

PULLMAN

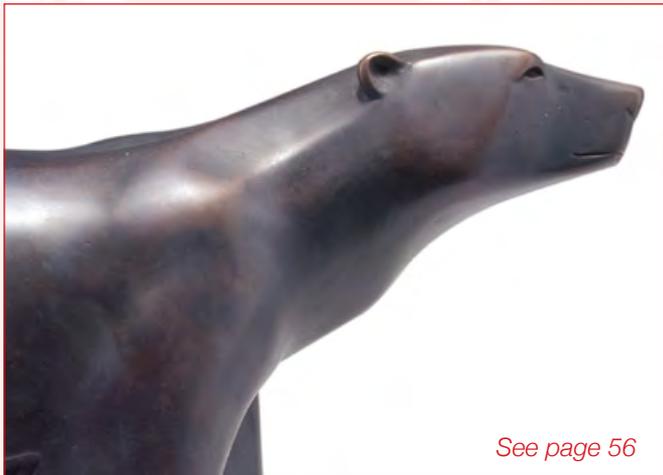
The Magazine of the Pullman Gallery



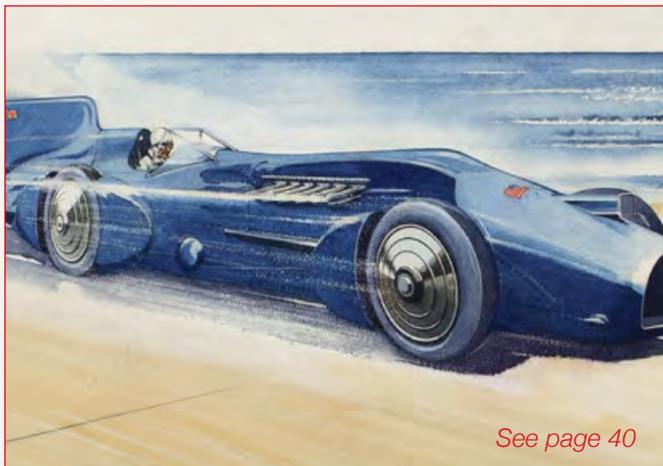
Silver Service: a highly unusual, Sterling silver Modernist Champagne coupe of massive proportions, with a hammered 'bark' finish, and pentangle foot. Hallmarked London, 1979. Overall diameter: 16 inches (40 cms). **Ref 2967**

PULLMAN

CLASS



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Welcome to the 50th issue of PULLMAN magazine - a celebration in many forms.

We really have been thrilled by the response to our new online version of PULLMAN, showcased in our recent issue 49, and it seems our discerning readers have embraced a greener (and more portable) alternative to the printed magazine. However, it is also a celebration of new friends and old, modern and classic *Objets de Luxe*, something for everyone (one could say) in this, our half-century issue, a milestone we are extremely proud to celebrate.

Connoisseurs of 20th century *Objets de Luxe* should find much to capture their imaginations – of particular note is the extraordinary, almost animated Sterling silver lobster by Armando da Silva Ferraria of Portugal as well as a hand-painted Dunhill 'Aquarium' lighter by *intaglio*-master Ben Shillingford, featuring the Royal cypher for Elizabeth II Regina, and made as a commemorative piece for the Queen's coronation in 1953 (see page 11).

Two of the most sought-after original posters freshly added to our inventory are also featured – the atmospheric 'LMS – Night Train to Scotland' by Philip Zec in 1932 and Aldo Mazza's 2-sheet masterwork, 'Circuit de Milan, Monza 1922', as large and imposing as it is rare.

And this is before we even get to the extraordinary *cire perdue* bronze cast of 'Ours Polaire' by Francois Pompon (1855-1933), a sculptor who inspired artists such as Brancusi to follow a more *Moderne* style, as well as a celebration of masculine pursuits in the form of an enormous Sterling silver compendium, for the storage, transportation and enjoyment of cigars and spirits, with a Deco edge (page 12), and a unique homage to the 1937 Hawker Hurricane Mark 1A, from our own John Elwell, master of detail and precision.

All of this and, as usual, much, much, more besides. We hope you (and your fellow readers of PULLMAN) enjoy this limited sampling of our unique stock, and we look forward to assisting you (and enthusing you) soon.

Until next time,

Simon Khachadourian




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GALLERY

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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 tinplate 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.

Monday – Friday 10.00 – 18.00 and by appointment

Puiforcat Perfection



A superb and very heavy silver pitcher or jug by Emil Puiforcat in the form of a lady's head. Her long, plaited hair forming the handle of the jug, and bearing French *poignon* marks to the underside. A masterpiece of 19th century French silver. **Ref 5521**

Height: 13 inches (33 cms)

The House of Puiforcat were known mostly for their flatware, and expanded into decorative tableware and items such as this monumental jug, platters and centrepieces, in the 1880s.



Rear view

Chain Gang



Gifted idea: classic *Art Deco* in the form of a timelessly elegant 1926 cocktail set by Jean Després (1889-1990), the shaker signed in hand-engraved script and each of the six cups bearing the immediate visual signature of the 'chaine' motif created by the designer.

A friend and associate of *avant garde* artists such as Braque, Leger and Modigliani, Després joined the family jewellery business after the Armistice, and became renowned for his individualistic geometric patterns. He convincingly captured the streamlined aesthetic of the machine age and a strongly Modernist feel defines the distinctive vision of a truly original artistic talent. **Ref 5931**

The 19th Hole



Make your cocktail hour go with a 'swing' with this rare 1926 silver-plated novelty cocktail set, comprising 'Golf Bag' shaker with simulated straps and stitching, and six cups *ensuite*. George H. Berry's winning design for the Derby Plate Silver Company was introduced for the 1926 Christmas season and is generally claimed to be the first figural cocktail shaker. Height of shaker: 12 inches (30 cms). **Ref 4675**

Literature: *The Cocktail Shaker*, Simon Khachadourian, 2000.

Cocktail Hour



Three's no crowd: an extremely rare and complete set of 'Ship's Lantern' novelty cocktail shakers by luxury makers Asprey & Co, the ruby glass liner denoting port, the emerald liner denoting starboard and the rarely found, clear glass liner as the mast head lantern. English, circa 1930s. Height of each: 12 inches (31 cms). **Ref 5194**

Illustrated: 'The Cocktail Shaker' by Simon Khachadourian, page 43.

