

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 31



Speedster: a striking and dynamic poster to kick-start issue 31 of PULLMAN, created to commemorate the ADAC Bergrekord Grosser Bergpreis von Deutschland, held in Freiberg, Germany on 21st August 1932. Linen mounted and unframed. Dimensions: 81 x 117 cms (32 x 46 inches). **Ref 3300**

More of our outstanding collection of vintage automotive posters can be seen on pages 24 to 27.

The World according to Pullman

The automobile theme is prominent in our latest edition of *PULLMAN*. Maurice Guiraud-Rivière, one of the most respected artists of the *Art Deco* movement, powerfully reveals his style in the striking 'La Comète', a homage to the Goddess of Speed, and through his commission for the historic Vanden Plas Trophy. Guiraud-Rivière's bronze sculpture was one of the finest of glittering prizes awarded at Brooklands track in the inter-war period.

Brooklands influence continues in a profile of British-born artist Roy Nockolds (1911-1979), a very considerable automobile and aviation illustrator and Official War Artist (see 'English Landscape, 1940', page 10). His big race poster and programme covers strongly enhanced the depiction of the famous British banked circuit for a whole generation. Geo Ham's winningly evocative artwork for *L'Illustration* adds to the picture drawn.

Alfa-Romeo, Aston Martin, Ferrari, Jaguar and Maserati – successful race-bred *marques* all – are well represented in expertly detailed scale model form. An impressively inclusive sequence of Edwardian and Vintage French posters, prized for their rarity and revered for quality, are a reminder of how graphic designers and illustrators shaped automotive culture in the last century.

The infinite appeal of poster art is equally evident in a pair of immaculate images featuring the wondrously grand Majestic Hotel, Chamonix, jewel of the French Alps. Well shown also is a superb cigar box, once the property of Daniel K. Ludwig, 'The Invisible Billionaire' (wisely, he stopped talking to the press in the 1950s), two extremely elegant *Art Deco* Cartier cigar boxes and a unique bespoke Hermès cigar box by eminent French furniture designer Paul Dupré Lafon.

Elsewhere in these pages we feature 'Kabyle au Retour de la Chasse' by Arthur Waagen, a notable figure on the 19th century Parisian art scene and an African-influenced sculpture widely acknowledged as his most accomplished work. No less significant are two outstanding and particularly rare *objets de luxe* by the absolute master of glass design in the 20th century, René Lalique. His Stravinsky-inspired luminaire 'L'Oiseau de Feu' ('The Firebird') and opalescent vase titled 'Bacchantes' retain their perennial allure. Lalique at his rarest and best.

Until next time,

Simon Khachadourian

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Deco by design



(Top) **La Maison Desny:** a set of six silver-plated Art Deco cocktail goblets with tray *ensuite*, each of the cups with a gilt interior, the tray with a fitted black glass liner, circa 1930. Each goblet stamped *DESNY PARIS MADE IN FRANCE DEPOSÉ*. Height of each: 4 inches (10 cms), length of tray: 18 inches (45 cms). **Ref 3571**

(Left) **Distinguished rarity:** a pair of rare and imaginatively designed aerodynamic cocktail shaker sets by Joseph Henckels, inspired by the Zeppelin airship, in 12 and 9 inch versions. Both German, late 1920s. *Literature: The Cocktail Shaker by Simon Khachadourian, page 48. Ref 2004 and 3637*

(Right) **Quartet:** two fine pairs of Champagne buckets designed by noted French artist Luc Lanel for Puiforcat and exhibiting all the hallmarks of Art Deco styling in the form of a distinctive fluted design motif. Made by Christofle, signed, circa 1930, height of each: 10 inches (25 cms). **Ref 3636**

Coke is it



Cool conscious: a novel promotional picnic cooler manufactured to the order of the Coca Cola Company, circa 1945. The hinged lid, opening from one side, is secured by a small wire latch and two wire carrying handles are attached. Marked Progress Refrigerator Co. Louisville KY to the base. The Spensarian Coca Cola script and original slogan 'Delicious and Refreshing' were the work of an

amateur, Frank Robinson (not bad for the new company's bookkeeper). Originally based on the shape of a cola nut, the curved coke bottle – epitomising the young American spirit and one of the world's most recognisable icons – has remained virtually unchanged since introduction. Width overall: 18 inches (46 cms). **Ref 3575**



Mix up: appealing novelty cigarette dispenser and touch-tip lighter, modelled on a barman vigorously mixing a cocktail, in brass, enamel and faux tortoise-shell. Cocktails, or 'Mixed Drinks' have always epitomised the heady days between the wars and were once memorably described as 'the perfect prelude to seduction.' Of German origin, circa 1930. Height: 7½ inches (19 cms). **Ref 1191**



Sure shot: a very good surviving example of a silver-plated cocktail shaker set modelled on a WWI artillery shell. A considerable rarity, dated 1916,

the shaker engraved *8 Am lot 88 59-23-H, BH*, to the base. Height of shaker: 10½ inches (27 cms). **Ref 3574**

Mixology: collectors share an admiration for 'Tells-U-How' cocktail shakers dating from the 1930s, one of the most creative periods of shaker design. Reputedly Cary Grant's

favourite shaker, the ingenious 'Tells-U-How', patented by luxury maker Asprey, was designed to reveal 16 classic cocktail recipes as the outer sleeve is rotated. *Left to right: Ref 3004, Ref 1509, Ref 3003 and Ref 3023.* Recommended for the discerning, who like James Bond, prefer their cocktails to be 'large, strong, very cold and very well made'.



Matchless



Striking: a stylish pair of ball-shaped crystal and Sterling silver Vesta match strikers and holders of sizeable proportion - one by luxury maker Asprey, both of extraordinary quality. Vestas, defined as short matches, were introduced in the 1830s and coincided with the rise in popularity of smoking. The name is said to derive from Swan Vesta, 'the smoker's match', or, more credibly, from the ancient goddess of Roman mythology of the same name. Height of each 5 inches (13 cms). **Ref 3269 and 3365**



(Below) **French style:** immaculate Sterling silver cedar-lined Cartier cigar box in the *Art Deco* style, predominant design movement of the 1920s. Of rectangular form, the elegant horizontally reeded design left and right of the thumb-piece adds distinction. Box inscribed *CARTIER PARIS* and presented in the maker's original red leather fitted case. The three Cartier brothers - Louis, Pierre and Jacques - ran branches in Paris, London and New York respectively and their company was renowned for outstanding design and exacting quality control. Length overall: 10 inches (25 cms). **Ref 3640**

(Above) **Deco rated:** superb Sterling silver *Art Deco* cigar box of rectangular form, featuring horizontally reeded design with two vertical reeded bands and decorative gold and lapis thumb-piece. Interior cedar-lined, with gilded inside lid, and inscribed *CARTIER-PARIS-LONDON-NEW YORK* and *MADE IN FRANCE* to the rim. The box bearing English import marks, dated 1929, presented in original Cartier red leather fitted case. Length overall: 10 inches (25 cms). **Ref 3102**

Luxury Variety

Jewel in the Crown: a classic rectangular crocodile jewel case by luxury maker Asprey & Co. The hinged top and fall-front enclosing six spacious cantilever trays, lined in green silk and stamped *ASPREY LONDON*. Width: 12 inches (30 cms) **Ref 3420**; shown with an intriguing bronze casket, designed to resemble a travelling trunk with enamelled buckle detailing. Length: 7 inches (18 cms). **Ref 3423**



Lafon luxurious: a rarity in the form of a typically stylish leather cigar humidor of undisputed quality created by Paul Dupré Lafon for Hermès. The wooden base and top entirely covered in hand-stitched leather and the Spanish cedar interior fitted with a new hygrometer and humidifier. Size: 12 inches (30 cms) square, signed *HERMÈS PARIS*, circa 1940s. Paul Dupré Lafon (1900-1971) was a revered furniture designer and interior architect. He started his conspicuously successful relationship of three decades with Hermès in 1929 and his style – often grand in scale and geometric in form – found many admirers among the elite. Lafon, whose *soubriquet* was ‘*decorateur des milliardaires*’ preferred patronage, favouring unique private commissions to Salon appearances or the arena of exhibitions. **Ref 3079**



