

MARK GOODGER



FINEST ANTIQUE BOXES & ACCESSORIES

Mark Goodger Antiques, originally Hampton Antiques, was founded in 1998 by Mark and Sara Goodger. Starting from a small market stall in Portobello Road, we have grown to become one of the world's leading

experts in our field. Proud members of BADA, LAPADA, CINOA and CADA, we can assure you of complete peace of mind and confidence when you buy one of our special antiques.

What makes us unique is our team's collective hands-on experience in the antiques industry, gained through handling thousands of antique boxes and accessories, led by Mark who is truly passionate about his trade. We literally know boxes inside out - we have been buying, selling and lovingly restoring them for around 25 years. Our collection comprises a wide range of boxes and accessories, that can be used for decorative or practical purposes, as well as investment.

Mark found his passion for antiques in his late teens, after starting a cabinet-making apprenticeship with an antiques restoration company. His love and fascination for tea caddies began when his college tutor brought in a small wooden caddy for a French Polishing demonstration! He went on to work for a dealer specialising in antique boxes where he was fortunate to

learn not only all aspects of box restoration, but also the skills of buying and selling in a very unique trade. Following his boss's semi-retirement in 1998, Mark and his wife Sara founded Hampton Antiques, the name inspired by "Hamtun", the original Anglo-Saxon name of Northampton where they established themselves.

Initially selling from the famous Portobello Road antiques market in London, we progressed to antiques fairs, our first being Antiques For Everyone in Birmingham, then Olympia, London. Over the years we have acquired a fantastic team of restorers, as well as diversifying into selling antique accessories. After being granted LAPADA, then BADA membership, we were delighted to exhibit at their prestigious fairs in Berkeley Square and Duke of York Square, which continue to be highlights of our busy fair calendar.

Mark has been a CADA committee member for several years, and is very proud to have recently been voted on to the committee of BADA. He also vets for various UK antiques fairs and auction houses. With Sara now only holding a small role behind the scenes, and Mark being the 'face' of the company, we are now known as Mark Goodger Antiques. We hope you enjoy our 2019 catalogue!



Mark and his father in law Carl

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TEA CADDIES

Hampton Antiques are passionate about tea caddies and are the UK's pre-eminent and leading antique box specialists. Tea Caddies are noted for the variety of different shapes and sizes made using exotic woods, tortoiseshell, ivory, horn and shagreen. They make a wonderful decorative and functional heirloom in any modern or traditional home.

In England in the 1700s, tea was an expensive commodity. To keep it safe, people would store it in a lockable Tea Chest or Tea Box, which eventually became known as a Tea Caddy (the word caddy is derived from the Malay "kati", a unit of weight by which tea was sold). As tea was too expensive to risk leaving in the presence of servants, the caddy would be kept in the drawing room. Subsequently, the Tea Caddy became an important & fashionable accessory for the home.

Tea Caddies were made in a huge variety of styles and materials. Some contained glass bowls. The bowl is believed to be either for sugar, or for the purpose of mixing different varieties of tea to the drinker's personal taste.

As tea became cheaper in the early 1800s, its use was much more widespread, increasing the demand for tea caddies. However, by the late 1800s when tea could be bought pre-packed, the demand for tea caddies as functional items gradually declined. Today Tea Caddies are sought after as decorative pieces, in all shapes & forms.



A rare octagonal ivory ribbed caddy with cut-steel faceted stud decoration to all sides. Silver handle and delicate, engraved escutcheon. To the front is a cut-steel framed portrait of a courting couple. Each panel is separated with thin lines of tortoiseshell with tortoiseshell edging. Single floating lid with silver handle. Circa 1785. W10.5 D7.5 H12.5cm

IVORY & GOLD CADDY

A rare decagonal tent top caddy adorned with gold piqué dots surrounding gold faceted studs. Each ivory panel is separated with thin slivers of horn with a tortoiseshell edge. With a solid gold swing handle, finely engraved escutcheon and initial plate with the letter "H". Lifting the lid reveals a solid gold hinge, lock and single floating lid with gold turned handle. From an English Doctor's lifelong box collection. Circa 1790.

W13 D8.5 H13cm



TORTOISESHELL & SILVER CADDY

An exceptional pagoda top caddy with stunning gothic pressed tortoiseshell panels. Stands on four ornate sterling silver feet by London silversmiths Edward, Edward Junior, John & William Barnard, dated 1829. Has a wonderful cast silver escutcheon of flowers and silver pumpkin to the top. Contains a single tortoiseshell lid with turned bone handle which, when lifted, reveals two compartments retaining traces of its original foil lining. Comes from a large collection of fine antiques from the Beaucamp de Haut estate, in Guernsey.

W14 D14 H19cm

RED TORTOISESHELL TEA CADDY

Rare octagonal caddy with solid silver bobbin moulding to the top and bottom edge. Unusually, each panel is separated by a tortoiseshell moulding. Silver looped handle to the top and silver key profile. Lifting the tortoiseshell lined lid reveals tulipwood facings, a silver hinge and lock, and a bone handled single floating lid. Original lining intact. Circa 1780.

W11 D11 H11cm



HEXAGONAL HAREWOOD CADDY

With oval bat's wing medallions to the front & top. Turned boxwood handle and oval bone escutcheon. Tulipwood crossbanding with boxwood edging. Contains a single floating lid. Circa 1785.
W16 D9 H12cm



OVAL HAREWOOD CADDY

This beautiful caddy's lid is inlaid with an oval paterae and topped with an ornate floral brass swing-handle. Urn inlay to the front, complemented by symmetrical scrolling foliage beneath the oval shaped bone escutcheon. Contains a single floating lid. Circa 1785.
W14 D8 H12cm



SATINWOOD CADDY

Octagonal caddy with oval bat's wings to the top & front, the front wing with a bone dot in its centre. Inlaid doric columns on its cants. Silver top-handle and teardrop bone escutcheon. Crossbanded in tulipwood with boxwood edging. Silver handled single floating lid. Circa 1790.
W14 D9 H11cm



HAREWOOD CADDY

Inlaid with bookmatched blackthorn oysters all round. Fluted inlaid canted corners with further inlays around the caddy. The top has a brass looped handle and the front an oval bone escutcheon. Contains single floating lid. Circa 1780.
W12 D11 H12cm



SINGLE SYCAMORE CADDY

An exquisite piece with bookmatched blackthorn oysters to the top & front, its sides in goncalo alves. Further inlays of feathered sycamore with chequered stringing and edging. Brass key profile and unusual draping decoration to the front. The lid is fitted with a brass looped handle. The interior single lid with wooden handle sits on four supports and mirrors the fine inlays of the caddy's exterior. Circa 1785.
W11 D10 H11cm

BURR YEW CADDY

With inlays of a conch shell and bird. The canted corners have pretty teaplant inlays synonymous with the box's intended purpose. Contains two burr yew lidded compartments with traces of their original lining. Circa 1790.
W19 D11 H13cm



SATINWOOD CADDY

An octagonal caddy with inlaid and engraved plants to each side, boxwood edging and crossbanded inlays framing each panel. Single floating lid with turned bone handle. Circa 1775.
W19 D10 H11cm

MINIATURE TEA CADDY

An early Tunbridge miniature or salesman's sample. Veneered in sycamore with an oval colour print to the top depicting possibly a Greek goddess, and two small circular prints to the front of two countrywomen. The interior has two lids with bone handles. Circa 1815.
W11 D7 H7cm



TEA CADDIES

GOTHIC PAGODA CADDY

A small octagonal tortoiseshell caddy with silver ball finial and escutcheon. With fabulous pressed gothic arches to each side separated with silver wire. Sits on four silvered ball feet. Contains a single, bone handled tortoiseshell lid and traces of the original foil lining. Circa 1815.

W10 D10 H14cm



GOTHIC CADDY

A wonderful rare caddy with pressed gothic arches to all four sides, with pagoda top and vacant silver initial plaque. Stands on four silver plated ball feet. The interior has two tortoiseshell lids with bone handles and traces of the original foil lining. Circa 1815.

W17 D11 H16cm



GREEN TORTOISESHELL CADDY

A sarcophagus shaped caddy with silver stringing, escutcheons and silver plated ball feet. The stunning interior contains two green tortoiseshell lids with turned bone handles, the lid lined with faded red velvet, and retains most of its original tin foil lining.

Circa 1800.

W18 D10 H15cm



SILVER CADDY

Of a wonderful bombe shape in sterling silver, with a green-stained bone handle in the form of a pineapple. The caddy is beautifully decorated with engraved floral garlands, swags and ribbons. The hinged lid opens to reveal a single divider separating two compartments. Hallmarked to the base by London silversmith John Robins 1795.

W14.5 D11 H18cm

TENT TOP IVORY CADDY

Decagonal caddy with silver handle, escutcheon and vacant shield-shaped initial plaque, all framed by mother of pearl piqué swags. This delightful caddy contains a single, silver handled floating lid and traces of its original paper lining. Circa 1790.

W11 D7.5 H13cm



RIBBED IVORY CADDY

Tent top caddy of octagonal form with tortoiseshell lines separating each panel. The top has a silver looped handle, the front an ornate engraved silver escutcheon. Silver paper lined interior with a silver handled single floating lid. From an English Doctor's lifelong box collection. Circa 1790.

W10.5 D8.5 H13cm



TENT TOP TORTOISESHELL CADDY

Octagonal dark tortoiseshell & silver caddy with unusual inverted cants. Each panel is separated with silver lines, the base having an ivory lip. Has a delicate silver escutcheon and vacant initial plate surrounded by silver piqué dots. Silver looped handle to the top. Contains a single floating lid with bone handle. From an English Doctor's lifelong box collection. Circa 1800.

W11 D8 H18cm



GREEN TORTOISESHELL CADDY

With canted corners, this single caddy has ivory edging and a silver-plated applied escutcheon. The interior has a bone handled floating lid and retains traces of its original foil paper lining. Circa 1800.

W11.5 D9 H10cm

TEA CADDIES

PRESSED TORTOISESHELL CADDY

A wonderful, rare example with pressed gothic arches on all eight sides. Vacant initial plate to the lid. Stands on four turned bone ball feet. Interior has two tortoiseshell lids with turned bone handles. Circa 1815. W15.5 D11 H14cm



OCTAGONAL SINGLE CADDY

In beautifully vibrant green tortoiseshell, with push-button clasp lock, silver lines and ivory facing. The interior contains a single green tortoiseshell lid with turned ivory handle. Attributed to Thomas Lund, London. From an English Doctor's lifelong box collection. Circa 1815. W9.5 D9.5 H10cm.