Modernism rules: an unusual, Machine Age silver plated cocktail shaker of ovoid form by the American firm of Rogers Bros., the body, strainer and stopper all stamped with the patent date *Jan 11 1927*. Height overall: 13 inches (33 cms) **Ref 2367**; a heavy cut glass cocktail shaker of sunflower design with a Sterling silver neck and half-strainer, hallmarked Birmingham 1984 and signed *Asprey London*. Height: 9 inches (23 cms) **Ref 1061**; and a stylish English Art Deco silver-plated cocktail shaker with stepped and scalloped detailing, circa 1930. Height overall: 10 inches (25 cms). **Ref 4371**



'Tells-U-How': three variations of the classic Asprey-patented design, following the principal that as long as you follow the recipe, the 'perfect' cocktail will be created every time. (From left) a variation on the theme with a silver-plated body with unusual circular viewing windows and hand-stamped ingredients. English, circa 1930s. Height: 9½ inches (24 cms) **Ref 5497**; an Italian designed version by Fornari of Rome, with classic tapered shape, and swept foot, circa 1930s. Height: 11 inches (28 cms) **Ref 5771** and the 'origin of the species', the Asprey & Co. version with silver-gilt body and recipes for 15 different cocktails. English, circa 1930s. Height: 8 inches (20 cms). **Ref 5189**

Great Shakes!: a very stylish Art Deco Machine Age silver plated cocktail shaker by Goldsmiths & Silversmiths company, English, circa 1930. Height: 10 inches (25 cms) **Ref 2373**; a scarce, small-capacity shaker designed by Keith Murray for Mappin & Webb, with faceted sides and a knurled cap serving as a double jigger. English, circa 1930s. Height: 9 inches (23 cms) **Ref 5600** and an outstanding Sterling silver Art Deco-era cocktail shaker by the Belgian firm of Wolfers, featuring a classic baluster shape with faceted sides and integral strainer. Height: 10 inches (25 cms). **Ref 2365**

Swell Shells



A highly unusual Sterling silver salt and pepper pot in the form of shotgun cartridges, with pull-off silver gilt caps, and *ensuite* a glass-lined mustard pot with Sterling silver spoon with ball finial. All bearing hallmarks for the Birmingham silversmiths Barrowclift, 1991. **Ref 5946**

Height of salt and pepper pots: 4½ inches (11½ cms).



(Left) **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**

Tank Corps



Regent, London: an extremely rare silver-plated cocktail shaker ensemble, modelled on a First World War British MKIV tank. The 'turret and cannon' double as the shaker cap and pouring spout, and

six shot cups are positioned as fore and aft 'armour'. By Regent, established English makers, circa 1920. **Ref 5945**

Length overall: 10 inches (26 cms).

Literature: The Cocktail Shaker by Simon Khachadourian, pub. Philip Wilson, 2000.

Only Toucan Play



Two beautifully exotic items of barware in the form of birds, (left) a charming, diminutive silver-plated jug with a hand-hammered finish, and perched on the lip of the jug and acting as the handle, a Bird of Paradise with polished brass head and crest with green-stone body and tail. Height: 6 inches (15 cms) **Ref 5861**; and a large silver-plated pitcher of a Toucan poised mid-call, featuring vivid green-stone elements to the eyes and handle, with unusual applied mosaic-style green stone details to the rounded body. Height overall: 12 inches (30 cms) **Ref 5923**. Both pieces dating to the 1950s and bearing maker's marks for Los Castillo, renowned silversmiths of Taxco, Mexico.

Crustacean Invasion

A beautifully made silver centrepiece in the form of a lobster, with fully articulated pincers and legs, with onyx-black glass eyes and a fanned tail. Although stylized in form, the lifelike movement has been captured perfectly. Made by Armando da Silva Ferraria of Oporto, Portugal *circa* 1940 and bearing the assay marks for Oporto Águia (1938-1984) and maker's marks of Armando de Silva Ferraria (the company registered in 1935). Length overall: 19 inches (48 cms). **Ref 5927**

A very stylish Sterling silver paper knife or letter opener, with an applied crab to the handle, and additional symbols for the astrological sign of *The Twins*. Perhaps gifted by a Cancer to a Gemini, the body and blade with an unusual hammered finish, and hallmarks for London, 1990. Complete with a glazed, burgundy calfskin presentation case. Length overall: 12 inches (30 cms). **Ref 5723**



Cigar *Aficionado*



A cut above: a pair of Sterling silver mounted crystal ashtrays of substantial proportions. Both feature a distinguished 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).



36 inches (90 cms)



By Royal Command: a very rare gold-plated 'Aquarium' table lighter, the perspex body decorated using the highly skilled *intaglio* technique, where the design is built up in reverse, features the Royal cypher for Elizabeth II Regina in gold set against a deep Royal blue background. Made

as a unique, special commission for the present Queen's coronation in 1953, the lift arm and mechanism in gold-plate, and the base stamped *DUNHILL*. Length: 4½ inches (11 cms). **Ref 5917**

DUNHILL
REETS

Alfred Dunhill: an extremely rare 'Yard Rule' table lighter, the body engraved with inches and centimetres, the lift arm signed 'Dunhill', in bespoke fitted presentation case.

Illustrated in 'The Dunhill Petrol Lighter – A unique Story' by Blei and Bottoni, 2004, the definitive reference work on the Dunhill lighter. **Ref 5941**



Gran Corona



A magnificent, Sterling silver box of massive 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 suede-lined section fitted to accommodate three 1920s large capacity *Tiffany & Co* Sterling silver hipflasks, engraved for *Scotch*, *Rye* and *Gin*, and a large, removable crocodile hide cigar caddy, with Sterling silver *cartouche*. The box, American, *circa* 1950s. **Ref 5150**

Length: 24 inches (60 cms).

Exclusive, limited edition 2014 Privada Partagas cigars courtesy of JJ. Fox of St. James's (www.jjfox.co.uk).



Open view

Back Tabac



Four tobacco jars or cigarette canisters, of extraordinary quality of craftsmanship, each with finely-turned ivory lids with silver-mounted *galuchat* (shagreen) finials, the main bodies banded with the finest quality shagreen, and each with Sterling silver shield-shaped *cartouches* (vacant for engraving). English *circa* 1920. Height of each: 6 inches (15 cms). **Ref 5608**

