

# PULLMAN

The Magazine of the Pullman Gallery

Issue No. 42



*Forza Ferrari:* John Elwell's latest 800-hour masterwork, the 1960 Ferrari 250 GT SWB. **See pages 22 & 23.**

# PULLMAN CLASS

## Inside Story

Welcome to issue 42 of PULLMAN, the magazine of the Pullman Gallery. With this edition, we have unveiled a new look and feel: same type face, no reduction in paper size or editorial style but featuring a simplified redesign. Too much information can overwhelm, and for future issues of the magazine we envision a concise, clear and eye-catching approach. Your comments on our revamp are, of course, welcomed...



## Passion Rules

The study of collecting has a long history and in the eyes of received wisdom passion (and time) play an essential role in this most pleasurable of pursuits.

Passion, according to the Oxford Dictionary, is defined as a "...strong emotion in the shape of great enthusiasm for something", and to start a collection one certainly has to possess energy, perseverance and persistence. There are now more people in more countries collecting *objets de luxe* than ever before, including buyers from emerging markets. Therefore, it is increasingly important for collectors to be conversant with their particular passion. The received wisdom is to be in the right place at the right time, and buy what you like. Passion, as we know from these pages, rules.



## The Studio System

Experience everything you need to know about 20<sup>th</sup> century *objets de luxe* with a visit to Pullman Studios, situated close to Chelsea Bridge. Only 10-15 minutes distance from our main King Street gallery and intended for seasoned collectors, the Studios showcase the world's most extensive and finest collection of pieces of infinite charm, curiosity and impeccable provenance.

An unrivalled collection of several hundred rare, original posters and paintings, antique Louis Vuitton trunks, important *Art Deco* sculpture and furniture, in company with a single *atelier* devoted to the lifetime's work of acclaimed English artist, Dexter Brown, are all accommodated in a unique exhibition space in the heart of London. Naturally, we are pleased to offer authoritative guidance to our visitors, but Pullman Studios may be viewed only by appointment. Please contact Rachel Kelly for details, by email, to [rachel@pullmangallery.com](mailto:rachel@pullmangallery.com)

Until next time...

**Simon Khachadourian**

# Lighthouse Family

(Right) **Asprey**: a very rare (one of only two known) silver plated combination cocktail shaker and table lamp in the form of an illuminating lighthouse by Asprey & Co., with a removable light fitting to the top, the lower half with *faux* engraving to represent doors, windows and brickwork,

*circa* 1930's. Height overall: 15 inches (37 cms) **Ref 5107**; (left) an unusual Sterling silver table cigar lighter in the form of a lighthouse, realistically modelled with block work detailing, and glass 'light', hallmarked London, 1911. Height 10 inches (25 cms). **Ref 4332**



  
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# Le Style 1925



A classic silver plated *Art Deco* cocktail set, with stepped form and beaded detailing, the cap with a bayonet fitting, to ensure a perfect seal when shaking. French, *circa* 1920s. **Ref 5148**

Height of shaker: 10 inches (25 cms).

# Chalet Chic



A stylish glass *Art Deco* cocktail shaker set, consisting of a shaker, hand-painted with alpine scenes of chalets and skiers, with chrome-plated integral strainer and cap, with six glasses *ensuite*, decorated with similar views, each with heavy, rounded bases. Czechoslovakian, *circa* 1930s. **Ref 5050**

Height of shaker: 12 inches (30 cms).

# Superbowl



(Above) **Kemp Bros, England:** a very stylish and large, three handled, Sterling silver trophy cup with geometric conical body with hammered finish, with three angular handles, and three feet with scalloped detailing. Bearing hallmarks *KB* and London hallmarks for 1914. The base stamped *KEMP BROS UNION STREET BRISTOL*. **Ref 5081**

**Height overall: 11 inches (28 cms)**



(Left) a Sterling silver punchbowl or cooler in the style of Paul Revere, with a wide bowl and swept foot, bearing Sterling silver marks to the base. English, circa 1950s. **Ref 5147**

**Diameter: 15 inches (38 cms)**  
**Height: 8 inches (20 cms).**

**Tiffany & Co:** a monumentally large and heavy gauge *Art Deco* Sterling silver bowl, with a plain swept body and simple foot, bearing *TIFFANY & CO.* Marks to the base. American, circa 1930s. **Ref 5024**

**Diameter: 15 inches (38 cms)**  
**Height: 9 inches (23 cms).**

# Coco de Cartier



**Cartier:** a completely unique, *Coco De Mer* nut shell which has been reincarnated, courtesy of Cartier, as a trinket box. The *Coco de Mer* nut only grows in one place in the world, the archipelago of the Seychelles, and their suggestive resemblance makes them a symbol of fertility and sensuality.

This particularly large nut was taken to Cartier in the 1940's and by special order was turned into an extraordinary Sterling silver mounted box. Approx dimensions (closed): 12 x 12 inches (31 x 31 cms). **Ref 5044**



Open view



(Above) **Jean Després (1889-1980):** an incredibly stylish and important, heavy gauge silver-plated Champagne bucket, with classic *Martelé* finish, with trademark Després chain motif around the foot and rim of the bucket, with curled side handles terminating in a spherical detail. Height: 11 inches (27 cms). French, *circa* 1930s **Ref 5093;** shown with a stylish and large *Art Deco* silver plated cocktail pitcher or water jug, echoing the work of Hermès and Després, with similar chain motif to base. French, *circa* 1930's. Height: 12 inches (30 cms). **Ref 1831**

(Right) **Asprey & Co:** a very stylish pair of Sterling silver salt and pepper pots in the form of shotgun cartridges, each marked *Asprey & Co*, hallmarked London, 1994. Height of each: 2¼ inches (6 cms), complete with original red leather *Asprey* fitted presentation case. **Ref 5085**



# Cigar Aficionado



**A cut above:** a pair of Sterling silver mounted crystal ashtrays of substantial proportions. Both feature a distinguishing deep starburst design, and three cigar rests to each rim. No billiards room should be without one. **Ref 5084**

Diameter of each: 12 inches (30 cms).



**Viennese:** a stunningly large late-19th Century silver mounted ivory cigar cutter in the form of a hound, his head set with glass eyes, with a laurel leaf collar, and overlapping silver foliate mount. Length: 7½ inches (18 cms). **Ref 5126**



**Alfred Dunhill:** an extraordinarily rare prototype 'Aquarium' table lighter, of elliptical form, the Perspex body enclosing hand-painted scenes to the front and reverse of a butterfly in flight against a pastel sky-blue ground, with simulated grasses behind it, highlighted to the edges with gold details, with silver plated lift-arm marked *DUNHILL*, in excellent condition and presented in a fitted Dunhill presentation box.

We have not seen an example like this before, in neither form nor subject matter, leading us to believe it is most likely an experimental piece which was never produced. English, circa 1950s. Length: 4½ inches (11 cms). **Ref 5022**

# From the hip

(Right) **Fixed bayonets:** a select group of generously proportioned Sterling silver gentleman's hipflasks, shown with a collection of crocodile-wrapped and pierced flasks with glass liners, all from distinguished makers such as Gorham, James Dixon and Sons, and Tiffany & Co.

Please enquire for more details.



Ref 1176

Ref 5029

Ref 3506



(Above) **Dunhill:** a very heavy gauge, nickel plated 'Cube' desk piece, with clock, barometer, thermometer and hygrometer fitted to all four sides, with compass fitted to the top. English, circa 1950s. Width of base: 4 inches (10 cms) square. **Ref 5062**



Ref 5131

Ref 5008

Ref 2384

Ref 5021

# By the Yard



**Alfred Dunhill:** an extremely rare silver plated 'Yard Rule' table lighter, the body engraved to 36 inches (90 cms), the lift arm signed 'Dunhill', in a bespoke fitted presentation case. **Ref 5042** Illustrated in 'The Dunhill Petrol Lighter – A Unique Story' by Blei and Bottoni, 2004, the definitive reference work on the Dunhill lighter.



(Above) a very stylish, Sterling silver Art Deco cigar box, with deep crossed-linear decoration to the lid, front and back, with a *lapis lazuli* thumb piece, by Padgett & Braham Ltd of London and hallmarked 1940. Length: 9 inches (23 cms) **Ref 5030**; shown with a beautiful, four-sided *bleu lapis* and silver box by the silversmiths Richard Comyn, the four reeded corners terminating in stepped feet, the interior lined with sycamore and silver gilt. Hallmarked London, 1935. Length 5½ inches (13 cms). **Ref 1519**

(Opposite) Stylish table requisites for the discerning smoker, an Art Deco cigar box by Asprey & Co, in Sterling silver, edged with two reeded gold bands, with a cedar lined interior and bearing London hallmarks for 1936. Length: 12 inches (30 cms) **Ref 5031**; with a perfectly formed, but diminutive, almost 'personal' size silver mounted ashtray by Mappin & Webb, bearing date marks for 1912. Diameter: 3 inches (8 cms) **Ref 5087**; and a very heavy Sterling silver cigar ashtray of plain form by the maker Brian Askwith, dated 1998, 9 inches (23 cms) square. **Ref 5124**



