four gold tooled books, but these are in fact three cunningly disguised drawers! The bottom drawer is paper lined and has a single large compartment for storing whatever takes the owner's fancy. The middle drawer contains compartments stocked with sewing supplies including thread spools, thimbles, pin cushion, tape measure and a fitted tool pad with tweezers, scissors, pricker and needle case. The top drawer

PAPERSCROLL SEWING BOX

An exquisite little box with chequered strung boxwood edging. Features decorative scroll work all round with a very sweet hand-coloured print of a little girl. The pink paper lined interior is fitted with an assortment of sewing tools and accessories. English, circa 1790. L 28 x W 22 x H 8cm



LUND SEWING BOX

Fantastic Thomas Lund tortoiseshell box inlaid with silver stringing & silver key profile. The interior is lined in emerald green silk with a ruched silk lid, and fitted with the most exquisite engraved mother of pearl fittings with a snowflake design. Has four mother of pearl reels, two shaped engraved winders, a waxer & tape, two silver thimbles, scissors, stiletto, pencil, needle and other sewing related items. The front lock is inscribed: Lund Maker Cornhill London. English, circa 1840. L 28 x W 4 x H 6cm



TORTOISESHELL SEWING BOX

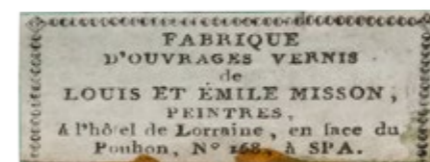
Regency box with exquisite inlaid and engraved silver scene. The dome top has beautiful pressed tortoiseshell with ivory edging. Silver initial plate to the front with the letters EK, two pressed brass gilded star shaped ring handles and four winged pad feet. The interior is lined in blue watered silk with a cream silk lid, the base has two tortoiseshell lids with bone handles and two pressed tortoiseshell pieces, one for pins and the other a needle case, ivory tape, unusual carved pin cushion and silver thimble, as well as other sewing related tools & accessories. English, circa 1815. L 22 x W 17 x H 10cm



SPA SEWING BOX



Fabulously shaped Spa box by Louis and Emile Misson. Mainly made from birch with a sycamore panel to the top. With fine detailed painted scenes of Belgian Spa towns including La Sauvenière, La Geronstere, & Tonnelet. The interior is painted green with a large fully fitted removable tray that stands on turned legs. The tray has three lids, two painted with more spa scenes, a central pin cushion with flowers next to a pair of scissors, and two turned wooden painted cotton barrels, six wooden thread reels, a removable crescent shaped pin cushion, painted needle case and an assortment of sewing accessories and tools.



Inside the box is the original makers' label which reads: 'Fabrique d'ouvrages vernis de Louis et Emile Misson, Peintres, a l'hotel de Lorraine, en face du Pouhon, No. 168, a Spa' which translates to 'Made from varnished works of Louis and Emile Misson, painters, at Lorraine Hotel, opposite The Pouhon, No. 168, Spa'. Their works were exhibited at the Great Exhibition of 1851, their catalogue entry reading 'Table, work-boxes, writing-cases, cigar and needle-cases, knitting and glove-boxes, and various other articles, all beautifully painted with flowers and designs.' Belgian, circa 1855. L 34.5 x W 28 x H 12



SEWING BOXES

GLAZED SEWING BOX

A rare, early box with glazed reverse mirror, naively decorated, and framed with boxwood and stained sycamore. The top features a quaint, scholastic themed engraved silk picture. The interior has a pale blue ruched silk lined lid and is fitted with a removable sewing tray, with a mixture of sewing tools and accessories. English, circa 1790.
L 23.5 x W 18.5 x H 12cm



LUND SEWING BOX

Coromandel sewing box attributed to Thomas Lund, the top & front double-strung in bone with mother of pearl escutcheons. The lid's interior has a letter compartment inset with a pink silk framed mirror, over a conforming lidded and compartmentalised tray, with a set of eight engraved top mother of pearl reel holders with snowflake designs, a set of six engraved mother of pearl inward curving rectangular silk winders, a matching swivel notelet, a matching trio of waxer, emery and tape measure with complete printed tape. With a central velvet flush-fitted tool tray with silver pencil, stiletto, two pairs of steel scissors, a 3½ inch mother of pearl rule, a folding knife, crochet hook, gilt bodkin and engraved silver tweezer/earspoon, and further fitted with two silver thimbles, a pair of needlebooks and a pair of pincushions. English Circa 1840. L 30 x W 22 x H 12.5CM



REGENCY PENWORK SEWING BOX

In sycamore, the top decorated with vibrant painted Chinese figures within a pretty grapevine border. The vibrant colours continue on all sides with more fruit and flowers. Lifting the lid reveals a pink lined interior and a fully fitted sewing tray with six unusual turned and carved cotton spools, two cut glass scent bottles, painted wooden thimble, two removable sliding sewing boxes with painted flowers, needle case and many sewing pieces. Stands on four pressed brass ball feet. Pressed engraved brass side handles. The box has two cards inside, one reading 'Mr Starkey, Wrenbury Hall' and another 'Mr R L Vawdrey'. The village of Wrenbury in Cheshire was listed in the Domesday Book in 1086 when it was known as 'Wareneberie'. Wrenbury Hall is believed to have been built in the 1400s and until 1920 was home to prominent local landowners, the Starkey family. English, circa 1815.
L 28 x W 22.5 x H 14.5cm



HORN SEWING BOX



Anglo Indian Vizagapatam buffalo horn box. Splendid bombe shape of ribbed form with gadrooned finial, and made of solid sandalwood. It stands on turned ribbed horn feet. Features a removable tray with several storage compartments, including seven for thread spools, two for thimbles and three with bone handle lids. Beneath this is a large storage space underneath. Indian, circa 1850.
L 34 x W 25 x H 19cm

NECESSAIRE



Palais Royal Necessaire in the form of an exquisite bronze gilt table with fine moulded decoration and applied gilt bronze mounts. The top has a large oval mother of pearl inset within a bronze gilt mounted frame and under glass a beautifully painted portrait.