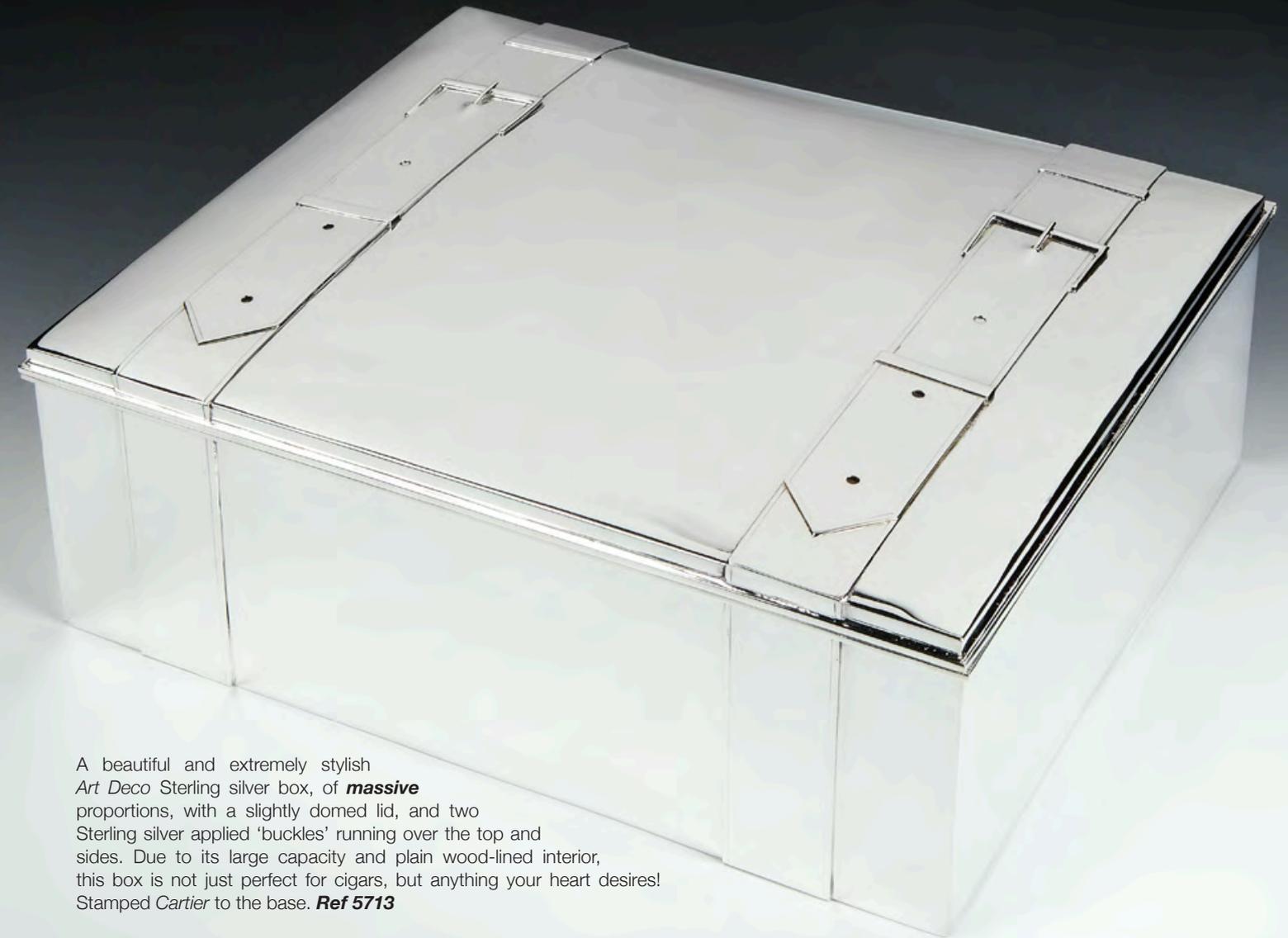
Shagreen, the hide made from sharkskin was popularised in Europe by Jean-Claude Galluchat (d. 1774) a master leatherworker from Paris, who developed the tanning process and made the material *de rigueur* amongst the French aristocracy.



A very large, Sterling silver letter knife with a pale shagreen-wrapped handle and ivory tip. The blade hallmarked London, 1907. Shagreen's naturally granular surface made it the perfect material for the hilts of swords and daggers, as it provided perfect grip in use. Complete with a bespoke *grosgrain* presentation case. **Ref 5606**

Length of knife: 17 inches (44 cms).

Get *Cartier*



A beautiful and extremely stylish *Art Deco* Sterling silver box, of **massive** proportions, with a slightly domed lid, and two Sterling silver applied 'buckles' running over the top and sides. Due to its large capacity and plain wood-lined interior, this box is not just perfect for cigars, but anything your heart desires! Stamped *Cartier* to the base. **Ref 5713**

Width: 13 inches (34 cms).



Jazz Age



Radio Gaga: a superb and very stylish *Art Deco* Sterling silver cigarette or trinket box in the form of a 1930s radio set,

with profuse foliate moulding to the body, broken by highly polished line details to all five visible sides, the front simulating

polished 'dials', on similarly styled barrel feet and complete with original key. French *circa* 1935. **Ref 5918**

Length overall: 7 ½ inches (19 cms).



A very rare set of 4 *Art Deco* porcelain figures comprising a quartet of caricature black jazz musicians, namely accordionist, banjo player, saxophonist and drummer, playing their instruments. All signed 'Robj, Paris'. French, *circa* 1925. **Ref 5605**

This quartet is extensively illustrated and documented in Vanna Brega's definitive reference work, '*Robj: Le Ceramiche 1921-1931*'.

Height of saxophonist: 11 inches (28 cms).

Show Time



Heintz Art Metal Company, USA: a large and very stylish pair of Sterling silver-over-bronze photograph frames, with a textured finish and Arts and Crafts geometric detailing in the manner of Frank Lloyd Wright. Bearing maker's marks to the foot of each. American, *circa* 1910. **Ref 5232**

Size: 16 x 13 inches (41 x 33 cms).

Portuguese *panache*



Silva & Martins (Oporto, Portugal): a very stylish *Art Deco* mantle clock in silver and rosewood, with typical fluted pilasters to either side of the face, highlighted by silver detailing and facias with each silver piece stamped with the maker's marks of *Silva & Martins* (ceased trading in 1936), and assay marks for *Oporto Javali* (1887-1937). The Swiss, 8-day movement set behind the gilded face with applied numerals. Portuguese, circa 1929. **Ref 5928**

Height: 12 inches (30 cms).

Swiss *précision*



A strikingly modern *Art Deco* mantel clock, the main body in *verde antico* marble, with architectural, stepped detailing in polished black marble. The brushed, silvered-bronze clock face with Modernist numerals, accented by hands of a pierced design. With Swiss movement by Türler of Zurich, the renowned jewellers and clock makers since 1883. Swiss, *circa* 1925. **Ref 5921**

Height: 10 inches (26 cms).

All in The Game



American Aces: a very heavy gauge glass trinket box, of grand proportions, the silver plated lid, cleverly depicting the '1' pip, with central finger hole for removing the lid, the body of the box frosted,

with the different pips contrasted in clear, polished glass. American, circa 1950s. Size: 4 inches (10 cms) square. **Ref 5690**



Knight Moves: a very desirable and early Sterling silver condiment set in the form of three Chess pieces – the mustard pot in the form of a Rook, with hinged lid and spoon, the pepper pot in the form of a Bishop and the salt shaker in the form of a Knight. Each bearing maker's marks for Saunders and Shepherd, and hallmarks for 1887. Height of tallest piece: 3 inches (8 cms). **Ref 5728**

Celestial Selection



Astrological offerings designed by Paul Dupré Lafon (1900 - 1971) in the form of a pair of highly unusual 'Zodiac' bookends, the heavy glass panels inscribed with signs of the Zodiac in gold, black and red enamel and surrounded by a typical Art Deco limed-oak border section and plinth. French, circa 1930s. Length: 6 inches (15 cms) **Ref 5936**

(Right) a rare and important desk compendium, designed by Dupré-Lafon for Hermès and known as a 'Weather station'. The stepped base section covered in typical dark green leather, the silvered-bronze body fitted with a clock, compass, barometer and calendar. Height: 5½ inches (14 cms), base: 6 inches (15 cms) square. French, circa 1940s. **Ref 5088**

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 'décorateur des milliardaires' preferred patronage, favouring unique private commissions to Salon appearances or the arena of exhibitions.