High Life



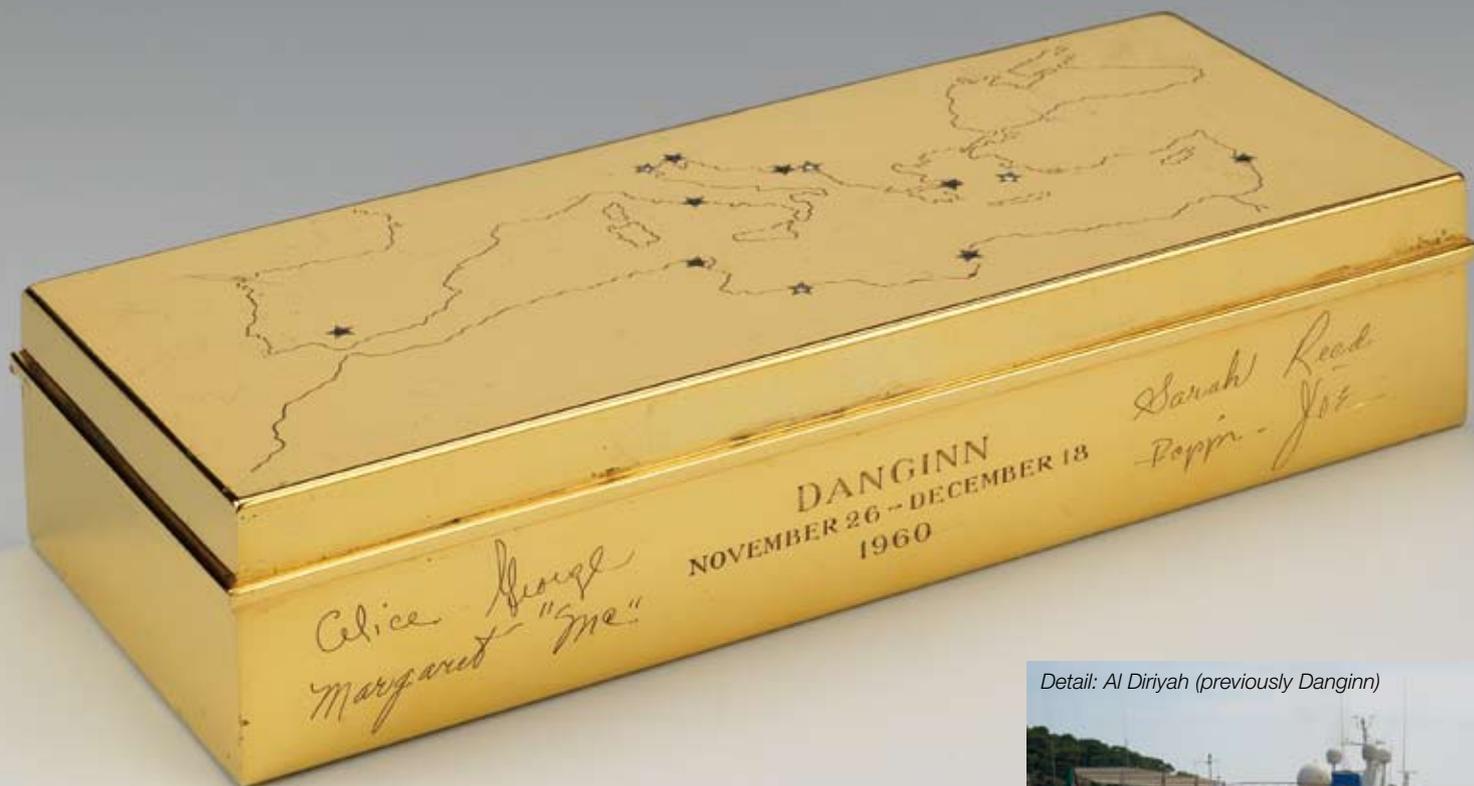
(Above and detail) **Supermarine:** an important Schneider Trophy winning Supermarine S.6B racing seaplane, modelled by Asprey as a table lighter (detail) to mark Britain's historic victory in 1931. Hallmarked Asprey, Birmingham 1936. Wingspan 8 inches (20 cms). **Ref 3169**

(Below) **Making it Plane:** an outstanding and substantial desk companion in the form of a stylized First World War bi-plane. The fuselage 'cockpits' with a pair of glass and silver-plated inkwells and a fountain pen resting on retaining hooks to one side. Signed *Franz Reichenberg*, Berlin. German c. 1920s. Wingspan: 14 inches (35 cms). **Ref 3156**

(Above) **Czech point:** historic silver WWII trophy made by Garrard in 1941, modelled on a Spitfire flying through a 'V' (for Victory) rising from a silver gilt map of Czechoslovakia (Prague is distinguishable by a small ruby), the whole set on a tapering rectangular plinth and mounted on black rectangular marble. Height: 3 inches (7 cms). **Ref 3330**



Super Yacht



Detail: Al Diriyah (previously Danginn)



(Top) **High society:** a rarely equalled gift in the form of a splendid Sterling silver gilt, gem-set cigar box by Tiffany. Totally unique, the cover is engraved with a map of the Mediterranean Sea wherein ports of call—Venice, Athens and Beirut among them - are signified by a diamond or sapphire star. To the front, the inscription reads: *DANGINN- NOVEMBER 26 - DECEMBER 18 1960* - the box bearing eight facsimile signatures. American, circa 1961. Length: 9½ inches (24 cms). The motor yacht Danginn was commissioned by American shipping magnate Daniel K. Ludwig (1897-1992), one of the wealthiest men of his generation. Ludwig's National Bulk Carriers, one of the biggest US shipping companies and pioneer of super

tankers, built the vessel in 1960. The largest yacht afloat, the Danginn's guest list invites name-dropping: HRH Princess Margaret, the Aga Khan, Frank Sinatra, Clark Gable and David Niven were all visitors aboard. The cigar box is believed to be the gift of the eight guests privileged to join Danginn's maiden voyage. Ludwig, who kept a low profile, was known as *'The Invisible Billionaire'*. His superyacht, now renamed *Al Diriyah*, may still be spied in Mediterranean waters. **Ref 2937**

(Above, left): **Typhoon Alert:** a stylish, large-scale mahogany model of *'Typhoon'* the high-powered racing motorboat built to the order of Henry Ford's son, Edsel in 1929. *'Typhoon'*

was designed by respected US boat builder George Crouch, the vessel a copy of his own record-breaking *'Teaser'*. American, late 20th century. Length overall: 34 inches (84 cms). **Ref 3171**

(Above, right): **Aquariva:** a very well detailed wooden display model of the Riva *Aquariva* speedboat, approximately 1/10 scale, with detailed interior including leather trimmed seating and sunbathing deck, cockpit detail and chromed trim including twin propellers and rudders. Length overall: 30 inches (76 cms). **Ref 3668**

Roy Nockolds (British, 1911-1979)



(Above) *'English Landscape 1940'*. Oil on canvas, signed and dated 1941. Dimensions: 56 x 46 inches (142 x 117 cms). Framed and unglazed. **Ref 3428**

Provenance: Commissioned in 1941 by Air-Vice Marshall William Ernest Staton, C.B., D.S.O., M.C (1898-1983).

Roy Nockolds' earliest works were created as a child, during the Great War, depicting Zeppelins and bi-planes dogfighting in the night sky. In the early 1920s, he started visiting Brooklands and his interest turned to painting racing cars in action on the banking. His early pictures were often published in the motoring press, including *Autocar* magazine which

helped establish his career as an illustrator and professional artist. It is however for his oil paintings that Nockolds is best remembered, mainly produced in the pre-war and immediate post-war periods and depicting the great motor races, the cars and their drivers.

On the outbreak of World War Two, Nockolds served as a War Artist, producing a number of truly great aviation paintings. His masterwork is considered to be the authoritative battle scene for the Battle of Britain, commissioned by Fighter Command. Following the war, Nockolds was again able to attend the racing circuits of Britain and Europe producing work ranging from pencil sketches to large paintings. Both his aviation and automobile subjects are highly

acclaimed and are held in numerous private and museum collections including the Imperial War Museum, the Science Museum, the RAF Museum, Hendon, the Royal Automobile Club and the Royal Aero Club.

'English Landscape 1940' was commissioned by William Ernest Staton – known as 'Crack'em Staton' after the Battle of Britain in the summer of 1940. Staton was one of the Royal Flying Corps' and the Royal Air Force's most accomplished aviators. Born in 1898, he was by the age of 19 an active member of the RFC and in an early engagement is well-known for having taken on a Fokker flown by none other than Hermann Göring.



(Top) *'Brooklands'* original oil on canvas, depicting Lagonda EPE97 on the circuit at Brooklands. Framed and unglazed. Dimensions: 17 x 13 inches (44 x 34 cms). **Ref 3632**

(Right) *'Brooklands 500 mile race'*, original poster dated 1930. Mounted, framed and glazed. Height 28 x 18 inches (70 x 46 cms). **Ref 2616**



BROOKLANDS

500 MILES RACE

SEPT. 24

STARTING at 11 A.M.



THE WORLD'S FASTEST LONG DISTANCE RACE
Organised by THE BRITISH RACING DRIVERS' CLUB.
ADMISSION 3s. 6d. (including tax) CHILDREN 1s. 6d. (including tax)
RETAIL FROM
 THE BRITISH RACING DRIVERS' CLUB, Ltd., Bangalore House, Newton Street, W.C.2 (Holborn D161), or
 BROOKLANDS MOTOR COURSE, WEYBRIDGE, SURREY.
 CHEAP COMBINED RAIL AND ADMISSION TICKETS FROM SOUTHERN RAILWAY STATIONS.
 COVERED STANDS.