**Ref 5031**

**Ref 5087**

**Ref 5124**

# Gran Corona

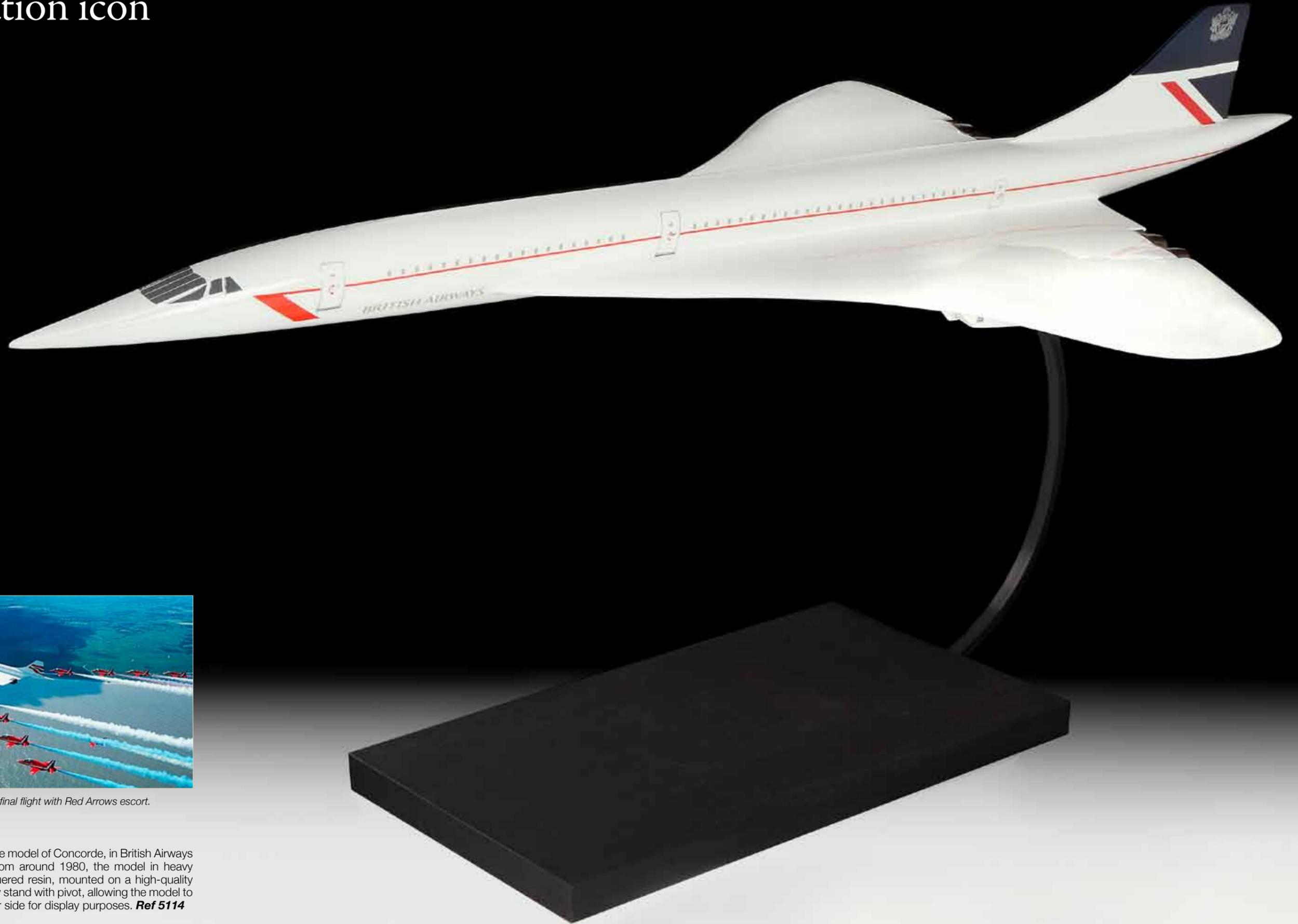
A magnificent, Sterling silver box of gigantic proportions, the heavy gauge body, completely relined with an *ebène de macassar* veneer, with two lifting doors to reveal cavernous, climate controlled storage for 500 cigars, the central section, lined with chocolate brown suede fitted to accommodate three 1920s large capacity *Tiffany & Co* Sterling silver hipflasks, engraved for *Scotch, Rye and Gin*, ensuite a bespoke portable crocodile hide cigar caddy, with engraved Sterling silver *cartouche*. The box, American, circa 1950s. **Ref 5150**

Length: 24 inches (60 cms).



Length: 24 inches (60 cms).

# Aviation icon

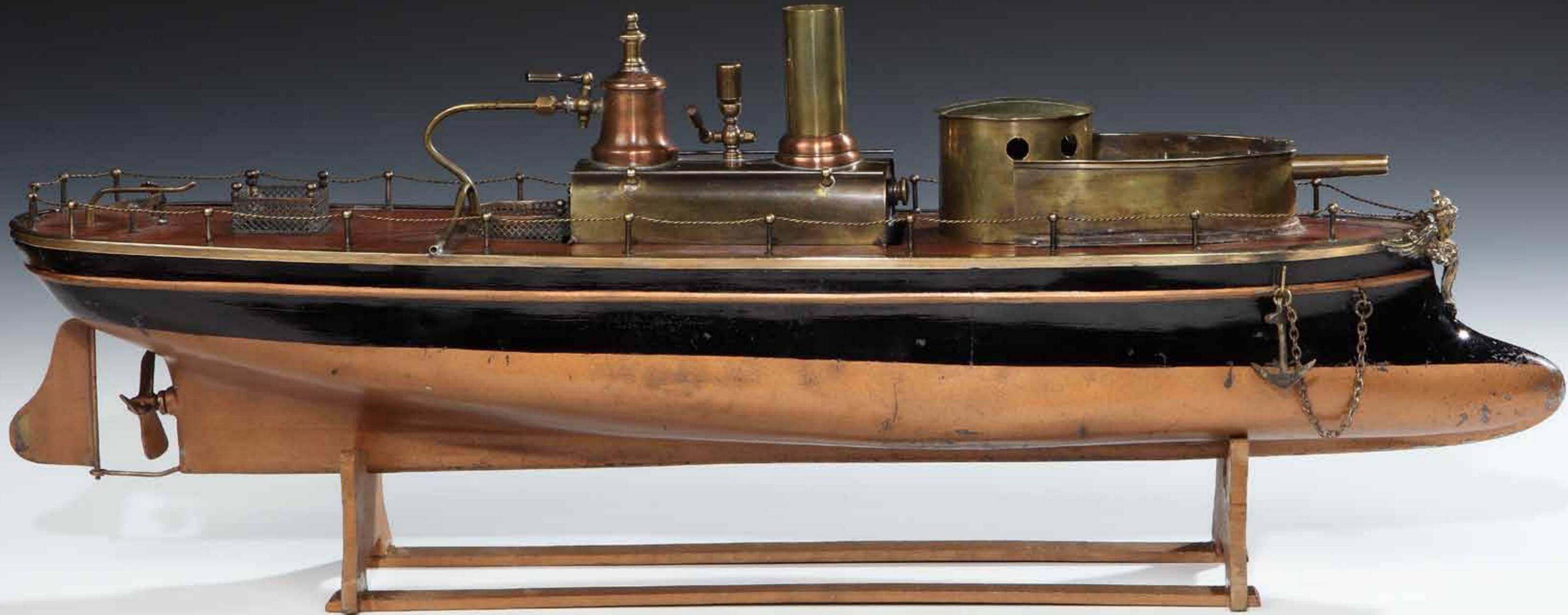


*Concorde on its final flight with Red Arrows escort.*

A massive scale model of Concorde, in British Airways livery dating from around 1980, the model in heavy cast and lacquered resin, mounted on a high-quality custom display stand with pivot, allowing the model to 'bank' to either side for display purposes. **Ref 5114**

**Length overall: 72 inches (180 cms).**

# Gunboat diplomacy



**Radiguet:** a superb and exceptionally rare live-steam toy gunboat, circa 1890 in fine original condition, the boat with gilded Griffin figurehead, and brass anchor, mounted on a wooden stand. Length overall: 20 inches (50 cms). **Ref 5058**

Radiguet, long-standing and respected manufacturer of optical instruments and scientific equipment, was established in 1830 by Marie-Honore Radiguet. The firm started producing luxury toys "all about education and instruction", from 1872, ceasing only around 30 years later.

Toy boats have proved familiar playthings since the days of the Greek Empire, and examples by the Parisian maker are properly given their due as "among the most beautiful and desirable of all toys". (Source: *The Collectors' Encyclopedia*, pub. Salamander, 1988).

A rare and wonderful find, especially in this condition, and a second chance to experience the delights of childhood.



# Ferrari 250 GT SWB



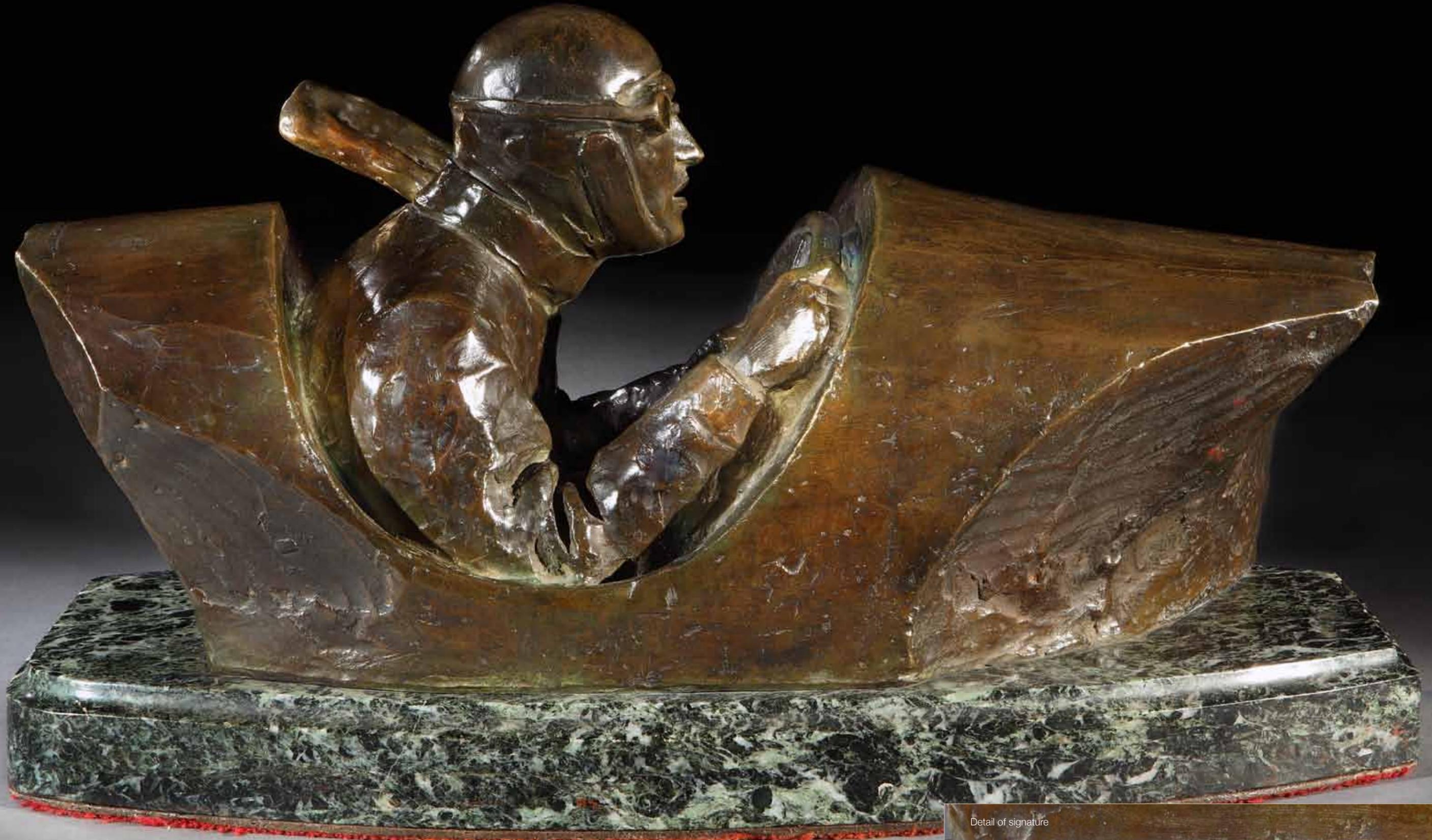
**Superfast:** a typically spectacular rendering, with exacting attention to detail, of the highly covetable 250 GT SWB (short wheel base) by John Elwell (English, born 1949). With well-detailed interior, wooden seats and dashboard detailing, the body is constructed in Elwell's signature style of hand-formed aluminium panels riveted over a space frame, with cast wheels and tyres, mirrors and filler caps, the whole piece taking almost 900 hours to create. As with all of John's models, each one is **unique**, and will never to be repeated. Signed 1/1, dated 2011. **Ref 5072**