Of Pedigree Stock

Hermès Sport, Paris: a beautiful pair of vintage cream suede riding gloves, with silk-lined riding stock (scarf) by Hermès, in completely unused and original condition. Both gloves and stock with a contrasting chocolate-brown suede trim and stitching. French, circa 1950s. Length of stock: 37 inches (14½ cms). **Ref 5947**

This set came from the estate of Elizabeth Davis, known to friends as 'Chilly' and 'Blonde Betty'. Mrs. Davis was a horsewoman of some renown, and owned Talisman Farm in Clinton, NY, and was reported to have been riding right up until her death in 2013, at the grand old age of 90.



Casimir Brau: an extremely rare Modernist car mascot in the form of a prancing horse, exclusively commissioned from Brau by Hermès in 1925. Marked *C BRAU* to the base, and mounted on an ebonized wooden plinth. Height overall: 7 inches (18 cms). **Ref 3975**

Table Plan



Hermès: two sets of extraordinary Sterling silver place-card holders (*above*) modelled as a pair of racehorses crossing the winning post **Ref 3649**, and (*left*) holders in the form of stirrups **Ref 4146**, each set in a fitted Hermès grosgrain presentation case, and both sets *circa* 1950.

The equine influence owes its origins to the founding of the French company as a saddler in the 19th Century. The first Hermès bag, used to carry saddles and bridles, soon followed with conspicuous success.

Posh Pôches



Six magnificent and highly decorative porcelain cigar ashtrays or *vide-pôches*, with distinctive applied designs by Hermès, Paris. (From top) a pair of sunburst designs with azure-blue borders **Ref 5584**; a Zen garden surrounded by Bonsai trees **Ref 5589**; a Clipper ship flying the *Tricolore*

Ref 5553; a brightly plumed parrot with sea-green borders **Ref 5588**; and a pair of red, winged mythical horses against a black background with gilded highlights **Ref 5591**. All marked *HERMÈS PARIS*, circa 1960s. Each 8 inches (20 cms) long.



Hermès, Paris: a monumentally large, silver-plated cigar box with very tall, plain sides, the top surmounted with a gilded, oversized and stylised snaffle-bit. Marked *HERMÈS PARIS* to the base, with a large capacity, plain wood-lined interior. French, circa 1950s. **Ref 5570**

Length overall: 12 inches (30 cms) and height: 6½ inches (16 cms).



Hermès Paris: three highly decorative and practical desk pieces from the house of Hermès; (from top) a silver-plated straight-edge with applied horse's head detail to one end, stamped *HERMÈS PARIS* to the underside. Length: 10 inches (26 cms) **Ref 5558**; a very heavy gauge silver-plated pen tray with leather tab detailing, the tray with a curved front edge and when inverted, provides a

centimetre rule and straight edge. Length: 10 inches (26 cms) **Ref 5557**; and a gas-powered table cigarette lighter of large proportions, by St. Dupont for Hermès, Paris, featuring a classic deep checked pattern to the body, in unused condition with its original box and papers. Signed 'ST Dupont' and 'Hermès, Paris' to the base. Length of lighter: 6 inches (14 cms) **Ref 5555**. All French, circa 1950s.

Machine Gun Corps



Art from the Trenches: (above) 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. English, circa 1917. **Ref 5740**

Length: 13 inches (33 cms) overall.



(Left) A highly polished (and of course professionally deactivated), Vickers.303 machine gun set upon its original tripod stand, with wooden handles and adjustable parts, with casting marks to the tripod *M.G./ MK IV* and serial number 57566. Completely stripped back to the original metal and polished to a mirror shine. **Ref 5571**

Length: 44 inches (112 cms).

The water-cooled Vickers.303 machine gun was in use between 1912 and 1968, and was based on the Maxim gun of the late 19th Century, and would have taken an eight man team to operate it. One to fire, one to feed the ammunition, and the rest to carry the weapon, ammo and all the required spare parts!

Firing Line





Rear view

A magnificent 'working-scale' model of a field cannon with carriage and ammunition box, circa 1836, the polished bronze barrel marked *LEPIED* 1836, the large diameter wooden wheels with polished iron rims, and ammo box to the rear with a hinged iron cover and bronze plaque. **Ref 5514**

**Length: 37 inches
(94 cms) overall.**



The Return of the Victors, 1918

Frederick Roe, R.I., R.B.C. (1864-1947)

'The Return of the Victors, Waterloo Station 1918'

Oil on canvas, signed and dated 1918.

Size: 40 x 57 inches (101 x 143 cms).

Frederick Roe created this hugely poignant work in 1918, depicting a group of dazed, exhausted soldiers returning from the Front to Waterloo Station in London. *'The Return of the Victors'* vividly illustrates the huge contrast between what the soldiers had endured in France, and the normality of London life, merely a day's train journey away from the carnage they had clearly witnessed at the Western Front.

Well known for his large and imposing historical compositions, Roe was first exhibited at the Royal Academy in 1877 and was elected to the Royal Institute of British Painters in 1909. As this hugely atmospheric painting attests, Roe was an accomplished and highly skilled portrait painter and his paintings form part of some of the best public collections in the world, including the National Portrait Gallery. **Ref 5847**

Signed *Fred Roe* and further signed and inscribed *'The Return of the Victors / by Fred Roe./ 18 Stanford Rd. / Kensington Court./ W.'* on a gallery label attached to the reverse.

Exhibited in 1919 at the Royal Academy exhibition *'War Pictures - the Official Illustrated Record'* (number 323).





Hurricane Force I

Frederick Gordon Crosby (1886-1943): a powerfully expressive depiction of a Hawker Hurricane in pursuit during a sortie in the Battle of Britain, 1940. Watercolour heightened with gouache, framed and glazed. Signed and dated 1941. **Ref 4782**

Size: 30 x 21 inches (76 x 53 cms).

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.

Illustrated: 'The Art of Gordon Crosby', by Peter Garnier (Hamlyn, published 1976), page 31.





Hurricane Force II



Touched by history: impressive and unique realisation of a 1937 Hawker Hurricane Mark 1A, an aircraft resolutely associated with the Battle of Britain in 1940, and a model superbly crafted by John Elwell (British, born 1949) to 7.5:1 scale. Hand-finished aluminium panels are shaped over a space-frame and attention to detail - including propeller, cockpit canopy, pilot and squadron identification markings - is painstaking, the whole model representing over 1000 hours of highly skilled-craftsmanship. Mounted on a cantilevered hardwood display base, fully adjustable by Allen key, with a silver plaque inscribed by the maker.