Pullman car

Ring cycle: a fine scratch-built resin and alloy model by Javan Smith of the Aston Martin DBR1, driven to victory by Englishmen Tony Brooks and Noel Cunningham-Read in

the 1957 1000kms race at the fabled Nürburgring circuit in the Eifel mountains. A meticulously detailed example, to 1:8 scale, rendered in classic green livery, mounted on a black-finished base with incised plaque and enclosed in a Perspex case. Length overall: 23½ inches (60 cms). **Ref 3579**



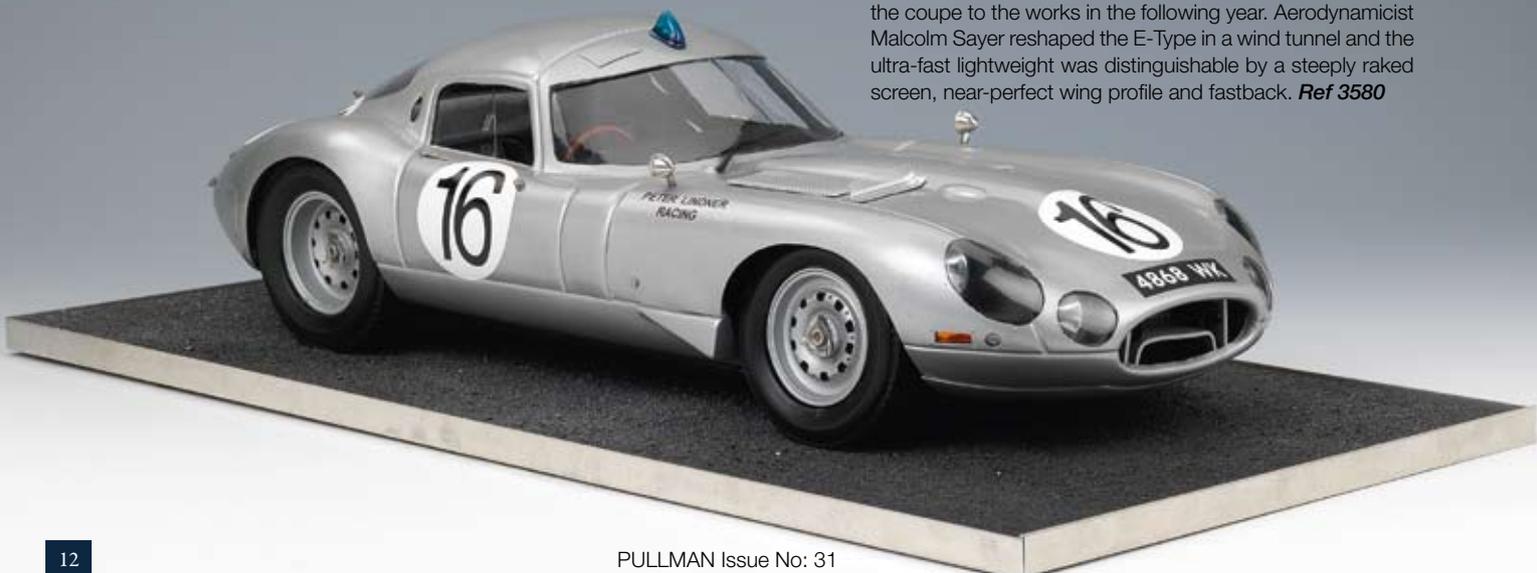
Gentlemen players: a fine example of the 330P4 Le Mans Prototype, ultimate version of Ferrari's P series, a fully and accurately detailed model of the entry driven by Mike Parkes and Ludovico Scarfiotti that formed part of the winning team at Daytona in the 1967 24 Hours Race. Maranello's famous

marque took first three places, the *equipe* crossing the finish line in formation to vanquish the Ford GT40 on home territory. Parkes and Scarfiotti, both '*gentlemen drivers*', were experienced endurance race specialists. Mounted on inscribed and signed plinth and enclosed in Plexiglass presentation case bearing etched Ferrari legend. Length overall: 23½ inches (60 cms). **Ref 3581**



Lightweight: a fine model with an eye for detail of the ex-Peter Lindner/Peter Nocker Jaguar E-Type by Javan Smith. Mounted on a plinth, inscribed and signed, with etched

logo, and enclosed in a Plexiglass case. Length overall: 23½ inches (60 cms). German dealer Peter Lindner took delivery of the original E-Type (4868WK) in May 1963 and returned the coupe to the works in the following year. Aerodynamicist Malcolm Sayer reshaped the E-Type in a wind tunnel and the ultra-fast lightweight was distinguishable by a steeply raked screen, near-perfect wing profile and fastback. **Ref 3580**



Alpha Plus: rare and desirable aluminium model of the all-conquering Alfa Romeo Grand Prix Tipo 158. A model produced by the manufacturers for presentation during the 1951 Christmas season, following the carmaker's victories in the Constructors' Championship in 1950 and 1951.

The supercharged, straight-eight *monoposto* 158 (aka *Alfetta*) was originally developed pre-war for the voiturette Formula and, in the hands of ace drivers Fangio and Farina, was one of the most successful post-war competition cars ever produced. Length overall: 22 inches (56 cms). **Ref 1937**



(Above) **Le Club:** a chrome-plated car mascot of the Automobile Club de Monaco (ACM) set on a black metal base, height: 9 inches (22 cms). **Ref 3424**



(Above) **Fast company:** an extraordinarily rare Sterling silver sculpture by Emmanuel Zurini (French, b.1942). Zurini, better known for his larger bronzes of stylized automobiles, produced this unique piece in 1991. Mounted on a black veined marble plinth, the engraved artist's signature and full hallmarks prominent. Length overall 10½ inches (27 cms). **Ref 3576**

(Right) **Monoposto:** a true rarity in the form of a model of Ernesto Maserati's 1939 competition 4CL, beloved of privateers, with equally rare surviving driver still seated in the cockpit. Electronically powered, the Maserati is equipped with steering controls for forward and reverse and is presented in remarkably unmarked condition. By esteemed Turin maker, Domo, and complete with the toy's original fitted wooden gift box bearing the manufacturer's label. Length overall: 18 inches (45 cms). **Ref 3521**



Grand Design



John Elwell (English, born 1942): a magnificent and unique large-scale aluminium model of a shortnose Jaguar D-Type racing car. Created in over 400 hours, the model complete with fin, registration number XKD7, is made in Elwell's signature style of hand formed aluminium panels riveted over a space frame, the cast aluminium wheels and spinners with hand turned hardwood tyres and seat, interior detailing and removeable tonneau to the passenger's seat. **Length of car: 45 inches (115 cms). Ref 3670**



Class distinction

The Vanden Plas Trophy: a historic and important automobile racing bronze by Maurice Guiraud-Rivière. A highly expressive, green patinated hollow cast bronze sculpture of a racing driver at speed, the whole mounted on a shaped black-veined marble plinth, bearing an inscribed bronze plaque. A trophy awarded to the class-winning Talbot 105 in the 1930 500 Mile Race at Brooklands. **Length overall: 21 inches (51 cms).** Presented by Vanden Plas to Brian Lewis (later Lord Essendon) and speed king John (later Sir John) Cobb, who were two of the most admired drivers at the banked track. Cobb famously remarked that taking to the curved bankings at top speed was reminiscent of 'leaning too far out of an upstairs window.'

Bronze and ivory sculptures by Guiraud-Rivière (1881-1967) are elevated in status among collectors by their quality and rarity. His unique designs for Sèvres are equally revered. Vanden Plas, of Belgium origin, was one of the most fashionable and stylish coachbuilders of the inter-war era. No two bodies were the same and Rolls-Royce, Bentley, Daimler and Lagonda were among the Kingsbury firm's list of prized customers. Impressed signature *M.GUIRAUD RIVIERE*. Literature: Catley 'Art Deco and other Figures'. **Ref 3578**





FRS CLUB 500 MILES RACE
ANISED BY
ACING DRIVERS CLUB
EN PLAS TROPHY
ESENTED BY
ENGLAND 1923. LTD
NNER OF CLASS D
WON BY
111.60 MPH driven by Hawthorn Lewis, Joan Long

Frederick Gordon Crosby (English, 1886-1943)





'A Driver's Nightmare': an important and humorous compilation drawing that features a collection of 1930's motor mascots, coming to life in a twilight woodland clearing. The piece features well known models by Hassal, Sykes, Lejeune and others, including 'Diving Girl' by AEL/Desmo, 'The Witch', 'Policeman 'Robert' by John Hassal, 'Prince de Fétiches', 'Pegasus' and the Hispano Suiza 'Flying Stork' by François Bazin, 'Wild Boar' by Villars, 'Bonzo' by Morante, 'Scalded Cat' by H. Molins, 'Penguin Alfred' by Fluor, 'Rabbit' by Bofill, 'Cockerel' by Frécourt and 'Owl' by Bouraine. In pen and Indian ink heightened with white, signed by the artist. Mounted framed and glazed. Dimensions: 19 x 15 inches (49 x 38 cms). **Ref 0896**

Supercharged: Frederick Gordon Crosby's style attracted both followers and imitators but his work was rarely equalled between the wars. This wonderfully evocative watercolour depicts the 1930 Irish Grand Prix, and the heavy metal of privateer Sir Henry "Tim" Birkin's Blower Bentley (No.8) at breakneck speed, with German Champion Rudi Caracciola's vast supercharged Mercedes in pursuit, and Brookland's Riley (No.45) snaking to the right at the sinuous Phoenix Park circuit. Signed and dated, dimensions 28 x 18 inches (71 x 46 cms). **Ref 2086**

A small example of the extensive collection of polo related sculpture, paintings and posters, we currently have on display at our Mount Street Gallery. Please contact us for more information.