TENT TOP CADDY

An octagonal tortoiseshell example, with unusual engraved silver stringing, silver looped handle, engraved escutcheon and shield-shaped initial plate, engraved "MM". The caddy opens to reveal ivory facings, a single floating lid with silver looped handle and traces of its original foil lining. From an English Doctor's lifelong box collection. Circa 1800. W10 D7 H11cm



IVORY & TORTOISESHELL CADDY

With delicate veneered ivory panels separated by tortoiseshell. With silver handle, escutcheon and vacant shield-shaped initial plate, all framed by mother of pearl dotted swags. Contains a single floating lid with a silver handle. From an English Doctor's lifelong box collection. Circa 1790. W11 D7 H10cm

FOLK CADDY

A charming box in the form of a country cottage, the exterior decorated with painted windows, doors and foliage. The interior contains two painted compartments with turned bone handled lids. Circa 1800. W19 D11 H16.5cm



PENWORK CADDY

Decorated with beautiful panels of an East Asian theme depicting landscapes and animated figures. Contains two lidded compartments with bone handles. With a bone escutcheon. Circa 1820. W19 D12 H13 cm

SPA CADDY

A large, shaped painted Belgian box in fabulous condition, veneered in water-stained birdseye maple. The beautifully painted exterior lid depicts the period architecture of Spa whilst the side and reverse panels depict views of the town's surrounding countryside. The painted lids of the beautiful inner compartments look as fresh as the day they were painted with views of Montjardin, La Geronstere and La Sauveniere. The front of the box features a heraldic coat of arms which may well have been the original owner's. The lock is stamped "HANSE A SPA". Circa 1850. W28 D17 H12cm



MOTHER OF PEARL CADDY

A beautiful example, its diamond pattern intersected with exquisite abalone. Stands on four turned bone bun feet. The lid's underside is lined with red velvet. Contains two lidded compartments with patterns mirroring the caddy's exterior. Engraved plate to the top reading: "T.R.S. Mallard FROM T.B.E." Circa 1820. W18 D14 H13 cm



TEA CADDIES

MCLEAN CADDY

Tartan Ware box with mother of pearl escutcheon. Contains two hinged sycamore lids, one foil debossed with the "Smiths Mauchline Ware" Royal Warrant. Stands on floral pressed ball feet. Circa 1830.
W21.5 D13 H16cm



GOLDLEAF CADDY

Unusual, patterned Mauchline Ware caddy with shield-shaped mother of pearl escutcheon. The inner lids are painted with black & green lines and a floral goldleaf border. The underside of one lid is faintly debossed with the "Smiths Mauchline Ware" Royal Warrant. Circa 1830.
W16.5 D15 H13.5cm



STIVEN CADDY

Mauchline Ware caddy, decorated with fine transfer ware, the top depicting formally dressed figures. With a brass push-button clasp and a wooden hinge incorporated into its carcass, opening to reveal two compartments, both retaining their original silver foil lining. Stands on pressed brass feet with floral relief. Circa 1820.
W21 D23 H14.5cm

FLORAL MOTHER OF PEARL CADDY

A very pretty example in mother of pearl & abalone with exquisite, engraved lac filled floral symmetrical decoration all round. With monogrammed silver initial plate and escutcheon. Stands on four turned tagua nut feet. Lifting the lid reveals two lids decorated to mirror the caddy's exterior, each topped with mother of pearl flower handles. Retains traces of its original foil lining. From an English Doctor's lifelong box collection. Circa 1815.
W17 D10 H12cm



OVAL PAPIER MACHE CADDY

By the master craftsman Henry Clay, "Japanner to his Majesty". Decorated with anthemion border and quaint, rural painted scenes of a fishing theme. Contains a brass-handled single floating lid. Circa 1785.
W12.5 D7.5 H11cm

PAPIER MACHE CADDY

Finely painted with theatrical and pastoral scenes. Interior papier mache floating lid. Attributed to renowned German papier mache manufacturer, Georg Stobwasser. Although Georg passed away in 1776, his designs continued to be produced by his successors until the mid 1800s. Circa 1840.
W14 D10 H8cm



MOTHER OF PEARL CADDY

Bow-fronted, canted top caddy with thick mother of pearl diamond panels separated by equal bands of abalone. With ornate silver escutcheon and vacant initial plate. Opening the caddy reveals the lid's original red velvet lining, two mother of pearl lidded compartments with turned bone handles which retain traces of their original tin foil lining. Set on a flared plinth sitting on four tagua nut feet. Circa 1829.
W21 D13 H13cm

TEA CADDIES

SMALL PEAR CADDY

With a shaped green stalk and cut-steel oval escutcheon. Fabulous colour and patination all round. Steel hinge and lock. Retains traces of its original foil lining. Circa 1800.
Dia8.5 H12cm.



PEAR CADDY

A beautifully shaped caddy with wonderful vibrant red blushing to its body. With wooden stalk, steel hinge, and ornate escutcheon. The caddy retains traces of its original tin lining. Circa 1800.
Dia10 H16cm (18cm incl stalk)



SQUASH CADDY

Large pumpkin or squash caddy with green & yellow mottled decoration. Features six equal grooved segments with an unusually shaped squared stalk topped lid. Oval shaped cut-steel escutcheon. Retains traces of its original foil lining. Circa 1800.
Dia12 H12cm (15cm incl stalk)



APPLE CADDY

A blonde apple with turned button stalk. The left side of the exterior, on close inspection, shows slightly darker traces of where it was once painted. Around the stalk are three leaf patterns. Ornate cut-steel escutcheon. Retains most of its foil decoration. Circa 1800.
Dia11 H12 cm



MELON CADDY

With fantastic green & orange mottled decoration. Features a shaped wooden stalk, steel lock, hinge and cut-steel oval escutcheon. Retains traces of the original foil lining. The base is carved with a previous owner's initials "E.C.". Circa 1790.
Dia10 H12cm (14cm incl stalk)



MELON CADDY

Of an unusual shape with green, red and dark brown segments. Has a turned button top and ornate cut-steel escutcheon. Retains traces of the original foil lining. Circa 1800.
Dia12 H13cm



APPLE CADDY

With turned button stalk, ornate steel escutcheon, hinge and lock. Lovely colour and patination. Retains traces of original tin lining. Circa 1800.
W12 D12 H11



PEAR CADDY

Of wonderful shape, colour and patination. Has an oval cut-steel escutcheon, lock and hinge. Retains most of its original tin foil lining. Circa 1800.
W11 D11 H18cm



TEA CADDIES

TEAPLANT CADDY

Single birch caddy with unusual bookmatched birch panels, each one with a tea-plant inlay. With herringbone inlay and goncalo alves frame. Has a caveto top with a boxwood edge and a brass axe-shaped handle. Contains a single lid, sitting on four posts, and also has a brass handle to mirror the exterior. Retains most of its original tin lining. Circa 1750. W13.5 D13.5 H13cm



BARREL CADDY

Rare caddy in the form of a coopered barrel. Brass-strapped, on a mahogany plinth base with turned bun feet. Removable lid inlaid with a star motif, with acorn finial. "TEA", appears from a distance, to be handpainted, but on closer inspection is actually inlaid. Possibly an advertisement or promotional piece created for a retailer or tearoom. This quirky collector's piece has been part of a large, private box collection since the 1970s when it was purchased at Grosvenor House Antiques Fair, London. Circa 1840. W23 D14 H25cm



HAREWOOD OVAL CADDY

With goncalo alves crossbanding. With inlaid and engraved patera to the top. The front has an inlay of an Adam style urn between decorative drapes. Delicate bone key profile. Contains most of its original paper lining and a single floating lid with brass handle. Circa 1790. W14 D8 H11.5 cm



BURR YEW CADDY

A canted corner twin caddy with conch shell inlays to the top & front, and an oval shaped sycamore escutcheon. Contains two burr yew lids with turned bone handles and a blue paper lining. Circa 1790. W19 D11 H12cm



SPENCER CADDY

A small, twin burr yew caddy by H.Spencer. Edged in boxwood, with lion mask side-handles and brass ball & claw feet. The underside of the lid is lined with red leather on which is the rare feature of the maker's label reading: "H.SPENCER, Manufacturer, 74 Lambs Conduit Street, Five doors from Theobalds Road, LONDON." Contains two bone handled lids. Circa 1815. W20 D12 H16cm



HEXAGONAL CADDY

Harewood caddy with oval bat's wing medallions to the sides and conch shells to the front & top, with a brass looped handle. Tulipwood crossbanding with boxwood edging, delicate bone key profile and single floating lid with brass handle. Circa 1785. W16 D9 H12cm

FLORAL PENWORK CADDY

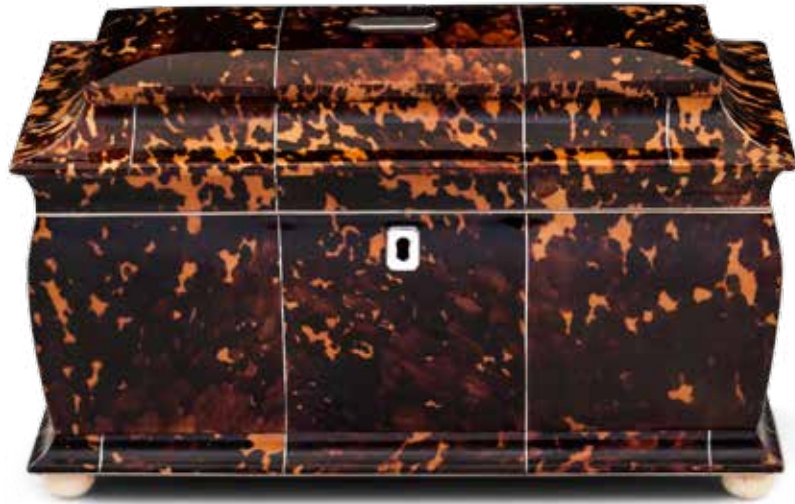
Exquisitely painted caddy, veneered in sycamore. Decorated to the front and sides with pretty birds, leaf garland around the top edge of the lid, beautifully coloured flower basket to the top. The interior contains two lids, one with a green trailing flower decoration, the other red trailing flowers, each with bone handles. Retains most of its original tin foil lining. Circa 1830. W22 D11 H10cm



LYRE CADDY

Unusual rosewood box in the form of a lyre, inlaid with pewter strings. The plinth conceals a secret spoon drawer and stands on ornate, shaped feet. The interior has a single rosewood lid covering two foil lined compartments. Circa 1835. W16 D16 H15cm

TEA CHESTS



Vacant silver initial plate and escutcheon. Opening the chest reveals a fabulous cut-glass caddy bowl between two removable hinged tea caddies, surrounded with red silk velvet. Circa 1815. W32 D16 H19cm

REGENCY TORTOISESHELL CHEST

An impressive chest with bombe shaped sides and pagoda top. On a flared inverted plinth supported by four turned ivory feet. Fine silver lines separate the fabulous tortoiseshell panels.