**Length: 48 inches (122 cms).**

Strictly a race car, destined for Le Mans in 1959, and centre of attention at the Paris Salon of the same year, the 3-litre, 250 GT SWB was, quoting Sergio PininFarina, "the first of our three V-12 quantum leaps in design with Ferrari". The berlinetta, bodied by Scaglietti, was a class winner on the Sarthe circuit in 1960 and took the laurels in the *Tour de France*, Paris 1000 km and the Tourist Trophy in the same season.



# Pilote de Course



**Maurice Guiraud-Rivière (French, 1881 – 1947):** a highly important bronze sculpture depicting a racing driver at the wheel, mounted on a shaped veined marble plinth, with crisp, impressed signature *M. GUIRAUD RIVIÈRE*, and foundry stamp in the bronze.

It is probable that this is the 'E.A.' ('*épreuve d'artiste*' or '*artist's proof*'), due to the exceptional clarity of the casting and sharpness of the signature. **Ref 5127**

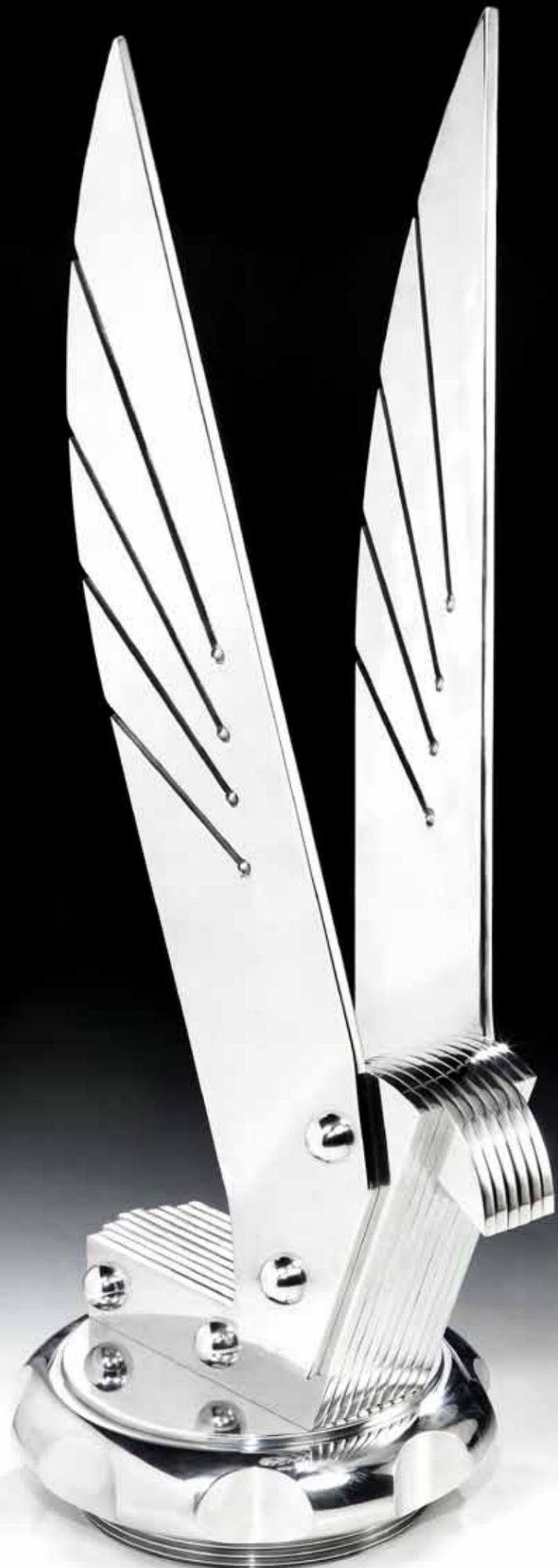
**Length: 21 inches (53 cms).**

*Literature: 'Art Deco and other Figures' by Brian Catley, 1978, p.178.*

Detail of signature



# La Cocotte



A sizeable and striking limited edition aluminium sculpture, drawing inspiration from the automobile mascot created in the early 1920s by Gabriel Voisin, and a declaration of allegiance to modernity in its most committed form.

In the spirit of the original, the sculpture is modelled on the Egyptian motif of the *cocotte* (chicken in French or, less decorously, a female of loose morals) and formed of hand-finished riveted aluminium panels bolted as one and polished to a mirror finish. The pronounced radiator cap is fashioned from a solid aluminium billet. Of recent origin, and one of only nine examples produced. **Ref 5121**

**Height: 40 inches (100 cms).**

Gabriel Voisin (1880-1973) was a pioneer French aviator who entered the emergent post-war automobile industry in 1919. His aerodynamic, distinctive designs, fusing light weight with strength, were built to accentuate the constructor's aviation heritage, and were both highly prized, and highly priced. His idiosyncratic creations were beloved by *automobilists* as diverse as Man Ray, Rudolph Valentino, Le Corbusier (who named his Paris reconstruction plan in homage to Voisin) and Maurice Chevalier.

Height: 40 inches (100 cms).

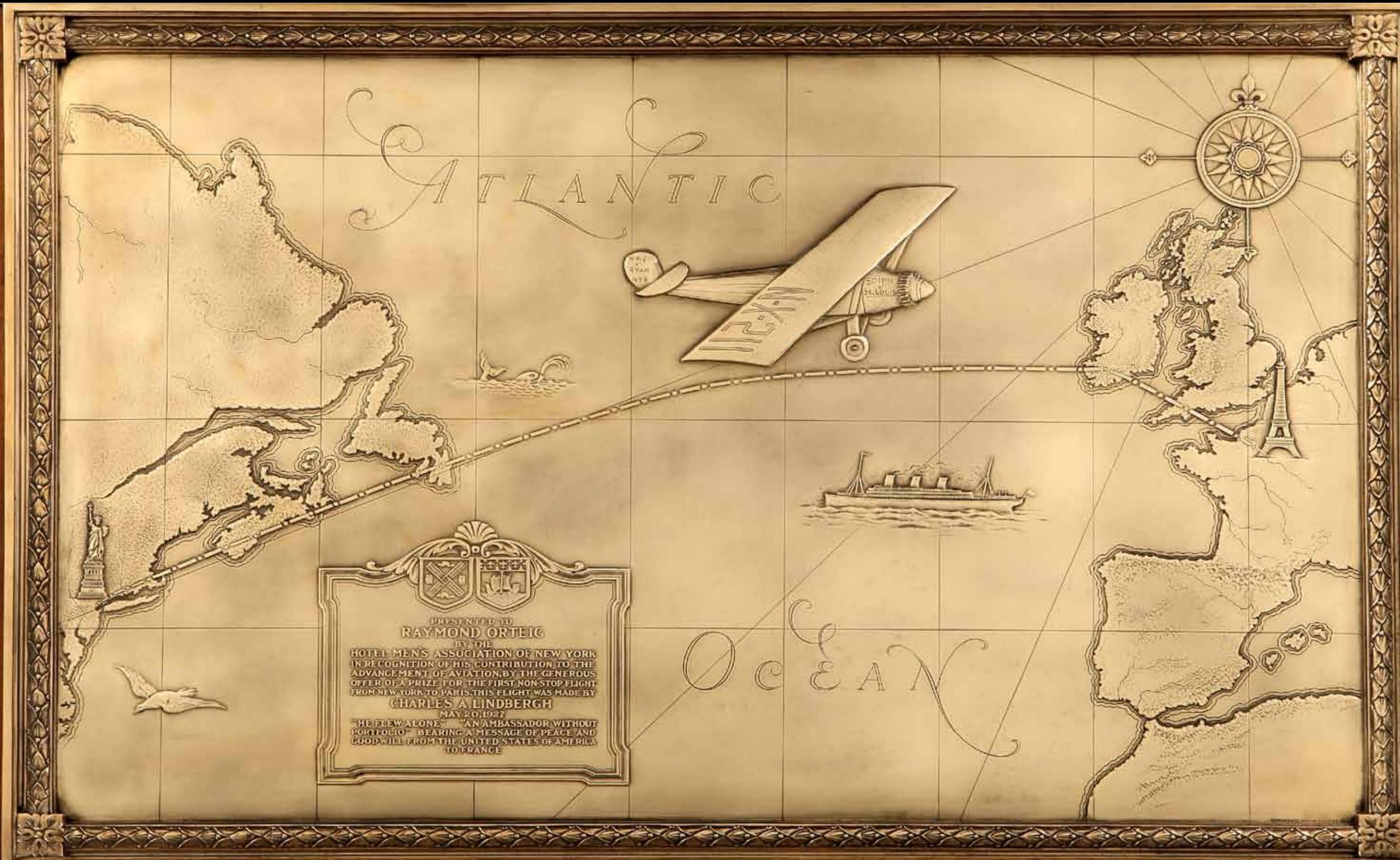


(Above) **E. Zwickl** : a magnificent Sterling silver and enamel cigarette case depicting a classic stylised Art Deco Salmson racing car in green enamel, the reverse with vertical lines of engine turning, and foliate borders to each end on both sides. Signed in the enamel *E. Zwickl*, Austrian circa 1928, complete with fitted presentation case. **Ref 5059**