(Clockwise from top left)

Bernard Boutet de Monvel (French 1881-1949): 'Portrait en pied du Prince Léon Radziwill au polo à Bagatelle, 1910', signed and dated 1910, framed oil on canvas, dimensions: 36 x 30 inches (91 x 76 cms). **Ref 3055**



Carl Franz Bauer (Austrian, 1879-1954): original oil painting on board, c.1930 by the famous Austrian artist and illustrator Carl Franz Bauer of a polo match in progress. Framed and glazed. Dimensions: 18 x 14 inches (46 x 35 cms). **Ref 2675**



Lionel Edwards (1878 - 1966) 'Polo at Hurlingham, 1930': two excellent oil paintings on board each bearing the artist's distinctive 'L.E.' monogram, oil on board, both framed and glazed. Dimensions: 13 x 12 inches (33 x 30 cms). **Ref 3044 (pair).**



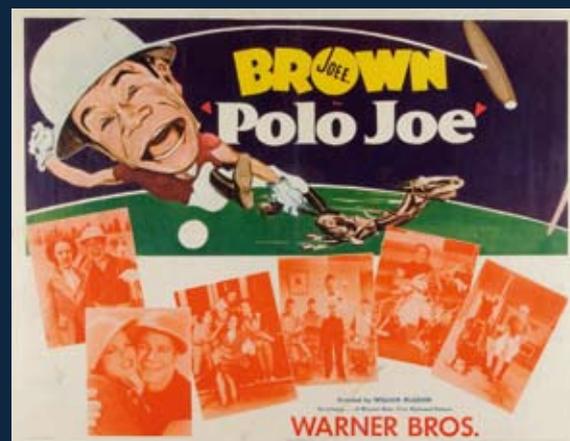
Charles de Condamy (French 1855 - 1913): an amusing original watercolour depicting a humorous polo scene. Mounted framed and glazed, French, c1880. Dimensions: 15 x 12 inches (38 x 30 cms). **Ref 3256**

'Polo Joe': original film poster for the 1930's film 'Polo Joe', starring Joe. E Brown. Mounted, framed and glazed. Dimensions: 31 x 37 inches (79 x 94 cms). **Ref 3662**



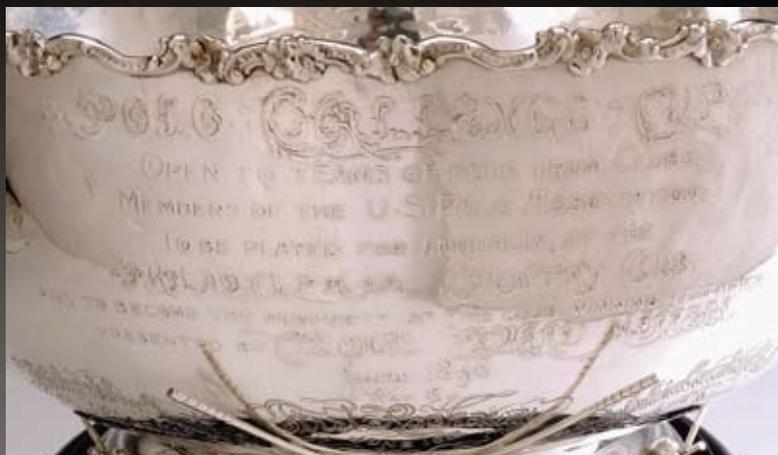
Madeleine Pereny (American 1896-1970): 'Polo Tournament', original framed crayon and pencil on paperboard, signed on reverse by the artist. Dimensions: 18 x 13 inches (46 x 33 cms). **Ref 2745**

(Below): a **near life-size** and well-modelled bronze statuary bronze of a polo player and pony, on a bronze socle, French c1960s. **Height 59 inches (150 cms)**. **Ref 3259**



The Polo Challenge Cup

A historically significant Sterling silver trophy of grand proportions. The dedication and lists of winning teams impressed in *Art Nouveau* script to one side, complemented by a scene of polo players set in high relief to the other. The foot of the cup, with applied polo balls and mallets, is mounted on an ebonised lacquer swept plinth; silver presentation plaque (vacant) affixed. *The Polo Challenge Cup* was presented in 1896 by Colonel Edward Morell, a passionate horseman, Congressman and owner of Morell Park estate, north of Philadelphia. Rockaway Hunting Club, whose team comprised a roll-call of US polo legends, retained the trophy after their third victory in 1902. The cup has been sympathetically restored following its recent discovery in a private collection in Pennsylvania. Marked *J.R.CALDWELL, PHILADELPHIA STERLING SILVER 925 1000*. Width 18 inches (45 cms). *Ref 2945*



Easy Rider



(Above) **All American**: a very rare surviving silvered bronze automobile mascot with rider astride a twin-cylinder motorcycle dating from the 1920s. The bronze is generally assumed to be modelled on a heavyweight Harley-Davidson or Indian, both pioneer manufacturers rich in heritage and history. Mounted on a black ebonised base. Length 7½ inches (18 cms). **Ref 3651**



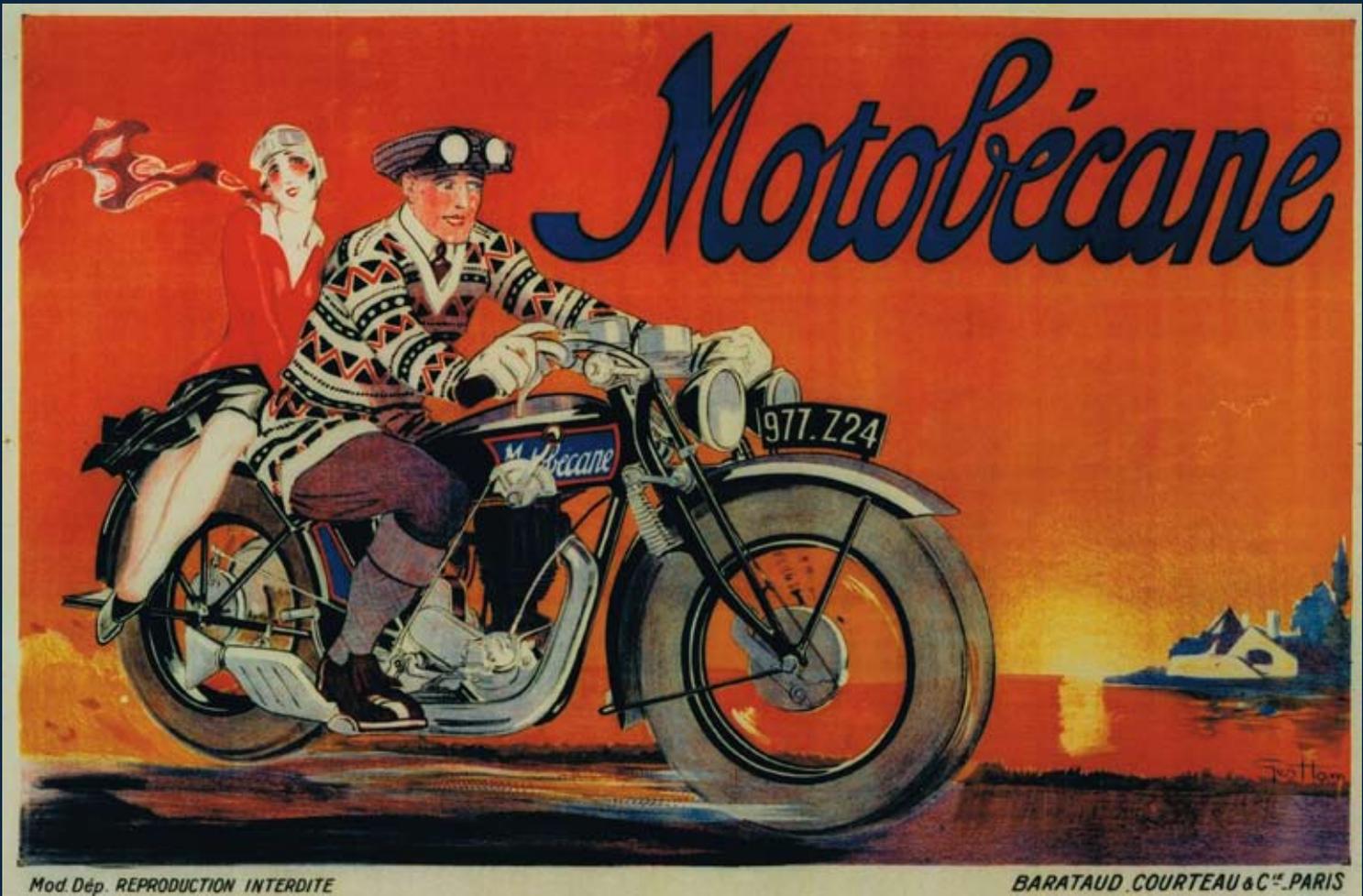
(Above) **On track**: the Art Deco movement provided the inspiration for this finely detailed bronze of motorcycle and rider, made in Germany, circa 1930. Art Deco had become an internationally mature style by the 1930s, a period that saw the German motorcycle industry kick into high gear. Length overall: 8 inches (20 cms). **Ref 2465**