Bearing the dedication: *In memory of W/Cdr Paul Bingham Elwell DFC MRE 1910-1962.*

As with all of John Elwell's models, the Hurricane is a unique, one-off piece. Numbered 1/1, dated 2010. **Ref 4719**

Wingspan: 52 inches (132 cms)



At the cutting edge of fighter technology, Sydney Camm's Hurricane was a low-wing monoplane fighter, powered by a Rolls-Royce Merlin V.12 engine capable of a maximum speed of 325mph, and armed with Browning machine guns, set to fire outside the airscrew. One of the finest fighter aircraft then available, no myths surround the performance of the Hurricane during the battle – at its height in August 1940, Hurricanes accounted for 55 per cent of operational fighter aircraft.

Test pilot and veteran of the epic battle Jeffrey Quill said, *'The Spitfire and the Hurricane were an ideal couple...the two aircraft together - plus the radar - those were the things that won the Battle of Britain'*. Winston Churchill, wartime Prime Minister, told Parliament that *'Never in the field of human conflict was so much owed by so many to so few'*. A fitting tribute to the *'fighter boys'* who obstructed the sombre prospect of invasion, thwarting conquest by a hitherto unstoppable enemy in a defining moment in British history. The *'few'* did indeed save the many.

Forza F.I.A.T



Gran Premio d'Europa: an important original poster artwork, in gouache and ink, created by Plinio Codognato (1878-1940) for F.I.A.T's success in the inaugural, 1923 Grand Prix of Europe staged at the banked *Autodromo Nazionale Monza* in September 1923. Italian ace Carlo Salamano was the winner, his 8-cylinder F.I.A.T taking the chequered flag seconds ahead of Felice Nazzaro's similar car. *'The red F.I.A.T cars have triumphed!'* reported one contemporary journal of the famous victory, held before a record crowd of no fewer than 150,000 ecstatic spectators.

Plinio Codognato was art director of F.I.A.T house magazine *Rivista* and together with Marcello Dudovitch and Mario Sironi formed a gifted triumvirate of graphic artists commissioned by Italy's leading carmaker. Codognato's compelling designs for Pirelli, Campari and Cinzano, among others, are equally celebrated. Framed with a mount and glazed. **Ref 3515**

Size: 11 x 16 inches (28 x 40 cms).

The poster created from this artwork holds the record for the highest price achieved for any motor-racing poster. At Bolaffi SpA, Torino in November 1999, a premium-exclusive price of Lire 250,000,000 – approximately Euro €129,000 / GBP £102,000 / USD\$ 160,000, was achieved.



CIRCVIT DE MILAN



DANS LE PARC ROYAL DE MONZA · 3-10 SEPTEMBRE 1922

GRAND PRIX DE L' A.C. D'ITALIE - 500.000 LIRE DE PRIX

NATIONS ENGAGÉES · FRANCE · ITALIE · ANGLETERRE · ALLEMAGNE · AVTRICHE

Aldo Mazza (1880-1964): 'Circuit de Milan, Monza 1922'. An extraordinarily rare and important, large-format poster for the second Italian Grand Prix, held at the newly completed track at Monza with Pietro Bordino driving the victorious F.I.A.T to complete the 80 laps in a gruelling 5 hours 43 minutes. Conservation framed to edge, and glazed with UV resistant Plexiglas. **Ref 5932**

Size overall: 78 x 55 inches (198 x 140 cms).

The Amazing Bugattis (revisited)



Held in 1979 at London's Royal College of Art, 'The Amazing Bugattis' exhibition showcased the genius of the entire Bugatti family - furniture and silver by Carlo Bugatti, sculpture by Rembrandt Bugatti, and of course the automotive masterpieces of Ettore Bugatti, and his son Jean.

The rarest of the handful of Bugatti posters, by Roger Soubie (*above*), originally commissioned by Ettore Bugatti in 1924, was re-edited in a small, second edition for the 1979 show; at around the same time, the heirs of French artist René Vincent authorised

a similarly small second edition of his 1930 *Art Deco* poster for the marque.

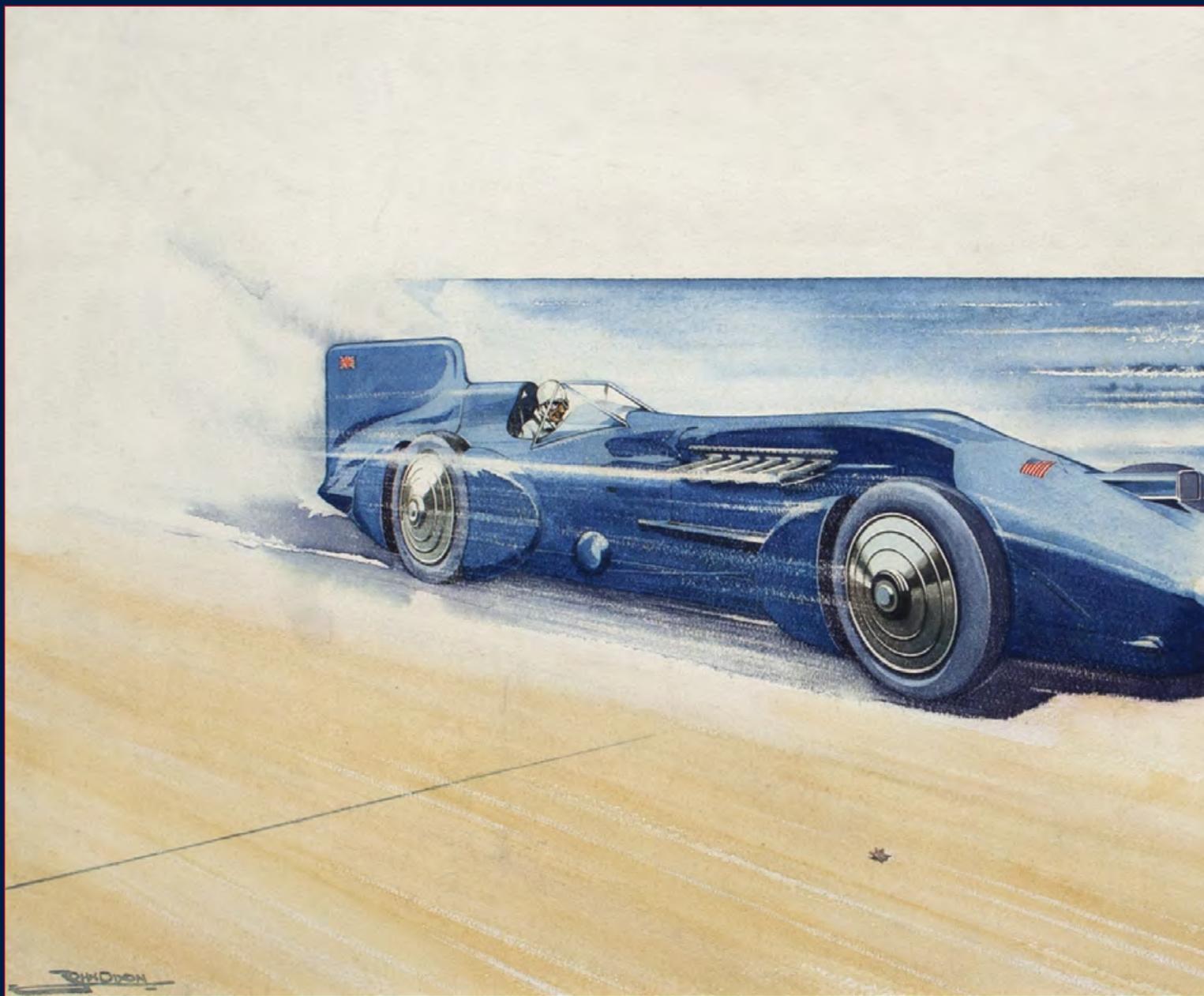
We have available just one perfect, framed example of each poster, illustrated here.



