

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 49



An extraordinarily dynamic, original watercolour on paper by the master of automotive art, Frederick Gordon Crosby (1885-1943), depicting the victorious 3-litre Ballot driven by Jules Goux, overtaking Louis Wagner's F.I.A.T. Tipo 802 at the inaugural Italian Grand Prix in 1921. **Ref 5867**

PULLMAN

CLASS



See page 25



See page 42



See page 58

Welcome to Issue 49 of PULLMAN, enjoyed by *Pullman-iacs* (as our readers were recently dubbed) the world over. Incidentally, distribution of this issue reaches an all-time high of over 7,500 and we hope you agree that this 72-page issue combines quality and quantity to maximum effect.

As a result of acquiring several remarkable collections recently, we are able to present in this issue some truly spectacular and important pieces. Several fine original paintings by the great Frederick Gordon Crosby (described as *'the George Stubbs of motoring paintings'* by Terence Cuneo, no less, also featured herein), alongside some of the finest and rarest posters we've ever owned.

Excellent scale models also feature in abundance – Fangio's 1955 Lancia-Ferrari (signed by *El Maestro* himself) and the Conley Shelby-Cobra are both 1:4 scale and boast working miniature engines operated by remote control to speeds in excess of 100 km/h.

For the military-minded, the Willys Jeep 1:8 scale model (complete with trailer and AA-gun), and John Elwell's *breathtaking* Phantom F-4, are worthy of close inspection as is the massive 1:5 scale Ferrari 250 GTO, *légende du jour*.

'History', said Oscar Wilde, *'is merely gossip'* – this time, Oscar, we must disagree! The history of British motor sporting legends, Sir Malcolm Campbell and Earl Howe is nobly represented by the stunning 1931 Asprey silver model of Campbell's *Blue Bird*, and Earl Howe's solid gold Brooklands medals with his 1930 Le Mans trophy.

And, of course, so much more – Charles Sykes' immortal and imposing Rolls-Royce bronze, and his *soignée* rendering of Eleanor Thornton who inspired his *'Spirit of Ecstasy'*, to name but one.

Hermès, Tiffany, Vuitton, Asprey and Cartier all make an appearance resulting in an issue of PULLMAN that we are proud to present here, for your pleasure and consideration.

We look forward as always to your feedback, your suggestions and your valued custom, meanwhile... enjoy!

Until the next time....

Simon Khachadourian



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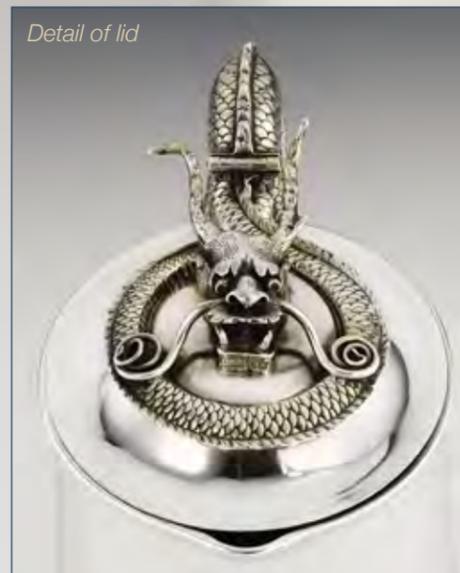
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www.pullmangallery.com

Monday – Friday 10.00 – 18.00 and by appointment

The Pullman Gallery specializes in *objets de luxe* dating from 1880-1950. Our gallery in King Street, St. James's next to Christie's and our appointment-only studios near Chelsea Bridge, houses London's finest collection of rare *Art Deco cocktail shakers* and luxury period accessories, sculpture, original posters and paintings relating to powered transport, as well as automobile bronzes, trophies, fine scale racing car models, early tinsplate toys, vintage car mascots, *Art Deco* furniture, winter sports-related art and objects and an extensive collection of antique Louis Vuitton and Hermès luggage and accessories.

The Flagon with the Dragon



Detail of lid

Robert Hennell: an imposing Sterling silver flacon with ornate gilded detailing of a Chinese dragon acting as the handle, its tail wrapping around the bottom, and its head resting on the hinged lid. Hallmarked London, 1870. Height: 9 inches (22 cms). **Ref 5825**

Animal Magic

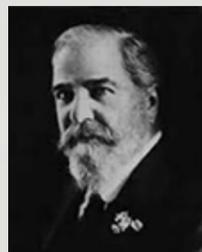


Amazing Animalia: (top) a charming and heavy-gauge Sterling silver cocktail shaker in the form of a cat by Neresheimer of Germany, realistically modelled in a crouched position, the pull-off head set with glass eyes, and a removable fishtail-shaped stopper in the cat's mouth **Ref 5821** and a highly decorative Sterling silver fish, with articulated scales giving it undulating movement, with detailing to the gills and fins and inlaid, lapis stone eyes. Of Japanese origin, circa 1930s. Length overall: 26 inches (66 cms). **Ref 5830**

(Left) a superb pair of humorous silvered bronze Modernist-styled terriers, designed by E. Nikolsky most likely conceived as bookends or car ornaments. Mounted on cubed black marble bases. French, circa 1925. Height of each overall: 7 inches (18 cms) **Ref 5896**; and (right) also by the German firm of Neresheimer, a Sterling silver cocktail shaker in the form of a hare sitting up on its hind quarters, the pull-off head set with glass eyes, and the chained carrot-shaped stopper in his mouth which removes for pouring. Height: 10 inches (26 cms). **Ref 5726**



Cocktails at Tiffany's



Louis Comfort Tiffany
(1848-1933)

Sterling Work: in-house inspiration from Tiffany of New York in the form of a classic Sterling silver cylindrical-form cocktail shaker with pierced foliate strainer and featuring a moulded band decoration, with twelve, elegant goblets on tall baluster stems *en suite*. American, circa 1930, each component of the set bearing marks for *TIFFANY & Co.* and *STERLING* and design registration numbers. **Ref 5882**

Shaker: 10 inches (26 cms)
Goblets: 7 inches (18 cms).

Louis Comfort Tiffany (1848 -1933) encouraged his affluent American clients, (accustomed to almost exclusively sourcing their luxury-end items from Europe), to appreciate functional and beautiful pieces made to the same exalted standards, in America. For those who still preferred to shop at his *Rue de la Paix* address in Paris – there was a de Havilland airliner flying to the French capital from London, every two hours!

Gun Barrel



A fine quality novelty bottle holder in the form of a field gun, with design registration marks for 1868 and makers marks for the Atkin Brothers of Sheffield. The 'gun' is created by the bottle when set in in position, and the finely detailed carriage with ramrod attached to the rear, and stylised 'chock' to position under the wheel to stop it from rolling on the table. The bottle-collar secured with an adjustable chain to enable different sized bottles to be held securely. **Ref 5851**

Length overall: 16 inches (40 cms).

The Atkin Brothers consisted of Henry, Edward and Frank and as a firm produced a variety of high quality items in silver and silver plate. The initials of the brothers were used on plated ware from 1853 to 1958 and they occupied a retail outlet in London, until the firm was taken over by C J Vander, in 1958.



Roll out the Barrel: an elegant and very stylish Victorian Sterling silver spirit decanter in the form of a barrel made by Henry William Dee (1823-1896), with coopered sides and set on a simulated wooden stand, with removable bung to the top, the spirit 'dispensed' via a silver tap to one end. Hallmarked London, 1877. **Ref 5850**

Length: 7 inches (18 cms), height: 7½ inches (19 cms).

Table Manners



Wakeland & Wheeler: (left) a desirable pair of Sterling silver 'Mr. Poppie' salt and pepper pots with detachable heads for filling and circular bases, following the original Saunders and Shepherd design of 1908. Each pot bearing maker's marks for Wakeland & Wheeler, and London hallmarks for 2002. Height of each: 3½ inches (9 cms). **Ref 5897**

Pots of Charm: (above) an amusing condiment set in the form of three milk churns, the finely detailed salt and pepper pots with side handles, and mustard pot with cobalt glass liner and silver-plated spoon. Each element of the set bearing maker's marks for **CHRISTOPHER JOHNSON WESTERN WORKS SHEFFIELD.** English, circa 1930s. Height overall: 3 inches (8 cms). **Ref 5852**

'Danish Shaken'



A very large and impressive Sterling silver cocktail shaker of Modernist form, by the Danish silversmiths Anton Michelsen, the large tapered body featuring the silver and enamelled crest to the front of the Danish Yacht Club, the insignia reading **KONGL DANSK YACHT KLUB**, with a blue enamelled ribbon surrounding a white flag bearing three gold stars and a crown. Danish, circa 1925. **Ref 3398**

Height: 12 inches (30 cms).

The Kongelig Dansk Yacht Klub (Royal Danish Yacht Club) was established in 1866 as the Danish Association of Boating and in 1891, King Christian IX gave permission to incorporate Royal into the name, and therein incorporating a crown into the club's three star stand. By the 1920s, the club had grown rapidly and had over 1700 members.