(Below) **Georges Favres**: 'Terrot Motorcycles', a stylish Art Deco poster for France's leading motorcycle marque. Linen mounted, dimensions: 62 x 47 inches (158 x 117 cms). **Ref 3591**



(Below) **Racing wheels**: one of the rarest of them all in the form of an original lithograph by Geo Ham of four motorcycles at speed during the height of a race. Signed by the artist in pencil and to the plate. Framed and glazed and in exceptional condition. Ham at his unrivalled best. Dimensions: 30 x 23 inches (58 x 76 cms). **Ref 3624**





(Above) **Geo Ham: 'Motobécane'**, a rare original poster dated 1924. Linen mounted, framed and glazed. Dimensions: 48 x 32 inches (122 x 81 cms). **Ref 1908**

(Below) **Truly sportif**: original artwork rendered in crayon and heightened with gouache by Geo Ham. The scene portrays a smart Figoni & Falaschi coachbuilt roadster, contrasting with an equally appealing man and woman in a motorcycle and pillion combination. This piece commissioned for the 1937 Salon de L'Automobile issue of the Paris magazine *L'Illustration* ('the Frenchman's window on the world'). Framed with double mount and maple section. Dimensions: 29 x 25 inches (73 x 63 cms). **Ref 0745**

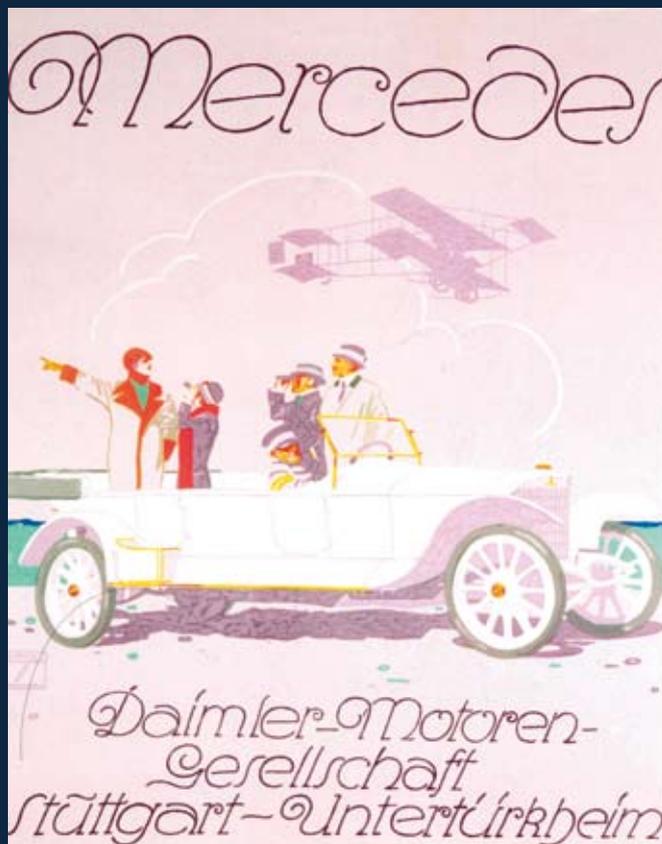


Every poster tells a story

The development of lithographic printing in the mid-19th century marked the start of modern poster art and the poster has been a constant presence in shaping the story of the automobile since the dawn of motoring. By 1900, the work of illustrators and graphic designers, using the medium to convincing effect by drawing for inspiration on contemporary art influences, reached increasing levels of sophistication in automotive poster design. Pioneer manufacturers, chiefly found in France, soon developed their own distinctive style of representation, exploring the social context and reflecting their privileged customers' status (exemplified by the posters in the upcoming pages, for UNIC).

The UNIC name derives from Georges Richard's novel idea of making only a single model for his newly established *marque*. Of sporting appearance by the style standards of the Edwardian period, the UNIC enjoyed considerable popularity. Bon vivant Count Albert de Dion and Monsieur Bouton, inspired by Daimler's advances in engine design, developed a 'high-speed' engine for their extremely distinguished De Dion Bouton *voiturette*, launched in 1900. Aries, an equally distinguished *marque* in the Edwardian era, pioneered both the V-4 and V-6 engine in production form and achieved class wins during the 1920s at Le Mans and elsewhere. Peugeot, one of the most ancient names in the industry, was founded in 1899 and the makers took part in a Paris-Brest run as early as 1891. The pioneer firm, who later produced epoch-making competition cars, is the only extant carmaker of the Gallic quartet featured on the following pages. An outstanding line-up of rare discoveries: original posters by some of the most accomplished designers of the age, presented in pristine condition, prized for their rarity and revered for quality.

Visit www.pullmangallery.com to view our unrivalled collection of rare, original posters.



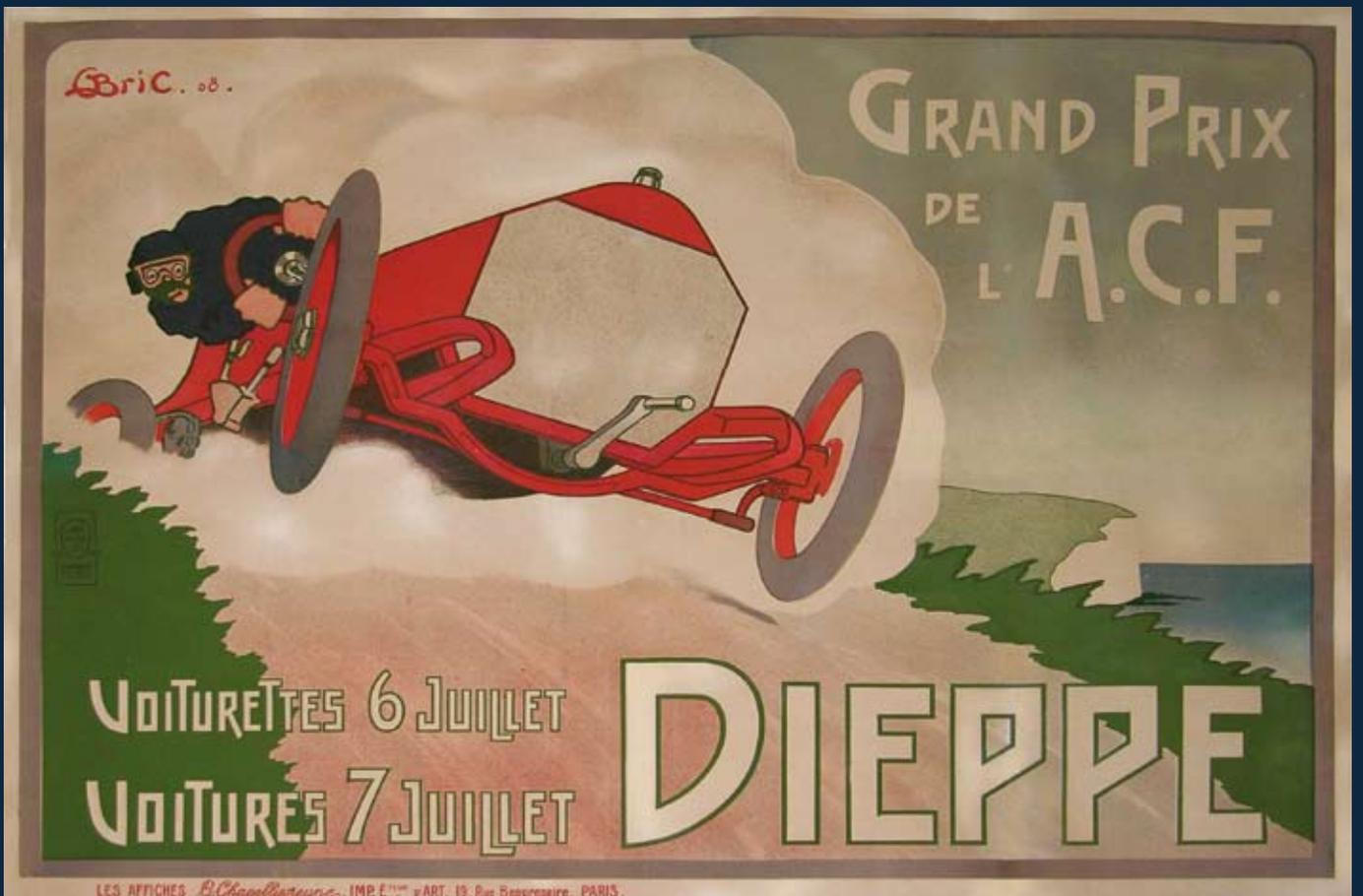
Ludwig Holwein (1874-1949): 'Mercedes', original poster, dated 1914, linen mounted, framed and glazed. Dimensions: 39 x 33 inches (110 x 85 cms). Ref 2225