The lid opens to reveal a silk framed mirror, and a fully fitted velvet tray beneath which contains scissors, pricker, cut glass scent bottle, needle case, thimble, snowflake winder & engraved bodkin.
French, circa 1830. L 18.5 x W 13.5 x H 16cm



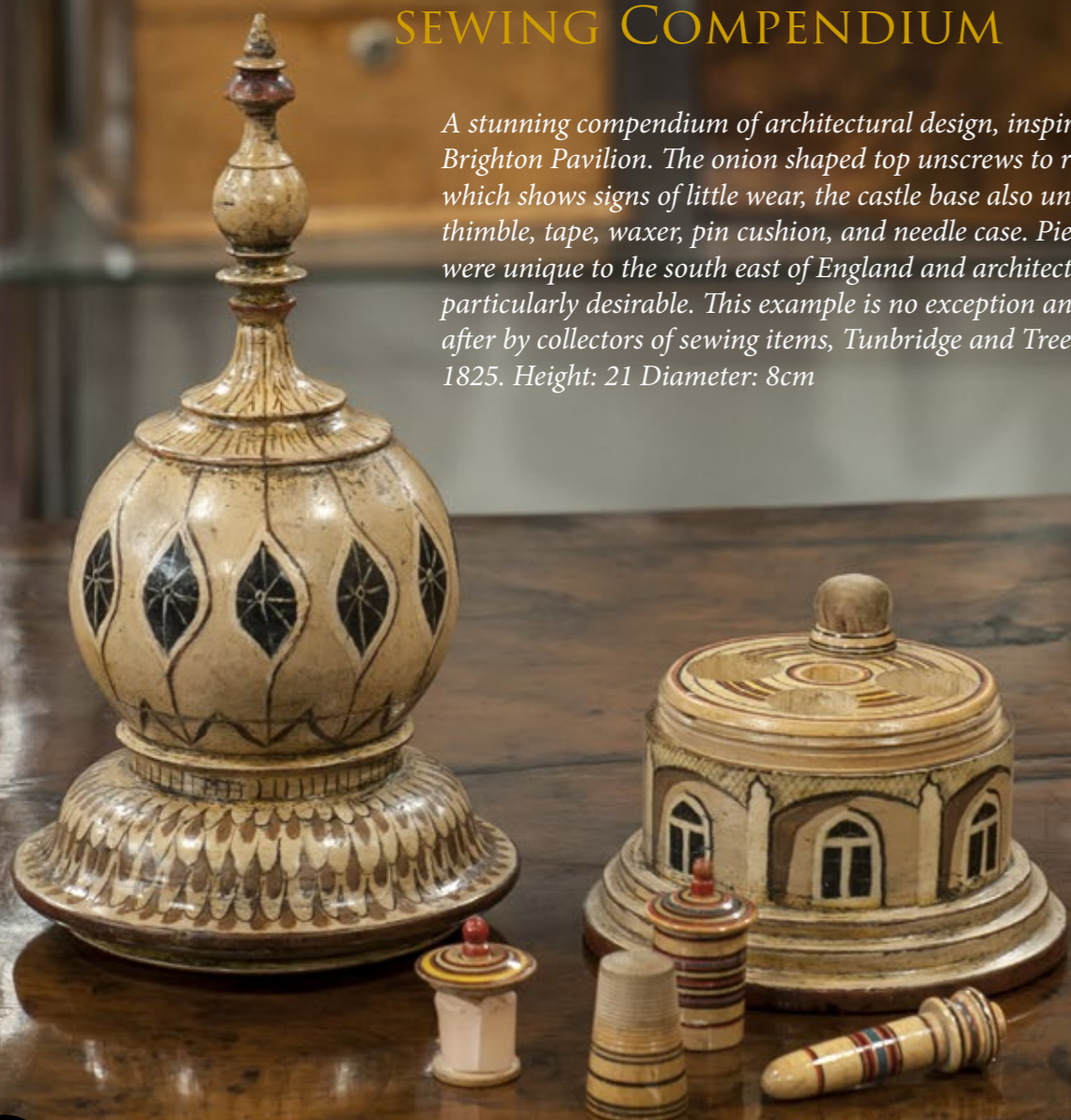
TUNBRIDGE WARE

Our selection showcases Tunbridge Ware's distinctive techniques of tessellated mosaic, stickware, perspective cube mosaic, vandyke and painted pen work. Originating from Tonbridge, Kent, and later, the spa town of Tunbridge Wells, Tunbridge Ware comprises a wide variety of wooden items using mosaic work. Made as souvenirs, their manufacture was driven by the thriving tourist industry in the area which was well known for its healing waters.

Featuring many types of designs, the higher quality pieces of the time depicted topographical scenes, including castles, churches and buildings of historical importance. Other boxes feature a central image of animals, country scenes and occasionally people, surrounded by a variety of bandings and panels of floral and geometric designs.