Objets d'Hermès



House Style: a collection of desk and table accessories by the house of Hermès (clockwise from top) a pair of silver-plated shot cups or beakers, of plain form, with rope dealing around the base and gilded interiors **Ref 5839**; a silver-plated pen tray with applied horse head detail and engine-turned interior **Ref 5841**; a silver-plated straight-edge or rule with horse head motif **Ref 5558**; a fine silver plated paper or napkin holder, the plain looped clip surmounted by a cast horse's head **Ref 5835**; and a silver-plated pen tray with leather tab detailing, and when inverted, provides a centimetre rule and straight edge. **Ref 5557**

Continuing the equestrian theme, a double bottle coaster divided by a central handle made up of a stylized snaffle-bit **Ref 5840**; a fine Sterling silver desk magnifying glass in the form of a spur, the circular lens set in a shaped silver surround, with spur handle **Ref 1245**; an early Sterling silver personal ashtray in the form of a stylized stirrup cup **Ref 2209**; a large circular silver-plated bottle coaster with rope dealing around the outer edge **Ref 5838** and a single bottle coaster or nut dish, with stylized horse head handle **Ref 3370**. All marked *Hermès Paris*, and dating between 1930 and the 1950s.

For additional details please visit www.pullmangallery.com

Hermès Extravaganza



A truly massive Sterling silver Champagne cooler of octagonal form, standing a generous 16 inches (40 cms) tall with stylised drop handles and removable liner, capable of storing and cooling at least 3 or 4 of Epernay's finest, the underside stamped '*Hermès Paris*' and '.925', the bucket of narrow gauge for ease of carrying. Truly a 'statement' piece, and so useful too... **Ref 5880**

Joueur à Polo



Bruno Zach (German, active 1918-1930): a stylish and very rare bronze depicting a polo player about to strike the ball, on a signed marble *sôcle* and mounted on the original oval marble base. German, circa 1925. **Ref 4666**

Height: 15 inches (38 cms).

Better known for his erotically-charged female *Art Deco* bronzes, Zach illustrates his understanding of the male form in this dynamic sporting bronze.

Ranelagh Polo Club, 1919



Detail of reverse

'The Ranelagh War Cup': a gilded-Sterling silver polo trophy and cover of Medieval form, presented to the Cavalry Corps in 1919. The lid, with an ornate finial in the form of a pair of upturned, armour-clad legs, lifting off to reveal an applied circular 'seal' to the centre, bearing the legend '*Le Passe ne Meurt Jamais*' (*the past never dies*). To the trumpet base is an applied figure of *Victory* flanked by the flags of the Allied powers of The Great War, and Roman numerals for 1919 to the reverse. Hand engraved '*Hand made by Messrs Garrard and Co. Ltd London, Goldsmiths to the Crown*' and Hallmarked 1918. **Ref 4966**

Height overall: 14 inches (36 cms).

The Great War



Art from the Trenches: (left) a large silver-plated 'Trench-Art' model of a Vickers machine gun, with ammunition and water can, set on an ebonized oak display base. The gun with a fully-adjustable tripod stand, the base with 2 fixed large ammo-case trinket boxes. Badged to the Machine Gun Corps and stamped 'WJB FRANCE 1914-1917' the badge

is actually a removable, silver sweetheart brooch. Length: 13 inches (33 cms) overall. English, circa 1917. **Ref 5740**

A WW1 all-silvered Browning M1917 A1 water-cooled machine gun model, the well detailed gun set on an adjustable tripod stand, and mounted on a triangular ebonized wooden

plinth, with miniature fed ammunition and 20 calibre cartridge box attached to the side, and water canister fed by a screw-treaded rubber hose. With movable sight and elevator, and bearing a plaque flanked by two bullets with three US Army buttons and stamped 'BROWNING US M1917 A1 MACHINE GUN'. Length: 11 inches (28 cms) **Ref 5903** and a complete,

mint condition run of *The Great War* written by the Rt. Hon. Winston Churchill, published by George Newnes Limited of The Strand in 1933. Initially intended to be published in 24 fortnightly parts, the run was extended to 26 and all 26 issues feature in this set. **Ref 5904**

French Polish



Leon Hatot, (the name of his company *ATO* being a diminutive of his surname), took out a patent to produce prototypes of the electric clock based on Maurice Lavet's 1922 design. A simple permanent electromagnet, (powered by a battery) serves as part of the pendulum mass, with the magnet forcing the pendulum left and right, aesthetically assisted by the *Art Deco* styling of the era of its design.

ATO: a beautiful example of the 'Skeleton' mantel clock by *ATO*, distinctive in that the stepped base is all-metal rather than black Bakelite, with a red polished interior showing the mechanism to full effect, centred behind the glass face with the chrome-plated *Art Deco* numerals circling around. French, circa 1930s. Height: 8 inches (20 cms). **Ref 5644**



ATO: a handsome glass *Art Deco* 'Skeleton' mantel clock, unusually with the numerals formed from frosted glass and contrasted against the pale pink tinted-mirror face rather than in applied

chrome against clear glass (*opposite*). With silver-plated 'spoon' finial hands and a black Bakelite, triple-stepped base. French, circa 1930s. Height: 8 inches (20 cms). **Ref 5898**



French Line CGT, Southampton to New York: a very rare, original poster dated 1936. Linen mounted, framed and glazed. Dimensions: 40 x 25 inches (100 x 70 cms). **Ref 4225**



Kenneth Denton Shoesmith (1890-1939): 'Cunard Line - Europe-America': Original poster, circa 1925. Printed by Forman & Sons of Nottingham. Conservation linen mounted, framed with a plain black oak frame, and glazed with UV resistant Plexiglas. Framed dimensions: 46 x 33 inches (117 x 84 cms). **Ref 5863**

The South American Way



Ottomar Anton (1895-1976): 'GRAF ZEPPELIN, HAMBURG-AMERIKA LINIE 1936'. Rare, original poster dated 1936 showing the route of 'The Graf' via Rio de Janeiro terminating in Buenos Aires. Printed by Erasmusdruck of Berlin. Conservation linen mounted and unframed. Size: 33 x 24 inches (84 x 61 cms). **Ref 5912**



Automovil Club Argentino: an extraordinarily rare, original poster advertising the Argentinian long-distance endurance race, the *Gran Premio Nacional* in 1933. Conservation linen backed, and carefully restored, this is the only example of this particular poster that we have ever seen. Size: 45 x 30 inches (114 x 76 cms). **Ref 5876**



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 1920. **Ref 5104**

Height: 12 inches (31 cms).



Black Starr & Frost, New York: a rare early 20th 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).

Earl Howe at Le Mans...



The Rudge Whitworth Cup, 1930: a highly important Le Mans motor racing trophy, in the form of an urn decorated with classical scenes, in cast gilded bronze, bearing foundry marks for *Etling Paris*, and signed in the bronze *Joe Descamps*. The urn mounted on a black marble plinth with applied plaque and inscription. French, circa 1930. **Ref 5736**

Height overall: 13½ inches (34 cms).

This important bronze trophy was presented to Earl Howe by the *Automobile Club de France* in June 1930, following Howe's 5th place in that year's Le Mans 24 hour race. Howe,

driving his Alfa Romeo 6C-1750GS, was partnered by Leslie Callingham, and completed 159 laps, behind the Bentleys of Barnato/Kidston and Clement/Watney (1st and 2nd), and the Talbots of Lewis/Eaton and Hindmarsh/Rose-Richards (3rd and 4th). Howe's result, first in class, was a highly creditable first effort in the gruelling event, at the age of 46. The following year, partnered by Tim Birkin in his Alfa Romeo 8C-2300, Howe won the event for the first and only time.

Provenance: Estate of Lord Curzon, the 5th Earl Howe.

GRAND PRIX D'ENDURANCE DE 24 HEURES
COUPE RUDGE WHITWORTH 1930
ORGANISE PAR
L'AUTOMOBILE-CLUB DE L'OUEST
SUR LE CIRCUIT DE LA SARTHE
21-22 JUIN 1930

... and at Brooklands



1931

1934

Two highly important solid gold winner's medals presented to Earl Howe by the Star Newspaper for achieving first place in the Gold Star Race at Brooklands.

Both medals are fully engraved and hallmarked to the reverse (as illustrated) and each is presented in its original, bespoke tooled leather case. **Ref 5738**

Both made and hallmarked by Wilson and Gill Goldsmiths of Regent Street, these huge and substantial medals are solid 15- and 14-carat gold respectively and were presented to Earl Howe for winning the 1931 and 1934 races.

Diameter of each: 3 ½ inches (85 mm).

Provenance: Estate of Lord Curzon, the 5th Earl Howe.



The 24 Heures du Mans is the world's longest running endurance race and has been held annually since 1923. Organised by the Automobile Club de l'Ouest (ACO), the racing teams are challenged with the balance of speed, and keeping their vehicles running for the full 24 hour race time, in three driver teams, for two hour driving stints, without causing mechanical failure.