Georges Gaudy: 'Pneus Jenatzy', 1903', rare original poster, dated 1903. Dimensions: 48 x 34 inches (122 x 87 cms). Linen mounted, framed and glazed. Ref 1867



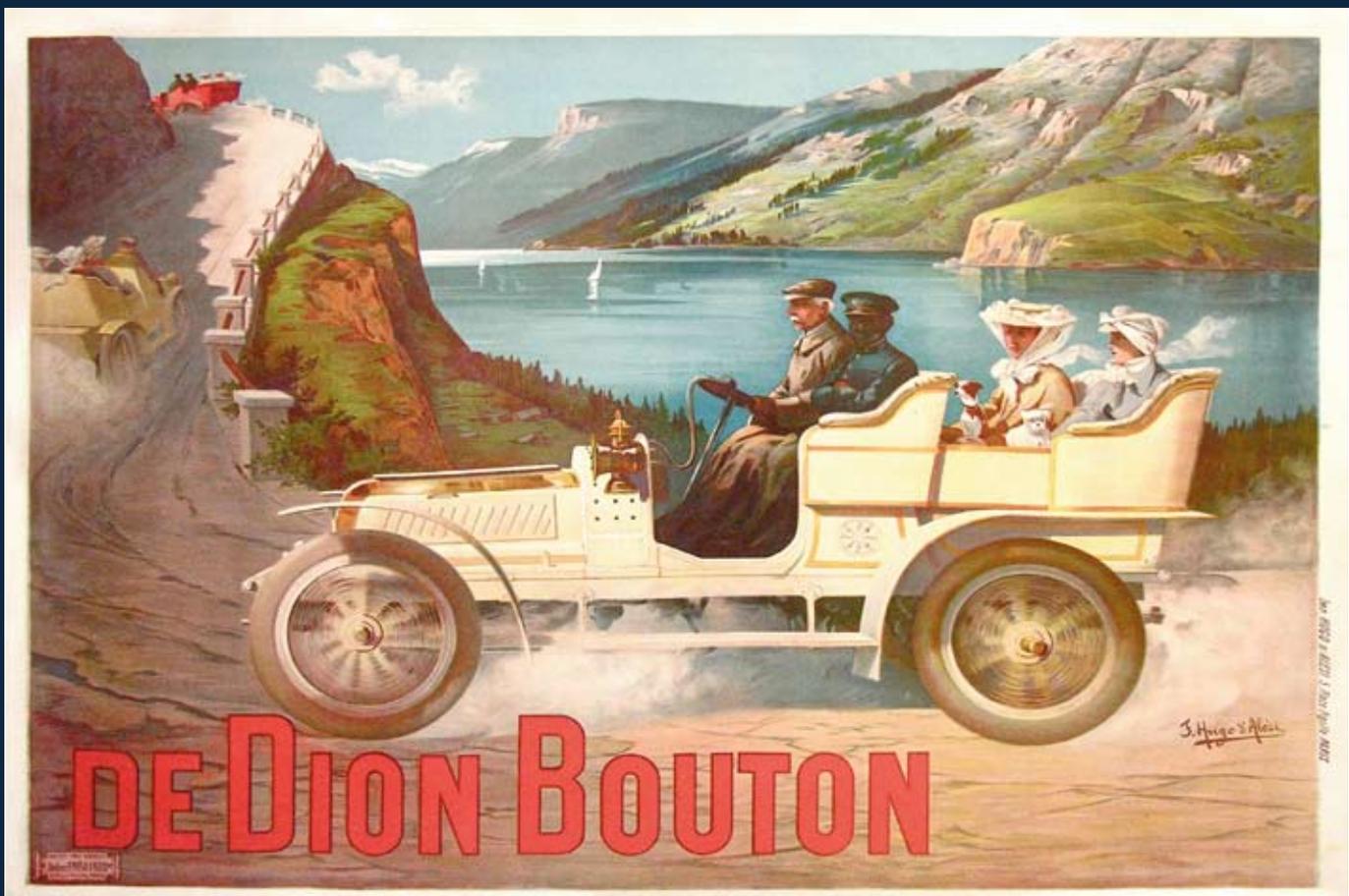
René de Bas (French, born 1890): 'Renault, 1920', a superb and dramatic original poster showing the large Type 45 touring car at speed. Linen mounted, dimensions: 45 x 35 inches (112 x 87 cms). **Ref 3597**



Geo. Bric: '1908 Grand Prix de l'ACF (French Grand Prix)', an amusing and very striking poster for one of the earliest automobile races. Linen mounted, dimensions: 62 x 47 inches (158 x 118 cms). **Ref 3593**



Henri Behel (French, 1865-1929): 'UNIC - George Richard à Monaco, 1900', an important 'Belle Epoque' poster showing Monaco Palace in the background. Linen mounted, dimensions: 63 x 46 inches (160 x 117 cms). Ref 3588



Hugo d'Alesi (1849-1906): 'De Dion Bouton', a very rare original poster dated 1900. Linen mounted, dimensions: 63 x 47 inches (160 x 118 cms). Ref 3584



Robert Gazay (French): 'Aries, 1924', a massive and very rare Art Deco poster, almost 8' tall, linen mounted, dimensions: 92 x 68 inches (233 x 158 cms). Ref 3590

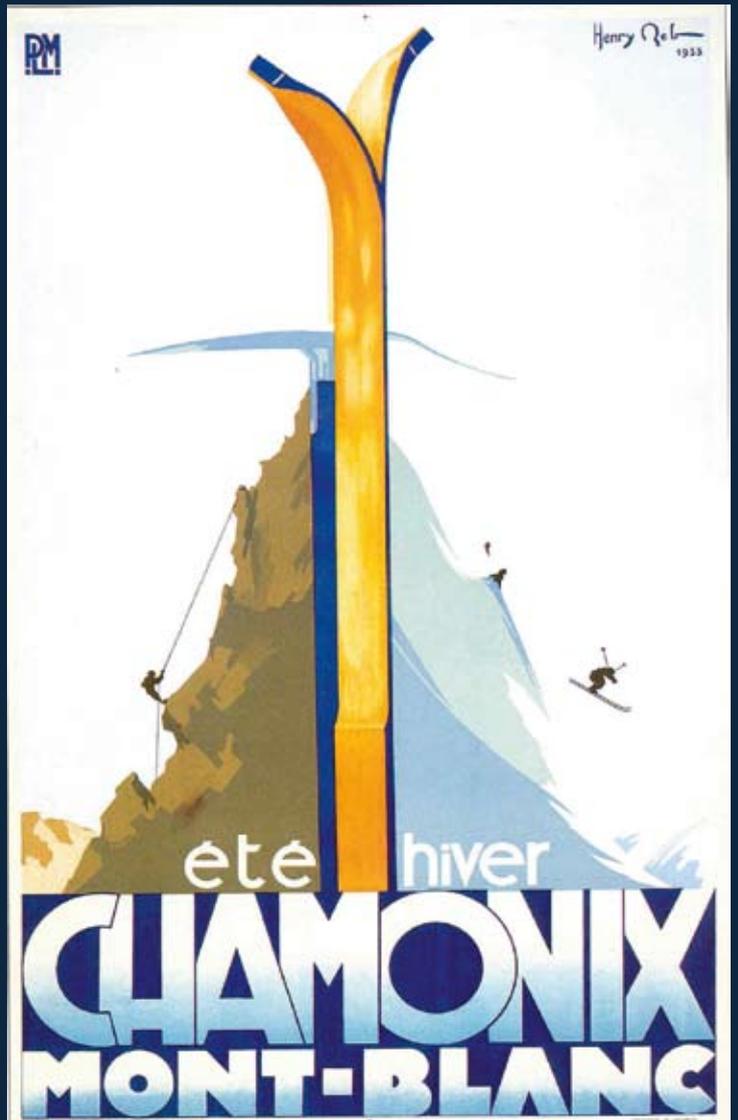
Winter Wonderland



Skied-Up: a well modelled Art Deco bronze of a stylized male skier holding his skis and sticks and dressed in the skiing costume of the period. Mounted on a square bronze socle, height overall: 14 inches (36 cms). Austrian, c1930s. **Ref 3676**



Jean Jacquemin (French 1894-1941): an exceptional Art Deco bronze and ivory sculpture of a ski-jumper about to take off, on original bi-colour marble base, French c1930. Length: 14 inches (35 cms). **Ref 2475**



Henry Rob: 'Chamonix', original poster dated 1935. Linen mounted, framed and glazed. Dimensions 39 x 25 inches (100 x 63 cms).