(Right) a stylish set of Sterling silver salt and pepper pots in the form of an Edwardian motorist in stylised motoring attire, with detachable heads for filling, and weighted circular bases, the design affectionately known as the 'Mr. Popple', after *Mr Popple of Ippleton*, a musical comedy of 1906. Each marked Saunders and Shepherd, and bearing Chester hallmarks for 1908. Height of each: 3½ inches (9 cms). **Ref 5078**



# The Spirit of St. Louis, 1927



PRESENTED TO  
**RAYMOND ORTEIG**  
BY THE  
HOTEL MEN'S ASSOCIATION OF NEW YORK  
IN RECOGNITION OF HIS CONTRIBUTION TO THE  
ADVANCEMENT OF AVIATION, BY THE GENEROUS  
OFFER OF A PRIZE FOR THE FIRST NON-STOP FLIGHT  
FROM NEW YORK TO PARIS. THIS FLIGHT WAS MADE BY  
**CHARLES A. LINDBERGH**  
MAY 20, 1927  
"HE FLEW ALONE" "AN AMBASSADOR WITHOUT  
PORTFOLIO" BEARING A MESSAGE OF PEACE AND  
GOODWILL FROM THE UNITED STATES OF AMERICA  
TO FRANCE

A unique and highly important bronze presentation panel cast by Tiffany & Co in 1927, in honour of American aviator Charles Lindbergh's solo crossing of the Atlantic, 20<sup>th</sup>-21<sup>st</sup> May, 1927. Stamped (lower right) Tiffany & Co. Makers Bronze M. with decorative foliate border and hardwood frame. **Ref 5103**

**Dimensions: 23 x 33 inches (59 x 84 cms), weight 35 lbs.**

Commissioned to the order of the Hotel Men's Association for presentation to the French entrepreneur and hotelier Raymond Orteig, six-months after Lindbergh's legendary flight, with the famous aviator foremost among dignitaries at the ceremony held at the Waldorf Astoria, the panel was on display at Orteig's hotel in Manhattan for many years.

In May 1919, inspired by the new religion of flight, the Orteig Prize was launched - the sum of \$25,000 to be awarded to the first airman to fly non-stop in a heavier-than-air machine from New York to Paris, or vice-versa. This prize attracted no competitors during the first five years, yet Orteig elected to renew his offer for a further five-year term from 1924.

Charles Augustus Lindbergh (1902-74) astounded the world by flying unaccompanied across the Atlantic in *Spirit of St. Louis*, a single-engined aircraft to his own design. An outstanding triumph of airmanship acknowledged by the publication of a raft of best-selling biographies and the release of the box-office hit *The Spirit of St. Louis*.

# Come Fly with Me

**Lucio Perinotto (French, b.1947):** Perinotto has concentrated on aeronautical subjects for most of his career. Fascinated by the ambience of hydroplanes and high-speed flight, by the 1940's and 1950's, his work is widely collected by aviation enthusiasts, and can be found in numerous private, public and corporate collections, including those of Air France and the *Musee de l'Air* in Paris. We are pleased to showcase five original paintings by Perinotto, all acrylic on canvas with plain black ebonized frames.

(Right) **'Constellation over Manhattan'**, 2010. Dimensions: 30 x 14 inches (75 x 36 cms). **Ref 5122**

(Below) **'Constellation on the tarmac at La Guardia'**, 2010. Dimensions: 30 x 14 inches (75 x 36 cms). **Ref 5123**

(Below, right) **'Super Constellation Departing'**, 2010. Dimensions: 39 x 39 inches (100 x 100 cms). **Ref 5140**



Ref 5122



Ref 5123



Ref 5140



Ref 5139

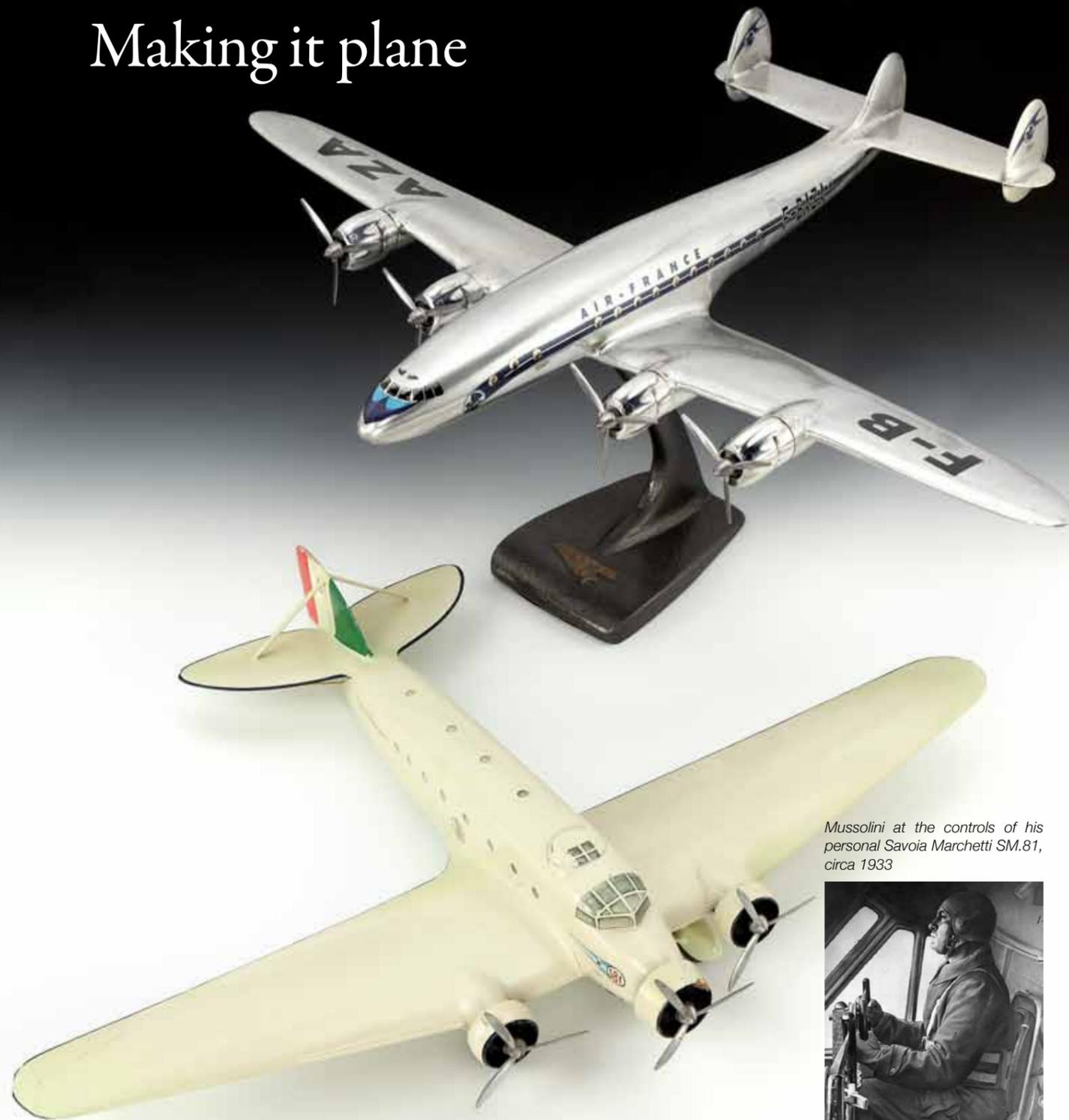
'Constellation at La Guardia', 2010. Dimensions: 52 x 36 inches (132 x 92 cms). Ref 5139



Ref 5141

'Zeppelin over the Empire State Building'. Dimensions: 52 x 36 inches (132 x 92 cms). Ref 5141

# Making it plane



Mussolini at the controls of his personal Savoia Marchetti SM.81, circa 1933



**Model behaviour:** (top) a fine factory model of the legendary 'Super Constellation' airliner circa 1950, constructed of lightweight aircraft aluminium bearing F-BAZA markings, on an original iron display stand signed 'Constellation' with original Air France Airlines livery. American, circa 1950s. **Ref 5137**

Wingspan: 35 inches (89 cms).

(Above) a cherished, hand-painted, wooden model of the Savoia-Marchetti SM 81, commonly known as *Pipistrello* (Bat), in mint condition and liveried in cream with hand-painted *trompe l'oeil* detailing to the fuselage, and Fascist flag applied to the tailplane. **Ref 5136**

Wingspan: 31 inches (79 cms).

Umberto Savoia (who took his first flying lesson from Wilbur Wright) and chief designer Alessandro Marchetti were top flight Italian aircraft manufacturers. The future of their three-engined SM81 was determined as a transport, in service with *Regia Aeronautica* during the inter-war years. The plane was favoured by Benito Mussolini, *Duce* of Italian Fascism, and the dictator made use of a modified SM81 as his personal transport. He dubbed his aircraft *Taratuga* (Tortoise).

Mussolini, a fancier of fast cars, dreamed of flying and was infatuated with the cult of the air. "Flight" he claimed, constituted "the greatest poem of modern times." He took to defining himself as "a fanatic for flight". In 1920, he started flying lessons outside Monza, turning up for practice in a dark suit, bowler hat and grey spats. Notoriously, he once piloted a plane in the company of Hitler, who scorned his Latin bravado: flying was still a decidedly hazardous undertaking...

# Perfectly Placed



A highly unusual set of six menu-card or place-card holders in the form of stylised Great War bi-planes, the wings with engraved roundels, spinning propellers and undercarriage wheels, the tail planes with a slot to hold the place-cards. English, circa 1920's. **Ref 5149**

Wingspan: 4 inches (10 cms).

