

PULLMAN

The Magazine of the Pullman Gallery

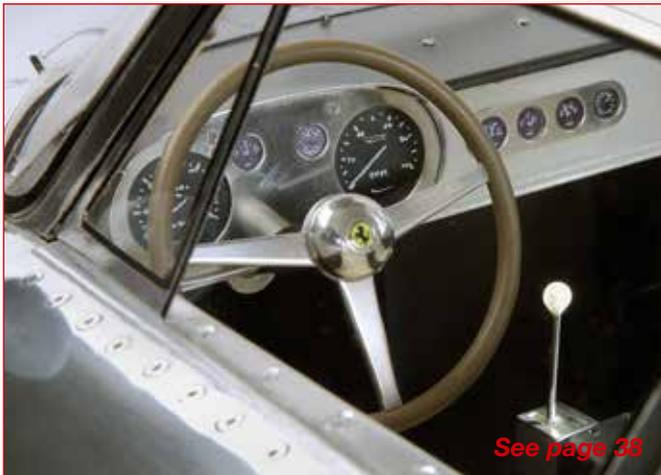
Issue No. 51



The charisma of Churchill:
an important miniature bust cast
by Asprey in solid gold, formerly the
property of the actor Stewart Granger,
who regarded it as a lucky charm whilst
travelling. **See pages 8 and 9.**

PULLMAN

CLASS



See page 38

Welcome to issue 51, the latest edition of PULLMAN magazine, featuring the finest and rarest 20th Century *Objets de Luxe*, in our most heroic issue to date! We turn the spotlight on our own personal design heroes - and in some instances - the heroes of others.

Our front cover features a well-travelled piece from the estate of the actor Stewart Granger. Famously known as a gallant and romantic leading man, in private, Granger was a great admirer of Sir Winston Churchill and acquired this immortalisation in solid gold by Asprey in 1967. Thereafter Granger never travelled without it, considering it to be a talisman of good fortune (see *pages 8 & 9*).

We also present a commemorative Sterling silver model of massive proportions of the German battleship *SMS Kaiser Friedrich III*, made by M. Fadderjahn of Berlin, in the most extraordinary detail. The flagship of the Vice Admiral Prince Albert Wilhelm Heinrich of Prussia (1862-1929), the model was made and presented to 'The Much Venerated Admiral' as a generous and elaborate gift from the officers of his squadron, in 1903.

One of the gallery's out-and-out heroes is *The Talented Mr Elwell* (*pages 38 & 39*), in his unique, 1:4 scale rendering of the iconic Ferrari 275 GTB/4. Considered to be one of the most beautiful of all Ferraris, the 2 Cam GTB replaced the 250 GT 'Lusso' in 1965. Fewer than 300 examples of the GTB/4 were manufactured, and attracted customers including George Harrison, Peter Sellers and everybody's champion, Steve McQueen.

In 1923, Enzo Ferrari discovered his inspiration for the now iconic *Cavallino Rampante* in the guise of Count Francesco Baracca, an Italian WWI flying ace, who used to fly with a symbol of a black prancing horse on his plane's fuselage for good luck. Adopting a slightly modified design, with the black horse set against the *Giallo Fly* colour of Modena, Enzo's birthplace, *Cavallino Rampante* has been the symbol of the *Scuderia Ferrari* since 1929. Two important bronzes (see *pages 36 & 37*) profoundly illustrate how iconic the symbol is, almost ninety years later.

And as always, much, much more from the greats of Cartier, Hermès, Louis Vuitton and Asprey to name a few, and we continue to be at your disposal to assist and hopefully provide inspiration. In the words of the American actor Will Rogers (1879-1935) "We can't all be heroes, because somebody has to sit on the curb and clap as they go by!"

Until next time.....

Simon Khachadourian



See page 50



See page 15



PULLMAN
GALLERY

14 King Street
St. James's
London SW1Y 6QU

Tel: +44 (0)20 7930 9595

gallery@pullmangallery.com

www.pullmangallery.com

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

What a Corker!



Buccellati, Italy: a Sterling silver cooler or ice bucket of massive proportions in the form of an oversized Champagne cork, the main body with typical brushed finish, with the hinged lid in silver-gilt, with simulated 'wire'. Stamped *BUCCELLATI* and bearing silver marks and design registration stamp to the base. Italian, circa 1970s. **Ref 5966**

Height: 18 inches (46 cm).

The Sterling area



International Silver Co. USA: a highly unusual set of 12 Sterling silver goblets or julep cups, with gently flared rims, each cup with a swept foot and ornate central monogram 'MV'. Each bearing stamps to the bases *INTERNATIONAL STERLING*. American, *circa* 1930s. Height: 5 inches (13 cm). **Ref 5960**

Stancampiano, Italy: a set of eight fine Sterling silver goblets of cylindrical form, each with a gently hammered finish and tapered foot. With silver-gilt interiors, and stamped to the bases the marks for Stancampiano and 925. Italian, *circa* 1990. Height: 4 inches (10 cm). **Ref 5970**

The Italian firm of E. Stancampiano S.p.A was founded in Palermo, Italy in 1870, and represents five generations of the Stancampiano family's workmanship in silver and silver-plate.



Mine host!



A massive Victorian wine-cooler or 'cellarette', modelled as a coal wagon, the oak body with silver-plated bronze strap-work and fittings, with a large removable liner. The side of the wagon bearing a plaque ornately engraved *Presented to Miss Towneley on the occasion of her cutting the first sod, for the opening of the Towneley Demesne Colliery. 25th Feby., 1869.* English, circa 1869. **Ref 5975**

Overall length: 25 inches (68 cm)
Overall height: 17 inches (42 cm)

Alice Mary Towneley (1846-1921) was the youngest daughter and co-heir of Col. Charles Towneley of Towneley Hall in Burnley, Lancashire - which was the Towneley family seat since the 13th century. The Towneley Colliery was located in what is now known as Towneley Park, and closed in February 1948.

The Towneley family has had many renowned members, including several High Sheriffs of Lancashire, a Member of Parliament, numerous Knights, a Governor of Carlisle, several military Colonels and one Francis Towneley, a noted Jacobite sympathiser, who was beheaded in 1746, his head being placed on a pike in Temple Bar.



Oriental opulence



Made in Japan



Made in China: (opposite) a fine Sterling silver Art Deco cocktail shaker, featuring a *martelé* finish and embossed bamboo pattern to the body, with circular *cartouche*. Marked Zeesung silver, circa 1925 **Ref 0150**; and a superior hammered silver shaker, with a distinctive *repoussé* dragon motif wrapping around the body in the inimitable decorative style of the period. **Ref 4125** Literature: *The Cocktail Shaker*, Simon Khachadourian.

(Right) a very unusual and intricate early 20th century Japanese silver cocktail shaker from the late Meiji period, the main body and shoulders in a classic hammered *martelé* finish, profusely overlaid with an ornate *repoussé* orchid motif, with integral strainer and plain cap and bearing maker's marks to the base. Japanese, circa 1910. **Ref 5965**

Height: 9 inches (23 cm).

The Meiji era is a period of Japanese history that dates between 1868 and 1912. In ancient Japanese culture, orchids were treasured by Royalty, and considered symbols of prosperity and good fortune.

Sir Winston Churchill (1874-1965)



Asprey and Co.: a very rare miniature bust of Sir Winston Churchill KG, OM, CH, TD, DL, FRS, RA of extraordinary quality, sculpted by Oscar Nemon (British, 1906-1985) for Asprey and cast in 9-carat gold. Hallmarked Asprey, London, 1967 and signed NEMON to the reverse and mounted on a lapis lazuli plinth, complete with bespoke Asprey presentation case. **Ref 5984**

Provenance:
Originally owned by the actor Stewart Granger (1913-1993), and by descent.

Height of bust: 3½ inches (9 cm).