(Opposite) **Roger Soubie (1898-1984):** 'Bugatti Type 35'. A rare, second-edition poster created from the plates of the original of 1924. Conservation linen mounted, framed and glazed with UV resistant Plexiglas. Size overall: 47 x 35 inches (120 x 90 cms). **Ref 5934**

(Above) **René Vincent (1879-1936):** 'Bugatti'. A rare, second-edition factory poster printed from the original 1930 plates. Conservation linen mounted, framed and glazed with UV resistant Plexiglas. Size overall: 57 x 40 inches (144 x 102 cms). **Ref 5648**

Sir Malcolm Campbell (1885-1948)



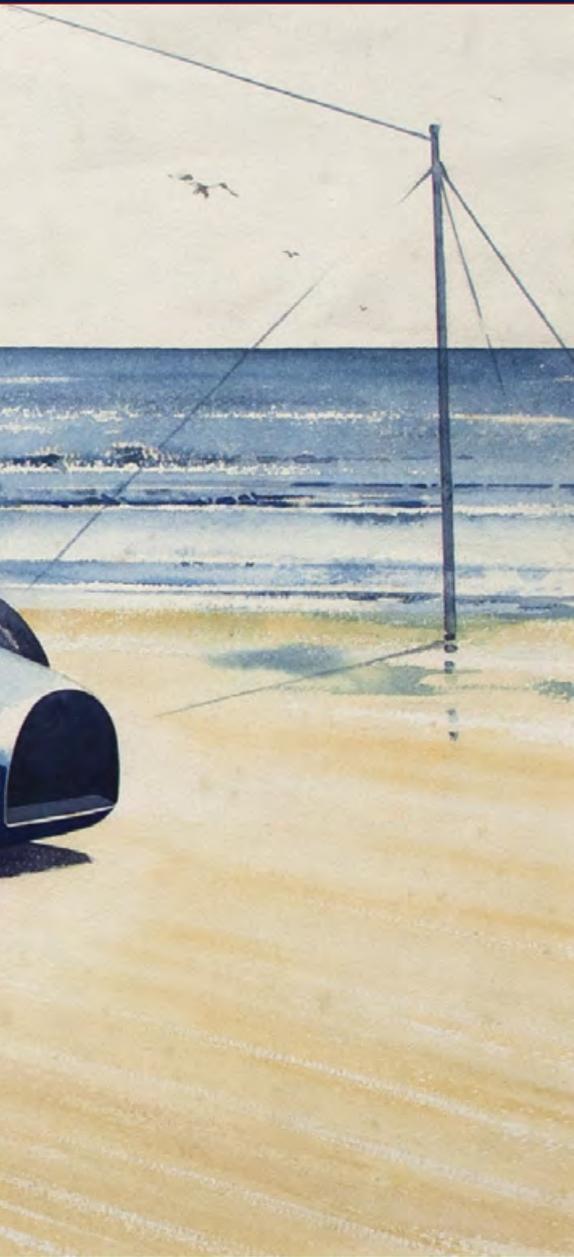
(Above) **'Daytona, 1933'**: A very stylish, original 20th century watercolour by John Dixon, depicting the Campbell-Railton Bluebird at Daytona in 1933. Bluebird's first run at Daytona set the record of 272mph on 22 February 1933. Conservation framed, with a hand-coloured mount, with plaque signed by the artist. Overall size: 33 x 24 inches (84 x 61 cms). **Ref 5935**

(Opposite) **Jean Pillod: 'Castrol – Bluebird and Malcolm Campbell'**. Original 1933 poster with French text. Conservation linen mounted, framed and glazed. Dimensions: 26 x 32 inches (65 x 87 cms). **Ref 3609**

(Far right) **Alfred Dunhill**: an interesting example of the classic 'Giant' table lighter, bearing the facsimile signature of Sir Malcolm Campbell (1885 – 1948) to one side, and his office address, Byron House in St James's Street, London, to the reverse. English, circa 1938. Height: 4 inches (10 cms), with a bespoke fitted Dunhill display case. **Ref 5625**

(Right) **'The Right Crowd and No Crowding'**: the motto expressed perfectly the aims and ideals of the select Brooklands Automobile Racing Club. Any BARC member who was officially timed on the banked circuit at 120mph or over received a speed award in recognition of the successful attempt. A representation of 'heavy metal' duelling on the Members' (or Home) Banking was designed specifically for the shield-shaped badge by Frederick Gordon Crosby (1886-1943), the most influential motoring artist of the period. Each badge, enamelled to the face, with wings atop bearing the BROOKLANDS legend, was personal to the member, stamped to the rear and mounted on a chrome base.

The 120 mph badge featured is one of the most historically relevant ever awarded - to 'racing motorist' Sir Malcolm Campbell (1885-1948), one of the most prominent figures (and shareholders) in the history of Brooklands 'cradle of speed'. Reverse inscribed *Capt. Sir Malcolm Campbell 4.8.30*. **Ref 4340**



La locomotive la plus rapide
la "Mountain" de l'ÉTAT **130** KM. à l'heure



et l'automobile
la plus rapide
"l'Oiseau Bleu" de **Sir Malcolm CAMPBELL**
437 KM. **908** à l'heure

utilisent
toutes deux

Castrol

APPICHE D'INTERIEUR PUBL. GIANOLI ET VALENTIN



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).

Avions Voisin, 1922



Geo Ham (Georges Hamel, French, 1900-1972):

'Voisin': an original watercolour heightened with gouache of a Voisin C3 Strasbourg and a Bugatti 'Tank' in a Grand Prix race. Signed Geo Ham in pencil, and with gallery plaque to the reverse, dating its exhibition to 1922. Mounted with a double thick mount, framed with a honey-coloured lacquered frame, and glazed. **Ref 5689**

Size: 23 x 19 inches (59 x 48 cms).

Illustrated: 'L'Art et L'Automobile' by Hervé Poulin, 1973.

Provenance: Collection Hervé Poulin, Paris.