(Above) **Pierre Beligond:** 'Les 24 Heures du Mans, 20 et 21 Juin 1959'. Original poster dated 1959. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5885**

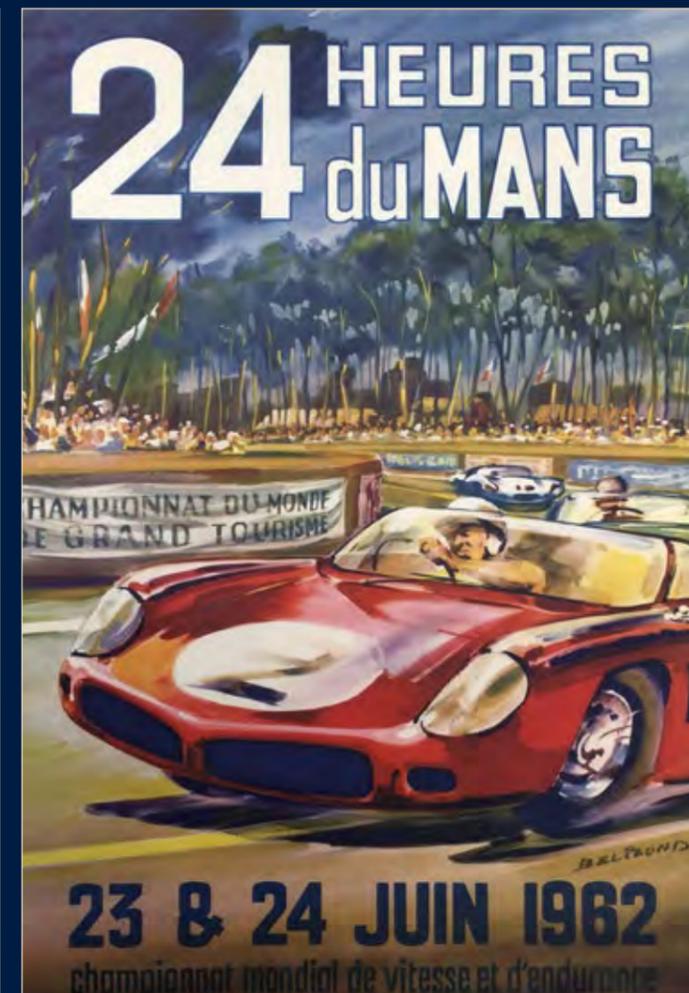
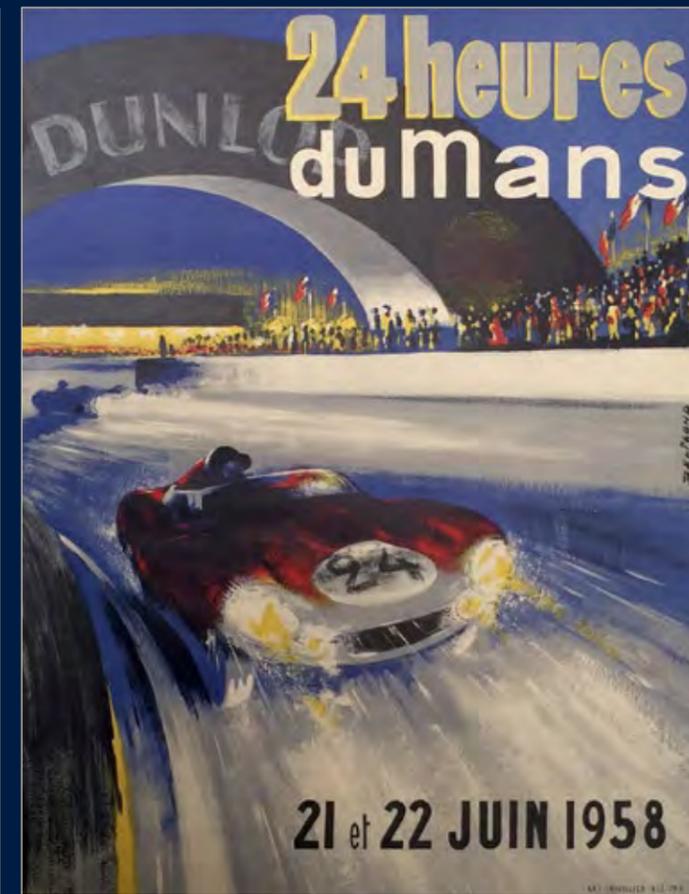
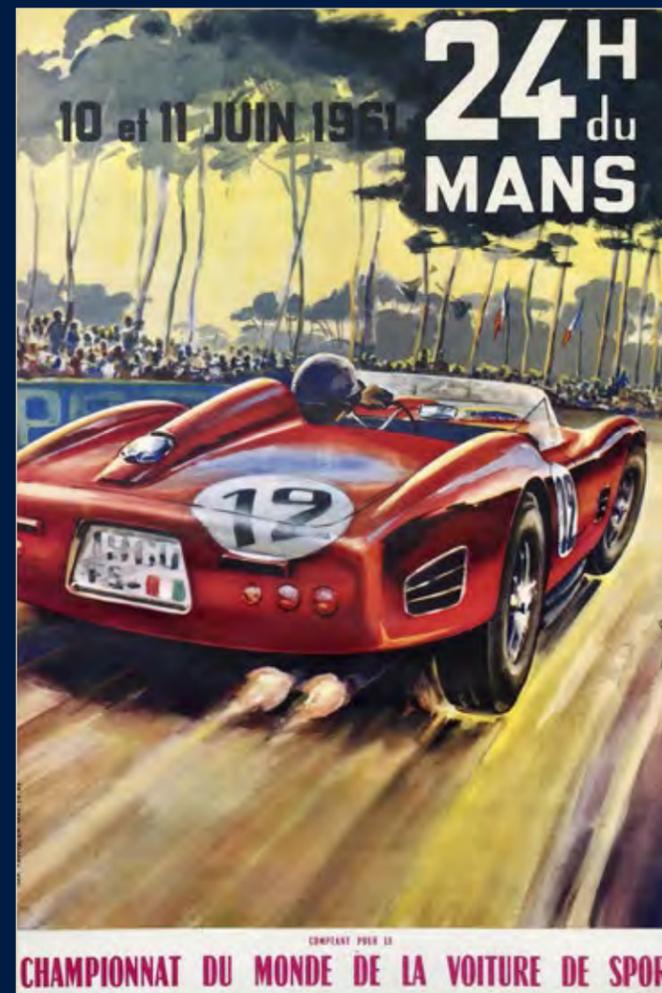
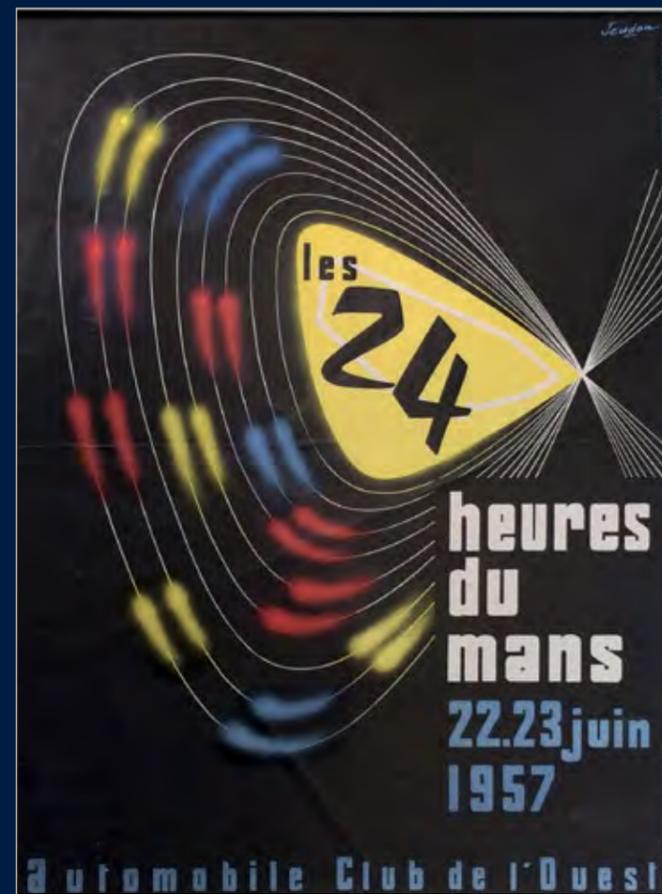
(Opposite top left) **JEUDON:** 'Les 24 Heures du Mans, 22.23 Juin 1957'. Original poster dated 1957. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5883**