# Assault from the sky

**'Sylt, 19-20<sup>th</sup> March 1940':** sharply evocative oil on canvas by Norman Wilkinson, powerfully expressive of the selfless and collective efforts of Royal Air Force wartime Bomber Command aircrews.

A striking depiction of Wing Commander William Staton's twin-engined Whitley bomber silhouetted over the target at Sylt, under a fierce barrage of German flak hosing the sky red, yellow and white.

One of the most historic air offensives of World War Two, Bomber Command's raid on Sylt was a reprisal for enemy attack on Scapa Flow, 14<sup>th</sup> October 1939. On the night of 19<sup>th</sup> March 1940, 30 Whitleys of 4 Group, in formation with 20 Hampdens from 5 Group, took off for the first attack of the war against a land target: the seaplane base at Hornum on the island of Sylt, a few miles west of the German-Danish coast.

Of seven Whitleys in 10 Squadron, first in the air at 19.30-hours was Wing Commander William "Crack" 'Em' Staton – a canvas bucket in his cockpit equipped with a razor and personal escape kit to accommodate every contingency. A larger than life career airman, distinguishable by a fearsome scar that followed the breaking of a chair over his head at a rackets mess party in 1917, Bill Staton, "a huge burly rhino of a man", was a rare survivor of a band of Royal Flying Corps Bristol fighter pilots on the Western Front who opposed Baron von Richtofen's deadly 'Flying Circus'.

Post-war, Staton, known to contemporaries as 'King Kong', was stationed on the North West Frontier before he was gazetted as commander of 10 Squadron, stationed at Dishforth, Yorkshire (where his officers' quarters were "smart as hell" on account of his aptitude for borrowing paintings and furniture from select landowners of the county). He was passed "indecently fit" for active service, aged 42 years.

Talk of enemy beams cutting bomber magnetos led the indomitable Staton to test the rumour by circling over the heavily defended target for 15 minutes before – to the express relief of his courageous novice crew – they dropped their bomb load and headed home.

The vitality of strategic night operations by the RAF saw the press descend on Dishforth and next morning's readers of the *Daily Mirror* read about "Crack" 'Em's' achievement: leading by example and personality, and defining the limits of airmanship that had to be learned. As a tribute, a Whitley of 77 Squadron dropped leaflets over the station printed, "Congratulations to "Crack" 'Em' and Co, the heroes and leaders of Sylt".

Norman Wilkinson (1878-1971) born in Cambridge, and a former St.Paul's chorister, studied figure painting in Paris and was a prominent oil, watercolour and drypoint artist. His work forms part of a number of collections and galleries, including the Royal Academy, Fine Arts Society and Royal Society of Arts. Elected a member of the Royal Society of British Artists and Royal Institute of Oil Painters, he was the long-standing President of the Royal Institute of Painters in Watercolours, and gifted 54 of his paintings to the nation. Wilkinson was created CBE in 1948.



**Norman Wilkinson (1882-1971):** 'Sylt, 19th – 20th March 1940'. Original oil on canvas, signed by the artist, framed and bears partial exhibition label dated 1953, and cleaning label dated 1959. **Ref 5129**

Size: 56 x 46 inches (143 x 117 cms).

**Provenance:** Air Vice-Marshal William Ernest Staton, CB., DSO., MC Andover, Hants.

# *Ursus Maritimus*



**Georges Lavrov (1895-1951)**

A delightful and rare *Art Deco* silvered bronze sculpture of a pair of polar bears playfully wrestling each other, the bronze resting on a white alabaster *sôcle*, bearing artist's signature *Lavrov* in the bronze. French, *circa* 1930. **Ref 5061**

Height: 12 inches (30 cms).



A large and well-detailed *Art Deco* alabaster figure of a young girl in period ski attire, nervously navigating a downhill slope, the figure mounted on a square green onyx base. French, *circa* 1920s. **Ref 5095**

Height: 16 inches (41 cms).

# *Les Skieurs*



A large and exceptionally stylish bronze and marble sculpture depicting a skiing party, dating from the zenith of the *Art Deco* era, the quartet of skiers ascending a snow-bound slope in file order, the angled base formed of marble on hewn granite, with incised signature of the sculptor Geo. Maxim. *Art Deco* was the dominant artistic influence of the period, and Georges Maxim (1885-1940) one of its most notable practitioners. French, circa 1925. **Ref 5120**

**Length: 36 inches (90 cms).**



# PULLMAN Studios

**Pullman Studios**, our private gallery, located near Chelsea Bridge, is a treasure trove for serious collectors interested in the finest of decorative pieces, with an emphasis on high-style early to mid-20<sup>th</sup> century creations, unique in conception and scope

A generously proportioned 6,000 square feet space, the Studios provide a source of continuing inspiration for interior decorators, discerning collectors, connoisseurs and specialists across the world.

Viewing is strictly by appointment only.

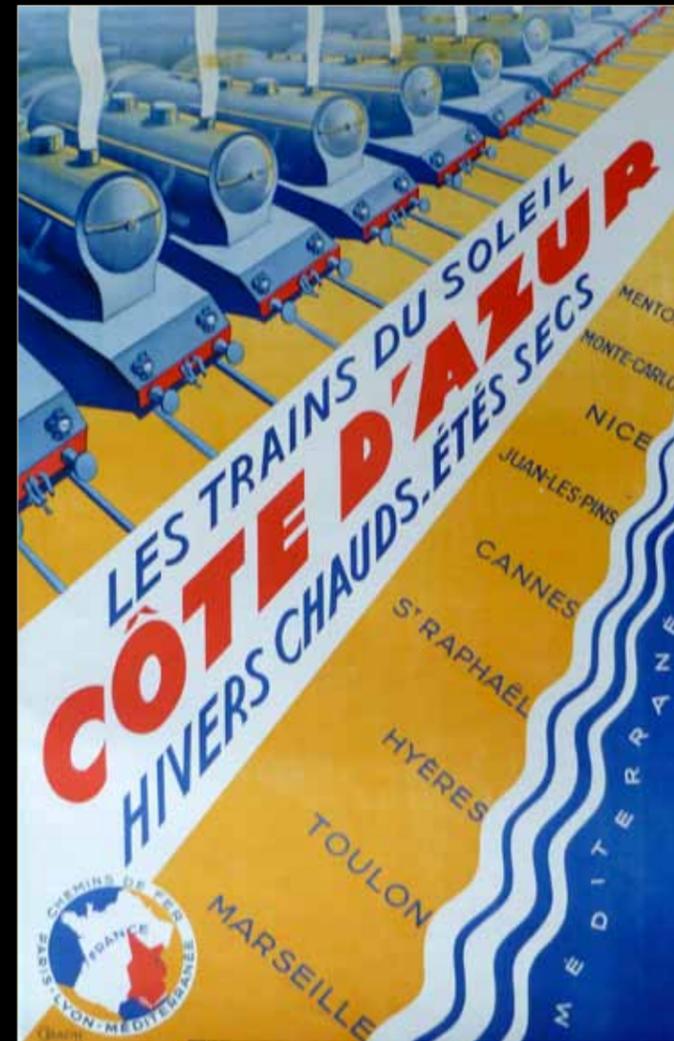




**Roger Broders (French 1883-1953):** 'Marseille'. Original poster dated 1930. Conservation linen mounted and unframed. Dimensions: 40 x 24 inches (100 x 65 cms). **Ref 4141**



**Pierre Zenobel:** 'Blue Train to the Côte d'Azur'. Original poster dated 1928. Conservation linen mounted and unframed. Dimensions: 40 x 24 inches (100 x 65 cms). **Ref 5039**



**Graph:** 'Les Trains du Soleil - Côte d'Azur'. Original poster dated 1931, depicting the coastal train route from Marseille to Menton. Conservation linen mounted and unframed. Dimensions: 40 x 24 inches (100 x 65 cms). **Ref 4204**



**Robert Falcucci (1900-1989):** 'Paris -Alger'. Rare, original poster dated 1935. Conservation linen mounted and unframed. Dimensions: 40 x 24 inches (100 x 65 cms). **Ref 3526**



**Wagons lits:** a very grand and finely detailed builders model of a wagons lits (sleeping car) mounted on a hardwood plinth with realistically modelled 'track', with cut out section to enable you to view the interior of the carriage. French, circa 1923. Length: 61 inches (155 cms). **Ref 5038**



# The Senior Service



Ref 5064



Ref 5070



Ref 5025

Two rare oak rum barrels or 'Grog Tubs', (in large and small sizes), the main bodies with brass letters spelling out the Royal Toast: 'THE QUEEN GOD BLESS HER', the heavy lids both with brass finials and star details, British, early 20<sup>th</sup> Century; shown flanking a large and impressive leather Royal Navy cordite or gunpowder carrier, usually used in the Royal Navy, stamped *no.70 II*, with a broad arrow mark and 'N' (for Navy). English, *circa 1880*.