Call 9-1-1

The legendary Porsche Carrera RS is captured in this small collection of paintings by the artist Jean-Marc Chaillat (French, b.1936), the former racing driver and Porsche devotee. All mounted, framed and glazed. Please see www.pullmangallery.com for individual sizes.



Ref 5429



Ref 5426



Ref 5427

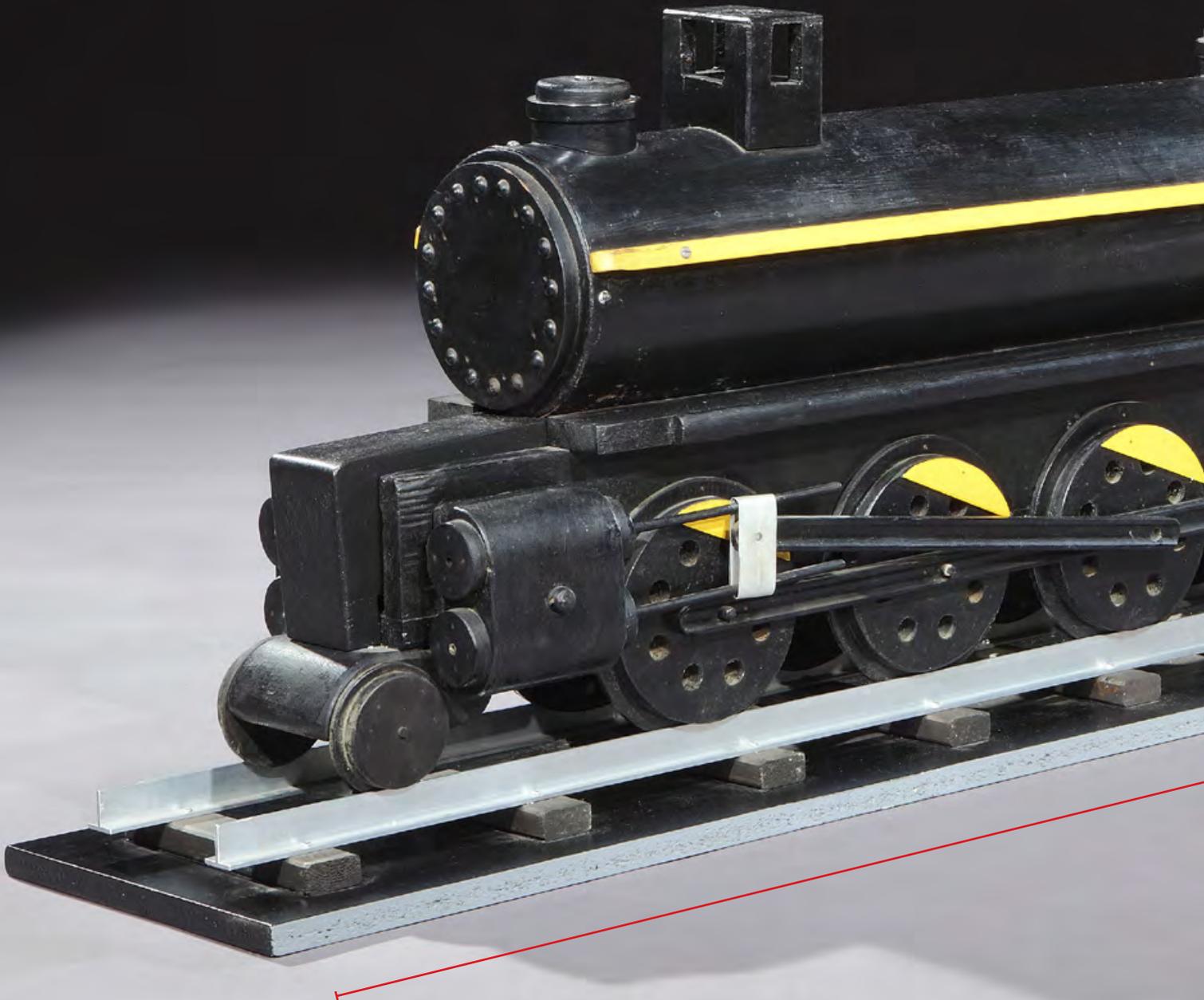


Ref 5428



Ref 5425

Night Train





97 inches (247 cms)

A monumentally large stylized locomotive in ebonized wood with geometric detailing in yellow, most likely created as a display piece for a railroad or a travel agent, the locomotive mounted on a wooden and polished aluminium 'track', with cab details, carved funnels, and metal identification numbers 4211. American, circa 1940. **Ref 5627**

Length: 97 inches (247 cms)
Height: 21 inches (53 cms).



THE FORTH BRIDGE

ON THE
LONDON AND NORTH EASTERN RAILWAY OF ENGLAND AND SCOTLAND

Henry George Gawthorn (1879 – 1941): 'The Forth Bridge', rare original poster dated 1928. Linen mounted, framed and glazed. Size: 59 x 49 inches (150 x 125 cms). **Ref 3252**



EAST COAST ROUTE TO SCOTLAND

BY "THE FLYING SCOTSMAN"
LONDON AND NORTH EASTERN RAILWAY

Frank Henry Mason (1876-1965): 'The Flying Scotsman', original poster, printed by the Dangerfield Printing Company, London. Linen mounted and unframed. Size: 50 x 40 inches (127 x 102 cms). **Ref 4140**

Philip Zec (1900-1983): 'LMS by Night Train to Scotland'. An exception and rare poster dated 1932. Conservation linen mounted, framed and glazed. Printed by McCorquodale & Co. Limited of Glasgow. Size: 59 x 49 inches (150 x 125 cms). **Ref 5933**



Tom Purvis (English, 1888 - 1959): 'Yorkshire Moors by LNER'. A rare, original large-format poster, circa 1925. Conservation linen mounted, framed and glazed. Size: 59 x 49 inches (150 x 125 cms). **Ref 4389**



Swiss rôle



Klausenrennen, 1932: this expressive composition by the Swiss artist Emil Schönhölzer is splendidly representative of the glories of a Golden Age of motor sport. Monaco-born champion Louis Chiron in the four-wheel drive Type 53 Bugatti makes fastest time-of-day through the Klausen pass in Switzerland in August 1932. Few marques have ever achieved the esteem of Ettore Bugatti's motor cars from Molsheim - symbols of speed and modernity - and recognised as one of the most classic outlines ever created for a competition car. This outstanding poster, one of only four recorded examples, is regarded as one of the most dramatic automobile posters created. Conservation linen mounted, framed and glazed. **Ref 4074**

Size: 51 x 37 inches (128 x 91 cms).



'Klausenrennen, 1929': a very graphic interpretation for the 1929 alpine-mountain climbing car race, and Eric de Coulon (1888-1956) was one of many prominent artists of the *Art Deco* period to have created poster designs for the event. This poster, using only three key colours, is a perfect illustration of the style that Coulon was believed to have



pioneered, the 'lettre sujet' (letter-subject) style of design. Creating compelling compositions incorporating oversized letters of the name or event being promoted. This genre of design was also used to great effect in travel and tourism posters of the era. Conservation linen mounted, framed and glazed. **Ref 2792**

Size: 51 x 37 inches (128 x 91 cms).