BRIGHTON PAVILION SEWING COMPENDIUM

A stunning compendium of architectural design, inspired by Nash's Brighton Pavilion. The onion shaped top unscrews to reveal a pin cushion which shows signs of little wear, the castle base also unscrews revealing the thimble, tape, waxer, pin cushion, and needle case. Pieces such as these were unique to the south east of England and architectural designs were particularly desirable. This example is no exception and very much sought after by collectors of sewing items, Tunbridge and Treen. English, circa 1825. Height: 21 Diameter: 8cm



TUNBRIDGE CABINET

Tunbridge Ware table cabinet veneered in Rosewood with floral inlays on the doors, a plinth base standing on four turned wooden feet. The top has a view of Shakespeare's birthplace.

The interior of the tunbridge ware cabinet features four drawers each with a different inlaid pattern on the front, with four matching turned wooden handles.

English, Circa 1865

L 21 x W 16.5 x H 16.5cm

TUNBRIDGE WRITING BOX



Tunbridge Ware writing box with waisted sides, veneered in beautiful figured rosewood with a view of Tonbridge Castle. The interior is entirely original and comprises a tooled red velvet writing surface, a pair of Tunbridge Ware inkwells and Tunbridge dip pen. Fully working lock with tasselled key. English, circa 1870. L 32 x W 27 x H 8cm



TUNBRIDGE SEWING BOX

Antique Tunbridge Ware Sewing Box veneered in rosewood with perspective cube diamond design on the top and stands on four turned stick ware wooden feet. The interior features a removable sewing tray with several compartments including six tunbridge ware thread spools, twelve thread winders, a pincushion, a tape measure, thimble and a removable tool pad with two prickers and a pair of scissors. English, circa 1845.

L 24 x W 19 x H 14cm



20th Anniversary

GAMES BOXES

Feathered walnut compendium. Features a stunning Ashford Marble plaque, beautifully made with a spray of flowers and framed with elaborate gilded brass mounts.



Typical of George Betjemann. The interior is fully fitted with natural bone and red stained chequers, counters and score pegs. Three decks of cards with Bezique marker cards, six die, two die shakers and two bone finger pointers. The underside of the lid houses two removable brass gilded Bezique and Cribbage score boards. Circa 1870, English
L 30 x W 25 x H 11.5cm

WALNUT GAMES BOX



OLIVE WOOD GAMES BOX



Compendium veneered in olive wood with ornate brass straps running from front to back, with a matching ornate escutcheon. Its interior is lined in red leather and blue watered silk, incorporating a red leather chess and backgammon board housed in the underside of the lid, a Staunton style bone chess set, gilded brass Cribbage & Bezique boards with brass markers surrounding the die, two bone "finger" pointers, a set of thirty ivory backgammon counters and six die. All housed in a removable brass handled tray. Underneath are six compartments for cards, two with wooden shakers, and a pack of domino cards. On the back edge of the open box is a brass label which reads: Howell James & Co. Regent Street. London. English, circa 1875.
L 32 x W 24 x H 15cm

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L 32 x W 24 x H 15cm



Chinese Export lacquer box, octagonal in shape with rolled top, hinged lid, standing on four winged dragon claw feet. The box is extensively decorated in gilt with black lacquer: with various scenes of small Chinese figures in pavilion gardens, the border having a very elaborate and slightly raised floral decoration with intricately worked foliate gilt borders. Mother of pearl escutcheon. Lifting the lid reveals the beautiful interior, containing seven exquisite Chinoiserie decorated counter boxes and twelve gaming trays; some of these boxes contain engraved mother-of-pearl counters of various forms including circular, oval, rectangular and fish. Chinese, circa 1840.
L 37 x W 30 x H 13cm

CHINESE GAMES BOX



ASPREY GAMES BOX

A stunning compendium veneered in beautiful figured burr walnut with a satinwood interior & coromandel facings. The top lifts and the front doors swing open to reveal a staunton natural and red stained bone chess set with three layers of games: the first layer contains bone dominoes, six bone dice, natural and red stained bone Backgammon & Draughts counters and a gilded brass Cribbage board with bone pegs. The second layer contains four packs of Bezique cards and Royle Game Bezique Rule Book. The bottom layer contains two boxwood shakers, red stained and natural bone counters/gaming chips and the top houses a leather game board for Chess/ Draughts and Backgammon. The back edge has a brass plaque reading : ASPREY 166 BOND STREET. English, circa 1880.
L 32.5 x W 22 x H 17.5cm (open: L 64 x W 28 x H 35cm)



L 32.5 x W 22 x H 17.5cm (open: L 64 x W 28 x H 35cm)

APOTHECARY BOXES

Apothecary or medicine chests were used in the age of 'heroic' medicine - this was pre-scientific medicine that was largely unproven and may have been likely to do the patient more harm than good! Interesting substances we find in chests include mercury and laudanum, a tincture of opium! Chests often included a manual containing a list of contents and how to use them, as well as directions on purging, bloodletting, blistering and resuscitation. 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 and eventually declined in popularity, coming back into fashion in the mid to late 1800s. Chests with brass flush handles in the military style were fashionable from the 1820s.

Duke Of York apothecary box in solid mahogany with bone escutcheon and brass handles and door latches. The doors to the front and rear are secured by brass latches to the sides, but also by locking mechanisms which engage when the lid is closed. Lifting the lid reveals several compartments with various bottles and tools and a

label on the underside of the lid which reads:

*Ireland & Hollier, Apothecaries & Chemists, No. 22, Pall Mall.
Family Medicine Chests compleat and
Genuine patent Medicines &c*

With the lid lifted the front door can be opened to gain access to four drawers, one of which contains two lidded pill compartments, and the three large glass bottles above.