Stewart Granger, who famously considered Churchill as one of his personal heroes, was reputed to carry this model with him as a talisman whenever he was travelling. He purchased the bust, one of only a handful made, directly from Asprey in 1967.



Oscar Nemon (1906-1985) was famous for his series of over a dozen public statues of his friend and painting partner Winston Churchill, as well as sculptures of Sigmund Freud and Field Marshal Montgomery. A student of the Belgian sculptor Pierre de Soete, Nemon was heavily influenced by the Cubist and Modernist movements in Europe in the 1920s, settling near Oxford in 1938, where he continued to work until his death in 1985.

Lafon Luxury



Paul Dupré-Lafon for Hermès Paris: (from left) a rare leather and silver-plated desk compendium or 'Weather station' by Paul Dupré-Lafon (1900-1971) for Hermès, the stepped base section covered in red hand-stitched leather, the compendium featuring a clock, compass, barometer and calendar. Height: 5 inches (13 cm), base 6 inches (15 cm) square **Ref 4937** and a matching three-piece

desk set comprising desk blotter with original paper, a silver-plated perpetual desk calendar, and a square glass cube inkwell with lid, all with conforming base sections covered in dark red hand-stitched leather. Each piece marked *HERMÈS PARIS* in gold to the underside. French, circa 1940s. **Ref 5979**



Paul Dupré-Lafon (1900-1971) was an architect and designer who from 1929 through to the end of the 1950s collaborated with the leather goods manufacturer Hermès to produce a wide range of items for the office and home, all embellished with leather supplied by Hermès.

Born to a family of successful merchants in Marseille, he moved to Paris in 1923 and soon established himself as a furniture designer. In 1929 he received his first major commission to create the interior scheme for a townhouse on the rue Rembrandt in Paris, by the Parc Monceau. This achievement brought him many subsequent commissions for domestic interiors, offices and stores.

Dupré-Lafon had a keen affinity for both practicality and luxury - his furniture is modern and functional yet at the same time sleek and luxurious. It is crafted from the finest materials and woods in lieu of extraneous ornamentation, and it is often grand in scale and geometric in form. Dupré-Lafon, whose *soubriquet* was '*decorateur des milliardaires*' preferred patronage, favouring unique private design commissions to *Salon* appearances or the arena of exhibitions. Dupré-Lafon's work has always attracted collectors with good taste and ample resources - as far back as 2005, a Dupré-Lafon coffee table achieved almost \$500,000 at auction in New York, four times its estimate.

Hermès in the Jade

Hermès, Paris: an extraordinary and unique ceremonial dagger with cast silver *kris* blade, and bearing *poinçon* marks and stamped *HERMÈS PARIS*, the *vermeil* hilt heavily embossed with a foliate pattern terminating in scrolled ends. The handle is carved from one solid piece of jade celadon, believed to be far earlier in date (possibly 17th/18th century), and features hand-engraved organic patterns finished with *cabochons* of turquoise and rubies. French, *circa* 1955. **Ref 5952**

The *kris* is an asymmetrical blade with a distinctive wavy edge, and is considered in many cultures as both a weapon and a spiritual symbol, often believed to possess the power of fortune and long life.

Length overall: 15 inches (38 cm).

Provenance: Estate of Andréa Parisy.

Andréa Parisy (1935 –2014) was a French film actress best known for her roles in films such as *'Le Petit Baigneur'* and *'Bébés à Gogo'* and also appeared in the 1968 film *'Mayerling'*, in which she played Princess Stéphanie of Belgium.



Déco time

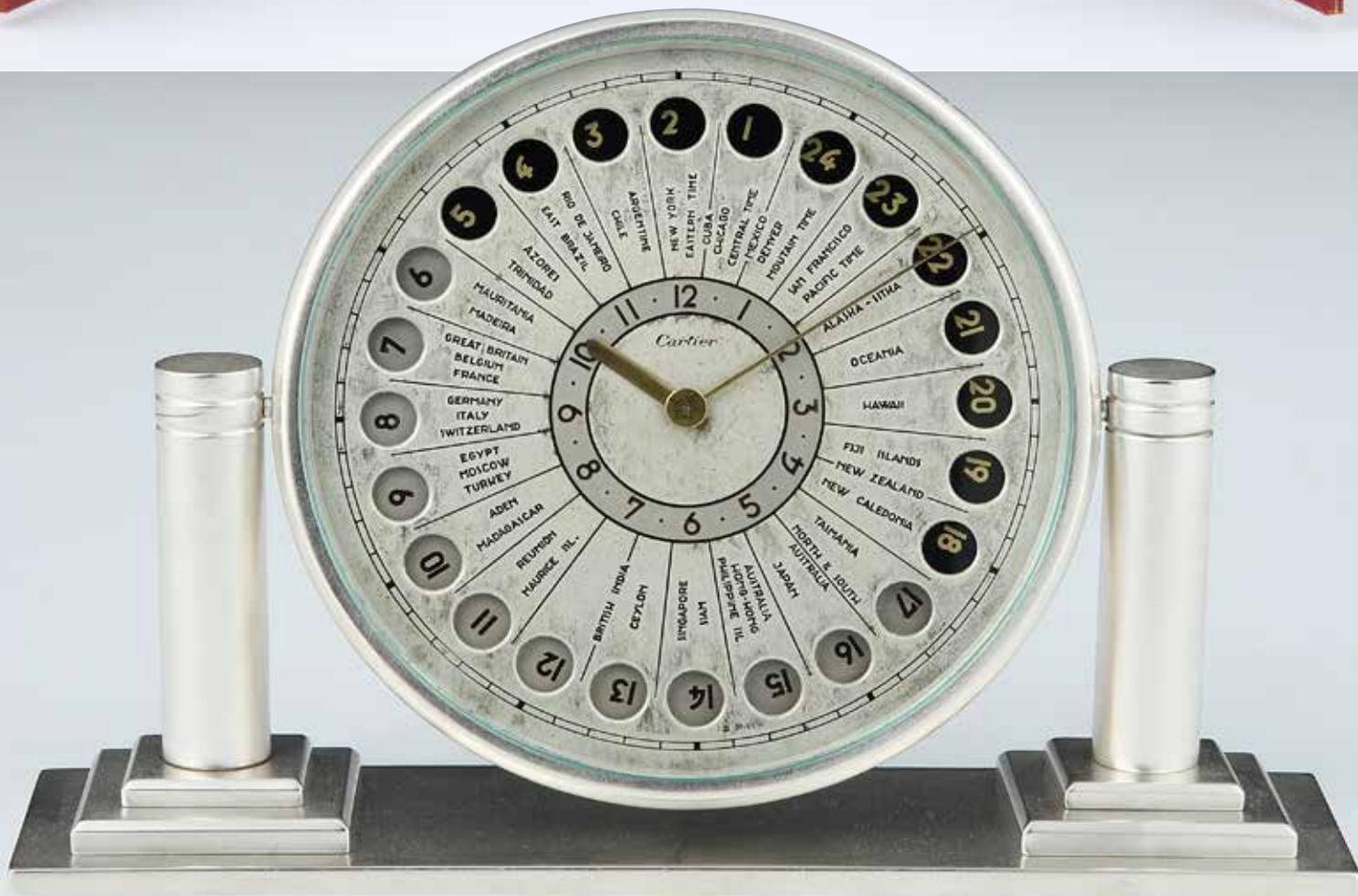


Clearly superior: a monumental glass and chrome Art Deco 'Skeleton' mantle clock by ATO, with applied Art Deco numerals and plain hands set over a glass face, with a triple-stepped glass plinth. The electromagnetic movement runs by the assistance of a battery. This is one of only two examples in this size that we have seen or owned. French *circa* 1930.
Ref 5961

Height overall: 13 inches (33 cm).