'Grand Prix Suisse, 1934'. This striking Art Deco poster is one of the most dramatic produced in the 1930s. The work of Ernest Graf, it depicts highly stylised yet instantly recognisable Bugatti and Alfa Romeo Grand Prix cars against the mountainous skyline of the Bernese Oberland and the late-Gothic steeple of Bern Cathedral, a famous landmark in Bern. The Bremgarten circuit, in the Swiss capital city was one of the most famous in Europe, with racing being held there until its closure in 1955. The 1934 event, as depicted in this poster, was in fact won by Hans Stuck in an Auto Union Type A. An exceptionally rare, original poster in very good, original condition. One of only a handful known. Conservation linen mounted, framed and glazed. **Ref 4670**

Size: 51 x 37 inches (128 x 91 cms).

Trunk Call

Ref 4763



Ref 4222



Ref 5215



Ref 4020



Louis Vuitton's ubiquitous 'Cube' trunk was introduced as early as 1880 and is today the most popular variant. Ideal for use as bedside or end-tables, their compact dimensions render them perfect for modern application.



Ref 5214



Ref 4911



Ref 4912



Ref 5216

The 'Damier' (checkered) pattern replaced the previous striped pattern in the 1870s. As Vuitton's reputation for excellence grew, his competitors copied the 'Damier' pattern causing Vuitton to discontinue it in 1896 replacing it with the familiar L.V 'Monogramme'. Trunks in the 'Damier' pattern are consequently very scarce today, owing to the short production span.

For full details of all of the pieces shown, and the rest of our extensive inventory of Louis Vuitton trunks, please visit our website www.pullmangallery.com

Mentioned in Dispatches



Interior view



Asprey, London: a time warp piece in the form of a massive Victorian crocodile-hide dispatch box or case, the top of the box with a recessed brass handle and embossed monogram with coronet, the Chubb patented lock with original key present. The interior, also lined with crocodile and the lid with a grid of crocodile bandings for small notes and memoranda and stamped *ASPREY LONDON*. The piece is in such pristine condition due to it being cased in a hard leather cover, and rarely - if ever - used. **Ref 5910**

Size: 18 x 12 x 7 inches (46 x 30 x 18 cms).

François Pompon (French, 1855-1933)



'Ours Polaire' (Polar Bear): A very fine *Art Deco cire perdue* bronze posthumously cast by the Valsuari foundry circa 1950, with original brown-black patina. **Ref 5944**

Length overall: 18 inches (45 cms).

The unique, life-size 'Ours Polaire' or 'Ours Blanc' was sculpted in marble by François Pompon in 1922 and is now on permanent display at the Musée d'Orsay in Paris. Cast in bronze and reduced in size in 1927 by French foundry Hebrard, further examples were cast in bronze after Pompon's death in 1933 by the Valsuari foundry in Paris. 'Ours Polaire' is Pompon's undoubted masterpiece, and is considered to be the forerunner of modern sculpture.



Course à pied





Charles Sabouret: a very stylish *cire perdue* (lost wax) bronze sculpture of a cross-country skier, circa 1925 with all-original patina and finish, the skier in traditional period dress is depicted forging ahead with his sticks through the snow. Set on a bronze *sôcle* signed *Sabouret*, *BRONZE* and bearing foundry marks for *Susse Frères Editeurs-Paris*. French, circa 1925. **Ref 5937**

Length: 14 inches (36 cms).

The Big Eye





Nikko (predecessor to Nikon): an extraordinary and very rare pair of 1940s WWII Japanese long-range binoculars, of massive 30 x 150 specification, completely stripped and re-polished back to the original metal, with a modern polished extendable chrome tripod stand complete with three aluminium billet cups for protecting wood or marble floors. **Ref 5922**

Height on stand (approx.): 70 inches (178 cms)
Length of binoculars: 39 inches (100 cms).

Global Illumination



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).



The Lucas Company: a large and impressive *Art Deco* glass terrestrial globe lamp, with correct tilted axis rotation, made by Lucas Company, the automotive and aeronautical engineering company of Birmingham. English, *circa* 1935. **Ref 5919**

Height: 16 inches (40 cms).

Lucas was founded in Birmingham in 1872, and up until the 1970s was the biggest supplier of electrical components for the British motoring and aeronautical industries.



Czech Mate



Wlaszovits Stos, (Czechoslovakian): a large and very rare 'exhibition' multi-blade knife comprising 32 blades of various size and functions, the marbled body inlaid with a mother-of-pearl star, complete with separate back-plate to enable wall-mounted display. Signed *Wlaszovits Stos., Czech, circa 1930.*
Ref 5204

Wlaszovits Stos. was founded by Joseph Wlaszovits in 1803 in what was then East Slovakia. The company manufactured cutlery and edged weapons, and supplied the Austro-Hungarian army exclusively by the late 19th Century. After 1945, the company was absorbed by Sandrick, the Czech cutler that exists to this day.

Length open: 19 inches (48 cms).



A monumental and fully operational switch blade, or flick-knife of massive proportions made to exacting standards as an exhibition display piece designed by George Schrade of New York, who patented the 'Safety Pushbutton Knife' as early as 1904, and dating from the late 1930s.

The grip, in cast iron, has been 'Marblized' to simulate the traditional material and the blade swings open vigorously when the button is pushed - just like the real thing!

A remarkable and unique decorative object, shown here with a 'Brno' chair for scale.

American, *circa* 1930s.

Length fully extended: 60 inches (153 cms).

Piano *forte!*



Strohmenger, London: a magnificent *Art Deco* 'baby' or 'boudoir' grand piano, the *demi-lune* case and 'Skyscraper' supports veneered in dark Macassar ebony with ivory stringing, the entire piece comprehensively and sympathetically restored including re-stringing, tuning and re-commissioning and complete with very rare, original duet stool ensuite with conforming 'Skyscraper' legs. English, circa 1938. **Ref 5942**

Width: 57 inches (145 cms)
Length: 52 inches (132 cms)
Height: 38 inches (96 cms)

Long-established London makers J.Strohmenger - a name rich in tradition, much respected in piano making and well known to musicians and music lovers for over 150 years.





The Beautiful Game



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

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 5920**

Length: 65 inches (165 cms)



The Property of a Lady



A rare and exquisite certified natural coloured diamond solitaire ring. The oval, brilliant-cut Champagne diamond, weighing 10.34 carats, within a brilliant-cut white diamond surround and shoulders, mounted in platinum, ring size 5½ (K) – resizable. With more facets than any other diamond cut, allowing maximum light to return through the top of the diamond, the impressive brilliant-cut central diamond has an exceptionally beautiful sparkle and hue.

Accompanying this spectacular diamond is report number 611 K9 G15 27369 dated October 2013 from the British Gemmological Institute.