OCTAGONAL RED CHEST



Contains a removable, decoratively engraved Paktong tea caddy. The bird-engraved removable lid lifts to reveal a second lid with bone handle. Circa 1840. L16 W16 H14.5cm



A rare Chinese export lacquer chest, with beautiful red panels decorated with Chinese figures which are framed with floral black lacquer borders.



A rare Chinese chest decorated with East Asian scenes, including temples and pagodas. In the form of a butterfly which, in China, symbolises love and loyalty. Stands on three stunning winged dragon feet. Contains two engraved canisters, one large and one small, the smaller to accommodate either a caddy spoon or sugar. The canisters are paktong, a soft metal similar to pewter and, as such, is prone to showing age and use. The canisters have been clearly been used and enjoyed, but are overall in very good condition. Circa 1840. W35 D28 H16.5cm

BUTTERFLY CHEST



JAPANNED CHEST



A Regency sarcophagus shaped chest naively decorated with figures, landscapes and pagodas. With a kite shaped bone escutcheon, pressed brass lionmask ring handles and lionpad feet. The pink ruched velvet and silk ball lined lid lifts to reveal two removable decorated tea caddies and a glass sugar bowl. Circa 1810. W32 D17 H22cm

WRITING BOXES

For many centuries, and in many cultures, portable boxes for writing materials had existed. In England, it was not until the late 18th century that a variation in social & economic circumstances made it essential to have the use of a portable desk in the form of a box which could be used on a lap or table. The Writing Box, or Lap Desk, was born!

The first writing boxes symbolised intelligence, knowledge of commerce and the world, with style and fashion being a lesser priority at this time. For around 100 years from the late 1700s, the writing box featured strongly on military expeditions, travels, libraries and in drawing rooms. Famous literature, contracts, letters and postcards were written on it. The Writing Box was a personal possession, unlike the writing desk or table.

In the late 1700s, worldwide travel was not a simple affair. Travellers of all kinds, as well as Military staff needed compact & strong boxes, which could stand the test of long & arduous journeys. As a result, the Military, or Campaign box was created. The Captain's, or Campaign Writing Box is much more mechanically complex and quite intriguing! These boxes are generally brass-bound, have secret drawers, candlesticks & a screw-down mechanism which comes out the bottom of the box and fixes it to a piece of furniture or ships deck, for security purposes but for particularly rough sea voyages. Boxes we come across of this style are rarely the same in terms of arrangement of secret compartments & drawers, adding to their character. Campaign & Military style Boxes were made and used well into the 19th century. Charles Dickens and Lord Byron were famous users of this type of Box.

In the early to mid 1800s letter writing became a hugely popular pass-time, especially amongst women - in particular, society ladies! This can be demonstrated by the smaller, lighter & more decorative styles made during this period. Features of these boxes include; the front cover of the box opens back to reveal a sloping surface for writing. This consists of a flap, under which paper can be stored. At the back is a section for inkwells and pens. Some of the most exquisite boxes date from this period.

The use of Lap Desks remained until late Victorian times when their popularity started to decrease, as they became more mass-produced & of lower quality.

We get great pleasure from acquiring and restoring these wonderful boxes. We often discover compartments that appear to have been untouched and forgotten about over the years. They often need replacement writing surfaces due to their age and continued use. We always try to restore as sympathetically as possible, so to do this we have our own antique leathering & book binding tools to restore the box to its formal glory.

FLAME MAHOGANY WRITING BOX



Brass-bound and veneered in flame mahogany with kingwood crossbanding. The interior has three lids and two inkwells. Has its original, almost intact leather with unusual gold tooling which mirrors the exterior brass inlays, faced in kingwood, and with brass star inlays to all four corners of the writing surface. Contains a secret compartment with three small dovetail jointed drawers.

Features two lecturns, one hiding a pin which, when removed, allows access to the side drawer. Under the larger writing surface is a hidden removable reading rail, which can be placed on top of the box, facilitating reading. The lock bears the name "Tompson" with a GR Crown & patent of locksmiths of Birmingham. The choice of veneers and the unusual brass inlays attribute this to David Edwards of London. Circa 1820.

W51 D28 H18cm (56cm when open)



SHARPE WRITING BOX



Military captain's campaign writing box in wonderful untouched colour and patination by William Sharpe of Cornhill, London. In rich, solid mahogany with screwed brass strapping and flush-fitting side handles and side drawer. The stunning interior retains its original green felt writing surface, candle sconces, reading rail, travelling inkwells and the rare, desirable feature of a screw-down mechanism which allows the box to be attached to the floor - when locked the box would then be totally secure - this feature would have been extremely useful when travelling, and was possibly copied from the earlier coffres-forts (literally translated as strong box, or safe) which have an identical mechanism. There is also a secret compartment containing drawers, as well as three William Sharpe trade labels. From a large collection of a London based box collector and dealer acquired over 50 years. Circa 1805.

W53 D27 H20cm (57cm when opened)



WRITING BOXES

HAUSBURG WRITING BOX

Brass-bound, veneered in stunning figured calamander and lined with rich, exotic satinwood. With fine brass stringing and two ornate side handles. Contains a dark blue gold-tooled leather, removable knib case...



Circa 1865.
W41 D25 H13cm
(D51 when open)



...match strike, and a solid ebony blue velvet tray containing a mother of pearl rule and dip pen. The underside of the smaller section of the writing slope houses a blue watersilk pad with leather band containing various tools such as a mother of pearl letter opener and bookmark, and bears the famous cabinetmakers name "FL HAUSBURG, 24 CHURCH ST,LIVERPOOL". This compartment contains a secret cover (concealing three small drawers) which springs forward when pulling up the divider closest to the pen box. The lock is signed "Chubb & Son, Makers to HRH Prince Albert."

TURRILL BOX

Writing slope with exquisite, engraved inlays of birds and foliage in mother of pearl, abalone and brass. Veneered in beautiful, figured exotic coromandel. The interior boasts the original, luxurious red tooled velvet writing surface, of which the top half lifts to reveal a storage compartment.



Above this is a pen tray and three compartments with mother of pearl handled lids, and two silver plated travelling inkwells. Lifting the smaller writing surface reveals a void, concealing a secret compartment, behind which is three small drawers. Attributed to John Turrill of 52 New Bond Street. Circa 1845.
W38 D25 H10cm (D51 when open)



AUSTIN BOX

Coromandel & satinwood lined box with symmetrical brass stringing, ornamental stars, thick brass edging and ornate initial plate. The pretty inlay is George Austin & Co's signature design. Features secret drawers that can be accessed by unlocking and lifting the smaller writing surface;



W40 D25 H17
(D50 when open)

a small tab can then be found by reaching underneath the section of the box which houses the inkwell and pen tray and, when pressed, this causes the box's top section to spring up, revealing two drawers with ribbon handles. George Austin & Co. was established by George Austin Senior in 1827. His son Thomas joined the business in 1841 and was later praised "for his ornamental Buhl cabinets and writing desks" by the judges of the Exhibition of Irish Manufacture, Produce and Invention in Dublin in the same year. Circa 1850.

BETJEMANN BOX



An unusual and rare design by renowned cabinetmakers G.Betjemann & Sons, retailed by Toulmin & Gale, London. Veneered in exotic coromandel, complemented by a stunning satinwood interior.

With ornate sterling silver mounts. Contains a black, silver-tooled leather writing surface (the underside of which has the maker's plate, engraved "TOULMIN & GALE 10 CORNHILL"), pen tray and two silver-plated glass inkwells. There is a secret, solid satinwood, sectioned compartment that extends from the back of the box, accessed by pressing the "Betjemanns Patent" engraved button. Hallmarked London 1878.



W37 D28 H15cm
(D71cm when open)

VANITY BOXES

Dressing Cases and Vanity Boxes were made to carry personal and toiletry items during travel for genteel ladies and gentlemen and were popular from the end of 18th Century to the last quarter of the 19th Century. During the first part of this period most Dressing Cases were made for men. These were used for going to war, education or when socialising. From the beginning of the 19th Century cases for ladies became more common as did their capacity to travel, for long visits to relatives or friends.

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



MAPPIN & WEBB BOX

With the rare feature of having its original leather carry-case (shown on page 24), this vanity box is veneered in exotic coromandel, and edged & double-strung with brass to the front & top. Opening the box firstly reveals seventeen glass jars with beautifully engraved sterling silver lids dated 1854, by London silversmiths James Vickery. Folding down the front allows opening of the 'wings', revealing a tool-pad complete with mother of pearl handled tools including a shoehorn, penknife, threadhook, scissors, tweezers, file, needle and pricker. Beneath this is a hidden drawer, opened by pressing the retailer's plaque on the back edge of the box (plaque reads: "Mappin & Webb. Sheffield. 158 to 162 Oxford Street & Mansion House Buildings. London")



Accessing the special secret drawers.... with the 'wings' open, remove the long rectangle jars at the back of each wing, then press the back edge of their empty velvet compartments.... the secret drawers will then spring forward! The underside of the lid houses a removable, gold-tooled, leather-backed free-standing mirror which conceals a letter compartment, the perfect hiding place for love letters!



W34 D28 H20cm
(W72 when open)

VANITY BOXES

Of octagonal shape and veneered in fabulous amboyna. The interior features a mirrored lid with a light blue silk lined interior, three glass perfume bottles with engine turned French silver gilded lids, two pairs of scissors, faux shell nail file, buffer and two powder pots. Circa 1930. W24 D24 H11.5cm

THUYA BOX

A perfume box veneered in stunning thuya with faux ivory edging. Contains three magnificent engine turned silver gilt scent bottles with blue enamel lids. & blue enamelled topped scent bottles by French silversmiths Moreau & Lang. Circa 1914. W19 D10 H15cm



by French silversmiths Moreau & Lang. Circa 1914. W19 D10 H15cm

ART DECO BOX



COUNTESS'S VANITY BOX

Coromandel brass-bound silver box by Halstaff & Hannaford, London, that once belonged to Lady Mary Stanhope, Countess Beauchamp, and wife of Frederick Lygon, 6th Earl Beauchamp. With brass escutcheons and ornate, coronet topped monogram of MBC. The underside of the lid houses a velvet backed free-standing mirror, below which is a brass plaque stamped: Halstaff & Hannaford. 228 Regent Street. Contains twelve engraved silver lid glass jars of various shapes & sizes, by London silversmiths Williamson & Horton, 1867, each bearing the Countess's coronet & initials. In the centre of the jars is a velvet lined tool pad complete with tweezers, scissors, penknife, nail file and pretty retractable pen. The lockable, removable drawer at the bottom front of the box pulls out to reveal seven velvet lined compartments, one of which is specially lined to accommodate rings, earrings or cufflinks. Items placed in

this drawer can be held secure by a leather, velvet backed lid. The box contains a framed portrait of Lady Mary herself, along with a bible which, inside, has the handwritten message: "Mary C Stanhope, Feb 9th 1856 - from her very affectionate Papa". With lock by S. Mordan of London which is spring-loaded and similar to a Bramah lock: to unlock, the key must be pressed into the lock whilst turning clockwise. The second lock on the bottom drawer has a regular lock, unlocked by turning the key clockwise. Circa 1867. W32 D26 H20cm.