ATO was a company established in the 1920s by Léon Hatot (1883-1953). His electric clocks were an immediate and unprecedented success, and at the *Exposition Internationale des Arts Décoratifs* in 1925, Léon Hatot won a *Grand Prix* for his range of electric clocks, housed in marble, chrome and fine wood cases. The Léon Hatot Company still functions as a watchmaker, trading under the umbrella of the Swatch group.

World time



Cartier, Paris: a rare and highly unusual 'World Time' desk clock, the circular face with 110 mm dial pivoting between two supporting pillars with stepped plinths, in silvered bronze with an attractive satinized finish. The clock face has 24 segments, each labelled with various countries and territories with circular apertures where the 24 'hours' can be viewed against a black (night) or white (day)

background. To the centre of the dial, the fixed clock face with gilded numbers and hands and marked *Cartier*. Complete with a bespoke Cartier presentation case. French, circa 1930s. **Ref 5976**

Length: 7½ inches (18 cm).

In the frame



Two photograph frames of distinction by the house of Cartier (*clockwise from top left*), a Sterling silver frame with gilded corner bosses and a chocolate brown silk-velvet easel back. Stamped *Cartier ITALY 925* and bearing date marks for 1944-1968. Size: 9½ x 7½ inches (24 x 19 cm) **Ref 5982**; a rectangular photograph frame also by Cartier, the aperture with a reeded, gilt edge with four silvered prism bosses to the corners and an easel back. Stamped *Cartier 1988* in the silver. Size: 6½ x 5 inches (16 x 13 cm) **Ref 5983** and a very stylish, heavy gauge silver-plated circular chain-link frame by Hermès Paris, with bevelled glass, and burgundy leather easel back. Stamped *HERMÈS PARIS* in gold to the reverse. French, *circa* 1950. Diameter: 5 inches (13 cm). **Ref 5948**



Cartier, Paris: a magnificent Sterling silver *Art Deco* photograph frame, the silver border with 18 ct gold 'screw' detail, with green velvet easel back. Marked **CARTIER** and **STERLING** to the bottom edge and complete with red leather Cartier presentation case. French, *circa* 1935. Size: 11½ x 8¾ inches (29 x 22 cm). **Ref 4751**

Open and Shut Case



Closed detail



William Base and Sons, Birmingham: (above left) a Sterling silver novelty cigarette or cigar box in the form of a book, with engine turning to the main body, with plain silver corners, silver-gilt interior and two plain bands to the 'spine', perfect for engraving. Hallmarked Birmingham, 1929. Length: 6 inches (15 cm) **Ref 6003**; and a perfectly portable Sterling silver lidded cigar caddy by Tiffany and Co, of oval cylindrical shape, with a gilt lined interior. Stamped with Tiffany serial numbers to the base and 925 STERLING. American, circa 1930s. Length: 6 inches (15 cm). **Ref 6004**

Exclusive, limited edition Havana cigars courtesy of J.J. Fox of St. James's. (www.jjfox.co.uk)

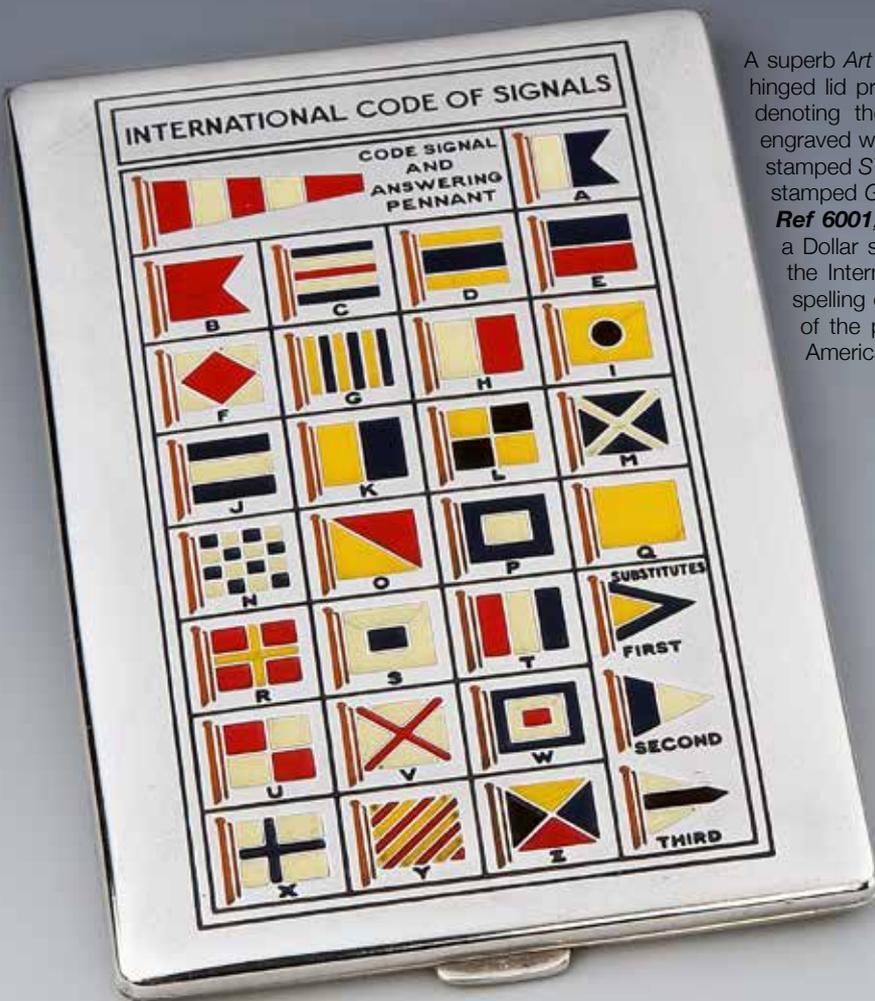


Saints Preserve Us!: a fine pair of Sterling silver and enamel talismans, the borders of each - reminiscent of a life-preserver - in white enamel with silver 'rope' detailing, and to the centre, an image of St. Christopher (above, **Ref 5959**) and St. Peter

(right, **Ref 4333**) in silver, set against a blue *guilloché* enamel background. Each medallion with a bespoke Asprey pigskin presentation case, and stamped *Asprey London*, with Birmingham hallmarks for 1958 and 1968 respectively.

Saint Christopher is of course widely regarded as the Patron Saint of travellers. Saint Peter, less well-known, is the Patron Saint of ship builders, amongst others.

Diameter of each: 2 inches (5 cm).



A superb Art Deco Sterling silver and enamel cigarette case, the hinged lid profusely decorated with 30 semaphore flag symbols denoting the International Code of Signals, and the reverse engraved with the initials *G L E*. To the interior, the retaining arm stamped *STERLING* with maker's marks and serial number, and stamped *GEORGE L ELIOT*. Length overall: 4½ inches (11 cm) **Ref 6001**; and a fine Sterling silver money clip in the form of a Dollar sign, with three applied enamel plaques, taken from the International Code of Signals alphabet flags, most likely spelling out the initials of the initial commissioner or recipient of the piece, *F M C*. Stamped *STERLING* to the reverse. American, circa 1930. Length: 1½ inches (4 cm). **Ref 6002**



Dive! Dive! Dive!



A highly unusual submarine silhouette recognition model in polished aluminium, mounted on an ebonised wooden base. **Ref 5957**

Length: 10 inches (26 cm).

Submarines have a very low centre of gravity, and are normally (even when surfaced) two thirds submerged. Most submarine recognition manuals use a visual coding system based on a general silhouette, and this model represents a three dimensional interpretation of one such (ironically) unidentified submarine profile.



A superb and rare Kriegsmarine U-boat bulkhead clock, the brass case with original mounting brackets and hinged door, the silvered-dial with black enamelled numerals, bearing the Kriegsmarine badge above the letter 'M' (Marine). More commonly bearing serial numbers to the face, this one is unnumbered, leading us to believe it was used on a land installation, as numbers were only ever applied to clocks actually installed and in service on U-boats. Complete with original key. German, circa 1940. **Ref 5247**

Overall width: 8 inches (20 cm).