*Belonged to Sir William Forbes, 6th Bt. (1739-1806). Sir William was a prominent Scottish banker. One of the founders of the bank James Hunter & Company, his banking career began with an apprenticeship for Coutts Brothers & Co. A well-known figure in Edinburgh's high society, he travelled extensively with his wife, Lady Elizabeth Forbes.
cont...*



They made numerous visits to, and tours of, England, with regular visits to London.



Visits to Leamington Spa and Tunbridge Wells in 1792 were said to be for the benefit of Lady Forbes who often suffered ill health, having given birth to eight children in quick succession. A fully

stocked medicine chest would have been a necessity on their travels, especially so during their Grand Tour, leaving Tunbridge Wells in June, 1792 and returning to Edinburgh in June 1793. Sir William records in Volume III of his Grand Tour Diaries, NLS (MS1541) on the 20 December in 1792 that in Naples he has difficulties in acquiring a 'Bark' remedy, which he had omitted from his travelling chest. Perhaps it is this chest he mentions...? The so-called 'Duke of York' medicine chest became popular in the early 19th century, with many variations. Not only used for travel, these could be found in the homes of the wealthy who would have the chest constructed and fitted to their own specifications. English, circa 1800. L 23.5 x W 19 x H 25.5cm

ROSEWOOD APOTHECARY BOX

With brass corner brackets for added reinforcement and brass flush carrying handles and drawer pull. The interior features sixteen labelled glass jars of various sizes, some still with their original contents, housed in lined compartments to ensure their protection. Removing the brass pin on the front edge of the opened box allows the front facing drawer to be opened which reveals four small glass jars, two beakers, a measuring cylinder, glass mortar & pestle, brass weighing scales and two tin containers.

English, circa 1840.

L 25.5 x W 20 x H 23cm



APOTHECARY BOX

George III portable mahogany apothecary box with brass swan neck carry handle, oval escutcheon and ring-pull drawer handle to the front. The interior retains the original pharmacy label G Marshall & Co, Chemists & Druggists, Brewer Street, Golden Square. Contains eleven bottles, most of which have their original labels and some their contents too. The front has a drawer accessed by removing a brass pin in the top, which houses a measuring jug, pestle and mortar, scales, weights, two tins and other related pieces. English, circa 1810.



L 17.5 x W 17.5
H 19.5 cm

DECANTER BOX

Brass bound coromandel decanter box with decorative brass inlay to the top & front, engraved with entwined initials of DL. The interior is lined with blue leather cushioning, protecting the two lead crystal decanters with faceted stoppers and star cut bases. The box has a single spirit glass housed within the underside of the lid, protected with matching blue velvet. The box is fitted with a Bramah lock and has its original Bramah key. Although not marked we attribute this to Thornhill of New Bond Street, London. Circa 1890, English. L 20.5 X W 12 X H 23cm



SERVING JUGS

Pair of silver-plate claret jugs with an interesting tree bark design to both the glass and silver plate. These stylish Art Deco pieces are by Birmingham silversmiths John Grinsells & Son, and very much in the style of Christopher Dresser. English, circa 1920. L 11.5 x W 13 x H 27cm



ART DECO TANTALUS

Art Deco tantalus comprising of macassar ebony and chrome. With two elegantly simple lead crystal cut glass decanters with square glass stoppers, typical of their period. Once unlocked, the handle can be folded forward or backwards to allow access to the art deco decanters. English, circa 1930. L 23 x W 11.5 x H 26.5cm



GRADUATED DECANTERS

Rare pair of stylish Hukin & Heath decanters within their own carrying frames. The smaller is hallmarked Birmingham 1912 Hukin & Heath on the neck and stopper, the larger hallmarked Birmingham 1910. The fabulous frames have registered design stamps, Hukin & Heath 20401 & 20718. Each decanter has its own fully working padlock and key. Hukin & Heath were renowned silversmiths from Birmingham with showrooms in London. They famously produced pieces for modern design pioneer Christopher Dresser in the 1870s and 1880s. English, circa 1912. Dimensions Larger frame L 12 x W 17 x H 40cm Smaller frame L 11 x W 14 x H 36.5cm

MARK GOODGER

TRIO OF DECANTERS

Art Deco set comprising two tall stepped shoulder decanters with sterling silver collars, and a single uniquely shaped silver collared decanter. Each is hallmarked Birmingham silversmiths "Adie Brothers Ltd". English, circa 1930.

Pair dimensions: L 11.5 x W 8.5 x H 28cm
Single dimensions: L 18 x W 7.5 x H 23cm



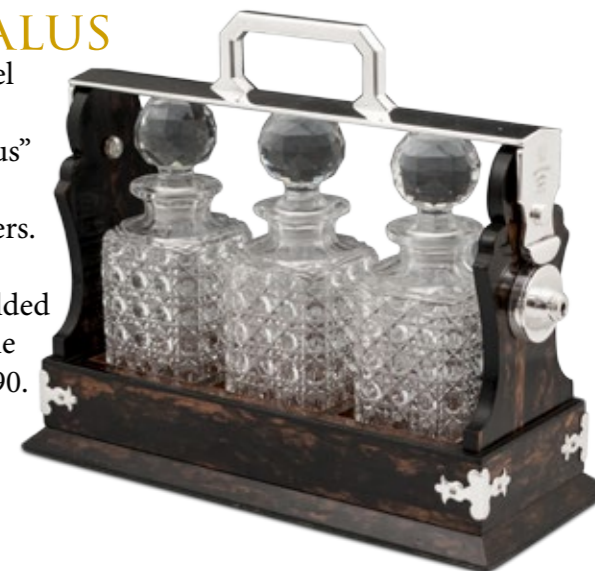
COROMANDEL TANTALUS

Betjemann tantalus veneered in exotic coromandel with silver-plate handle and corner brackets. The silver-plated brass handle is marked: "The Tantalus" Betjemanns Patent London 7273. Contains three hobnail cut crystal decanters with faceted stoppers. Once unlocked, the key barrel can be pressed downwards; this enables the handle to be folded forwards or backwards, thereby allowing the decanters to be removed. English, circa 1890. L 34 x W 14.5 x H 28.5cm