TOOKE BOX

An exquisite burr walnut box with fine double-strung brass and ebony and engraved brass edging, standing on an ebony plinth base, also bound with engraved brass. Demonstrating spectacular craftsmanship throughout, the hinges and locks are gilded, chased and engraved to the highest quality. The thirteen lead crystal diamond-cut glass bottles & jars with engine-turned decoration and chased foliate scroll borders bear the monogram F.E.E. and are hallmarked "Thomas Johnson, London 1865".



The doors conceal three drawers, two of which are hidden and opened with two separate brass push-buttons which are inside the top at back of the box. The bottom features a leather and gold tooled lid with silk lined compartments for jewellery and trinkets. The middle drawer has a large leather-lined storage compartment for brushes. The top drawer features a velvet lined pad fully fitted with a mother of pearl handled manicure set and a wonderful vinaigrette (scent box) by E. Smith of Birmingham, 1861. The reversible mirror housed in the lid can be removed which will reveal a secret leather stationery compartment, stamped "H. Tooke, Liverpool". Circa 1865. W36 D27 H24cm



KNIFE BOXES

Although generally referred to as “knife” boxes, these boxes were designed to house sets of cutlery. Tall and narrow, they have slanted lids which open to reveal a fitted slotted deck. The first knife box dates from around the late 1600s but the style did not become a familiar household accessory until around the mid 1700s. It was around this time that eating and drinking were evolving into an occasion, rather than a necessity. Sets of cutlery started to become a desirable, fashionable accessory. Interestingly, prior to this, hosts didn't provide cutlery for their guests, it was normal to have your own and take them with you wherever you went!

Knife boxes were not only functional but also an elegant home accessory to be displayed on the sideboard. Pairs of knife boxes became highly popular following the fashion of neoclassicism and symmetry. The urn was a fashionable shape around this time and began to feature in the home and garden in various forms. This led to the creation of the highly sought-after knife urn. Today knife boxes can be found in various woods and very rarely, shagreen (or chagrin, as it was called then).



An early George III solid mahogany serpentine chest of drawers, the carved edge over a Greek key moulding. The solid shaped drawer fronts are oak-lined and feature their original swan neck handles. The chest's canted corners are carved with a trellis decoration. Stands on bracket feet. Of note is that the distinctive trellis pattern on the corners can be compared closely to a mahogany pole screen by Thomas Chippendale, supplied to Dumfries House in 1759. Circa 1760. W94 D54 H90cm

CUTLERY BOXES

Pair of serpentine fronted flame mahogany cutlery boxes of fantastic colour and patination. Each one inlaid with three star motifs to the top, crossbanded in tulipwood with a chequered and herringbone stringing. The front cants have further decorative inlays of sycamore and boxwood.



Lifting the lids reveals more inlays and its spectacular original green stained ivory handled twenty-four piece steel cutlery, including sterling

silver dessert spoons and teaspoons. The dessert spoons are hallmarked London 1807 Thomas Wilkes Barker, Tea spoons hallmarked 1831 by Jonathan Hayne. Circa 1790. W23 D25 H35cm

CUTLERY URNS

A pair of mahogany urns, with boxwood herringbone inlay and edged with a boxwood and tulipwood crossbanding. Silver shield-shaped escutcheons. Each stands on a square plinth base on ogee bracket feet. The lids are finished with beautiful, ergonomically shaped, turned acorn finials and lift to reveal a fitted stepped interior with further chequered boxwood inlay. One urn is fitted for spoons, the other for knives & forks. Circa 1840.

H73 (H98 when open) Dia31cm



JEWELLERY BOXES

ASPREY JEWELLERY BOX

Veneered in exotic satinwood and adorned with delicate, applied and engraved silver all round.



The original interior contains a removable, leather compartmentalised jewellery tray with cushioned velvet. The back has a gold embossed stamp which reads: "ASPREY MANUFACTURER TO HER MAJESTY. 166 BOND ST. W."
 Circa 1900.
 W35 D23 H8cm

PAPIER MACHE CABINET

Decorated with floral goldleaf framing expertly painted scenes of Maypole dancing to the front & top. The sides have further painted panels, one of a mother & child, the other of a lady at work.



The door has an ornate escutcheon and opens to reveal four compartmentalised drawers, all boasting their original cream silk lining, with mother of pearl handles, each with floral decorated and painted goldleaf.
 Circa 1870.
 W23 D21 H21cm

COROMANDEL CABINET

A rare jewellery cabinet veneered in beautifully figured coromandel, attributed to G.Betjemann & Sons. Finished with applied ornate gilded brass mounts, carry-handles and Bramah lock.



The doors open to reveal three jewellery drawers, the two lower ones with removable jewellery trays lined in blue silk & velvet. On the inside of the door is a silk envelope pouch, perfect for love letters! Circa 1880.
 W23 D18 H20cm



AMBOYNA BOX

An exquisite box by Leuchars, veneered in rich amboyna and framed with ebony. There is a floral symmetrical mother of pearl pattern to the top & front. The sides have flush-fitting campaign style handles, with one side having a lockable side drawer. The interior has been refurbished using a watered cream silk paper and a ruby red cushioned velvet. It has a removable tray with eight compartments, two tailored for rings or cufflinks.



W31 D25 H16cm



The underside of the tray bears the maker's label with Royal warrant "L. Leuchars Writing & Dressing Case Maker, 38 Piccadilly, London."
 Circa 1850.

SEWING BOXES

By Rose Phillips.

What drew me to collecting needlework boxes and tools?

It all began when I was a child. In the corner of my bedroom at my grandmother's house, on a small kidney shaped table, was a sadeli workbox, which had always fascinated me. Years later when the house was sold I was given the box, which was missing some of its contents. Some 36 years ago my husband's job took us to Manchester, many miles from our family home. As we had no family close by, our weekends were spent exploring the area, visiting antique shops and fairs with our three reluctant children in tow. I found I could buy the missing pieces for my sadeli box. This sparked my interest so I bought an empty regency box and looked to fill it. As my interest grew, I realised there are many different periods and types of both boxes and tools. This, of course, resulted in the requirement for more boxes. My eye was also caught by different needlework pictures and the exquisite work which went into them, so I started to purchase different sewing implements these were then added to my collecting. As my hobby grew so did my interest in boxes and their tools; I wanted to know how the boxes were made, what was kept in them and how they were used.

I visited museums and in my quest for knowledge read books. I learnt how a fitted workbox in the eighteenth and nineteenth centuries was not a gift to be given or accepted lightly. They were usually birthday or wedding presents, some very grand, others fairly basic. In the home a woman often had a multi-purpose box. These had a fitted tray for needlework tools, a drawer for jewellery and writing slope.

The popularity of boxes was due to the political social and industrial change taking place at the end of the eighteenth and beginning of the nineteenth century. The new and affluent middle classes wanted to copy the gentry. Servants were relatively cheap and a moderate income allowed for a household to employ several domestic staff. This allowed the women of the house more time for leisure pursuits such as needlework. Early 19th century leisured women often carried their boxes on social visits. They were a source of conversation and the implements much admired. To carry their tools and work on visits an elegant and practical container was needed. Women used bags, etuis or a small handled container. The most admired and useful was a fitted workbox.

Some women might do plain sewing and mending during the day, leaving the evening for social activities, fancy sewing and decorative work. The amount of fancy needlework done in the 19th century was amazing and beautiful when one considers it was done by candle light. By 1850 a lot of the work was made for charity bazaars and church fetes, which were becoming very popular...



...Governesses taught young girls accomplishments that their mothers had learnt. Needlework enabled young girls to make their own clothes and decorate their future home, thus helping to prepare them for marriage. The production of samplers highlighted their genteel accomplishments and demonstrated the different stitches.

Thirty six years on, I continue to seek out sewing boxes and their contents. I have acquired a large collection of most types of box, tool and needlework. My oldest item is a silver drizzling set from around 1670, my most recent is from the 1950s. My boxes are a great source of pleasure and much admired. I rely on Mark to find me something different. I still haunt the charity and junk shops as well as the fairs and auctions. I have never lost the thrill of finding something different, and since the arrival of the internet I am able to trace the history of ownership of the boxes through letters and ephemera found in them. I even found one box which has offcuts of material from Queen Victoria's dresses, stating when worn plus a piece of daughter Vicki's wedding dress. As my collection grows I have enjoyed the friendship and expert knowledge of antique dealers and members of the Embroiders' Guild who have helped me discover the use of some of the more unusual items I own. One piece had been shown to some of the experts on the Antique Roadshow and the V&A without them knowing its use, an embroiderer immediately identified it.

Starting with the Sadeli box and with the help of Mark my collection of workboxes and needlework tools is now considerable. I continue to seek out new and unusual boxes and feel very lucky to have found a lifelong interest.

REGENCY SEWING BOX



A tortoiseshell box exemplifying the Regency style, with bombe shaped sides. Has a wonderful domed, radiating pressed starburst top, edged with ivory and flanked by delicately turned ivory handles.