Trench Art: a pair of highly unusual and skilfully crafted 'trench art' cast metal models of a pair of German Junkers JU87 'Stuka' (or *Sturzkampfflugzeug*) dive bombers, created by resting soldiers or mechanics in their down-time from whatever materials they could find or was available to them. Well observed with the instantly recognisable low-

wing, each model with a rotating propeller, and wheeled undercarriage and highly-polished finish. Hand engraved to one model, the words **SICILY 1944. Ref 5972**

Wingspan: 13 inches (33 cm).

Used by the German Luftwaffe from 1937 to 1945, the *Stuka* was

designed to utilise the dive-bombing technique previously developed by the US Navy of swooping in at a very steep angle and delivering the bombs at very low altitude for maximum accuracy, before breaking away.

The distinctive '*Banshee Wail*' of its sirens as it dived added another terrifying dimension.

Rotary Club





Chopper chic: (left) a Sterling silver model of a Robinson R44 Raven helicopter by the established London silversmiths MP Levene Ltd. With stylised detailing and distinctive two blade rotor and skid landing gear, and bearing maker's marks and hallmarks for 2000. The Raven R44, designed by Frank Robinson, first flew in March 1990 and has attracted a host of celebrity owners including Jamiroquai's Jay Kay and Top Gear's Richard Hammond. **Ref 5977**

Length overall: 14 inches (36 cm).

(Above) a highly unusual polished hardwood and gilded metal desk model of an *Alouette III* helicopter, the main body in hardwood with carved window details, with gilded wheels and rear rotor detailing, with a removable main rotor blade in silver-plate and all set on a hardwood base. French, circa 1960s. **Ref 5987**

Length overall: 15 inches (38 cm).

The *Alouette III* was a French manufactured, single-engine, light utility helicopter developed by Sud Aviation and was first introduced in 1960.

Imperial Might



M. Fadderjahn, Berlin: a monumental, 1:100 scale, Imperial silver model of the German battleship *Kaiser Friedrich III*, made to the finest detail in 1903. The model includes Imperial flags, geared masts, ship's cannons and deck guns, with life boats and full propeller detailing,

the gilt crest at the bow incorporates a bust of the German Emperor Friedrich III (1831-1888), the stern on both sides with gilt crowned *W* monogram and bearing the ship's name. On the carved ebony base, in silver inlay to one side, the dedication '*Jhrem Hochverehrten*



Geschwaderchef, Die Offiziere und Beamten des I. Geschwaders' (In the Year of the Much Venerated Admiral from the Officers and Staff of the First Fleet), and to the other side the dates '1900-1903', also inlaid in silver, the mouldings of the acanthus-carved ebony plinth entwined with silver plaques engraved with the names of the thirty-two ships of the first squadron of the Imperial German Navy

*fleet, and also bears a plaque engraved with the maker's name, Fec. M. Fadderjahn Berlin.S. The model rests on a bespoke display plinth with glass cover, and appears always to have done so, accounting for its remarkable condition. **Ref 5981***

Length of model: 50 inches (127 cm).



The battleship SMS KAISER FRIEDRICH III, 1900



Gilt crest on the bow





Prince Albert Wilhelm Heinrich of Prussia (born Albert Wilhelm Heinrich, 1862-1929) was a younger brother of German Emperor Wilhelm II. Being a career naval officer, he held various commands in the Imperial German Navy and eventually rose to the rank of Grand Admiral.

SMS KAISER FRIEDRICH III was the lead ship of the First Fleet, and was launched on 1st July 1896. After Vice Admiral Prince Heinrich of Prussia was appointed chief of the 1st squadron in September 1900 he made the *SMS KAISER FRIEDRICH III* his permanent flagship in November that year. The battleship held this position until the Prince was replaced by Admiral Hans von Koester in September, 1903. It is almost certainly on this occasion that this extraordinary model was presented to Prince Heinrich as a gift from the officers of his squadron.

Additional information available upon request.

Admiral's barge 'Janet', built 1892





A remarkable opportunity to acquire a superbly restored and highly usable Victorian Admiral's barge, built for the Royal Navy by J. Samuel White Ltd, Cowes in 1892 and offered in fine, fully restored condition.

'Janet', carefully maintained and regularly enjoyed by her present owners on Lake Windermere since her restoration completed about 10 years ago, is superbly finished in Britannia blue and boasts a magnificent mahogany interior, a forward cabin with twin berths, galley and period head and washbasin in the bow. Her steam engine was comprehensively restored, the boiler built in 1989 and re-tubed in 2012.

Overall length: 40 ft., Beam: 8 ft. 8 inches, Draft: 2 ft. 8 inches.

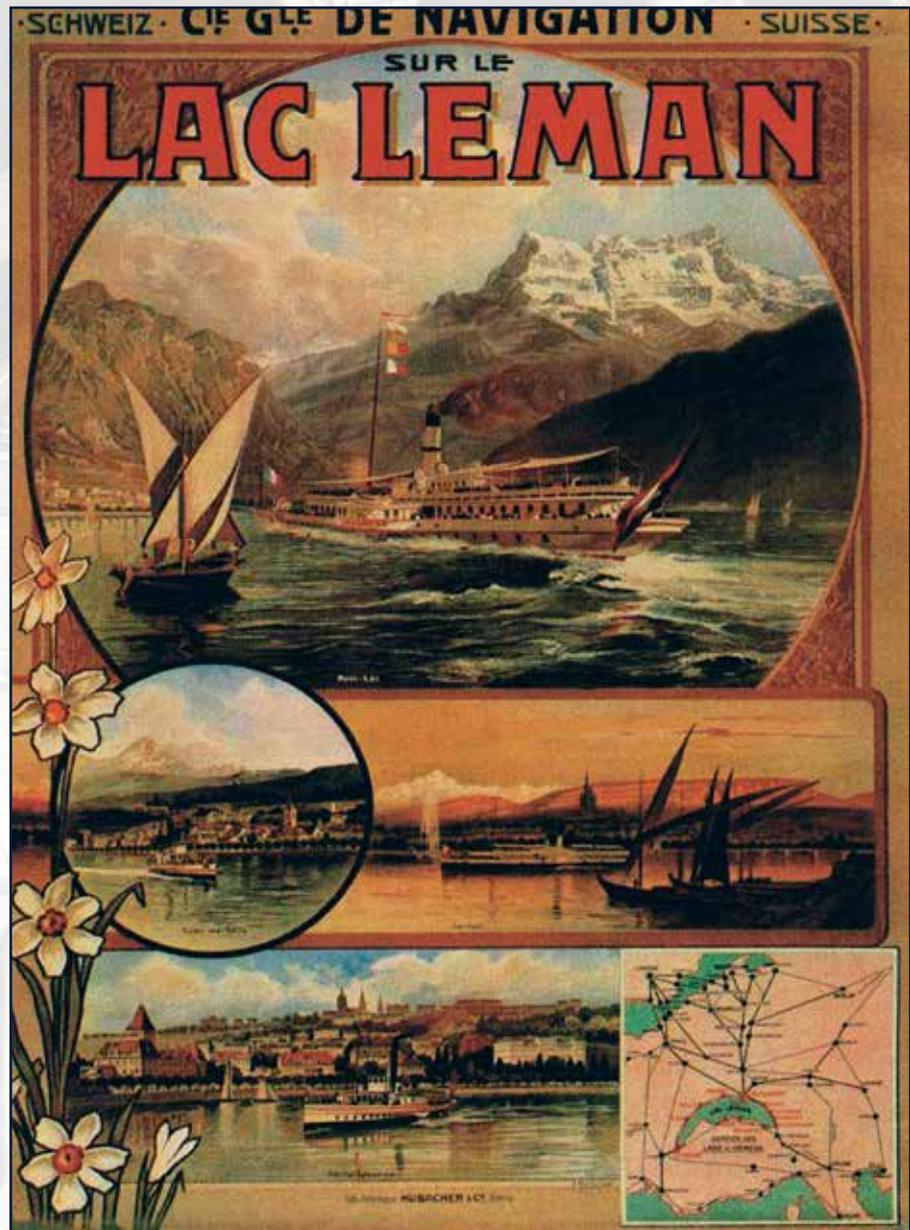
For sale 'as is-where is', Lake Windermere, Cumbria UK, England's largest natural lake.