COCKTAIL SHAKER

Solid silver octagonal tapered cocktail shaker with removable ring cap and separate strainer. Base hallmarked Sterling (925 silver standard), Norway, Oslo, Maker Jacob Tostrup (one of the most revered and collectable silversmiths of his time). Norwegian, circa 1950. H 22 x Dia 9cm



DECANTER BOX

Veneered in exotic coromandel, with quadrant brass edging and Bramah lock. On the base is a retailer's plaque reading: Kirby, Beard & Co Ltd. Underneath the lid are six cut glass spirit glasses, these are housed within royal blue velvet lined holders to keep the glasses safe and secure. Once the lid of the decanter box is lifted, the doors can be swung open revealing four large lead crystal hobnail cut glass decanters with faceted stoppers, housed in velvet lined compartments. Underneath this is a sterling silver tray by Sheffield silversmiths Viner's Ltd. dated 1930. (this is a replacement and added for a thank you gift for longstanding service to a silver service butler). English, circa 1880. L 26.5 x W 27 x H 32cm



20th Anniversary

LALIQUE

These wonderful glass Lalique car mascots date back to the 1920s and adorned many prestigious motorcars, such as Bentley & Rolls Royce. Made as car hood ornaments, they were designed to glow at night. Created by famous glassmaker René-Jules Lalique, whose name is synonymous with fabulous quality and style, and whose company still produces fine glassware today.

Chips or damage to any glass can seriously affect a piece's value; we work hard to find the very best pieces with no or minimal damage, which can be a challenge, with the mascots being subject to stone chips and other road wear and tear! Varying prices can depend on age as well as colour, ranging from an amethyst tint, striking blue, warm amber to an opalescent tint.

PETITE LIBELLULE

Petite Libellule (small dragonfly). Model number 1144. Mounted in a chrome radiator cap on a turned wooden base. This is in pristine condition and a truly rare example. Circa 1929
H 120mm L 170mm Base Dia 90mm



COQ HOUDAN

Coq Houdan (Houdan cockerel). Model number: 1161. Signed "R.Lalique France" acid etched around the base (sometimes wheel-cut). Moulded mark between back and front legs. Pristine condition. Circa 1929. H 200mm Base Dia 65mm



GRENOUILLE

Rare and very cute Grenouille (frog) car mascot. Model number 1146. Acid etched signed "R. Lalique France" and very faintly moulded behind the right leg. Circa 1929.
H 61mm Dia 50mm



TETE D'EPERVIER

Tete d'Epervier (hawk's head) clear colour, Model number 1139. Signed with moulded relief "R Lalique" with double tailed "Q" with FRANCE in block capitals on the lower back of the neck. Circa 1930.
H 61mm Base Dia 65mm



LONGCHAMP A

Longchamp A (horse). Model number 1152A. With double mane. One of his most famous designs, named after the iconic Longchamp racecourse. Has a lovely amethyst tint and ring mark in the base adapted to accept the radiator mount. Signed with moulded relief in block capitals around the lower edge of neck "R.Lalique France" R.Lalique is missing but can still see some of the France mark. Circa 1929.
L 150mm H 155mm Base Dia 62mm



POISSON PERCHE

Opalescent Poisson Perche (Perch fish). Model number 1158. Faintly signed "R.Lalique France". Moulded mark between lower fins. Circa 1929. Measurements : L 189mm H 100mm
Dia of base 145mm



TETE DE COQ

Tete de Coq (cockerel's head). Model number: 1137. Pristine condition. Signed with a moulded relief in large capitals "LALIQUE FRANCE" on the neck. Circa 1928. H 180mm Base Dia 65mm



SANGLIER

Sanglier (wild boar) in a dark topaz finish. Model Number 1157. Has slight reduction to the front main body of 2mm. Signed, with an acid etched base "R.Lalique France", and moulded mark between back and front legs. L 92mm H 65mm Dia of base 50mm. Circa 1929



VICTOIRE

'Victoire' (Spirit of the Wind) Model number 1147. Strong art deco lines featuring clear and frosted glass. The base reduced to take a metal mount for either the radiator or the desk ornament. This has a subtle amethyst tint which has occurred naturally through the sun's UV rays whilst adorning a car. Signed with moulded relief "R.Lalique France" on base with a double tick on the "Q"



Circa 1928. L 256 mm
H 160mm Base Dia 59mm.

TETE DE PAON

Tete de Paon (peacock's head) Model number 1140. Signed "R Lalique" on the base with a smaller "France" on the lower part of groove. Small polish to plume. Circa 1929. H 178mm Base Dia 65mm



COQ NAIN

Coq Nain (Nain cockerel). Model number 1135. Signed with an acid etched mark on the base "Lalique France". Pristine condition. Circa 1940. H 205mm Base Dia 65mm



ST CHRISTOPHE

Saint Christophe (St. Christopher). With superb amethyst tint. Model Number: #1142. Signature "R Lalique" with smaller "France" in block capitals. Slight polish to base. Circa 1930. Dia 130mm H 104mm.