Grand hotelier: a pair of strikingly evocative, early original posters for Cachat's Majestic Hotel by Candido Aragonese de Faria (1849-1911). Two intrepid Englishmen discovered France's climbing capital of Chamonix, and the ascent of Mont Blanc in the late 18th century ushered in the age of mountaineering. Luxury hotels followed, the first in 1816, but the jewel in the crown was the splendidly noteworthy Majestic in the heart of the town, claiming unrivalled views of the summit of Mont Blanc Massif and the glacial valley. Both linen mounted, framed and glazed. Dimensions: 51 x 66 inches (129 x 167 cms). (Above) Ref 3675, (below) Ref 3674



Horse and Hound



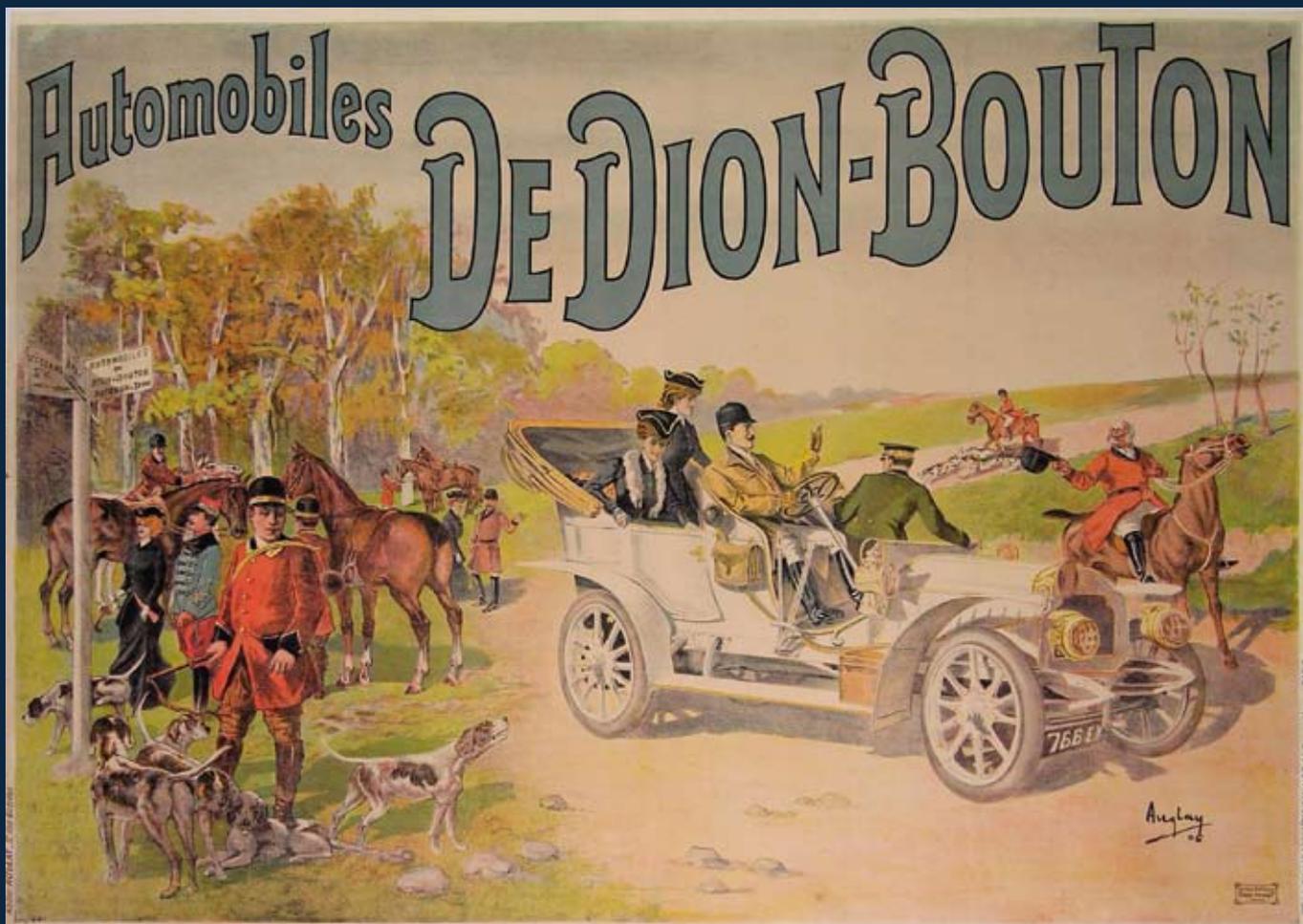
(Above, from left) **The common pursuit:** a pair of unusual silver-plated candlesticks modelled on French hunting horns and mounted on regular stepped plinths, Italian, 1950s **Ref 2940**; one of the rarest table lighters from Dunhill's acclaimed 'Aquarium' series of the 1950s. The Perspex body enclosing a decorative hunting theme - mounted rider and hounds to one side and fox in hiding to the reverse **Ref 3549**; a

fine Sterling silver and silver gilt cocktail shaker in the form of a hunting horn. One of only two examples produced by Pullman in homage to Garrard's unique 1925 creation. Hallmarked, Pullman Editions 2006 **Ref 3298**; a very rare Alfred Dunhill table lighter, in polished brass and silver plate, in the shape of a hunting horn, circa 1930 **Ref 2730**; a novel pair of silver salt and pepper pots in the form of hunting

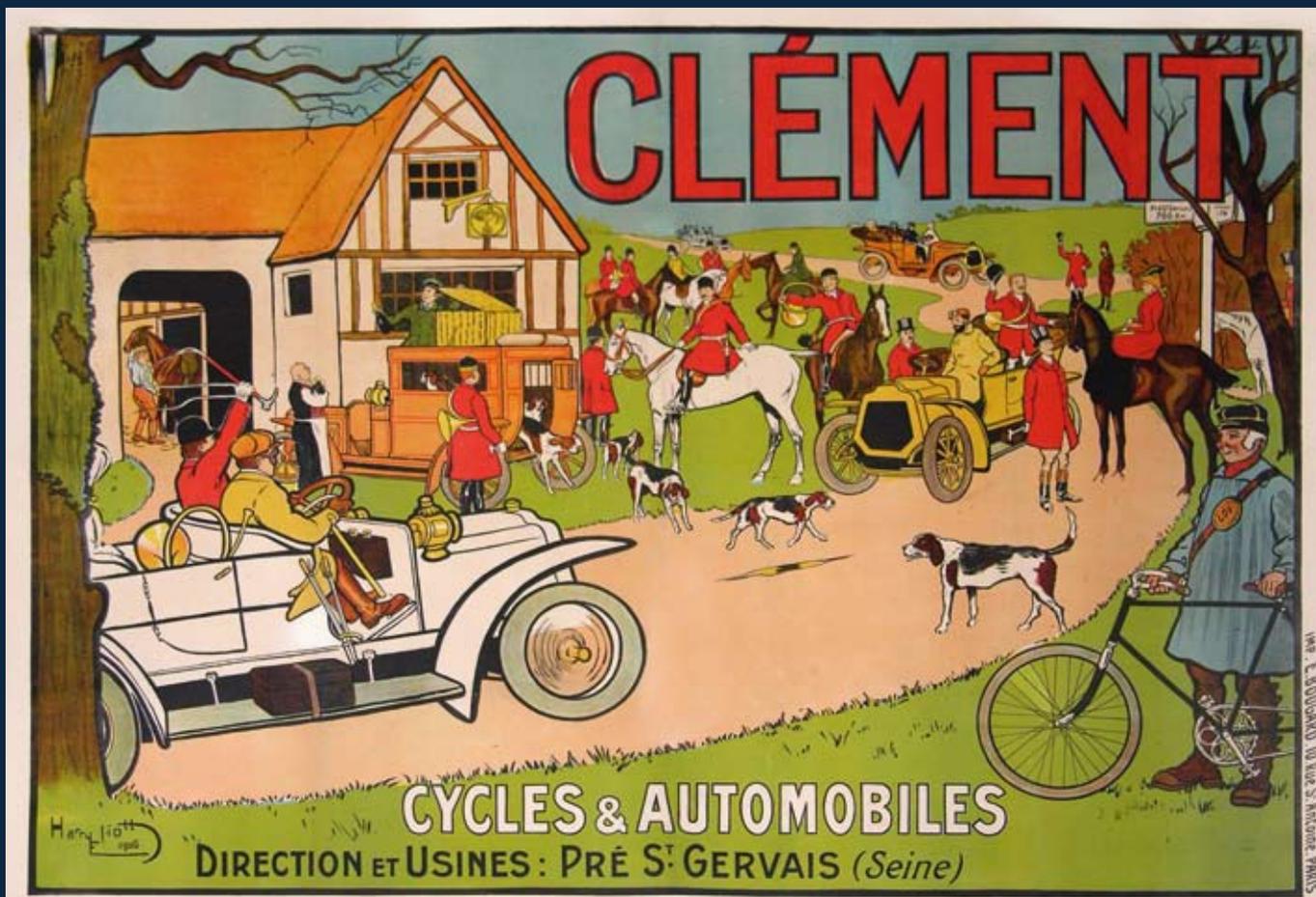
horns. Hallmarked, Sheffield 1934 **Ref 2758**; essentially English large glass and chrome-topped cocktail shaker with hand-painted design depicting a Master of Foxhounds surrounded by baying hounds with fox raised above his head, c1940s **Ref 1582**; unusual Austrian *vide-poche* with decorative mounted huntsman and dogs in pursuit of a fox, set on a marble tray, circa 1930 **Ref 2906**.