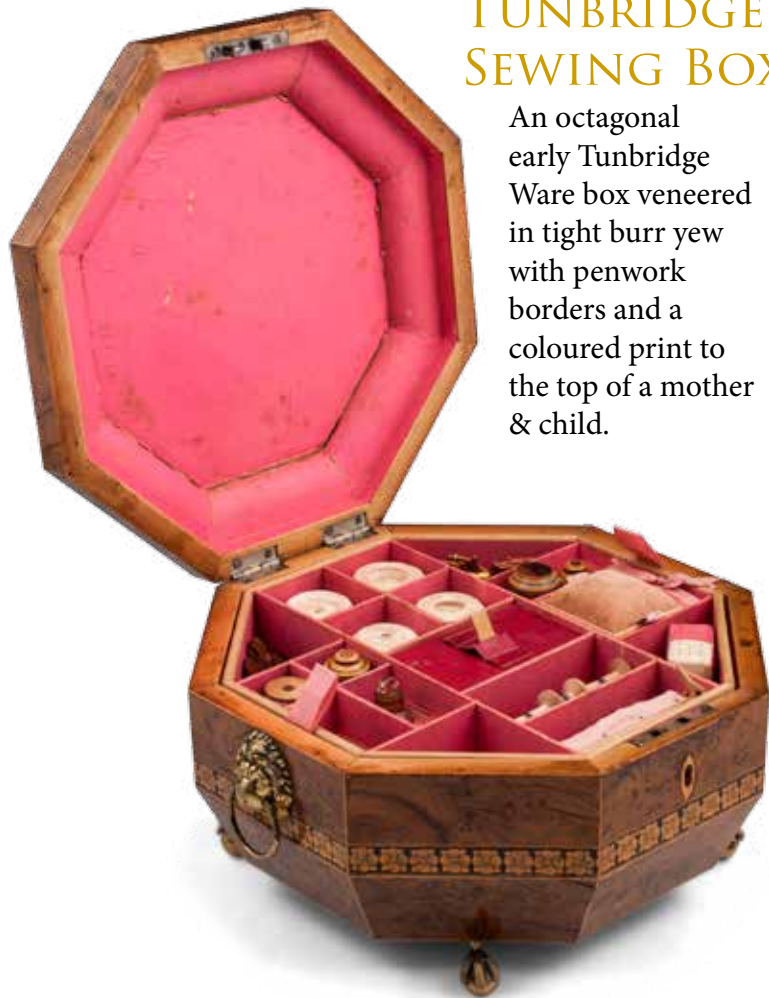
Silver engraved squirrelr armourial to the top. To the front is a small drawer, only accessible by removing a locking pin located in the box's interior. The inside is lined with the original blue silk lining, and features a mirror plate and tray holding eight ivory chrysanthemum cotton/wool holders, acorn shaped tape, ivory thimble, scissors and other sewing accessories. Sits on elegant ivory lionpad feet. Circa 1815. L23 W27 H25cm



SEWING BOXES

TUNBRIDGE SEWING BOX

An octagonal early Tunbridge Ware box veneered in tight burr yew with penwork borders and a coloured print to the top of a mother & child.



Edged in boxwood with kingwood crossbanding & chequered design. Pressed lion side-handles. The interior is fully fitted with cotton balls, painted Tunbridge pin-cushion, tapes, reels, needle holder, winders and scent bottle, amongst others. There are further contents including little booklets on sewing, netting, crochet and knitting. Stands on ball & claw feet. Circa 1815. W26 D26 H26cm

PALAIS ROYAL BOX

A fabulous, unusually shaped tortoiseshell sewing box with ornate faceted cut-steel decoration, oval escutcheon and delicate carry-handle. Sits on an ivory plinth on top of four cut-steel ball feet.



Opening the lid reveals a mirror plate, embroidered silk cushion and removable tray holding a selection of sewing tools (three of which bear an enamelled pansy, the famed Palais Royal trademark), four snowflake winders with gold thread, stiletto, needle case, scissors, thimble, needle and cut-glass scent bottle. Part of a lady's antiques collection from a Parisian château.

Circa 1820. W20 D13 H7cm



PALAIS ROYAL BOX



A stylish tortoiseshell box decorated with ornate faceted cut-steel swirls, oval escutcheon and carry-handle. Lifting the lid reveals a mirror plate, embroidered silk cushion and removable tray containing a selection of sewing tools (two of which feature an enamelled pansy, the famed Palais Royal trademark), four snowflake winders, stiletto, needle case, scissors, thimble, crochet hook and needle. Stands on four ivory bun feet. Circa 1820. W20 D13 H11cm.



PAPERSCROLL WORKBOX



Satinwood box with rare, unusual oval and quartered panels of paperscroll work to the top. Crossbanded on each side with goncalo alves. The interior is lined with a green ruched silk and matching paper and contains a removable tray holding a collection of bone and ivory sewing tools.

Circa 1800. W26 D19 H10cm



SEWING BOXES

FLORAL SEWING BOX



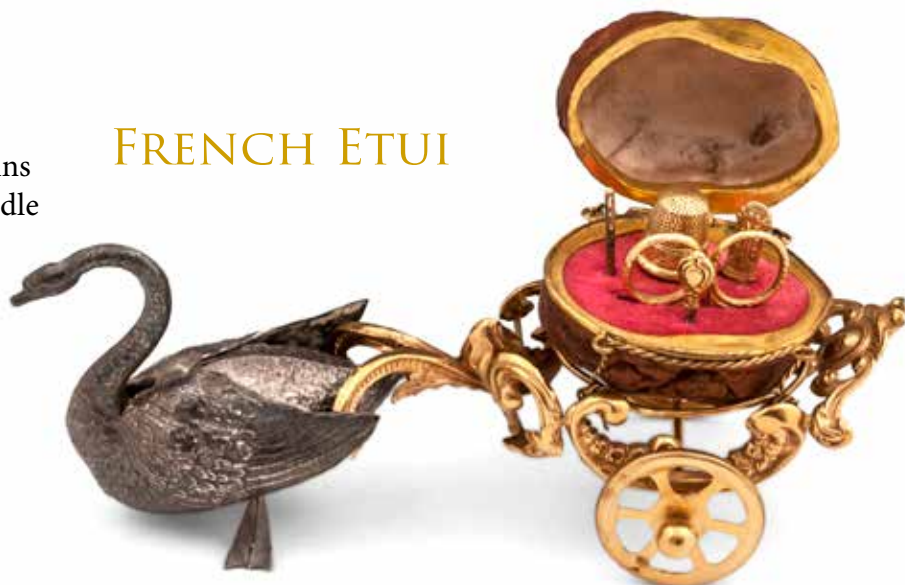
Circa 1850.
W30 D14 H9cm



An unusual coromandel box with a beautiful, glass covered onyx panel painted with flowers. Moulded top and chamfered shaped corners. Brass wire inlay and mother of pearl decoration to the top. Blue silk interior with the lid having space for needle cases, six mother of pearl cotton-reel holders, a removable tool pad with four tools, tating shuttle and silver thimble.

In the form of a graceful metal swan pulling a gilded walnut chariot. Contains tiny gold scissors, stiletto, thimble, needle and needle-case. Circa 1865.
W15 D6 H7cm

FRENCH ETUI



MINIATURE TABLE



Rare & unusual rosewood sewing table on arched feet with bobbin turned supports. The top has a bone crown apron surrounding a ruby red pin cushion, and five bone thread holes around its side. Unscrewing the lid reveals a mirror plate and five removable rosewood turned thread reels within its base.
Circa 1830.
Dia 8 H15cm

STRIPED BOX



Palais Royal sewing box with rosewood and maple striped design. Cut-steel corner brackets and sturdy handle. The interior features a silk cushion and mirror, cut-steel embroidered removable tool tray fitted with stiletto, scissors, needle-case, needle, finger-guard, mother of pearl pricker, scent bottle, and four mother of pearl reels. Beneath this tray is a large storage space, perfect for those sewing essentials. Circa 1835.
W25 D17 H10cm

BAXTER SEWING BOX



Coromandel box inlaid and engraved to the top and front with exquisite flowers of mother of pearl, abalone & stained bone. The interior opens to reveal a drop-down green gold-tooled frame holding a cream silk envelope/pattern compartment in the lid, and a removable tray holding eight snowflake engraved cotton-reels, six winders, scissors, corkscrew, tweezers, button hook, pricker and cut-glass scent bottle. The back of the box has the maker's inscription:
BAXTER. MAKER. COCKSPUR. ST . LONDON.

Circa 1865
W31 D23 H13cm



VICKERY BOX

A slanted tortoiseshell and brass stationery box with silk paper lined letter compartments. The front inner edge of the box is stamped:
 "J. C. Vickery. 179.181.183.Regent St.W."
 Circa 1890.
 W27 D27 H19cm



MANTEL CLOCK

With white enamel face and eight day French movement. Stands on four brass bun feet. In good working order and recently serviced.
 Circa 1875.
 W15 D10 H17cm



VICKERY BOX

A slanted dome top stationery box. With a wonderful symmetrical red tortoiseshell & brass inlay. Green leather lined compartments. The front edge of the box is stamped:
 "J. C. Vickery, 179.181.183.Regent St.W."
 Circa 1885.
 W28 D16 H20cm



INKWELL

Brass-collared glass inkwell with hinged lid on a sloped stand, each with matching boulle design.
 Circa 1875.
 W12 D12 H10cm

TRINKET BOX

A dainty tortoiseshell & brass box. Cedar lined.
 Circa 1875. W12 D10 H6cm.



STATIONERY BOX

With three leather-edged compartments, each lined with decorative paper, one labelled Halstaff & Hannaford. The decoratively embossed and gold-tooled lid is lined with red velvet. Contains two removable leather boxes with ribbon tabs, one labelled "Vignettes", the other "Pens". Circa 1880.
 W23 D14 H15cm

INKSTAND

Cut-glass inkwell with a hinged-lid, flanked by two removable lids. Although not signed, we attribute this to London cabinetmaker J. C. Vickery from the quality of the boulle work.
 Circa 1880.
 W23 D18 H10cm



HOUSE SEWING BOX



In solid sycamore. Naïvely painted with doors, thatched roof and mullioned windows, one with a woman peeking out! The interior is lined with pink paper and contains a pin-cushion and needle-book. One side of the house conceals a thread spool side-drawer that can only be accessed by removing the pin on the inside edge of the box. Circa 1800. W15 D11 H13cm

WRITING BOX

In rosewood, with floral motif and view of Herstmonceux Castle, framed with an oakleaf border. Waisted sides. The interior is entirely original and comprises a tooled blue velvet writing surface, a pair of Tunbridge Ware inkwells and Tunbridge page-mark. Circa 1875. L32 W27 H8cm



SEWING BOX

Veneered in rosewood with perspective cube design to the top. Stands on four turned stickware wooden feet. Features a compartmentalised removable sewing tray holding six Tunbridge Ware thread spools, twelve threadwinders, a pin-cushion, tape measure, thimble and removable vacant tool pad. Beneath this is a large storage space for more sewing bits 'n' bobs. Circa 1845.

W24 D19 H14cm



TEA CADDY

Dome top caddy veneered in Hungarian ash with view of Tonbridge Castle. Stands on four turned wooden feet. Has two lidded compartments with turned wooden handles.

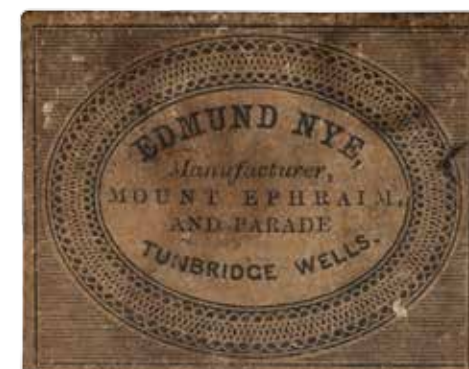
Circa 1870. W27 D17 H15cm

NYE CADDY

With a butterfly inlay surrounded by floral borders. Tea compartment with bone-handled lid and original cut-glass, starcut base sugar bowl. The underside is labelled:

“EDMUND NYE, Manufacturer, MOUNT EPHRAIM, AND PARADE TUNBRIDGE WELLS.”