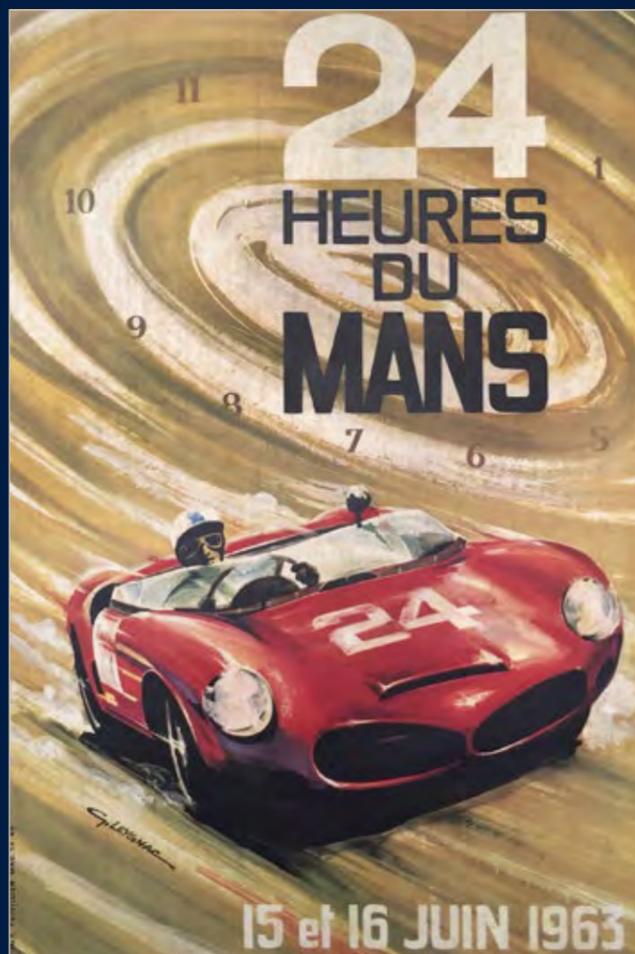
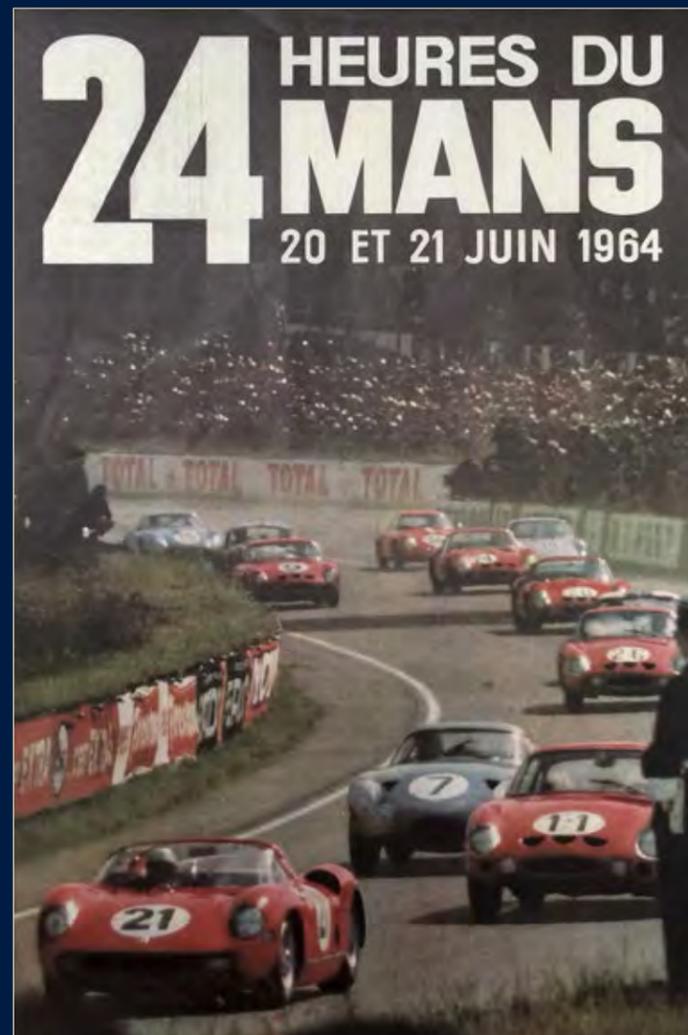
(Opposite top right) **Pierre Beligond:** 'Les 24 Heures du Mans, 21 et 22 Juin 1958'. Original

poster for the 1958 event. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5884**

(Opposite, left) **Pierre Beligond:** 'Les 24 Heures du Mans, 10 et 11 Juin 1961'. Original poster dated 1961. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5886**

(Opposite, right) **Pierre Beligond:** 'Les 24 Heures du Mans 23.24, Juin 1962' - Original poster dated 1962. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5887**

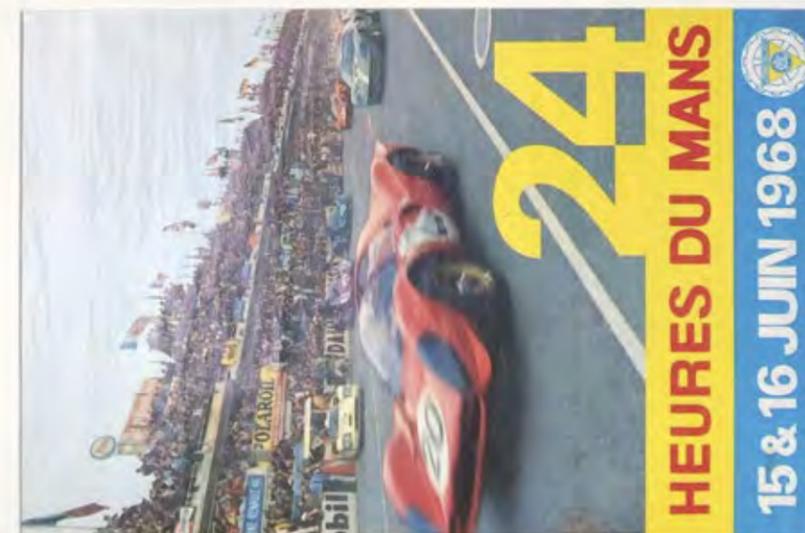
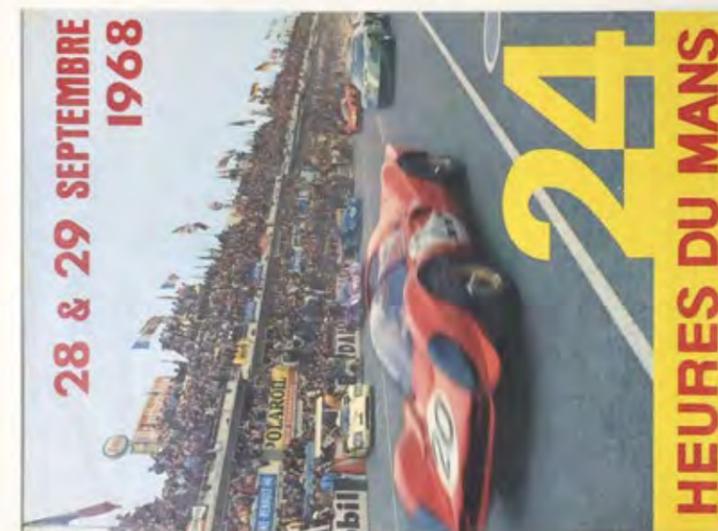
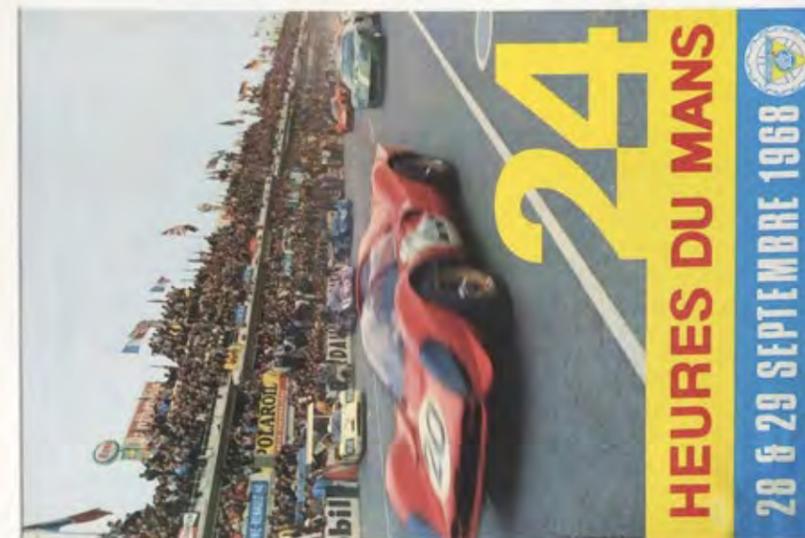




(Above left) 'Les 24 Heures du Mans, 19 et 20 Juin 1965'. Original poster dated 1965. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5892**

(Above right) 'Les 24 Heures du Mans 20 et 21 Juin 1964'. Original poster dated 1964. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5891**

(Left) **G. Leynac**: 'Les 24 Heures du Mans, 15 et 16 Juin 1963'. Original poster dated 1963. Framed and glazed. Size: 31 x 24 inches (80 x 61 cms). **Ref 5889**



Automobile Club de l'Ouest: A very rare set of all 3 variants of the Le Mans poster for the turbulent year of 1968. With growing student unrest in 'les evenements' of May '68 in Paris, the race was postponed from its usual June date and virtually all the already-printed posters were pulped. The middle poster, seen here, was considered unsuitable and the right-hand poster was selected as the final version. Despite invaluable publicity for Ferrari, the 1968 Le Mans was won by Rodriguez/Bianchi in the Ford GT40, with Ferrari finishing 7th overall. All three posters framed *ensuite*, with an acid-free window mount within a plain black oak section frame. Overall framed size: 58 x 31 inches (147 x 80 cms). **Ref 5893**

Omologato!