Comprehensive details and price available upon request.

Worldwide transport can be arranged.

Full Steam Ahead





1904 advertising poster for *Compagnie Générale de Navigation sur le lac Léman*, the steamboat company of Lake Geneva.

An historically important working scale model of a steam engine by *Sulzer Frères*, established in 1834 at Winterthur, Switzerland, commissioned as a presentation piece given to a retiree of the company circa 1910. **Ref 5991**

Height: 14 inches (35 cm).

Known for the production of pumps and textile machinery, Sulzer pioneered the steam engine from their works in Winterthur, causing a sensation with the installation of the first steam engine in the town in 1839. Better known for steamboat engineering, Sulzer built most of the famous paddle-ships of Lake Geneva (Lac Léman) including *'Montreux'*, launched in 1904 and equipped with a twin-cylinder compound steam engine developing around 1,000 hp. She forms part of a fleet of 8 steam-powered passenger ships in service to this day on Lac Léman. A lake cruise aboard one of these spectacular *Belle Époque* vessels is an experience not to be missed.



CIJ (Compagnie Industrielle du Jouet): a highly important and extremely rare example of the Alfa Romeo P2 tinplate toy in *bicolore* (two-colour) red and silver. French, circa 1932. **Ref 5994**

Length: 22 inches (55 cm).

As illustrated on pages 50 & 51 of Mestrot's definitive work on the Alfa Romeo P2, the *bicolore* versions of this toy are exceedingly rare and desirable. Three different colour combinations are recorded including this striking red and silver version.

The *bicolore* was introduced by CIJ, as an option on the 3rd and last series of the toy, produced from 1931-1935, in an attempt to revive flagging sales in the face of more up-to-date offerings from Italian makers such as Domo of Milan. In almost 40 years of collecting Alfa Romeo P2s, this is the only the **second** *bicolore* example we have seen or owned, amazingly within 2 years of each other! What is that they say about buses.....?



Rear detail



Gently Bentley!



Three to thrill the hearts of Bentley connoisseurs. (From left) a **unique** Sterling silver Bentley 'Winged B' mascot, as used on the 'Speed Six' model (1926-1930), this example commissioned in 1994 by a renowned Bentley collector to mark the 75th anniversary of the founding of Bentley Motors in 1919. Hallmarked London, 1994 and mounted on an ebonised wooden plinth. Height: 5 inches (13 cm). **Ref 3157**

A finely rendered model of the 1928 Le Mans-winning Bentley, known by the *nom de course* 'Mother Gun'. A notable commission by the Institute of the Motor Industry, honouring the

term of office of HRH Prince Michael of Kent, President 1978-1998, and commemorating his record-breaking achievement behind the wheel of the vintage Special in 1992. Finished in parcel-gilt Sterling silver, mounted on an ebonised wooden base bearing two inscribed plaques with hallmarks for M L Winter, London and complete with fitted glass cover and bespoke leather carrying case. Length: 12 inches (30 cms). **Ref 4338**

Exhibited: Supermodels, The Goldsmiths' Company, London 2001



The Bentley *marque* is rich in heritage and history, and by 1928, the 'Bentley Boys' had come of age. Woolf Barnato, playboy, sportsman, financier and chairman of Bentley Motors, partnered by Bernard Rubin, drove the 4½-litre prototype to victory at Le Mans in the same year. 'Mother Gun', the name given to the works entry by 'Babe' Barnato, was successfully campaigned by Brooklands Outer Circuit exponent Richard Marker (who claimed his BARC 120 mph badge at the wheel) and Margaret Allan. 'Mother Gun' was later acquired by Brooklands tuning ace Robin Jackson, responsible for the wind-cheating, single-

seater configuration of the restyled Bentley-Jackson. The vintage Special, fully restored, is now owned and raced by Stanley Mann, forming with Prince Michael, Vaughan Davis and Phil Greenwood, the record-breaking 1992 quartet.

Radiating style: a fine Sterling silver and British Racing Green enamel hipflask by Bentley Motors in the form of a 4½ litre Bentley radiator, with cork-lined 'quick-release' cap. Stamped with the Bentley wings to the base and bearing London hallmarks for 1995. Height: 6 inches (15 cm). **Ref 5951**

Cavallino Rampante



A highly unusual and attractive bronze Ferrari Cavallino Rampante ('Prancing Horse'), the figure set in a plinth formed from a stylised cast bronze Ferrari treaded tyre. Italian, circa 1980. Height overall: 9 inches (23 cm). **Ref 5988**

In 1923, Enzo Ferrari won a race at the Savio racetrack, following which he met Countess Paolina, mother of the late Count Francesco Baracca, Italy's greatest WWI flying ace, who used to paint a prancing horse on the side of his planes.

The Countess suggested to Enzo that painting a similar design on his cars would bring good fortune, and so Enzo adopted the prancing horse design in black, and set it against a canary yellow background, the colour of Modena, his birthplace. The Cavallino Rampante has been the official symbol of the Scuderia Ferrari since 1929.



An extremely important commemorative cast bronze Ferrari 'Cavallino Rampante' ('Prancing Horse') trophy, set on a square marble plinth, with enamelled Ferrari badge applied to the front, with an engraved brass plaque beneath, bearing 'Alla Maranello Concessionaires, 1960-1985'. **Ref 5267**

Height overall: 17 inches (43 cm).

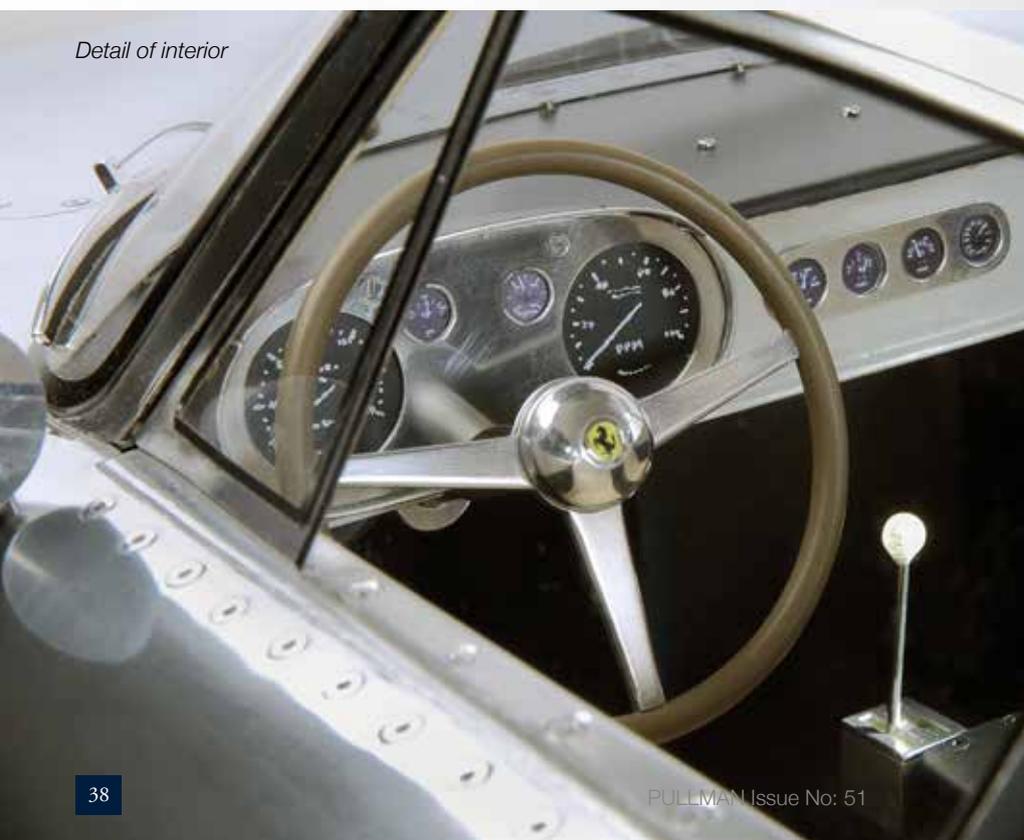
Provenance: the Estate of Colonel Ronald J Hoare.