Heights: **Ref 5064:** 28 inches (72 cms)

**Ref 5070:** 25 inches (62 cms)

**Ref 5025:** 19 inches (48 cms).

# Hollywood Royalty



**Malle Chaussures:** virtually-unused, excellent example of a 1930s vintage French shoe trunk, rare in the extreme, and formerly owned by film star Norma Shearer. The whole fitted with a hinged top, and allowing space for 30 individual shoe storage drawers, *L. Vuitton* impressed leather draw pulls, *Monogramme* canvas with stamped leather trim and initials 'N.S.' to the exterior prominent. **Ref 4978**

**Dimensions: 25 x 43 x 16 inches (63 x 109 x 41 cms).**

**Malle Armoire:** a show-stopping original in close to perfect condition, this classic French trunk dating from the 1930s, was also the property of the Hollywood motion picture star Norma Shearer, with all brass and leather trim to the exterior, *L.V. Monogramme* canvas, and looped leather handles. Vertical hanging rails to the interior, fitted with lifting lid and door. Lid bearing legend 'N.S.' in yellow and red script. **Ref 4979**

**Dimensions: 22 x 43 x 25 inches (56 x 109 x 65 cms).**

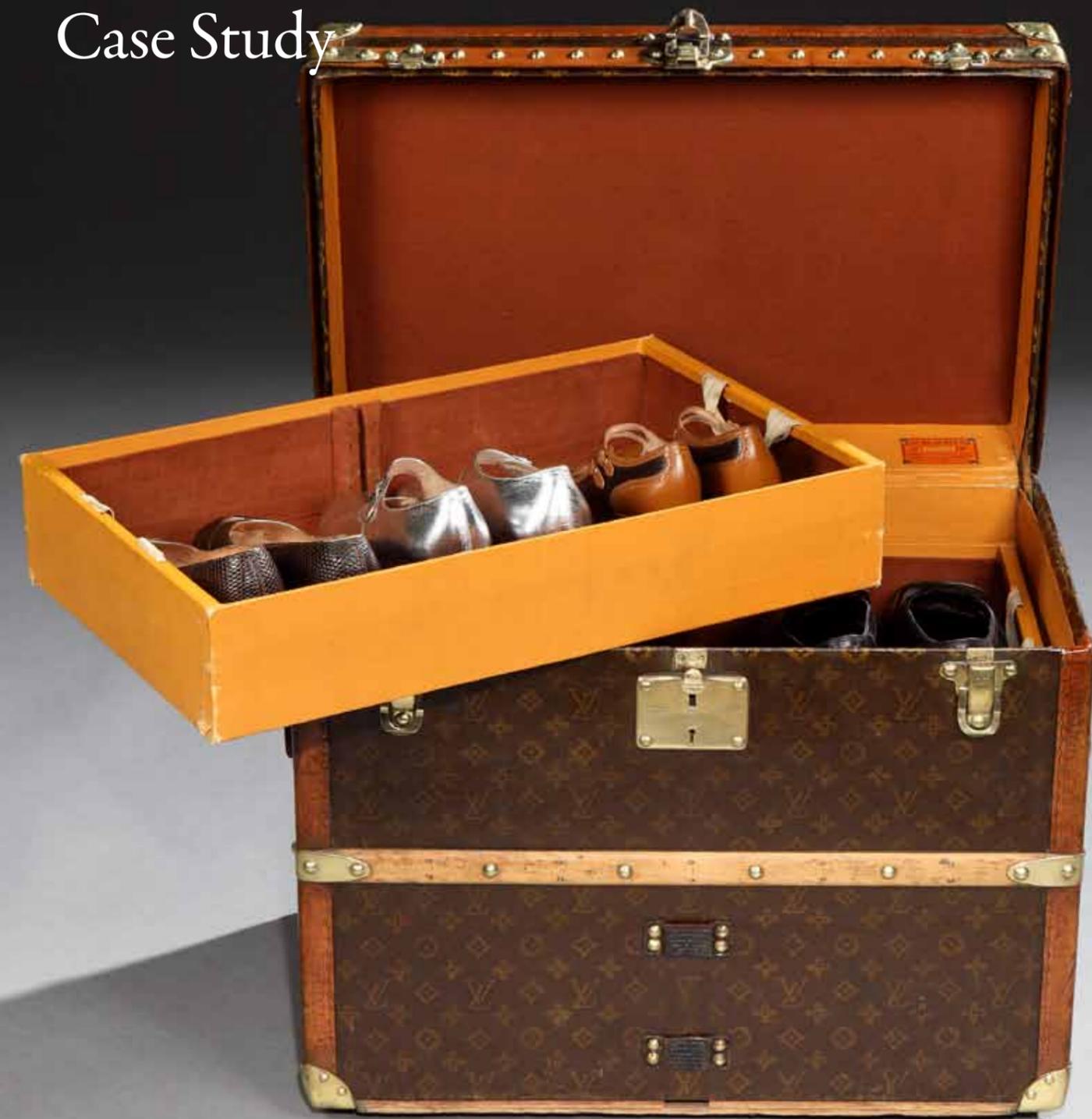
Provenance: The Estate of Norma Shearer, Los Angeles, California

**Canadian-born actress Norma Shearer (1902-1983)** was a former silent film actress who married Irving Thalberg, head of production at MGM Studios during Hollywood's golden age, and model for Monroe Starr in F. Scott Fitzgerald's novel *The Last Tycoon*. Once reported to be "the first American film actress to make it chic and acceptable to be single and not a virgin on screen", Norma Shearer came to exemplify 1930s womanhood: "exploring love and sex with an honesty that would be considered frank by modern standards."



Norma Shearer (1902-1983)

# Case Study



**Louis Vuitton, Paris:** a fine and very rare small 'Malle Chaussures' (shoe trunk) in LV Monogramme fabric with stitched leather trim and detailing, with all brass fittings, locks and LV studs, with lift-out trays to the interior, and luggage labels on the exterior. **Ref 5026**

Dimensions: 24 x 15 x 21 inches (61 x 38 x 54 cms).

Bespoke, handmade shoes shown courtesy of *John Lobb Bootmaker*, 9 St. James's Street, SW1. [www.johnlobbltd.co.uk](http://www.johnlobbltd.co.uk)

(Opposite right) An outstanding drop-front jewellery case in green crocodile hide, with top carrying handle, the interior completely and sympathetically relined in green *moiré* silk, with pull out drawers, tasselled key and Sterling silver key-plate. Length: 11 inches (28 cms). French, circa 1930s. **Ref 5023**



**Ref 5079**



**Ref 5096**

**Louis Vuitton, Paris:** an immaculate Hat Trunk in natural cowhide, with leather corners with brass studs, lock and fittings, the all-original interior in plain calico, with removable basket, and monogram *K.R.B.*, to underneath the handle. Dimensions: 13 x 12 x 12 inches (33 x 30 x 30 cms) **Ref 5096**; a small suitcase in LV Monogramme canvas, with all brass exterior fittings and corners, circa 1960. Width of case: 16 inches (40 cms) **Ref 5080**; and a small Louis Vuitton suitcase in tan leather, the interior in plain calico, with twin clasps and central lock, French circa 1920s. Width of case: 18 inches (45 cms). **Ref 5079**



**Ref 5080**



# Vuitton début



Ref 5135



Ref 5133

**Louis Vuitton, Paris:** two very unusual courier trunks in the rare Vuitton 'Toile Rayée' (striped canvas) which long pre-dated the better-known 'Damier' and 'Monogramme' canvasses, (above) with unusual polished iron trim and handles, the exterior with wooden slats, brass locks and studs, the interior, canvas lined with three lift out trays, and *tricolore* striped ribbon detail to the interior of the lid, the inside of the trunk with applied image of a similar striped trunk and bearing trunk number 17585. With the owner's name *KENT* applied to each end beneath the brass handles. Dimensions: 43 x 24 x 28 inches (110 x 60 x 70 cms) **Ref 5135.** Both French, circa 1860s.

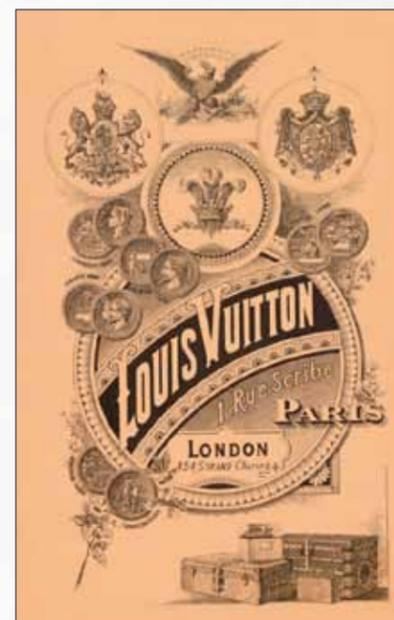
canvas, with all leather trim, brass handles, flat locks and studs, the interior, canvas lined with three lift out trays, and *tricolore* striped ribbon detail to the interior of the lid, the inside of the trunk with applied image of a similar striped trunk and bearing trunk number 17585. With the owner's name *KENT* applied to each end beneath the brass handles. Dimensions: 43 x 24 x 28 inches (110 x 60 x 70 cms) **Ref 5135.** Both French, circa 1860s.



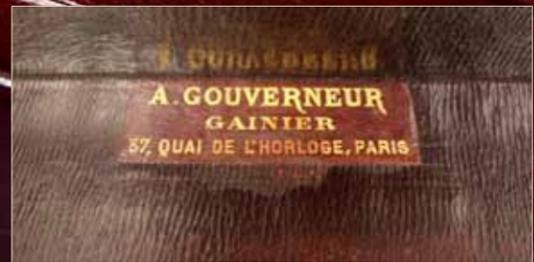
**Louis Vuitton, Emballeur:** an extremely early packing case/trunk by Louis Vuitton, with iron trim, wooden slats, brass studs and locks, and iron handles, dating from Vuitton's early career as a company of packing case makers (*Emballeurs*), prior to becoming trunk makers (*Malletiers*), with striped paper lined interior, leather lid-stays, bearing *Louis Vuitton Emballeur* label to the interior, with 3 rue Nve des Capucines, 3, and 65 Avenue des Champs Elysées addresses.