Circa 1850.



W22 D12 H13cm

ENTERTAINING BOX

The ultimate 'manteau', this calamander & satinwood games, drinking and smoking cabinet has silver-plated straps, escutcheon and vacant shield-shaped initial plate. The mirror-backed interior comprises: three hobnail cut-glass decanters (only removable when the box is open), four cut-glass spirit glasses housed in velvet-lined compartments, cigarillo cutter, two removable silver-plate ashtrays and mounted silver-plate match striker. Underneath are two drawers, one lined in cedarwood and perfect for storing cigars, the other containing various gaming items, including playing cards, dice, counters, whist markers and brass pegboard, which is stamped "W. & J. MILNE. Makers. 126 Princes ST EDINBURGH." Circa 1900.



W37 D33 H36cm

COROMANDEL GAMES BOX

Dome top games box with ornate brass straps set with stunning agate gemstones. The interior is veneered in exotic satinwood, incorporating a removable satinwood and coromandel chess & backgammon board, a Staunton ivory chess set stained red, and left natural, an ivory cribbage & bezique scorer, two ivory "finger" pointers, a set of thirty ivory backgammon counters stained red and left natural. The drawer is accessed by pressing a brass pin located between the interior hinges, the drawer then springs forward revealing two bone shakers, four packs of bezique playing cards and further bone and mother of pearl gaming counters. By George Betjemann & Son. Circa 1870. W32 D24 H18cm



COROMANDEL COMPENDIUM

Dome top games box with ornate brass straps set with stunning agate gemstones. The interior is veneered in exotic satinwood, incorporating a removable ivory and coromandel chess & backgammon board, a Staunton ivory chess set stained red, and left natural, an ivory cribbage & bezique scorer, two ivory "finger" pointers, a set of thirty ivory backgammon counters stained red and left natural.

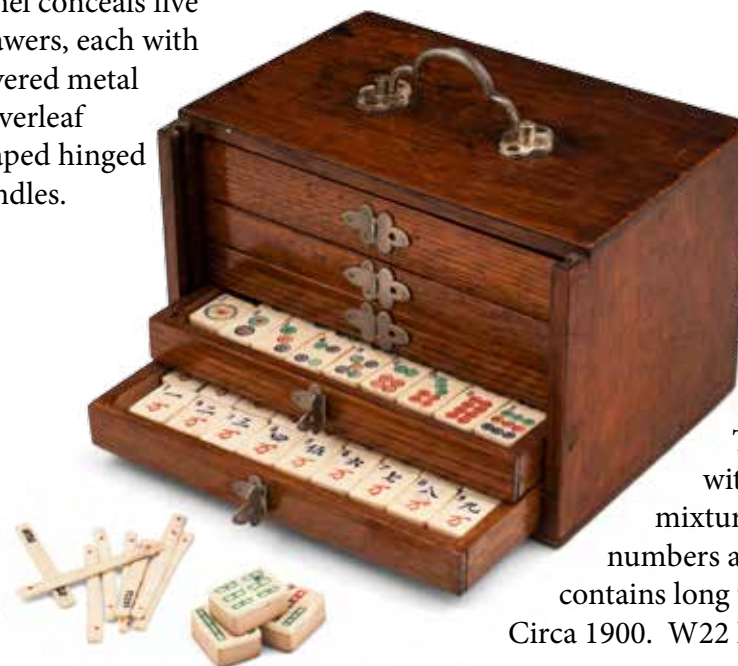


The drawer is accessed by pressing a brass pin located between the interior hinges, the drawer then springs forward revealing two bone shakers, four packs of bezique playing cards and further bone and mother of pearl gaming counters. Made by George Betjemann & Son. The hidden drawer has the retailer's plaque and reads: "Hall & Co 56 King Street Manchester". Circa 1875. W32 D24 H19cm



MAHJONG BOX

Oak cased with shaped silvered carry-handle and Chinese gold stencil to the front panel reading "Mah Jong". This panel conceals five drawers, each with silvered metal cloverleaf shaped hinged handles.



The top four drawers contain rectangular bone with bamboo-backed gaming pieces, with a mixture of engraved coloured Chinese characters, numbers and symbols, and the large bottom drawer contains long thin strips of black & red dotted bone. Circa 1900. W22 D15 H14cm

MEDICINE CHEST

Duke Of York chest in solid mahogany with brass kite escutcheon, brass handles and door latches. Its front & rear doors are secured by brass latches to the sides, and also by locking mechanisms which engage when the lid is closed. Contains several compartments with various bottles and tools and its original contents book. With the lid lifted the front door can be opened to gain access to the four drawers, all of which contain their original contents, some with their leather seals as well as a pestle & mortar. Opening the rear door reveals six bottle compartments, some containing their original contents. Circa 1800.

W23 D19 H28cm



POSTBOX



A wonderful English oak & brass letter box with eight day clock by renowned manufacturers W. Thornhill, London, who were granted a Royal warrant.

Circa 1885. W28 D27 H48cm

SURGEON'S BOX

Military brass-bound campaign style mahogany field surgeon's set by Weiss, with engraved initial plate for Dr W.T.L Boulton. With signed lock-plate, engraved "Weiss's Improved Airtight Case, 62 Strand London" and a blue label "Weiss Manufacturers of Surgical Instruments and Every Description of Cutlery, Razor Maker to the King." The fitted velvet-lined interior contains a surgical saw and decorated gutta-percha handle with Royal coat of arms and legend Razor Maker to His Majesty, Hey's saw, finger saw, two trephines, and three Liston knives with gutta-percha handles, scalpel, bone-handled brush, elevator, and other instruments. Once belonged to Dr Boulton of Lincolnshire. Circa 1830.

W36 D17 H6cm



ARTIST'S BOX

Mahogany brass-cornered dovetailed box with flush campaign handle to the front drawer. The underside of the lid has an embossed burgundy leather insert to the interior of the lid, stamped "James Newman, 24 Soho Square, London". Fitted tray containing watercolour blocks, glass water jar, brushes, rolled paper pencils, a metal charcoal stick container. Beneath the tray are four porcelain palettes, marked "James Newman". Removal of the brass pin at the front of the box allows you to open a drawer with a ceramic palette and paper rolled pencils. Circa 1830. W28 D22 H10cm



PENWORK CABINET

Beautifully decorated with Chinioserie figures, landscapes and flowers, and containing a plethora of Grand Tour treasures. Lifting the lid reveals a red velvet compartment and original mirror plate. The doors open to reveal five dovetailed jointed drawers, decorated to mirror the exterior, each with a turned bone handle, and containing various treasures from the original owner's travels. These include: 250 red and black wax intaglios/seals of figures, coats of arms & monograms; rocks, minerals and two Wedgewood tablets; shells, fossils, crystals, unusual rocks and stones, some polished (three with little handwritten labels). Stands on shaped bracket feet.



From the late 1600s to the early 1800s, affluent families would send their male offspring on a "Grand Tour" to explore Europe, as a form of higher education in art, history, language, architecture, culture, and literature. It later went on to become popular amongst women, who had not always had the privilege of independence that their male counterparts took for granted, as well as art dealers, artists, designers and collectors.

Circa 1810.

W51 D25 H51cm.



ICE BUCKET

French Art Deco crystal ice bucket/wine cooler with tapering sides and silver-plated handles. The base is acid-etched with the signature "BACCARAT FRANCE".
Of fabulous quality and extremely heavy!
Circa 1930. W25 D20 H23cm



DECANTER

A stylish Art Deco piece with tapered sides and stepped shoulders. T-bar stopper & sterling silver collar by Birmingham silversmiths "Adie Brothers Ltd".
Dated 1936. W11 D8 H14cm



CARTIER BOX

Silver-plated cylindrical box adorned with four eyecatching Lapis Lazuli cabachons around the lid. Heavy base of ribbed design. Signed "Cartier".
Circa 1990. Dia11 H5cm



CLARET JUG

Glass jug with starcut base and sterling silver top by Birmingham silversmiths Hukin & Heath. With an engraved Harrison family crest on the lid which reads "Ferendo et Feriendo" which, roughly translated, means "by bearing and striking". Circa 1908.
W12 D14 H20cm



DECANTER

Sterling silver and handblown ribbed glass decanter in the form of a champagne bottle. By Birmingham silversmiths Hukin & Heath. With hinged cork stopper.
Circa 1893.
H29 Dia8cm



ADNET TANTALUS

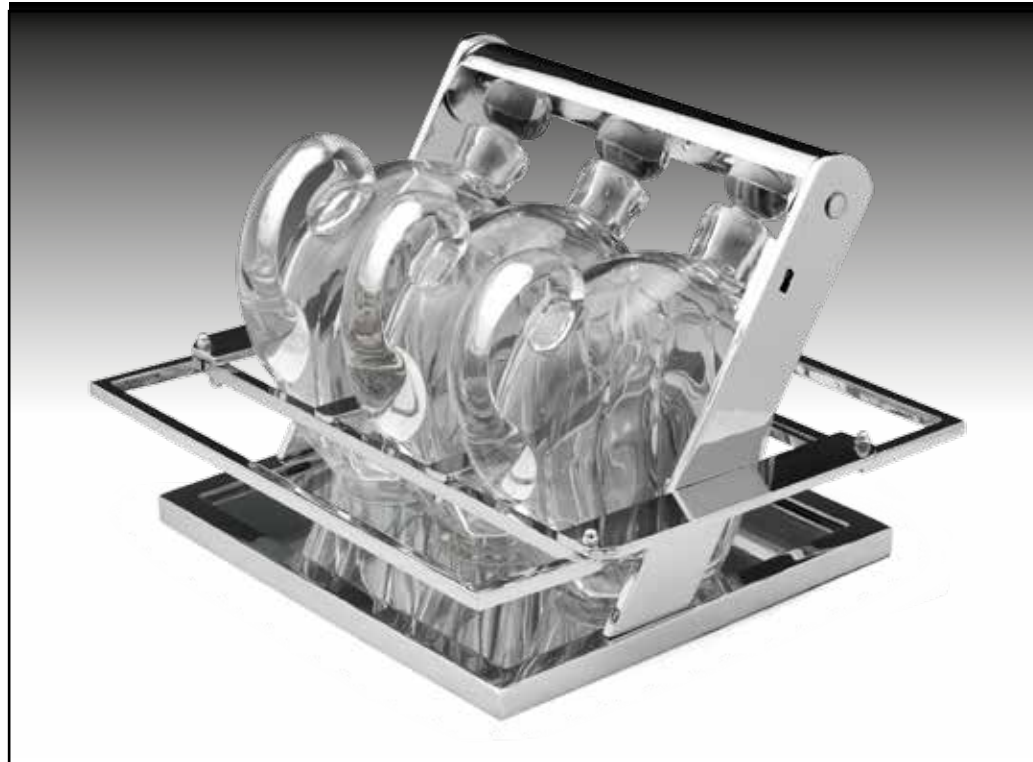
Unusual chromium plated tantalus by French modernist designer Jacques Adnet. Containing three square cut-crystal decanters with faceted stoppers. The T shaped bar has a small padlock and once unlocked, the bar is sprung to sit on the decanters and can then be pulled up & swivelled to access them.
Circa 1930.