Ronald 'Ronnie' Hoare was granted the concessionaires' rights to import Ferrari cars into the UK in 1960, following Mike Hawthorn's death in 1959. This trophy was presented to Maranello Concessionaires in 1985, the year of Enzo Ferrari's death, and commemorates the 25th anniversary of the concession.

The Talented Mr. Elwell



Detail of interior



John Elwell: Ferrari 275 GTB/4:

a unique, large-scale sculptural model of the Ferrari 275 GTB/4, finely observed and detailed with cast tyres and spinners, wing mirrors, wipers, bi-colour taillights, front fender fins and Ferrari boot lid badge, and complete with PROVA Modena test plates. As with all of John's models, the piece bears a hand-engraved plaque 'Ferrari 275 GTB by John Elwell, 2014'.

John Elwell's sculptural models are all unique, one-of-a-kind pieces - once a model has been made, it will never be repeated. Taking almost 1000 hours to create, this superb model is approximately 1:4 scale. **Ref 5943**

Length: 47 inches (120 cm).



Rear detail



1954 Carrera Panamericana



Stanley Wanlass (American, born 1941) is widely regarded as the legitimate successor to the legendary American sculptor Frederick Remington (1861-1909). He has created monumental installations which can be seen in several American cities, but it is for his automotive bronzes that Wanlass is best known.

Cast in limited editions (and usually selling out swiftly), his dramatic, large-scale work is now highly sought after. We are delighted to present one of his finest works here.

'Fast Company': a dramatic and rare bronze sculpture with hand painted finish, depicting American motor racing legends Phil Hill and Richie Ginther competing in the 1954 event in their Ferrari 375 MM. **Ref 4769**

Length: 24 inches (61 cm).



Paul Bouvot (1922-2000)

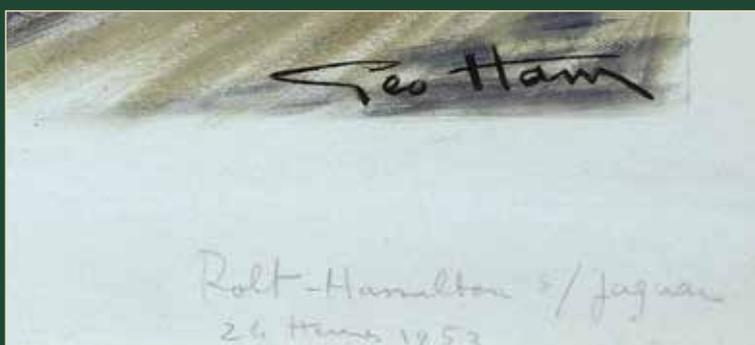


Paul Bouvot (French, 1922-2000): 'Mercedes SSK'. Original lithograph, one of 150 produced circa 1990. Size: 40 x 28 inches (100 x 70 cm). **Ref 2727**



Paul Bouvot (French, 1922-2000): 'Bugatti Type 35. Original lithograph, one of 150 produced circa 1990. Size: 40 x 28 inches (100 x 70 cm). **Ref 2726**

Jaguar at Le Mans



Detail of border notes

Geo Ham (Georges Hamel, French 1900-1972)

'Le Mans 1953, Duncan Hamilton C-type'.

An important original watercolour and gouache artwork depicting Duncan Hamilton in a C-type Jaguar leading Sanesi and Carini in the Alfa Romeo 6C in the 1953 Le Mans 24 hour endurance race. Signed *Geo Ham*, and written in the borders in pencil *Rolt-Hamilton s/Jaguar 24 Heures 1953*. Mounted, framed and glazed. **Ref 5993**

Size: 17 x 15 inches (43 x 38 cm).

(Opposite page) **Jaguar Cars Limited, 1957 Le Mans**: an extraordinarily rare factory poster by Jaguar commemorating the *marque's* 1st, 2nd, 3rd, 4th and 6th places in the Le Mans endurance race in 1957. Featuring the names of some of the key racing drivers of the day including Flockhart, Paul Frere and Duncan Hamilton. Framed to edge in a plain section, blue lacquer frame. **Ref 5986**

Size: 41 x 30 inches (104 x 79 cm).

The Fifth Jaguar Victory in Seven Years

LE MANS

24 HOUR GRAND PRIX D'ENDURANCE • 1957

1st JAGUAR

Private Entry ECURIE ECOSSE (Ron Flockhart and Ivor Bueb)

2nd JAGUAR

Private Entry ECURIE ECOSSE (N. Sanderson and J. Lawrence)

3rd JAGUAR

Private Entry LOS AMIGOS, FRANCE (J. Lucas and J. Marie)

4th JAGUAR

Private Entry ECURIE BELGE (Paul Frere and L. Rouselle)

6th JAGUAR

Private Entry DUNCAN HAMILTON (D. Hamilton and M. Gregory)



JAGUAR'S LE MANS RECORD

1951.. 1st
1953.. 1st 2nd 4th
1954.. 2nd 4th
1955.. 1st 3rd
1956.. 1st 4th 6th
1957.. 1st 2nd 3rd
4th 6th

*In a race where only 21 cars finished
out of 54 starters*

5 JAGUARS STARTED . . . 5 JAGUARS FINISHED

Congratulations to Ecurie Ecosse on a superb victory with

**RECORD DISTANCE . . . 2732 MILES
RECORD RACE SPEED 113.84 m.p.h.**

winning the race outright for the 2nd year running

JAGUAR CARS LTD - COVENTRY - London Showrooms - 88 PICCADILLY - LONDON - W.1

Bravo Bugatti!



A magnificent large bronze study of a prancing elephant, in the style of the famous mascot created by Rembrandt Bugatti (1884-1916), and adopted by his brother Ettore Bugatti (1881-1947) as a radiator mascot for his Bugatti Type 41 'Royale', originally cast in silver.

The bronze is unsigned, It is however of superb quality with an attractive old patina, and displays beautifully on its circular hardwood plinth (not shown). **Ref 5996**

Height of bronze: 23 inches (60 cm).



John Elwell (English, born 1949): a unique and spectacularly large-scale sculptural interpretation of the iconic Bugatti emblem, uniquely modelled by John Elwell in his distinctive style of hand-riveted aluminium over a space frame. The open, circular design bearing Ettore Bugatti's iconic inverted initial, set on a central aluminium plinth, and mounted on an ebonised hardwood base with signed plaque *John Elwell, 1/1, 2013*. An absolute must for collectors and admirers of the *marque*. Shown with a rare 1930s Bugatti factory oil can for scale. **Ref 5586**

Height: 36 inches (92 cm).

de Bruyne (Dexter Brown, born 1942)



'1914 Grand Prix de France'

A stylish and evocative oil painting on canvas depicting the Peugeot of Georges Boillot (1884-1916). The painting was commissioned in 1987 by the Khachadourian Gallery, and has been in a private European collection for almost 30 years.

This fine painting is one of a small number of automotive works created by Dexter Brown during the late 1980s, a period regarded as his most successful.

Of large scale, it is superbly and ornately framed. Signed *de Bruyne*. **Ref 6005**

Dimensions: 60 x 48 inches (150 x 122 cm).