A stylish silvered bronze hunting group with mounted huntsman in formal dress and dogs in support. Mounted on a black ebonized plinth. American, circa 1920, length: 17 inches (43 cms), height: 14 inches (36 cms). **Ref 2907**





August Augley: 'De Dion Bouton', a very rare original poster dated 1906. Linen mounted, dimensions: 58 x 42 inches (146 x 107 cms). Ref 3583



Harry Elliott (American, 1879-1932): 'Automobiles Clément, 1906'. A stylish poster showing a Clément automobile at a smart fox-hunting event. Linen mounted, dimensions: 63 x 47 inches (160 x 117½ cms). Ref 3671

Out of Africa



'Kabyle au Retour de la Chasse': an exceptional and massive sculpture by Arthur Waagen, noted Animalier artist, and a work widely acknowledged as his finest achievement. The composition portrays a Berber tribesman returning from a successful hunting expedition in the mountain regions of North Africa, his dogs, a rescued lamb and the predator's hide all perfectly detailed. Waagen, born in East Prussia in 1833, moved to a studio

in the French capital and exhibited regularly at the Paris Salon. Established as one of the most important figures on the 19th century French art scene, Waagen's work was significantly influenced by North African culture, invoking the shadow of spreading French colonialism. Cast by Emile Martin, signed 'Waagen Sculpt' and dated 1890. Literature: Payne, Berman, Mackay, Kjellberg, extensive references. Height overall: 49 inches (125 cms). **Ref 3568**



Streamlined: *'La Comète'*, a striking silvered and gilt bronze sculpture depicting an allegorical female figure of streamlined form beneath a stylised cloud formation. By Maurice Guiraud-Rivière, renowned for his sophisticated (mainly female) nudes and bold design. *'La Comète'*, a most accomplished interpretation of the predominant *Art Deco* movement, is held in unfeigned respect among collectors. Eting, Paris foundry marks and impressed signature, circa 1925. Length overall: 24 inches (61 cms). **Ref 0014**

Literature: Catley *'Art Deco Sculpture'* and *'Art Deco and other Figures.'*



Glass Distinction



'Bacchantes': powerful imagery in the form of a particularly rare opalescent blue vase featuring a frieze of classical nudes and a design inspired by the prize-winning ancient Greek play of the same name (also known as *'The Bacchantes'*) by Euripides. By René Lalique, absolute master of the art of glass design,

and one of his most coveted creations. Figures in *'Bacchantes'*, introduced in 1927 (model number 997), are reckoned to be modelled on his daughter, Suzanne. Lalique's mastery defied imitation. Height overall: 10 inches (15 cms), signed *R LALIQUE FRANCE*. Literature: Marchillac, page 438. **Ref 2706**

Glass Act: 'L'Oiseau de Feu', a superb example of a *luminaire* of the utmost rarity by René Lalique, one of the world's greatest *mâitre-verriers*, whose immeasurable contribution to glass design remains unequalled. René Lalique (1860-1945), seized with the importance of glass as a medium of expression, shifted from figurative jewellery to decorative glassware, exploring innovative moulding methods. Height overall: 18 inches (45 cms).

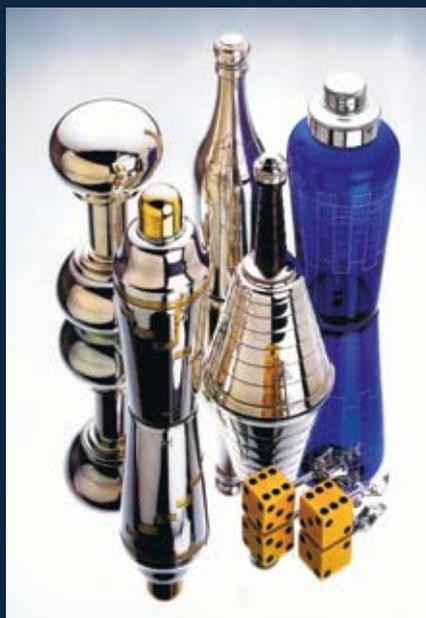
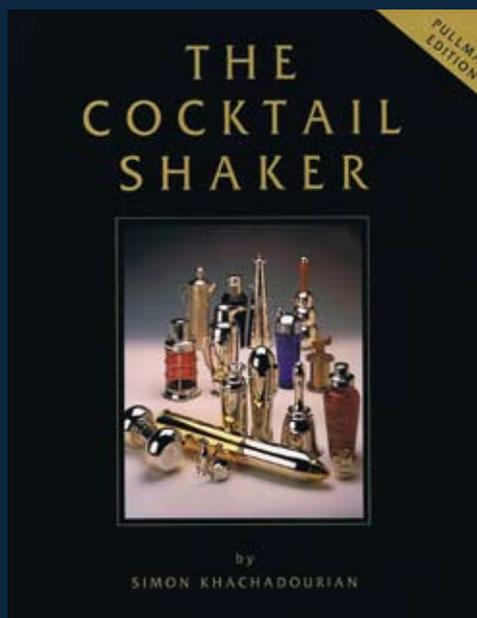
'L'Oiseau de Feu' ('The Firebird') owes its origins to the famed ballet of the same

name by Igor Stravinsky ('a man on the eve of celebrity' quoting Diaghilev), premiered in 1910 and seen by Lalique in Paris. Focus of this dramatic breakthrough piece is a magical glowing vision (half-bird, half-woman). Lalique experimented with the play of light through clear and frosted glass and, by placing a bulb inside the circular base, the soft light filters up to the foot of the glass panel to deliver entirely appropriate red-hued illumination. The panel, of considerable thickness, rests in a cuboid bronze stand and is secured by a collar around the base. A stand set on four

bun feet adjustable individually for balance and richly decorated to all four sides with a distinctive *Art Deco* frieze of stylised butterflies to complement the principal theme. 'L'Oiseau de Feu', introduced in 1932, was certainly one of Lalique's costliest pieces – listed at nearly 20 times the price of 'Renard', most expensive of automobile mascots catalogued. Cost accounts for the extreme rarity – reportedly fewer than 10 examples have changed hands in three decades, some damaged or lacking stands – of a luminaire that is incontestably the ultimate night light. **Ref 1818**



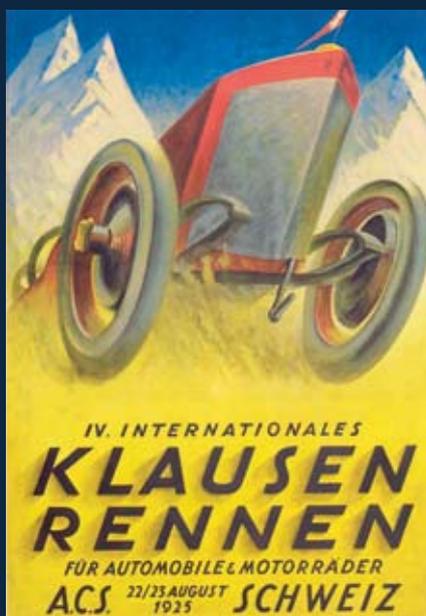
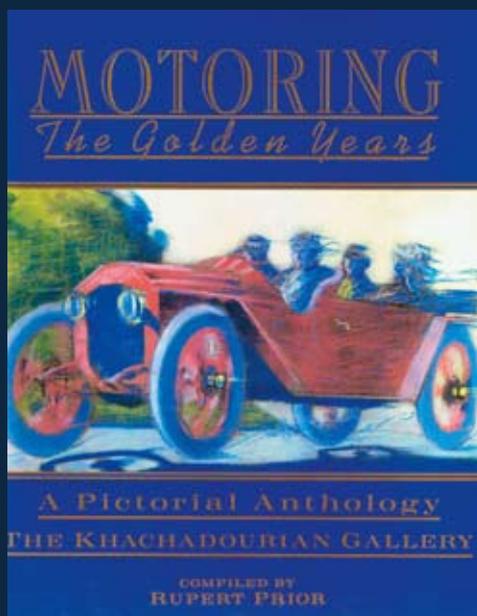
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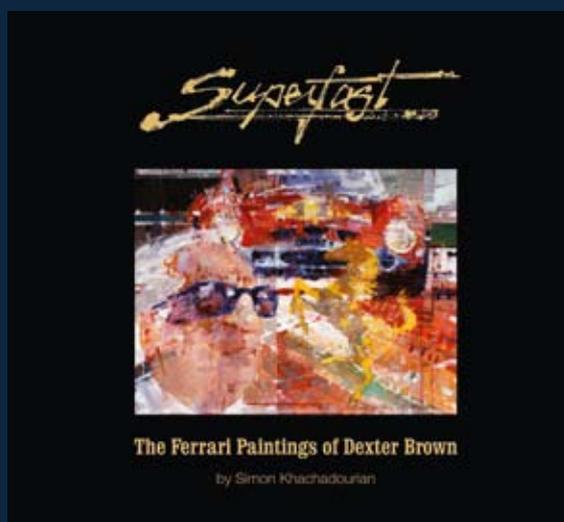
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