W35 D11 H23cm

BACCARAT & ADNET TANTALUS

Art Deco chromium plated tantalus with mirror base. This rare and distinctive piece contains three round cut-glass decanters with shaped handles and ball stoppers, all signed "Baccarat France" to their bases. Circa 1930. W33 D29 H23cm



CALAMANDER TANTALUS

With simple square silver-plated brackets around the base & vacant initial plaque. The top has a silver-plated swing arm holding the lead crystal decanters, each with chamfered corners with a diamond cut design which is mirrored on both large ball stoppers. Circa 1920. W31 D18 H33cm



HUKIN & HEATH TANTALUS

Silver-plated with a beautiful pair of Art Nouveau cut-glass decanters with cut-glass ball stoppers. Once unlocked the handle can be lifted and swivelled to access the decanters, pushing back down will lock the decanters back in place. Base signed "H&H 3132 Made in England, Patent applied for". Circa 1910. W25 D12 H31cm



THUYA TANTALUS

Unique and stylish Art Deco tantalus veneered in stunning thuya with two silver-collared, fan-shaped crystal glass decanters with matching stoppers. Hallmarked A & F 950. The decanters can be released by turning the key clockwise allowing the handle to spring upwards; pushing the handle back down will lock them up again. With maker's label: "BAFICO BUENOS-AIRES - PARIS." Circa 1930. W36 D13 H32cm



COCKTAIL SHAKERS

Pair of rare silver-plated cocktail shakers in the form of dumbbells, by Asprey. One is stamped "Asprey London 3138S Made in England Pa. Applied for 20510/35", the other "A & Co Asprey London 6333". The tops unscrew to reveal a removable strainer. Circa 1930. Dia12 H26cm

MAPPIN & WEBB TANTALUS

Made by Betjemann and retailed by Mappin & Webb. Veneered in rare figured amboyna with silver-plated handle, housing three hobnail cut decanters with faceted stoppers. The handle is stamped at each end, one reads "THE TANTALUS", the other "BETJEMANN'S PATENT 53157 LONDON". Retailer's plaque applied to the front reading "Mappin & Webb 220 Regent St.W". Circa 1880. W41 D16 H32cm



RENE LALIQUE

Master glassmaker René Lalique (1860–1945) created his stunning car mascot (bouchons de radiateur) designs between 1925 and 1931. Their production ceased in 1940, a year after WWII had begun. René's factory, Verrerie d'Alsace, in Wingen-sur-Mode was forced to close following German occupation of the Alsace region. René sadly passed away in May 1945, so did not live to see the end of the war, nor the subsequent re-opening of the factory by his son Marc. Marc resumed production of his father's famous mascot designs using the original steel moulds which had the fortune of being preserved, in spite of the war. These post-war productions, however, were sold as paperweights and desk accessories.

From the late 1800s, motor car production, design and technology quickly gathered pace. The invention of the Internal Combustion Engine was to transform motoring forever. A more reliable and user-friendly engine, it required cooling to eliminate overheating; this was achieved via a radiator topped with a cap, its grille visible to the front of the car.

Initially caps were just caps! Simply a plain, functional component of the car radiator. But as motoring evolved into a more glamorous affair, the car became the ultimate status symbol, with owners desiring more options for decoration and personalisation, fuelling demand for a car mascot, or hood ornament. The first known car mascot is believed to have been the brainchild of John Douglas-Scott Montagu, 2nd Baron Montagu of Beaulieu, British politician, and motoring enthusiast. Around 1899 he commissioned the sculptor Charles Sykes to create a bronze figure of St Christopher for display on his 12HP Daimler. Sykes later became famous for designing Lord Montagu's further commission in 1909 of the iconic and widely known Spirit of Ecstasy mascot for his Rolls Royce Silver Ghost.

The radiator cap was an ideal medium for artistic and decorative development and manufacturers were turning this little object into a much sought-after accessory in its own right. Starting with being topped with manufacturers' emblems and logos, they evolved into more elaborate designs, the demand driven by the more wealthy car owner with a desire to show off their status, affluence and individual style.

Catching on to the trend, René Lalique embarked on his creation of beautiful glass mascots, epitomising the style and grace of this exciting era. With a passion for the female form, flora and fauna, his designs came in various finishes, including clear, frosted, opalescent or coloured glass.

His first official car mascot design, produced in August 1925, was the "Cinq Chevaux" (Five Horses), commissioned by motoring magnate André Citroën. This was possibly to celebrate André's new installation of the imposing and spectacularly illuminated Citroën emblem on the Eiffel Tower. Or perhaps to promote the renaming of his Type C "5HP" car (Horsepower) to "5CV" (Cheval Vapeur), following the change in calculation of taxable engine power in France.

To meet the demands of a fast-expanding market, Lalique commissioned the Breves Gallery in London to develop a purpose-built mascot mount for cars - a very challenging task due to the delicate nature of René's beautiful creations. Comprising metal collars and a rubber washer, the mounts also had various "upgrade" options. There was the option to illuminate your mascot, achieved by using a mount incorporating a bulb and plug that could be connected directly to the car wiring, or battery operated. Coloured illumination could also be selected, the effect created by use of a thick plastic filter, sold in a variety of colours. But perhaps the most exciting and innovative option was speed-variable illumination achieved via a dynamo-fitted mount - your mascot would glow brighter the faster you drove!

The demise of the glass car mascot occurred following newly imposed safety restrictions in the late 1940s. Huge transformations in car design in the 1950s eventually brought the fashion for all types of car mascot to an end.

We are extremely proud to present this collection of René Lalique's beautiful mascots which embody the style and glamour of what was undoubtedly motoring's most exciting era. Today they are works of art in their own right, stunning, decorative accessories as well as a worthwhile investment.

COMET

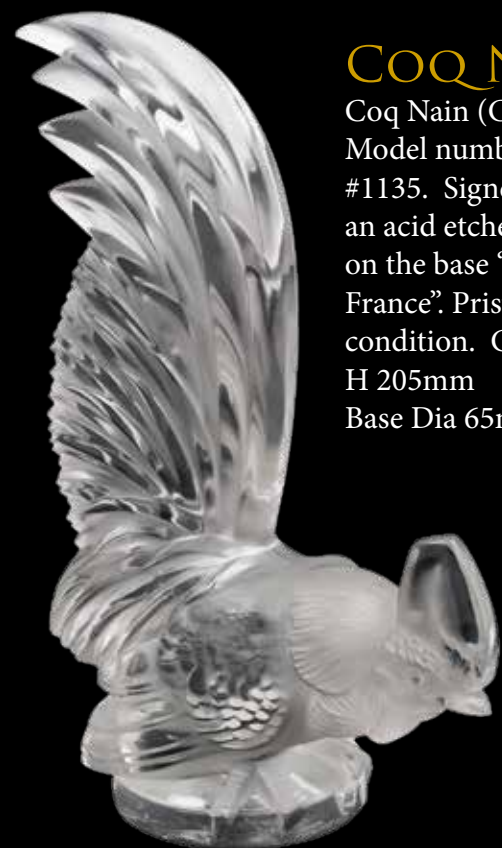
This very rare piece originates from a private owner who inherited it from his grandfather, who would tell stories of the comet's rare appearances. The gentleman's most prized possession, it would only be displayed on special occasions, such as trips to a restaurant or the theatre. He would wait until the next day for it to fully cool before wrapping it in its own towel, then locking it away in a secret place. This model was introduced in 1925. Within the original Breves radiator mount with an orange coloured filter, it is the third rarest of Lalique's mascots. The Lalique comet tail has the moulded "R.LALIQUE" mark in block capitals with the Q having a double tail. In excellent condition and with its original Breves mount with ebonised wooden base.





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



COQ NAIN

Coq 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



HIRONDELLE

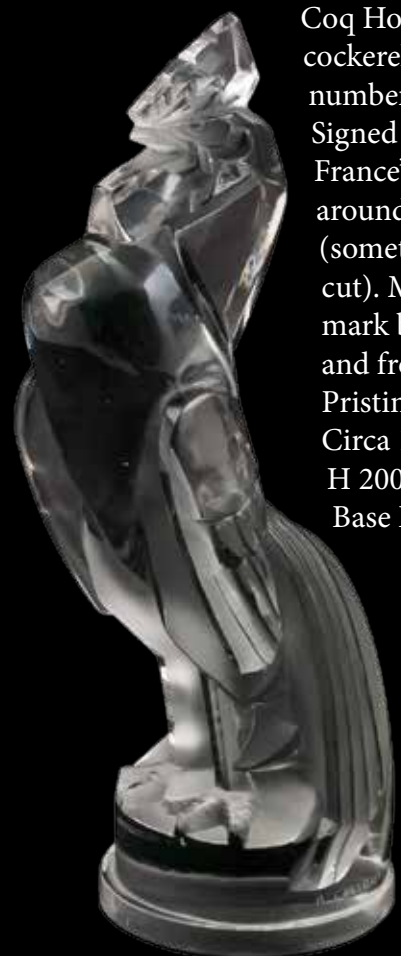
Hirondelle (Swallow) Model number #1143 with clear frosted finish. Markings on the base have been polished to accommodate the original chrome radiator mount complete with bulb and wires for illumination when attached to a car. Circa 1930 H 205mm Base Dia 114mm



TETE D'AIGLE

Tete D'Aigle (Eagle's head) in a clear finish. Model number #1138. Moulded mark above base: "R Lalique". This piece has the words "Lalique" "France" embossed in the glass near the base. Circa 1928 W 88mm D 139mm H 114mm

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

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. Circa 1929 H 178mm Base Dia 65mm