Ferrari Tipo 250 GTO: Missed the stunning 1962 Ferrari 250 GTO at Pebble Beach for \$38,000,000? Console yourself with this perfect 1:5 scale model for barely 1/1000th of the price! Complete with Modena 'PROVA' licence plate, comprehensive interior and comprising almost 1000 components and details such

as engine sump and exhaust system, and superbly finished in correct *Rossa Corsa* automotive paint with exquisite miniature Borrani wheels. Complete with bespoke travelling case. **Ref 5899**

Length overall: 34 inches (86 cms).

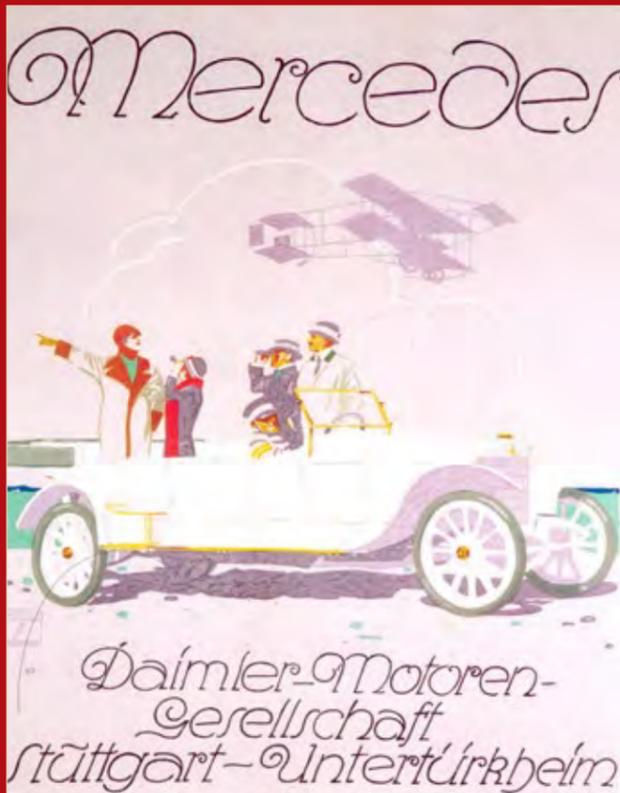




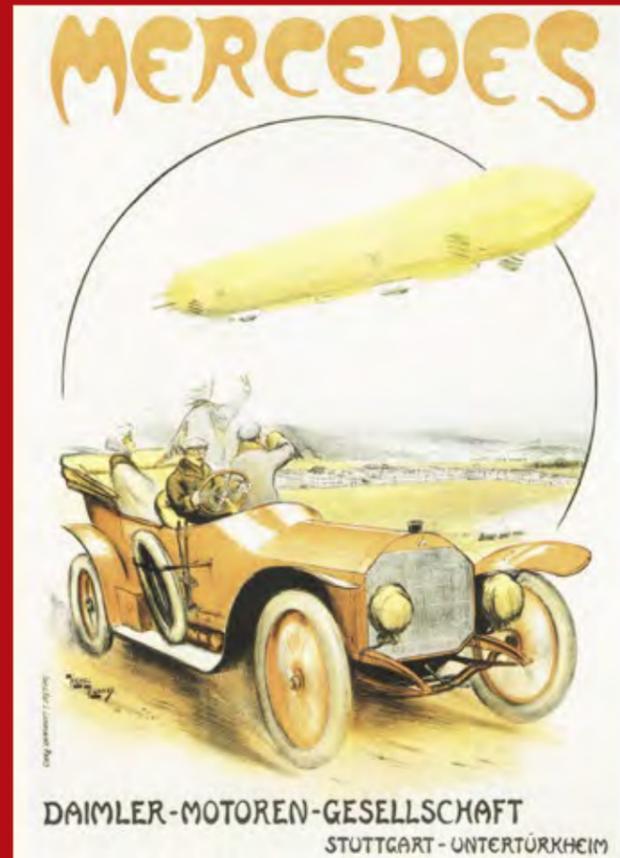
Hans Liska (German, 1907-1983): 'Triple Victory! - Mercedes-Benz': Original factory poster from 1954, advertising the *marque's* pride at the victorious outcome of the 1954 Berlin Grand Prix, with drivers Kling, Fangio and Herrmann. Framed and glazed. Size: 40 x 30 inches (102 x 76 cms). **Ref 5865**



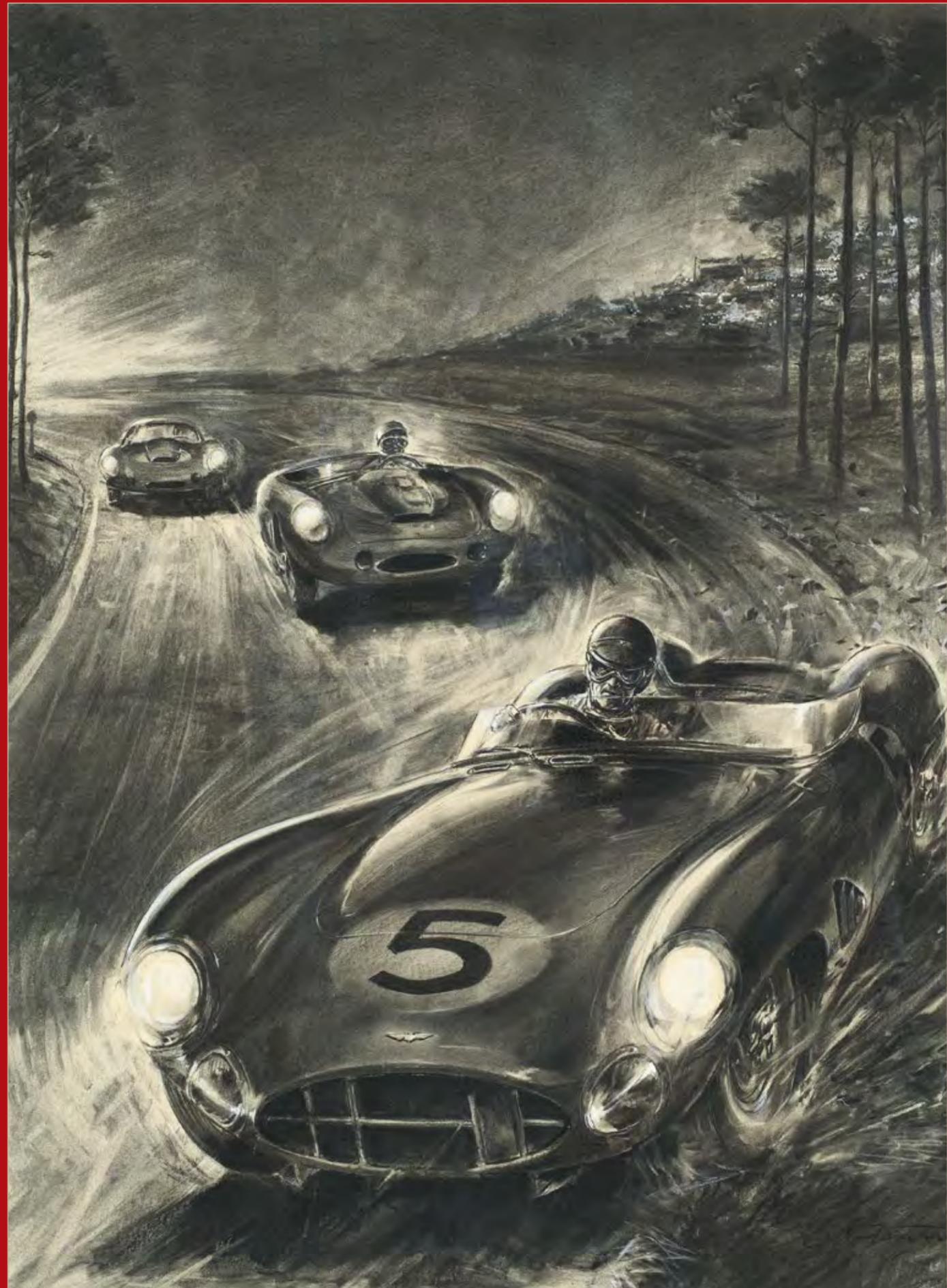
Hans Liska (German, 1907-1983): 'Mercedes-Benz': Original factory poster from 1954, advertising the *marque's* pride at the victorious '1-2' outcome of the 1954 Italian Grand Prix, with drivers Fangio and Herrmann. Framed and glazed. Size: 40 x 30 inches (102 x 76 cms). **Ref 5866**



Ludwig Hohlwein (German, 1874 - 1949): 'Mercedes, Daimler-Motoren': Rare, original poster for Mercedes dated 1914. Conservation linen mounted, framed and glazed. Size: 40 x 27 inches (100 x 70 cms). **Ref 2225**



Henri Rudaux (French, 1870 - 1927): 'Mercedes, Daimler-Motoren': One of the earliest advertising posters for Mercedes, commissioned by the French division of the company in 1910. Conservation linen mounted, framed and glazed. Size: 43 x 30 inches (110 x 76 cms). **Ref 1872**



An extremely dramatic and dynamic original charcoal drawing, heightened with gouache, depicting the 1959 Le Mans with the winning-team's driver Carroll Shelby in the Aston Martin DBR1, leading Flockhart in the Ecurie Ecosse, which failed to complete the race. Framed with a mount and glazed. Indistinctly signed to lower right. Size: 47 x 37 inches (120 x 94 cms). **Ref 5855**

'The Wartime Limousine'



An exquisitely detailed 1:8 scale model of the legendary Willys Jeep, described by General Eisenhower as one of 'the three tools that won the war' (the other two being the DC3 Dakota and the landing craft). This model, complete with miniature engine and accessories, is accompanied by its .50-calibre heavy machine gun, trailer (right), and AA-gun. Dating from around 1990, this is believed to be one of only ten models made and is in perfect condition. **Ref 5857**

Length of Jeep: 16 inches (40 cms).