Frederick Gordon Crosby (1885-1943)



Frederick Gordon Crosby is regarded 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 automotive subjects of the first importance, as these two examples of his work illustrate. Crosby's unsurpassed imagery captures precisely what photographer Cartier Bresson called the 'decisive moments' of a never to be forgotten age.

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

(Above) '**XIII Targa Florio, 1922**': an important gouache and watercolour on artists' board, depicting the 1922 event which appeared as the cover illustration for *Motor* magazine in 1922. Signed *F. Gordon Crosby, 1922* and to the reverse is a shipper's and exhibition label related to its exhibition at '*Das Automobil in der Kunst, 1886-1986*', in Munich in 1986. Framed with a hand-finished mount and stepped hardwood frame. **Ref 5990**

Framed size: 24 x 24 inches (61 x 61 cm).

Provenance:

James Barron collection, London

Hervé Poulain collection, Paris

Marc Nicolosi collection, Paris.

Illustrated:

'*Motor*' magazine, 1922 (front cover)

'*Art and the Automobile*' by D.B. Tubbs, (page 92) published in 1978

Michelin calendar, 1981.

Exhibited:

'*Automobile Art*' Bethnal Green Museum, London, 1974 (No. 97 in exhibition catalogue)

'*L'Art et la Course*', Harelolot, May 1976

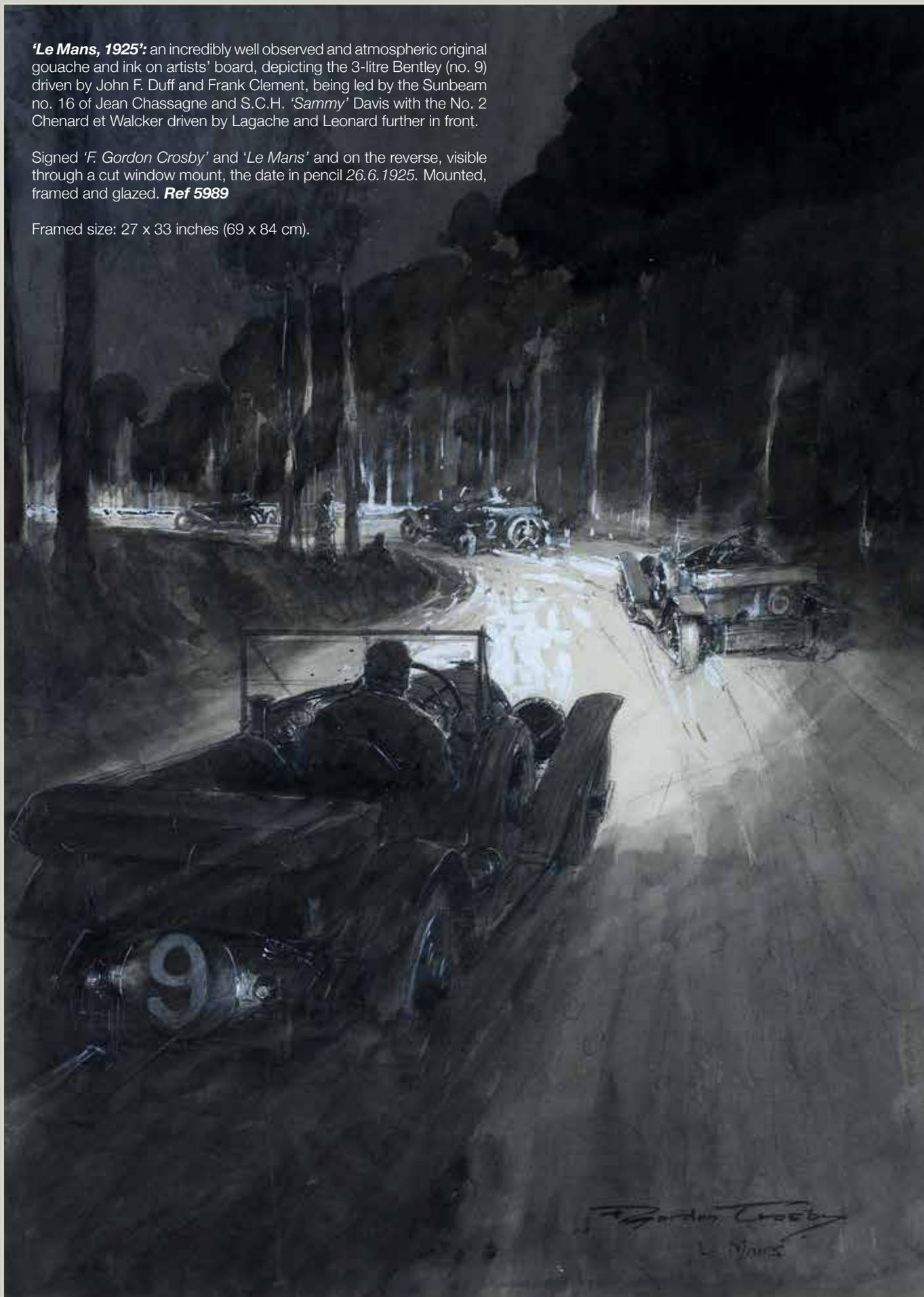
'*Das Automobil in der Kunst, 1886-1986*', Haus de Kunst, Munich, August-October 1986 (No. 43 in exhibition catalogue)

'*Les Objets Cultes du Rêve Automobile*' December 1995 - February 1996. Musée de Louvre, Paris.

'Le Mans, 1925': an incredibly well observed and atmospheric original gouache and ink on artists' board, depicting the 3-litre Bentley (no. 9) driven by John F. Duff and Frank Clement, being led by the Sunbeam no. 16 of Jean Chassagne and S.C.H. 'Sammy' Davis with the No. 2 Chenard et Walcker driven by Lagache and Leonard further in front.

Signed 'F. Gordon Crosby' and 'Le Mans' and on the reverse, visible through a cut window mount, the date in pencil 26.6.1925. Mounted, framed and glazed. **Ref 5989**

Framed size: 27 x 33 inches (69 x 84 cm).



St. Moritz – Top of the World



Karl Bickel (1886-1982): '2.me Semaine Automobile Internationale de St. Moritz, 1930'. Rare original poster advertising the 1930 St. Moritz hill climb event. Printed by Wolfsberg of Zurich. Conservation linen backed, and framed with a plain black oak frame and glazed with UV Plexiglas. Poster size: 36 x 25 inches (92 x 64 cms). **Ref 5969**



ST. MORITZ

ENGADIN 1856^m

GEBR. FRETZ AG ZÜRICH

Carl Moos (Swiss 1878-1959) 'St. Moritz Engadin 1856m', an important and exceptionally rare original poster, circa 1924. Conservation linen mounted and framed within a plain section, white gold leaf frame and glazed with UV resistant Plexiglas. Poster dimensions: 40 x 25 inches (100 x 64 cms). **Ref 5971**

Flying Fortress

Lucio Perinotto (1947-date)

'B-17 Flying Fortress'

A powerful, original oil on canvas depicting the Boeing B-17, number 337726 with two other B-17s, June 1944.

According to US Air Force records, 337726 was piloted by Robert Koehler. His hand-written mission log shows *'Calais mission flown on June 5th 1944, Caen and Argentan on D-Day, and Nantes on June 7th 1944'*.

Signed by the artist and framed with a plain black wooden frame, and unglazed.

Ref 5998

Overall size: 51 x 38 inches (130 x 97 cm).





Heavy Artillery



Top brass: a finely detailed, all-brass 'Trench Art' model of a Vickers machine gun, set on a wheeled carriage with uniform buttons as the wheel hubs and mounted on a brass topped, swept oak plinth. To the front of the model a plaque with an applied sweetheart brooch of the Machine Gun Corps and stamped '1915 1916 MACHINE GUN CORPS FRANCE LT R.SAMUELS. A.' flanked by two .303 shells. The model, with two water cans mounted to the front, and two ammunition boxes to the rear is complete with a toolbox containing a full complement of miniature tools, including sledgehammer, ball-pein hammer, crowbar, shovel and spanner, and has an applied MGC badge to the lid. **Ref 5995**

Length overall: 20 inches (51 cms).