TETE D'EPERVIER

Tete d'Epervier (hawk's head) rare amber colour, Model number 1139. Faintly signed with moulded relief "R Lalique" with double tailed "Q" with FRANCE in block capitals on the lower back of the neck. Circa 1930. H 61mm Base Dia 67mm



HIRONDELLE

Hirondelle (swallow) Model number 1143. Signed with moulded relief "R Lalique" with smaller "FRANCE" in block capitals to the rear of the base. Circa 1930. H 150mm Base Dia 51mm

LEVRIER

Levrier (greyhound) with superb amethyst tint. Model number 1141. Signed with moulded relief "R Lalique" with smaller "FRANCE" in block capitals below the back legs. Circa 1928. L 196 mm H 70mm Dia 51mm



CHRYSIS

Chrysis (female nude). Model number 1183. Mounted on a factory fitted Lalique book end mount. Signed in stencil "R Lalique" to the front of the mascot base. H 135mm. Circa 1940.



GLO HILL BAR SET

Novelty bar set by Glo Hill of Canada. With a traffic light design and comprising two chrome cylindrical jiggers, one with a deep red bakelite handle, the other with an unusual bakelite golf club style handle, and a bottle opener with a golf club style handle.

The chrome opener it is marked: Made in GH Canada. Circa 1940.



L 7.5 x W 3.75 x H 9.5cm

L 17 x W 3.75 x H 9.5cm

L 18 x W 3.75 x H 5cm

The traffic light design is a novel way of alerting you to the strength your drink: the green jewel at the bottom being marked "Safe", the amber marked "Caution" and the red marked "Danger".



ART DECO SHAGREEN CLOCK

Featuring silver edging and a framed enameled white dial. Stands on four ivory feet.

The base has a small plaque which reads: Made in England. Has a french eight day movement (recently serviced).

English, circa 1930.

L 16 x W 8.5 x H 14.5cm

SWAN SAUCE BOATS



A fabulous pair of Christofle sauce boats designed by Christian Fjerdingstad (1891-1968), a Danish silversmith and design consultant for Christofle from 1924 to 1939. The oval shaped bowl and swan neck shaped handle balance beautifully in the hand, whilst the spoon is slight indented, enabling it to sit gracefully on the sauce boat. The base of the bowl is marked: "Christofle France".

The underside of the swan head spoon handle is marked "Gallia Collection". Circa 1930. L 20 x W 10 x D 6cm

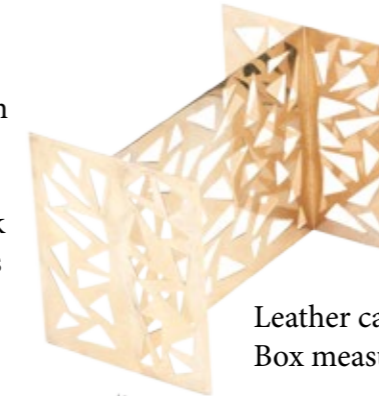


CARTIER BOX

Extremely rare box by Cartier, comprising of thin panels of jade framed with solid 14 carat gold with Corinthian columns to each corner. The interior contains a solid gold slider with abstract design. Enclosed in its original red leather & silk lined case, the lid embossed in gold with "Cartier New York, London, Paris". The base is marked "Cartier" 14K American, circa 1940.



Purchased from a private collection in America where the piece had been preserved in a bank vault for most of its life.



Leather case measures L 22 x W 14.5 x H 9cm
Box measures L 18.5 x W 10 x H 7cm

CARTIER CANDLESTICKS

A pair of silver-plate candlesticks, mounted with beautiful Lapis Lazuli stones, by Cartier of France.

The underside of the base is marked: Cartier 1989 Made in France.

Circa 1989.

H 16 x Dia 7.5cm



CARTIER WINE COOLER

Champagne Cooler by "Cartier" with ribbed design, fitted with five studded Lapis Lazuli cabochons. Removable inner liner. The base is signed: Cartier Spain. Spanish, circa 1990. Dia Top 14 and Base 12 cm, H 16cm

ASPREY BOULLE DESK SET



Stunning Boulle desk set comprising a stationery box, clock, pen stand with inkwell, two candlesticks and two standing picture frames. The candlesticks are labelled "Asprey & Co London". One of the picture frames is labelled on the back of the stand "J. C. Vickery Regent Street". English, circa 1890.

Dimensions:
 Clock: H 28 x W 22 x D 11cm
 Stationery Box: H 20 x W 28 x 16.5cm
 Candle Sticks: H 22 x Sq 10cm

SHIBAYAMA POT

A superb Shibayama pot encrusted with hundreds of detailed engraved flowers & leaves of mother of pearl, abalone and ivory. The silver pot lid lifts to reveal a beautiful finish known as Nashiji Lacquer, and to the centre of the lid is a mother of pearl plate which bears the signature: Masatsugu. This wonderful pot stands on natural and bronze gilded leaf. Japanese, Meiji Period 1868-1912. H 14 x Dia 9.5cm