8 Miles High



John Elwell (English, born 1949): a magnificent and **unique** very-large-scale aluminium sculptural model of a 1958 Boeing *F-4 Phantom II* jet fighter. The body, constructed in Elwell's signature style of hand formed aluminium panels riveted over a space frame, with cast aluminium pilots and US Air Force decals and call sign 40673. With an applied plaque, signed *John Elwell* and numbered 1/1. English, 2014.
Ref 5832

Length of plane – 60 inches (153 cms).

The F-4 was the U.S. Navy's fastest, highest-flying and longest-range fighter. It first flew May 27th, 1958, and entered service in 1961 and had top speeds more than twice the speed of sound. The model fitted to an adjustable support, and set on a raised hardwood platform, with four splayed feet.

The sculptural aluminium models of John Elwell are unique in their concept and construction, and unique in fact – each piece is a one-off, one of a kind, a limited edition of one example only, and takes around 1000 hours to hand-build.



Otto Vu



Carrozzeria Ghia, Torino: an important and original styling 'buck' designed by aerodynamicist and engineer Giovanni Savonuzzi for the Ghia Supersonic coachwork in 1953. Initially intended for an Alfa Romeo 1900, the jet-age-styled body then appeared on eight Fiat 8V chassis, three Jaguar

XK120s and an Aston Martin DB4. Of plaster and gesso construction, the buck is approximately a 1:10 scale, and is in perfect condition. **Ref 5843**

Length: 18 inches (46 cms), width: 8 inches (20 cms).

Carrozzeria Ghia SpA (established in 1915) is one of the most famous Italian design and coachbuilding companies. Still producing concept designs for Ford, Ghia will be forever associated with top-of-the-line design and jet-age styling.

BMW Art Car project, 1979



BMW Art Cars: a pair of 1:5 scale BMW M1 models, of fibreglass construction with turning wheels, one hand-painted, the other un-decorated. German, circa 1980s. **Ref 5860**

Length (with spoiler): 36 inches (92 cms)
Length (without spoiler): 34 inches (87 cms).

The idea of a decorated 'Art' car was conceived by renowned French auctioneer, racing driver and pioneer automobile art collector Herve Poulain in 1975 when he commissioned his friend Alexander Calder, most famous for his kinetic sculptures, to decorate his BMW 3.0 CSL le Mans entry.

Calder's work was succeeded by Frank Stella (BMW 3.0 CSL, 1976) and Roy Lichtenstein (BMW 320i Turbo, 1977) before Andy Warhol dramatically decorated Poulain's 1979 Le Mans entry, the BMW M1. The models offered here were amongst those issued to various famous artists by

BMW to decorate as they wished. The identity of this artist here is still being researched, and the other model of course remains undecorated.

Fangio's 1955 Lancia-Ferrari



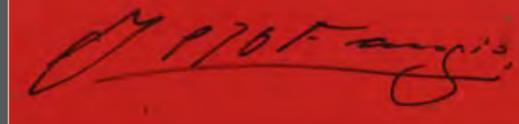
A unique, scratch built, radio controlled 1:4 scale model of the ex-Fangio 1955 Lancia-Ferrari D-50 Grand Prix racing car, built by Jeron Classics, fitted with a single cylinder, fan-cooled engine made in Germany by Bernhardt GmbH, producing 1.5 horsepower at 15,000 rpm and able to achieve a top speed of 100 mph.

Technical aspects include rear wheel drive, hydraulic disc brakes, handmade wire wheels each with 36 spokes, semi-pneumatic rubber tyres, wood-rim steering wheel and full instrument panel including working tachometer. The removable aluminium body is mounted on a stainless steel chassis with full independent suspension and perfectly finished in 'Rosso Corsa' with Scuderia Ferrari decals.

The engine cowling lifts to reveal both the engine and signature of Argentine racing legend and Formula 1 Hall of Fame member Juan Manuel Fangio (1911-1995) placed boldly on the underside. Fangio was World Champion with Enzo Ferrari's team in 1956, and beat this car a year later racing with Maserati. In **never-run** and **as-new** condition, this unique model is complete with original documentation, instruction manual and remote control. American, circa 1990s. **Ref 5859**

Length: 39 inches (100 cms).

Detail of Fangio's signature



Cobra Strike



An expertly constructed, 1:4 scale, working model of a 1965 Shelby Cobra V-8, built by Conley Precision Models in the USA. The radio controlled model, is fitted with a glow fuel-powered V-8 engine, and capable of speeds of up to 100 km/h. Features include a typical wood grain steering wheel and glow ignition, and finished in Shelby American racing colours. Complete with original documentation, instruction manual and remote control. **Ref 5858**

Length overall: 45 inches (114 cms).

'Now Pay Attention 007!'



An extraordinarily well-detailed 1:8 scale model of the 1964 Aston Martin DB5, incorporating all of Q's famous modifications including removable roof section, machine guns to front and rear lights, razor extendable spinners, bullet-proof rear panel and of course revolving number plates (valid all countries, *naturally*). The model finished in correct Silver Birch metallic, even boasts a miniature ignition key and battery in order to replicate the sound of the engine, and fitted Aston Martin dust cover. English, of recent manufacture. **Ref 5854**

Length: 23 inches (59 cms).

Gloucestershire County Council



An attractive and rare set of six copper and brass imperial measurement petrol cans, for Gloucestershire County Council Weights and Measures Department, comprising 5,

4,3,2,1 and 1/2 gallon measures, each with brass carrying handle and marks denoting capacity and serial number. English, circa 1920s. **Ref 5879**

Keep Going Shell



'SHELL - The Leading Line (Brooklands)': An extraordinarily rare and important, original advertising poster by Shell Studio and dated 1923. The only original example recorded, and in outstanding condition, the poster is conservation linen mounted and framed within a double stepped, acid-free mount, and glazed in a Modernist gold leaf frame. Truly the *Leading Line!* Size: 26 x 36 inches (66 x 92 cms). **Ref 5905**



Charles D. Fouqueray (1869-1956): 'See Britain First - On Shell' (Ben Lomond): Original advertising poster dated 1925. Conservation linen mounted, framed and glazed. Size: 53 x 38 inches (135 x 97 cms). **Ref 5864**

Charles Sykes R.A. (1875-1950)



'The Spirit of Ecstasy': a large showroom display bronze of the legendary Rolls Royce mascot designed by Charles Sykes R.A., the dark patinated bronze sculpture with *verde* marble base, set on a massive turned bronze plinth. Signed by the artist in the bronze and numbered 63. English, *circa* 1930. **Ref 3992**

Height overall: 26 inches (66 cms).

The first edition of 8 showroom bronzes were cast in 1911, the year that Sykes designed the Spirit of Ecstasy, and were all allocated to principal Rolls-Royce showrooms in London, Paris, New York and other major cities. During the 1930s, possibly to mark the silver jubilee of the company, Rolls-Royce commissioned a second, larger edition of Charles Sykes' masterpiece, of which this is a fine example.



Portrait of a Lady: An original charcoal and pastel portrait on artists' board by Charles Sykes R.A., depicting in her dressing room, the elegant and *soignée* Eleanor Thornton, the actress and artists' model and inspiration for Sykes' design of the Rolls Royce 'Spirit of Ecstasy' mascot, the folds of her dress, clearly illustrating the early origins of the mascot's design. Signed to the lower left, framed and glazed. Size: 28 x 21 inches (72 x 53 cms). **Ref 5870**

Roy Nockolds R.A. (1911-1979)



Roy Nockolds' earliest works were created as a child, during the Great War depicting Zeppelins and bi-planes dog fighting 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.

(Above): 'On the Members Banking'. An original oil on board, depicting Sir Henry 'Tim' Birkin in his Supercharged 4½ Litre single-seater Bentley at speed, leading a Delage, under the members' bridge at Brooklands. Framed in a plain hardwood frame and unglazed. **Ref 5871**

Size: 18 x 24 inches (41 x 61 cms).