A true connoisseur's piece. With *E.A.* monogram in black and red to each end. Dimensions: 29½ x 19 x 22 inches (75 x 49 x 56 cms). French, circa 1859. **Ref 5132**



# Le Gouverneur



**A. Gouverneur, Paris:** a magnificent 19th Century leather travelling trunk with extensive interior fittings for a gentleman and his companion, comprising carved ivory brushes, perfume and cologne flasks, boxes, jewel boxes, gaming tokens, inkwell, manicure sets, ivory powder containers, sewing kits, mirrors, and so on. Beneath the removable top tray are two further leather-lined compartments for clothes, boots etc, and the entire trunk is lined in dark red Morocco leather. In exceptional condition throughout, this remarkable piece epitomises luxury travel in the 1860s, when it was certainly the preserve of the very wealthiest people. Bearing maker's label 'A. Gouverneur, Paris', French circa 1860. **Ref 5151**

**Length: 28 inches (85 cms).**

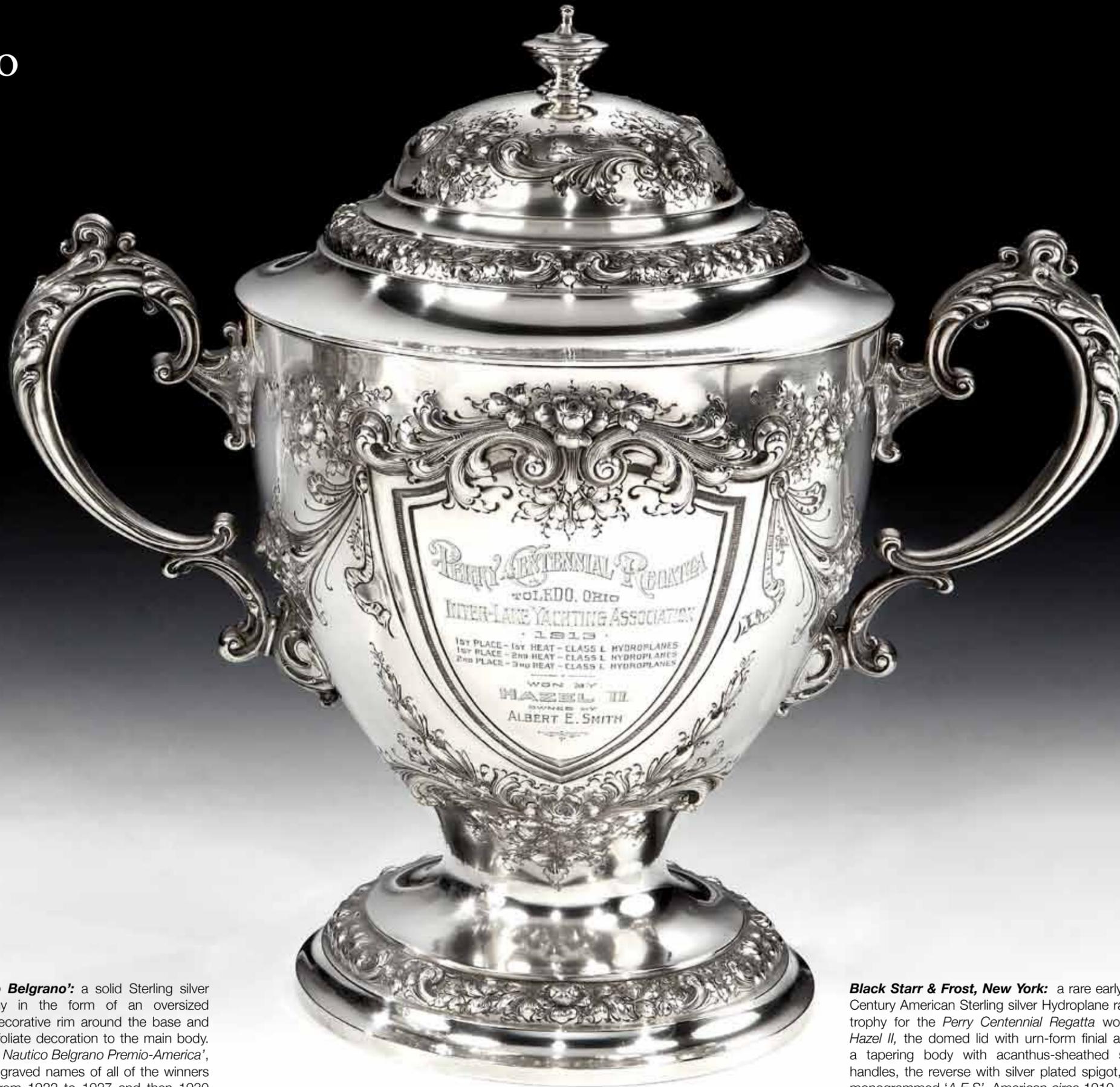


# Club Nautico Belgrano



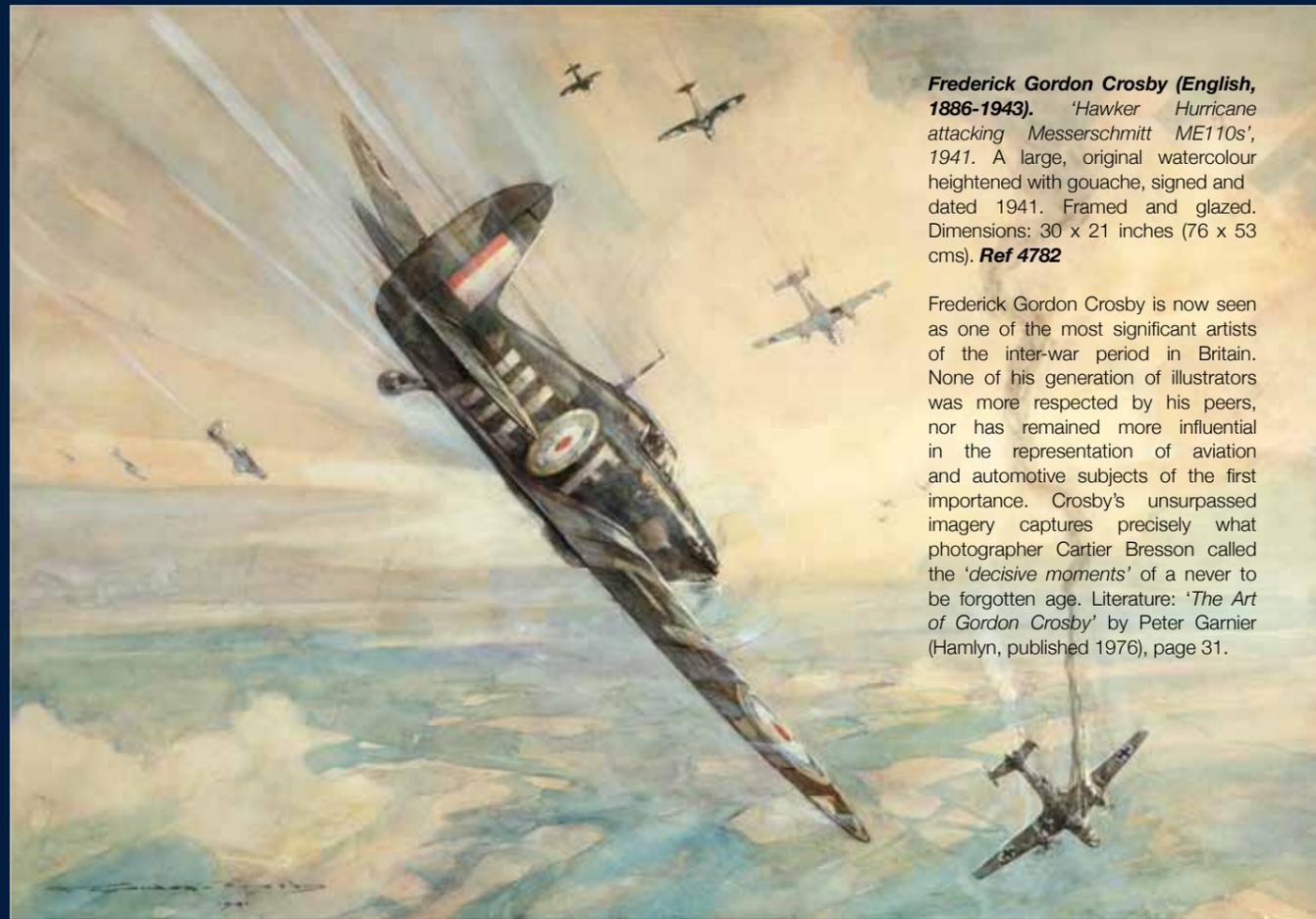
**'Club Nautico Belgrano':** a solid Sterling silver yachting trophy in the form of an oversized chalice, with decorative rim around the base and heavy applied foliate decoration to the main body. Engraved 'Club Nautico Belgrano Premio-America', and bearing engraved names of all of the winners of the trophy from 1922 to 1927 and then 1930 through to 1932. Argentinian, circa 1900. **Ref 5104**

Height: 12 inches (31 cms).



**Black Starr & Frost, New York:** a rare early 20<sup>th</sup> Century American Sterling silver Hydroplane racing trophy for the *Perry Centennial Regatta* won by *Hazel II*, the domed lid with urn-form finial above a tapering body with acanthus-sheathed scroll handles, the reverse with silver plated spigot, and monogrammed 'A.E.S'. American circa 1910. Total gross weight approximately 144 oz. Troy. **Ref 5105**

Height: 17 inches (43 cms).



**Frederick Gordon Crosby (English, 1886-1943).** 'Hawker Hurricane attacking Messerschmitt ME110s', 1941. A large, original watercolour heightened with gouache, signed and dated 1941. Framed and glazed. Dimensions: 30 x 21 inches (76 x 53 cms). **Ref 4782**

Frederick Gordon Crosby is now seen as one of the most significant artists of the inter-war period in Britain. None of his generation of illustrators was more respected by his peers, nor has remained more influential in the representation of aviation and automotive subjects of the first importance. Crosby's unsurpassed imagery captures precisely what photographer Cartier Bresson called the 'decisive moments' of a never to be forgotten age. Literature: 'The Art of Gordon Crosby' by Peter Garnier (Hamlyn, published 1976), page 31.