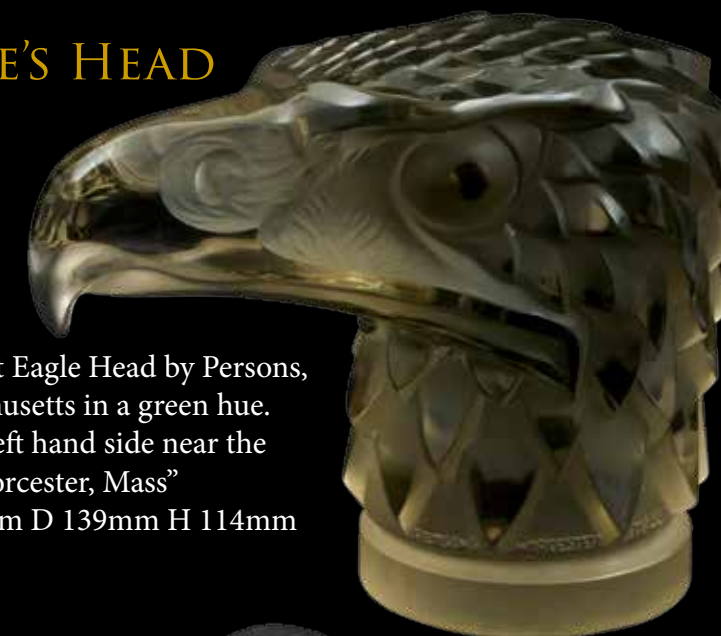


TETE D'EPERVIER

Tete d'Epervier (hawk's head) with a wonderful blue opalescent colour. Model number #1139. Strongly signed with moulded relief "LALIQUE FRANCE" with double tailed "Q" on the lower back of the neck. Circa 1930 H 61mm Base Dia 65mm

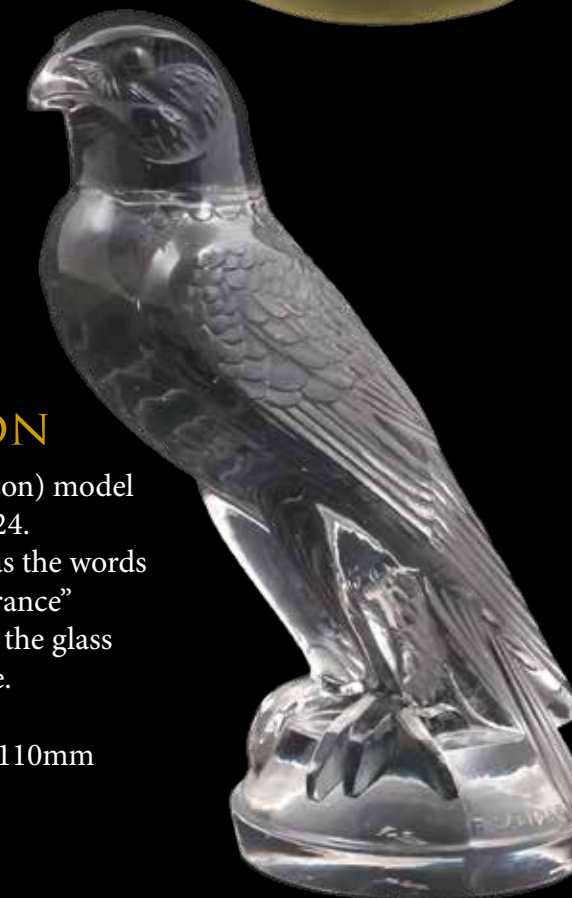
EAGLE'S HEAD

Crystal Car Mascot Eagle Head by Persons, Worcester Massachusetts in a green hue. Embossed on the left hand side near the base: "Persons, Worcester, Mass" Circa 1930 W 88mm D 139mm H 114mm



FAUCON

Faucon (Falcon) model number #1124. This piece has the words "Lalique" "France" embossed in the glass near the base. Circa 1925 W 70mm D 110mm H 155mm



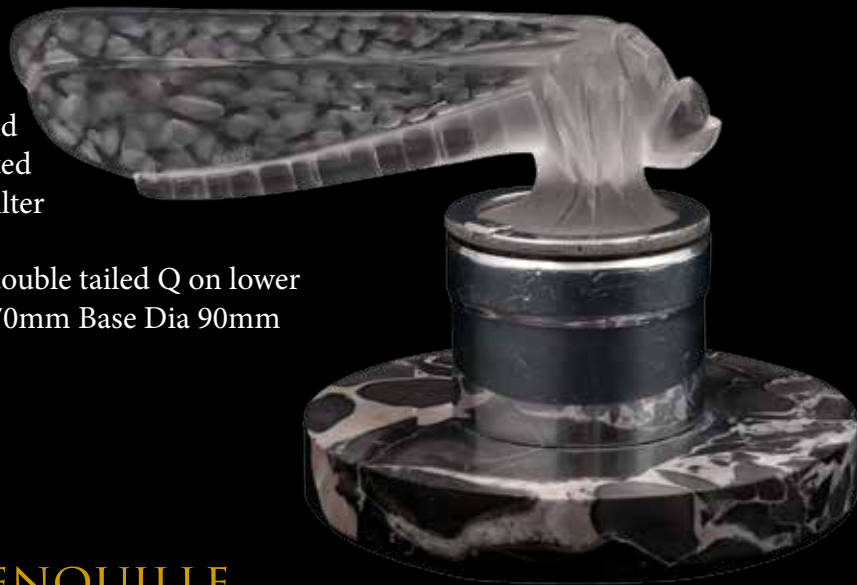


POISSON PERCHE

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

PETITE LIBELLULE

Petite Libellule (Small Dragonfly) in clear and frosted finish. Model Number: #1144 Mounted in a Chrome radiator cap with green & red filter with bulb on round grey white marble base. Signed in moulded relief "LALIQUE" with double tailed Q on lower edge of the wing. Circa 1928 H 120mm L 170mm Base Dia 90mm



GRENOUILLE

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

POISSON PERCHE

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



SANGLIER

Sanglier (wild boar) in a clear finish. Model number #1157. Etched on the underside of the base is: "R. Lalique, France" Circa 1929 L 92mm H 65mm Dia of base 50mm

ELEPHANT

"Toby the elephant" paperweight. Model number #1192. Signed on the base: R. Lalique Circa 1931. W 50mm D 75mm H 90mm



SANGLIER

Sanglier (wild boar) in a dark topaz finish. Model Number #1157. With an acid etched base "R.Lalique France", and moulded mark between back and front legs. W 92mm D 65mm Dia of base 50mm. Circa 1929

LEVRIER



Levrier (greyhound). 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



ARCHER

Tireur D'arc (The Archer) Model number #1126 with moulded relief "R.Lalique"
 Circa 1926
 W 100mm D 50mm H 127mm

SIRENE

Sirene (Small Mermaid) statuette in clear silky finish with blue staining. Model number #831 Signed with moulded relief "R.Lalique" below the tail. Circa 1925
 Dia 46mm H 100mm



COTE D'AZUR

Côte d'Azur Pullman Express statuette with wheel-cut 'R Lalique' inscription around the base, in satin glass with frosted base.
 Circa 1929
 W 125mm D 55mm H 165mm

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 255mm H 160mm Base Dia 59mm.

ST CHRISTOPHE

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

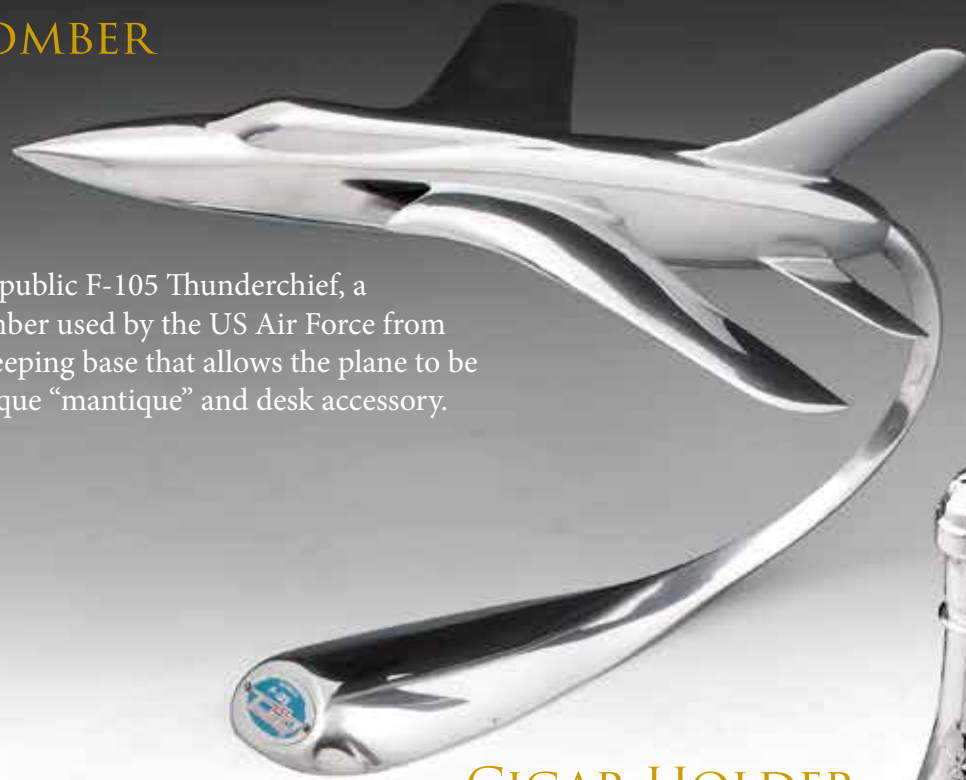


VITESSE

Vitesse (Speed Goddess) in a silky satin finish. Moulded "R.LALIQUE" & "FRANCE" around base.
 Model Number: #1160.
 Circa 1929
 W 69mm D 127mm H 184mm

FIGHTER-BOMBER

Stylised aluminium Republic F-105 Thunderchief, a supersonic fighter-bomber used by the US Air Force from 1959 to 1980. On a sweeping base that allows the plane to be tilted, if desired. A unique “mantique” and desk accessory. Circa 1960.
W46 D23 H26cm



CIGAR HOLDER

Silver-plated and engraved, in the form of a champagne bottle, its “label” reading CIGARS. The base is marked Pairpoint MFG CO, New Bedfordshire Quadruple Plate with a separate stamped number 1921. The top unscrews to reveal a small match compartment, whilst the base can be unscrewed and used as an ashtray, Circa 1930



H27 Dia8cm

CAR INKWELL

Large bronze patinated pewter inkwell and pen tray in the form of a Mercedes Benz racing car. With a stamp-holder under the boot and inkwell under the bonnet. Designed by German sculptor Wilhelm Zwick for metalware manufacturers Kayserzinn. Signed “W Zwick”. Circa 1930.
W41 D23 H15cm



VULCAN BOMBER

Stylised aluminium Avro Vulcan, a strategic bomber used by the RAF from the 1950s until the 1980s. With curved stand. Circa 1960.
W38 D25 H27cm



CARRIAGE CLOCK

Tortoiseshell & sterling silver carriage clock by London silversmith William Comyns. White enamelled dial framed by tortoiseshell & silver piqué. The silver case has plain sides with a pagoda top and shaped carry-handle. Hallmarked William Comyns 1909. W11.5 D8 H23.5cm



SCALES

By famous London silversmith George Betjemann & Sons. On a solid white onyx base, with graduated silver weights. Circa 1923.
W17 D10 H7cm





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