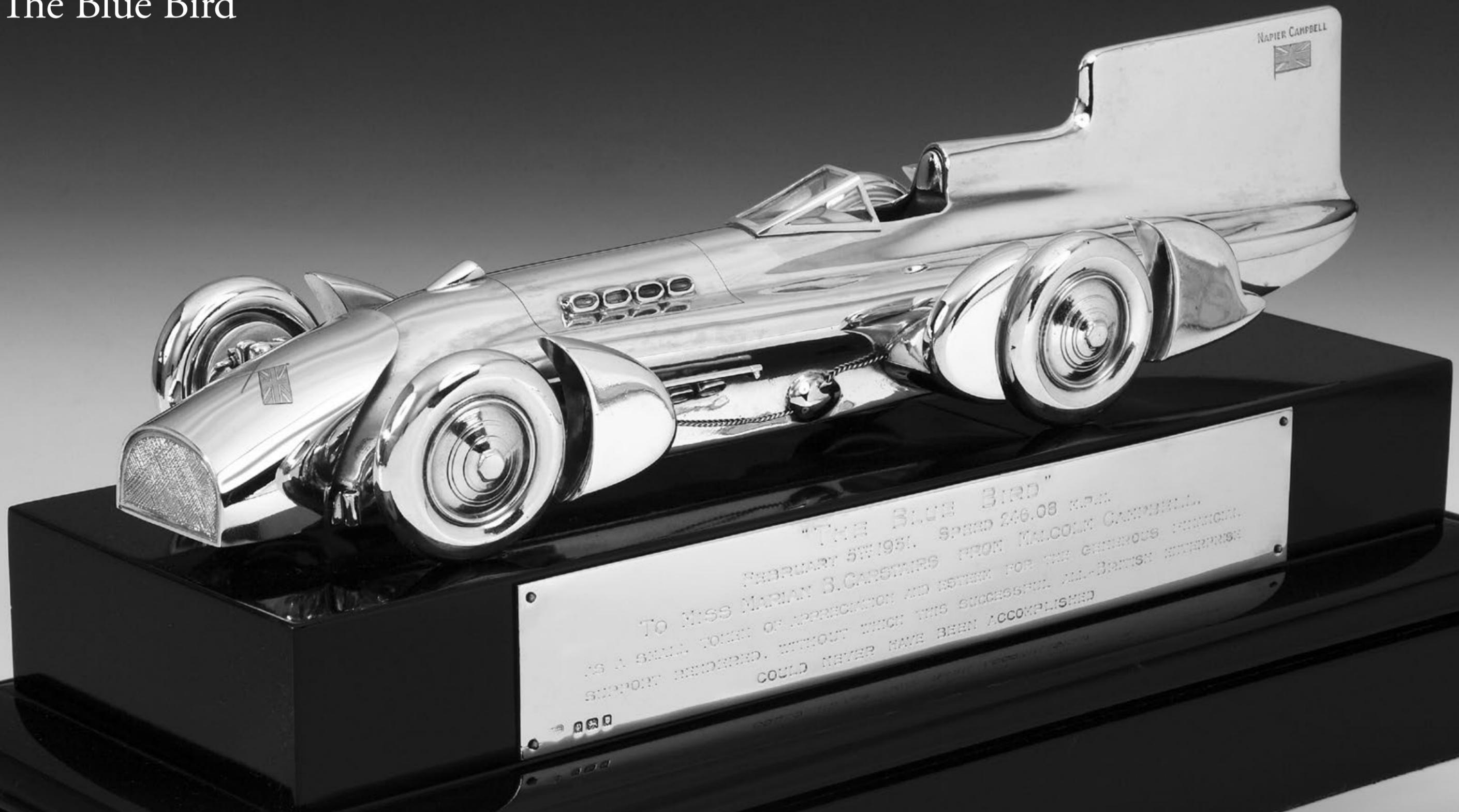


'**Napier Campbell Bluebird, 1927**'. One of Roy Nockolds' first works, created when he was just 16 years of age and bearing an early signature, depicting the Napier Lion-engined record-breaking land speed car, driven by Sir Malcolm Campbell at Pendine Sands in February 1927.

Watercolour and gouache on artists' paper. Framed within a double stepped, acid-free mount, and glazed in a Modernist gold leaf frame. **Ref 5869**

Size: 24 x 22 inches (61 x 56 cms).

The Blue Bird



Asprey & Co: a highly important and unique, special commission Sterling silver model of 'Blue Bird', the 1931 land speed record-setting car driven by Sir Malcolm Campbell, and presented by Campbell to his friend and financial benefactor, Ms. Marian Carstairs, following her donation of the astronomical sum of £10,000 to fund the building of the 1931 Bluebird Land Speed Record Car. Finely detailed and bearing an engraved Union Jack and *NAPIER CAMPBELL* to the tail, the model is set on a stepped ebonized hardwood plinth with Sterling silver plaque engraved:

"The Blue Bird". "February 5th, 1931. Speed 246.08 MPH. To Miss Marian B. Carstairs From Malcolm Campbell As A Small Token Of Appreciation And Esteem For The Generous Financial Support Rendered, Without Which This Successful All-British Enterprise Could Never Have Been Accomplished"

Hallmarked London 1930 with Asprey maker's marks.

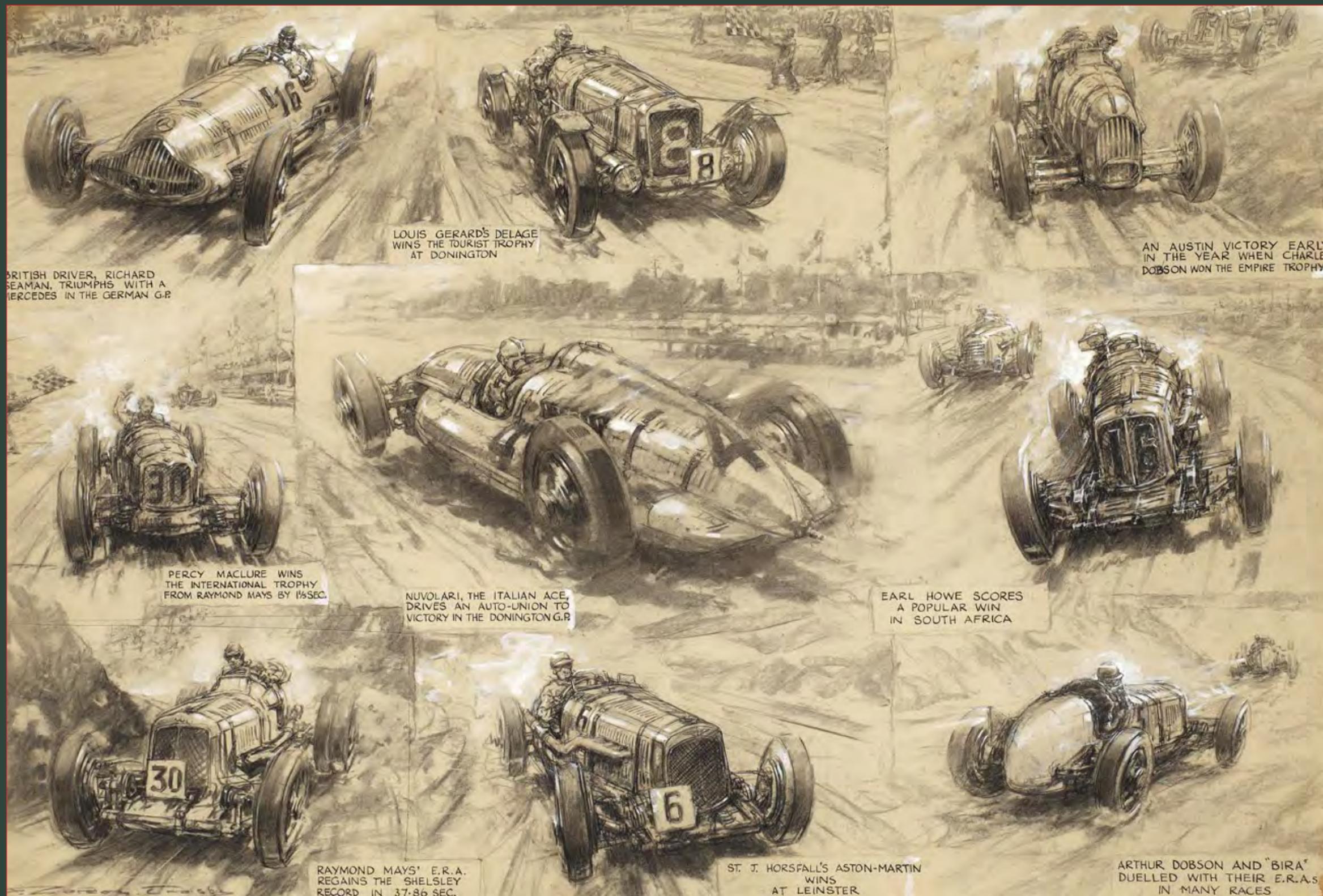
Ref 5856

Length overall: 13 inches (34 cms).

Marian 'Joe' Carstairs (1900 - 1993) was an eccentric and hugely rich English enthusiast of machines, adventure and high speed pursuits. Openly lesbian, she opened the 'X' Garage in London in 1920, a women-only car hire and chauffeur-drive business where she also lived with several (female) lovers. Highly competitive in motor boat racing, she won the Duke of York's Trophy and competed against 'Gar' Wood, the American motor boat designer and racer, from New York to Miami, accompanied by a rather sinister doll named Lord Tod Wadley to whom she was devoted (and was later cremated with).