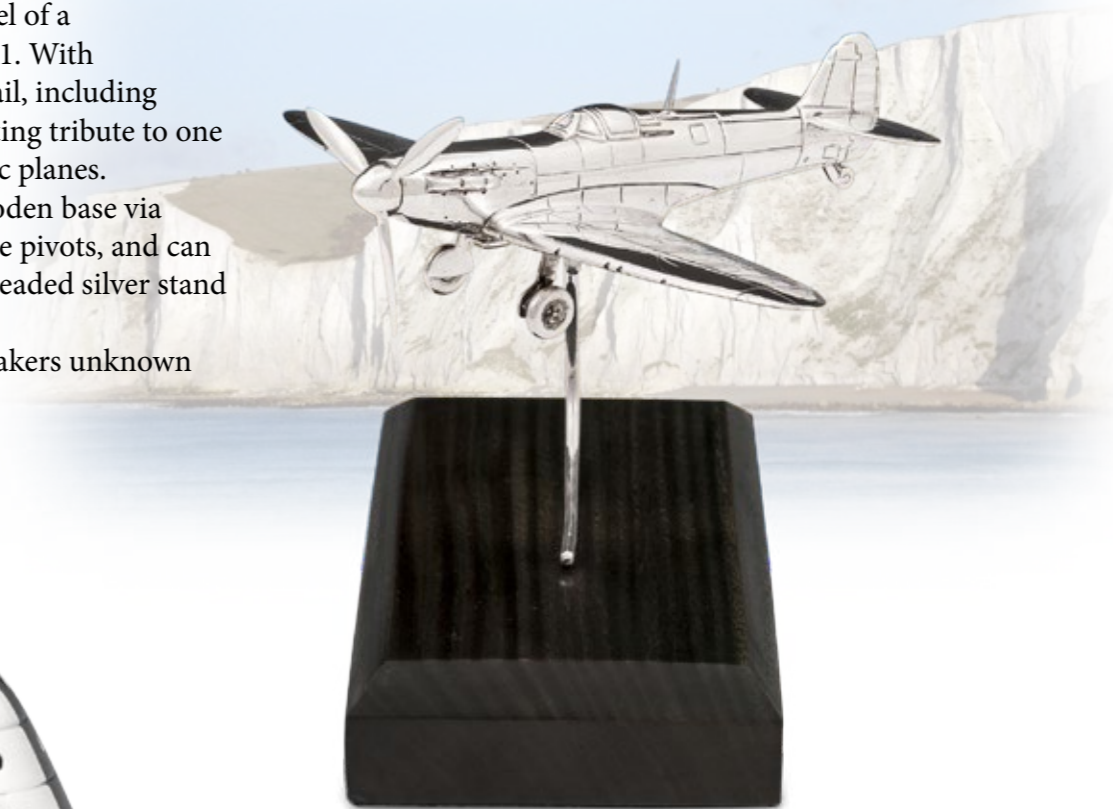
SHAGREEN BOX

Cylindrical shagreen box and cover by John Paul Cooper, made from walnut, covered with shagreen and finished with applied engraved silver bands & rope twisted mounts. The underside of the removable lid features a small silver plaque which reads "J Paul Cooper". Cooper was a well-known champion of the Arts & Crafts movement. Having trained as an architect, he took up metalwork in 1897. He pioneered the use of shagreen long before it became fashionable and widely used by his successors. His pieces are often unmarked. English, circa 1920. H 9.5 x Dia 9cm



SILVER SPITFIRE

Sterling silver scale model of a Supermarine Spitfire mk1. With brilliant attention to detail, including riveted panel lines - a fitting tribute to one of the world's most iconic planes. Mounted on a green wooden base via a silver stand. The Spitfire pivots, and can be removed from the threaded silver stand if desired. Hallmarked Sheffield, makers unknown but marked "HSI". English, circa 1975. L 13 x W 14 x H 15cm



SUGAR SHAKER

A sterling silver novelty shaker in the form of an artillery shell, by Birmingham silversmiths Stuart Dawson & Co Ltd. English, circa 1939. H 16cm x Dia 5cm



SALT & PEPPER SHAKERS

Sterling silver salt & pepper pots in the form of shotgun cartridges by Birmingham silversmiths Mappin & Webb. English, circa 1934. H 6.25 x Dia 2 cm



ACCESSORIES

STERLING SILVER CIGAR BOX

Silver cigar box featuring a horse racing themed sterling silver hand-coloured engraved printing plate under which is inscribed extensive text as follows:

“The First Steeple-Chase on Record, Nacton Church & Village, Near Ipswich as first published in 1839”

‘Drawn by H. Alken, Engraved by J. Harris, London, Published March 1st 1839, by Ben. Brooks, at his Eclipse Sporting Gallery, 48, High Street Oxford’

‘The finish a good five still alive _ Grand Chorus, “The Lads of the Village!”

Yah! Yah! Yah! Screaming & whooping like devil-rid maniacs, they clattered through the quiet village, cannon ball first, lounge next,

on one side of him Simpson, on the other Hansum and the Grey who still proved himself at the top of the tree in timber-leaping by taking a fallen elm in his stride. Subden brought up the rear with shrill and echoing shrieks which brought the villagers affrighted from their beds. Vide the Sporting Review, No1, Jan 1839’

The interior has a grooved cedar lining and a single divider. By London silversmiths “Cornelius Desormeaux Saunders & James Francis Hollings (Frank) Shepherd”. Dated 1929. The aquatints used are very sought after and can be seen at major galleires including the British Museum and V&A.

English. L 20.5 x W 18.5 x H 5.5cm



ART DECO CIGAR BOX

Cigarette/cigar box veneered with stunning amboyna, with varying shades separated by bone stringing with pink shagreen corners to the top. A stylish, unique box typical of the Art Deco period. The interior is lined with satin cedar. English, circa 1930.