(Left) **RKO Pictures:** 'Spitfire'. Original poster for the film starring Leslie Howard and David Niven, dated 1942. Conservation linen mounted, framed and glazed. Dimensions: 43 x 30 inches (109 x 76 cms). **Ref 4117**



**Avro Vulcan bomber:** a scale model of the delta wing subsonic jet bomber, operated by the Royal Air Force from 1953 until 1984. The model bears Air Ministry numbers 52 / NIV / 114 to the underside, and is displayed on a simple cantilevered base, allowing the model to be tilted through 45 degrees. Wingspan: 24 inches (61 cms). **Ref 4673**

# Finest Hour



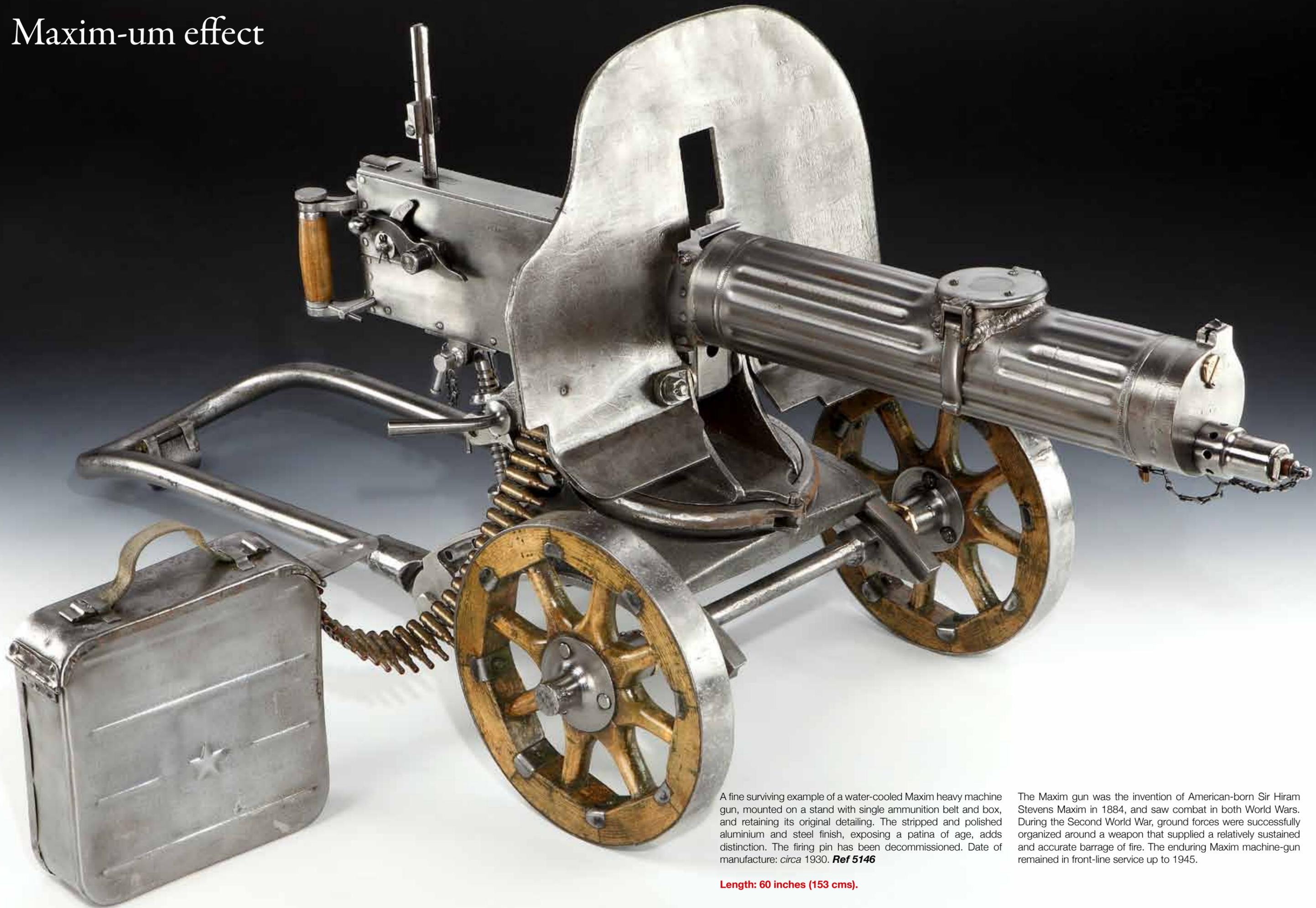
**F.W.Elliott Ltd for the Royal Air Force:** a superb and extremely rare 1937 R.A.F. Operations Room sector clock, red, yellow and blue five-minute markings and Service crests, the mahogany case with convex surround and brass bezel, each marked AM (Air Ministry) and using fusee movements by F.W.Elliott Ltd., case and movement dated 1937. **Ref 5007**

**Diameter: 18 inches (46 cms).**

When RAF operations rooms were being developed in the late 1930s, as part of Britain's fighter defences, it was realised that the markers placed on the plotting table to show the location of enemy and friendly aircraft would have to be kept up to date.

A system was devised whereby different colours of markers were used, and the colours changed every five minutes, as dictated by the coloured segments on the clock - when the minute hand was in the red sector a red marker would be used, then yellow followed by blue. When the third marker was put down the first would be removed. In this way the controller could see how up to date each marker was, and the overall picture would be no more than 10 minutes old.

# Maxim-um effect



A fine surviving example of a water-cooled Maxim heavy machine gun, mounted on a stand with single ammunition belt and box, and retaining its original detailing. The stripped and polished aluminium and steel finish, exposing a patina of age, adds distinction. The firing pin has been decommissioned. Date of manufacture: *circa 1930*. **Ref 5146**

**Length: 60 inches (153 cms).**

The Maxim gun was the invention of American-born Sir Hiram Stevens Maxim in 1884, and saw combat in both World Wars. During the Second World War, ground forces were successfully organized around a weapon that supplied a relatively sustained and accurate barrage of fire. The enduring Maxim machine-gun remained in front-line service up to 1945.

# The Beautiful Game

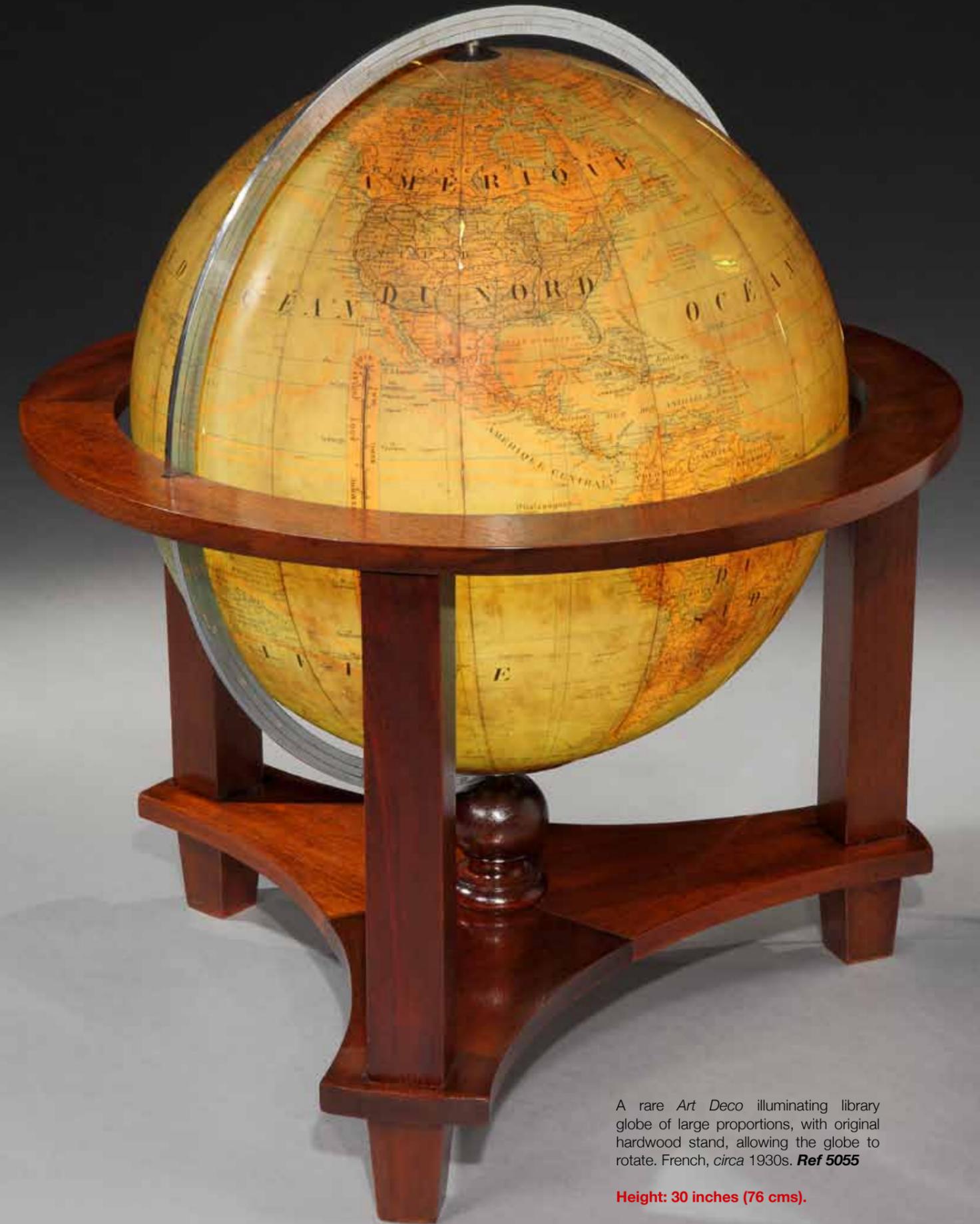


**Cordoba, Spain:** a super, early wooden table football, or foosball, machine by the leading Spanish maker *Cordoba*, circa 1950, fully refurbished and complete with original painted alloy players, an abacus-type scoring system and 8 footballs.

This type of table is superior for two reasons, namely that the players are made of cast metal (rather than resin), and that they have two individual legs (rather than the usual 'block' feet) enabling infinitely better 'ball control'. The sloped playing surface means the ball is always in motion. **Ref 5049**

**Length: 65 inches (165 cms)**

# Light up the World



A rare Art Deco illuminating library globe of large proportions, with original hardwood stand, allowing the globe to rotate. French, circa 1930s. **Ref 5055**

**Height: 30 inches (76 cms).**

# Le Crâne



A well detailed, finely cast silvered bronze sculpture of a human skull, mounted on a metal stand for display. French, circa 1950. Height: 22 cms (9 inches) overall. **Ref 5076**

# The Death of a Gentleman



**Florence Lindon (Linden) Travers:** *'The Death of a Gentleman'*. A very dramatic still life of a skeleton elegantly attired in evening dress, with various *accoutrements* of his downfall: playing cards, Champagne, money etc. Original oil on canvas, signed and dated *'Linden Travers, 1939'*. Mounted within a plain black ebonized frame. **Ref 5119**

Dimensions: 34 x 30 inches (87 x 76 cms).

Florence Lindon Travers, better known as Linden Travers was one of the leading actresses of 1930s and 1940s British cinema. She is most famous for her role in Alfred Hitchcock's 1939 masterpiece, *'The Lady Vanishes'*. In 1962, along with her sisters Alice and Pearl she opened The Travers Gallery in Kensington. It only stayed open for three years but is evidence of how big a part art played in her life.

The wonderful collection of a gentleman's accoutrements is superbly depicted, and can also be seen as a rueful portrayal of a certain louche type of 'gentleman' she must have encountered in the film industry of the 1930s and 1940s.