In 1930 she donated the then astronomical sum of £10,000 to Malcolm Campbell towards the cost of constructing the 1931 Bluebird LSR car and contesting successfully the record attempt that year. Later in that decade, she acquired the island of Whale Cay in the Bahamas where she lived with a succession of lovers, including Marlene Dietrich, and enjoyed sailing and riding her Harley Davidson motorcycle. Known as 'The Queen of Whale Cay', she died in Florida in 1993.

Frederick Gordon Crosby (1885 - 1943)



'The Best of 1938': An incredibly well-observed mixed media montage on artists' board of nine separate motor racing scenes. Featuring winning *marques* including Mercedes, Auto-Union, Delage and Aston Martin, each with a hand-written title panel, and capturing the key international drivers of the day at the wheel, including Richard Seaman, Earl Howe

and Tazio Nuvolari. Signed 'F. Gordon Crosby' and dated 1938, and framed within a plain black oak frame, and acid-free mount. **Ref 5868**

Size: 30 x 40 inches (76 x 102 cms).

Crosby, dubbed *'the George Stubbs of motoring art'* by none other than the great Terence Cuneo, was the house artist of *Autocar* magazine. This large and impressive work demonstrates Crosby's prowess as a draughtsman, capturing every detail and perspective correctly from his usual trackside position.

Terence Cuneo (1907-1996)



'1960 Monte Carlo Rally': An extremely evocative and atmospheric oil on canvas depicting the Sunbeam Rapier driven by Peter Harper and Raymond Baxter in the 1960 event. Framed within its original hardwood frame, and unglazed. Signed by the artist and dated March, 1960. **Ref 5872**

Size: 30 x 25 inches (53 x 75 cms).

Raymond Baxter OBE (1922-2006) was better known as a television personality and journalist, and was the first presenter of BBC's *Tomorrow World* (1965-1977). He was also a RAF pilot and extremely accomplished rally driver and competed in the Le Mans 24-Hour race, and in the Monte Carlo Rally at least a dozen times. In the 1960 event, depicted in this work by Terence Cuneo, Baxter and Harper came fourth against the triple victory of the Mercedes-Benz team in the 220SE.

Small is Beautiful



Louis Vuitton, Paris: a magnificent and super-rare miniature 'Malle Armoire' (wardrobe trunk), presumably made as a salesman's sample to show clients of Vuitton how the armoires could be configured when they placed an order.

The trunk, correct in every detail, with 5 regular shaped drawers to the right in the interior, and a narrower drawer with dividers for belts and small objects, all with embossed leather tab handles, and a hanging rail on the left, with two original

and embossed wooden hangers. The interior correctly lined in orange 'Vuittonite', with leather label for *Louis Vuitton 149 New Bond Street and Paris Champs Elysees*, the exterior with all brass corners, locks and latches, and leather trim. The brass lock stamped *Louis Vuitton, Made in France* and the initial 'M'. **Ref 5842**

Size: 24 x 12 x 12 inches (61 x 30 x 30 cms).

Hermès en Voyage



Hermès, Paris: a seemingly unused (and most likely unique, special order) travelling map case by Hermès, in light-coloured pigskin with a looped handle, with one larger compartment secured with a tab and containing 37 individual, fold-out Michelin road maps of France, and to the smaller compartment, a 1959 edition of *The Michelin Guide*. French, circa 1959. With original Hermès cardstock orange box. **Ref 5881**

Size: 15 x 7 x 5 inches (38 x 16 x 13 cms).

The Michelin guide was first published in 1900 by the famous French tyre manufacturers as a guide for French motorists, and was intended to boost the demand for cars, (thus for car tyres). The guide, given away free, contained useful information, including where to repair or change your tyres, and the locations and details of hotels, and petrol stations. Today, the guide is far more famous for its starring system for fine dining establishments, the 3 stars, being the most coveted.



Hermès, Paris: 'Valise à Chaussures': a rare all-leather travelling shoe case with handle, the hinged case opening to reveal a light corduroy fabric-lined interior, segmented to accommodate eight pairs of shoes. With Hermès branded brass lock, catch and retailer's plaque. French, circa 1929. **Ref 5862**

Size: 24 x 15 x 8 inches (60 x 37 x 19 cms).

Louis Vuitton - the Chauffeur's friend



Picture this: Thomas Luc: 'Le Sac Chauffeur - Louis Vuitton' - a massive oil painting commissioned circa 1906 by Louis Vuitton, demonstrating their newly-introduced 'Sac Chauffeur' (Chauffeur's Trunk), a waterproof circular trunk intended to be placed upon the roof of Edwardian limousines, it's versatility was quite extraordinary, the 'S.C.' being capable of adaptation into a bathtub for use on long journeys, and its other qualities are described in the painting, which also depicts an early automobilist 'riding' upon his 'Sac Chauffeur'. The first 'Sac Chauffeur' was made in 1905 as a special commission for His Majesty King Alfonso of Spain, a pioneer motorist and client of Vuitton. The painting offered here is one of two created for use as backdrops for displays in Vuitton's shop at 149 New Bond Street, which opened in 1900 and also used at the many World's Fairs, Exhibitions and Automobile Salons where Vuitton exhibited around the world.

Ref 3436

Dimensions: 168 x 131 inches (14' x 11' or 426 x 335 cms).

Three highly desirable and superbly constructed mahogany and brass-trimmed automobile 'Malle Outils' (tool boxes) each with shield locks and stamped brass LV studs, allowing the tools, which would have been placed within, to remain clean, and (more importantly) dry. These tool boxes would have been mounted on the running board of pre-WW1 automobiles, and would have contained all of the essential equipment any chauffeur required to get a car back on the road.

(Above, Clockwise from left): a 1920s version, with central lock, polished hinge and screw-head details. Length: 24 inches (60 cms) **Ref 5901**; an extra-long, earlier version, circa 1910, with side latches, and double-flange closure. Length: 28 inches (70 cms) **Ref 5900** and of similar date, a shorter version with polished screw heads on all sides and contrasting dovetailing, prominent. Length: 20 inches (50 cms). **Ref 5902**



Carried away: in remarkable, original condition and rare in the extreme, a 'Malle Chaussures' (shoe trunk) accommodating 30 pairs of shoes in individual boxes with ancillary drawers

and trays for boots and accessories, with all brass fittings and looped handles, circa 1920. **Ref 4934**

Height: 45 inches (114 cms).



Louis Vuitton: a very rare, small 'Malle Chaussures' (shoe trunk) in LV Monogramme patterned canvas, with all brass fittings, leather trim and leather handles, the interior fitted with three plain lift-out trays for shoes and boots, with Louis Vuitton label for the Champs Elysees and New Bond Street stores, with applied number 844207 to the label, the brass lock bearing number 079495, and in red and yellow to each end of the outside of the trunk, the initials 'D.E.K.' French, circa 1920s. **Ref 5844**

Size: 24 x 15 x 21 inches (61 x 38 x 53 cms).



The Rarest of the Rarest



(Left) **Asprey, London:** a time warp piece in the form of a Victorian crocodile-skin despatch box, the top of the box with a recessed brass handle and embossed ducal coronet, the Chubb patented lock with original key present. The interior also lined with crocodile, the lid with a grid of crocodile bandings for small notes and memoranda and stamped *ASPREY LONDON*. The piece in such pristine condition due to it being cased in a hard leather cover, and rarely used. Size: 18 x 12 x 7 inches (46 x 30 x 18 cms). **Ref 5910**

A gentleman's writing case of fine quality, the exterior in dark, glossy crocodile hide, the interior with lift-out writing pad, and green long-grained leather dividers to the inside of the lid, fixed with a silver clasp, perfect for storing letters, stamps and instruments for correspondence. All of the fittings, locks and clasps in Sterling silver and bearing London hallmarks for 1925. Size: 14 x 11 x 4 inches (36 x 28 x 10 cms). **Ref 5906**

(Above) **Louis Vuitton, Paris:** an extremely scarce - and very large - crocodile-hide suitcase by Louis Vuitton with nickel-plated locks and clasps, crocodile covered handle and corners with LV studs, with a plain canvas lined interior with original securing straps. Bearing number stamped to the interior of 758813 and with the lock stamped *LOUIS VUITTON, 149 NEW BOND STREET LONDON* and *70 CHAMPS ELYSEES, PARIS* with lock number 053465. Complete with canvas foul weather cover, which would explain the as-new and extraordinary condition. French, circa 1925. **Ref 5911**

Size: 28 inches (71 cms) long, 7 inches (18 cms) high and 17 inches (43 cms) deep.

Le Squelette



The 5:2 works for you! an expertly made, intricately detailed rendering of a human skeleton in silvered bronze, the form assembled with fully articulated joints, mounted on a bespoke metal stand. Of German manufacture, circa 1970s. **Ref 4819**

Height: 31 inches (79 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 limited edition print on canvas, taken from the original 1939 oil on canvas still life, with skull, Champagne bottle and various items which would feature in a suggested gentleman's downfall, cards, alcohol, money etc. Mounted within an acid free mount, with title and edition number 2/50 and framed within a plain black-oak stained frame. **Ref 5874**

Overall size: 34 x 30 inches (86 x 76 cms).