L 17.75 x W 12.75 x H 8cm



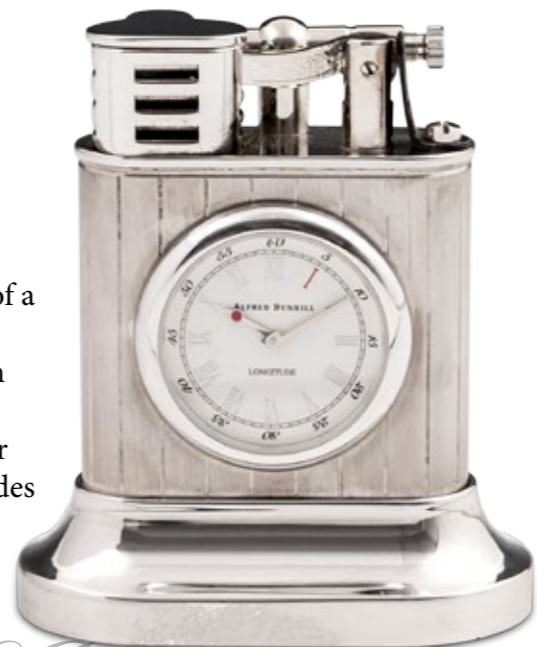
DUNHILL LIGHTER

A limited edition table lighter by Alfred Dunhill, silver plated and of a “service” size, with inset clock.

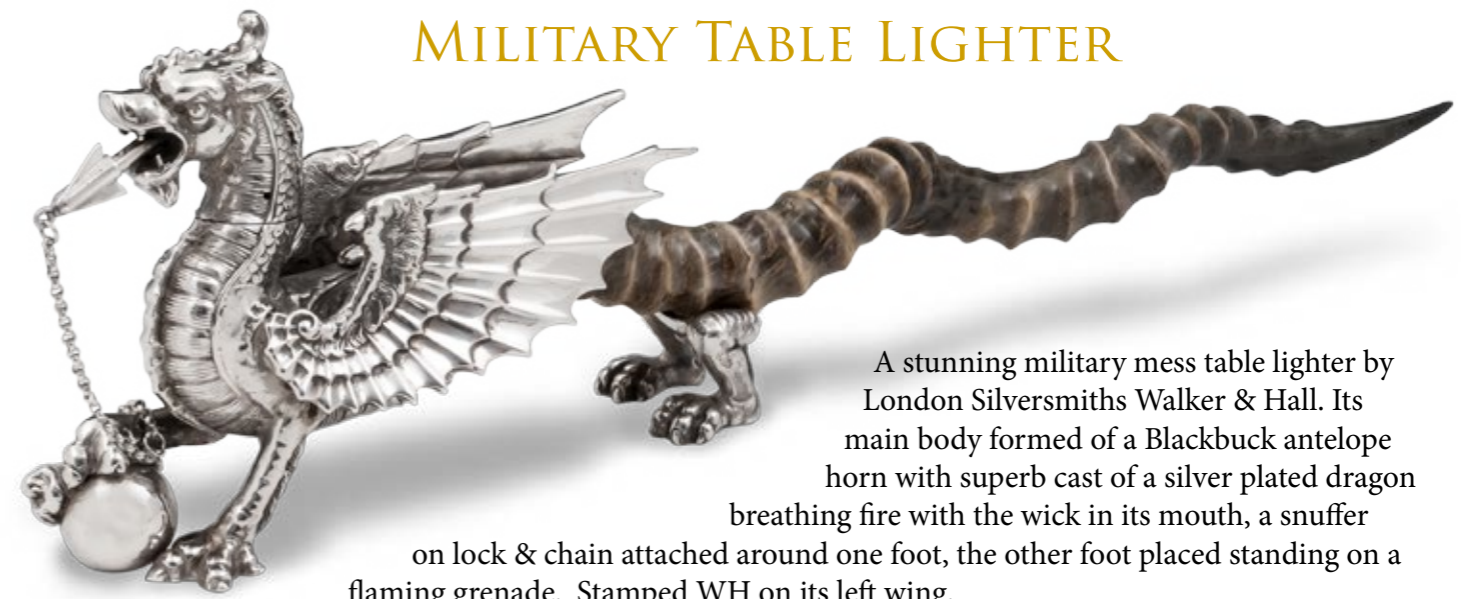
The lighter comes housed in a silk lined padded compartment, with ribbons attached to aid removal. Housed inside a highly lacquered ebonised veneered box which is located in the larger bottom drawer of the box, along with an instruction manual. The top drawer includes the book “Longitude” by Dava Sobel.

The Dunhill lighter is marked 0916/1300. English, circa 1990.

L 6 x W 3 x H 7cm



MILITARY TABLE LIGHTER



A stunning military mess table lighter by London Silversmiths Walker & Hall. Its main body formed of a Blackbuck antelope horn with superb cast of a silver plated dragon breathing fire with the wick in its mouth, a snuffer on lock & chain attached around one foot, the other foot placed standing on a flaming grenade. Stamped WH on its left wing. English, circa 1895. L 53 x W 6.5 x H 15.5cm

SILVER CIGAR BOX



Sterling silver box by Birmingham silversmiths A Wilcox, with striped corners and smooth finish finger-plate. Elegantly simple and of wonderful quality. The interior is lined with cedar wood. English, circa 1952. L 16.5 x W 18.5

DUNHILL LIGHTER

“Half-giant” size table lighter by Alfred Dunhill. Features reverse carved and painted Lucite panels with a decoration of aquatic life. Each scene is unique. Ben Shillingford worked for Dunhill in the 1950s and was renowned for his skills in creating these carved and painted lucite panels to resemble miniature aquariums.

Features a silver plated mechanism with the famous Dunhill retailers mark.

English, circa 1950.

L 10 x W 5 x H 8.25cm





MARK GOODGER

FINEST ANTIQUE BOXES & ACCESSORIES

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