Trench Warfare: (left) a stylised 'Trench Art' model of a 1917 Maxim light machine gun, finely detailed with a carved wooden stock, drum magazine and bipod for stationary firing. Set on an oak plinth with barbed wire and stick grenade detailing. Length overall: 12 inches (30 cm). **Ref 6006**

Goldsmith's and Silversmith's Company: (above) a fine and unusual Sterling silver presentation piece, realistically modelled as a Mills 'No.5' grenade, complete with removable safety pin and strike lever bearing the Goldsmith's and Silversmith's Company marks and their hallmarks for London, 1941. Mounted on its original ebonised wooden plinth, with vacant Sterling silver cartouche. Height: 4 inches (10 cms). **Ref 5939**

Going Commando



Emil Puiforcat: a large Sterling silver *vide poche* of very heavy gauge, bearing the crest of the 22 Special Air Service Regiment, commonly known as the SAS, founded by Colonel David Sterling (1915-1990) in June 1941. Following the fall of France, free French Captain George Bergé created an airborne unit known as the *1er Compagnie de l'Air* in Britain, which merged with the SAS in 1943 and was re-named the *3rd SAS*. It is likely this fascinating piece was gifted by a French SAS officer to his British counterpart following the war. Bearing the regimental insignia to the centre with motto '*Who Dares Wins*', and stamped with Emil Puiforcat *poinçons*. Length: 9 inches (24 cms). **Ref 5956**

Also shown, a fine, original example of the F-S fighting knife or commando dagger, issued to the SAS (amongst others) especially for the D-Day landings in Normandy in June 1944. Often described as a *stiletto*, normally used for stabbing and thrusting (to great effect in the right hands), the F-S is also capable of being used for slash cuts when sharpened to specification. English, *circa* 1944. Length: 12 inches (29 cms). **Ref 5955**

This example is entirely original and unrestored, and importantly retains its point, often chipped or damaged. It also has its original leather scabbard (not shown).



Malle Hemingway





Louis Vuitton: an incredibly rare trunk known as a '*Malle Bibliotheque*' (file or book trunk), designed to accommodate books and files when travelling, each side, when open, having adjustable dividers to split up the shelves for ease of storage, the exterior in the classic LV *Monogramme* pattern, with all-brass fittings, leather trim and featuring the original commissioning owner's name '*M. FERRY*' in hand-painted red lettering. French, *circa* 1930. **Ref 5675**

Size: 22 x 15 x 15 inches (56 x 38 x 38 cm).

The first example of this model was apparently supplied to legendary author Ernest Hemingway who acquired it in Paris. Different interior configurations could be specified, Hemingway's own version, incorporating a typewriter.

Bruno Zach

(German, 1891-1935)



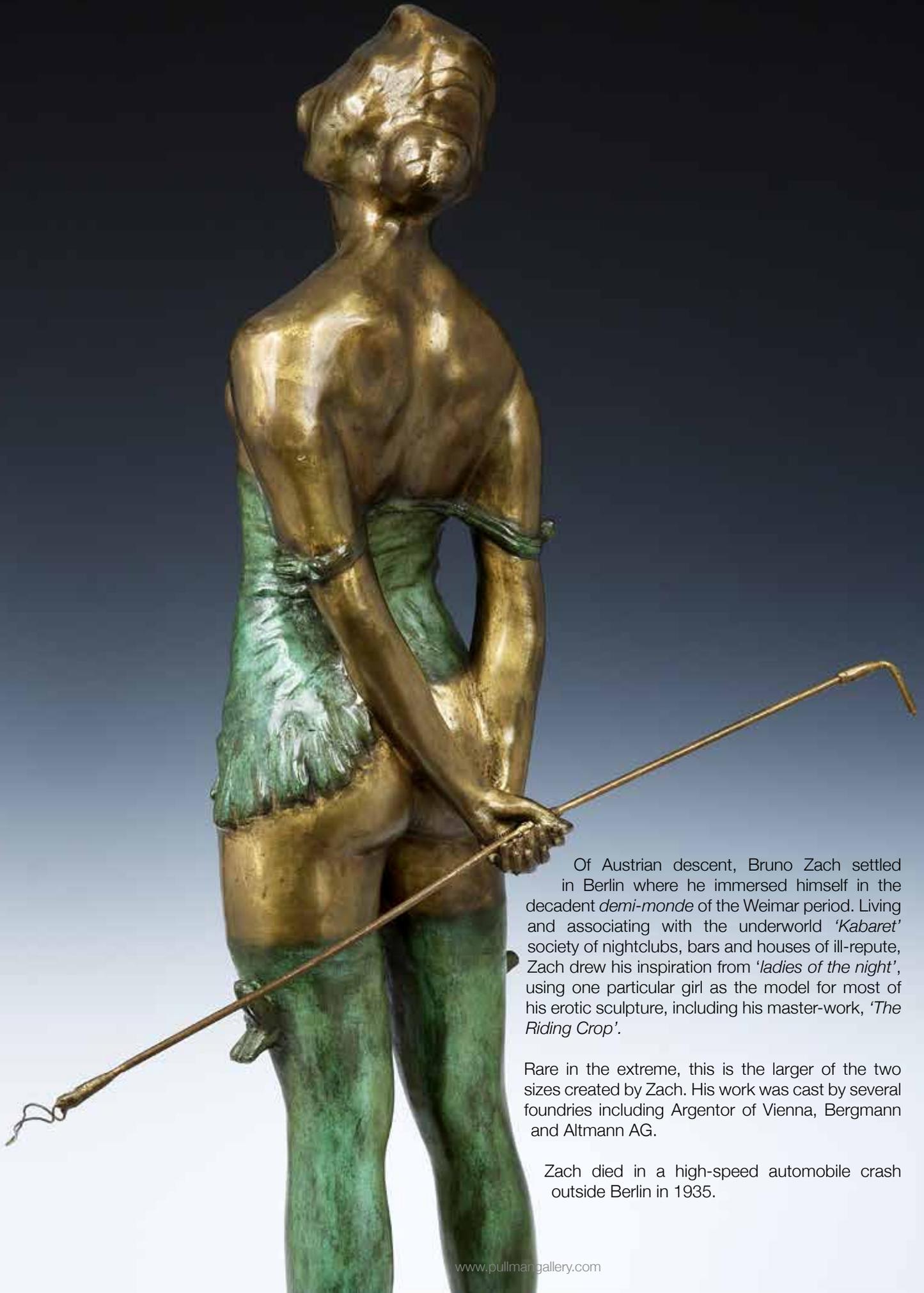
'The Riding Crop', an extremely rare, large bronze figure of a dominatrix holding her riding crop behind her back, upon a signed oval bronze *sôcle*. Signed 'Bruno Zach'. One of only two examples of this bronze that we have seen or owned in recent years. Austrian, *circa* 1924. **Ref 5958**

Height overall: 32 inches (80 cm).

Literature:

'Art Deco' by Victor Arwas, published 1992, page 230.

'Art Deco and other Figures' by Brian Catley, published 1978, page 305.



Of Austrian descent, Bruno Zach settled in Berlin where he immersed himself in the decadent *demi-monde* of the Weimar period. Living and associating with the underworld 'Kabaret' society of nightclubs, bars and houses of ill-repute, Zach drew his inspiration from 'ladies of the night', using one particular girl as the model for most of his erotic sculpture, including his master-work, 'The Riding Crop'.

Rare in the extreme, this is the larger of the two sizes created by Zach. His work was cast by several foundries including Argentor of Vienna, Bergmann and Altmann AG.

Zach died in a high-speed automobile crash outside Berlin in 1935.

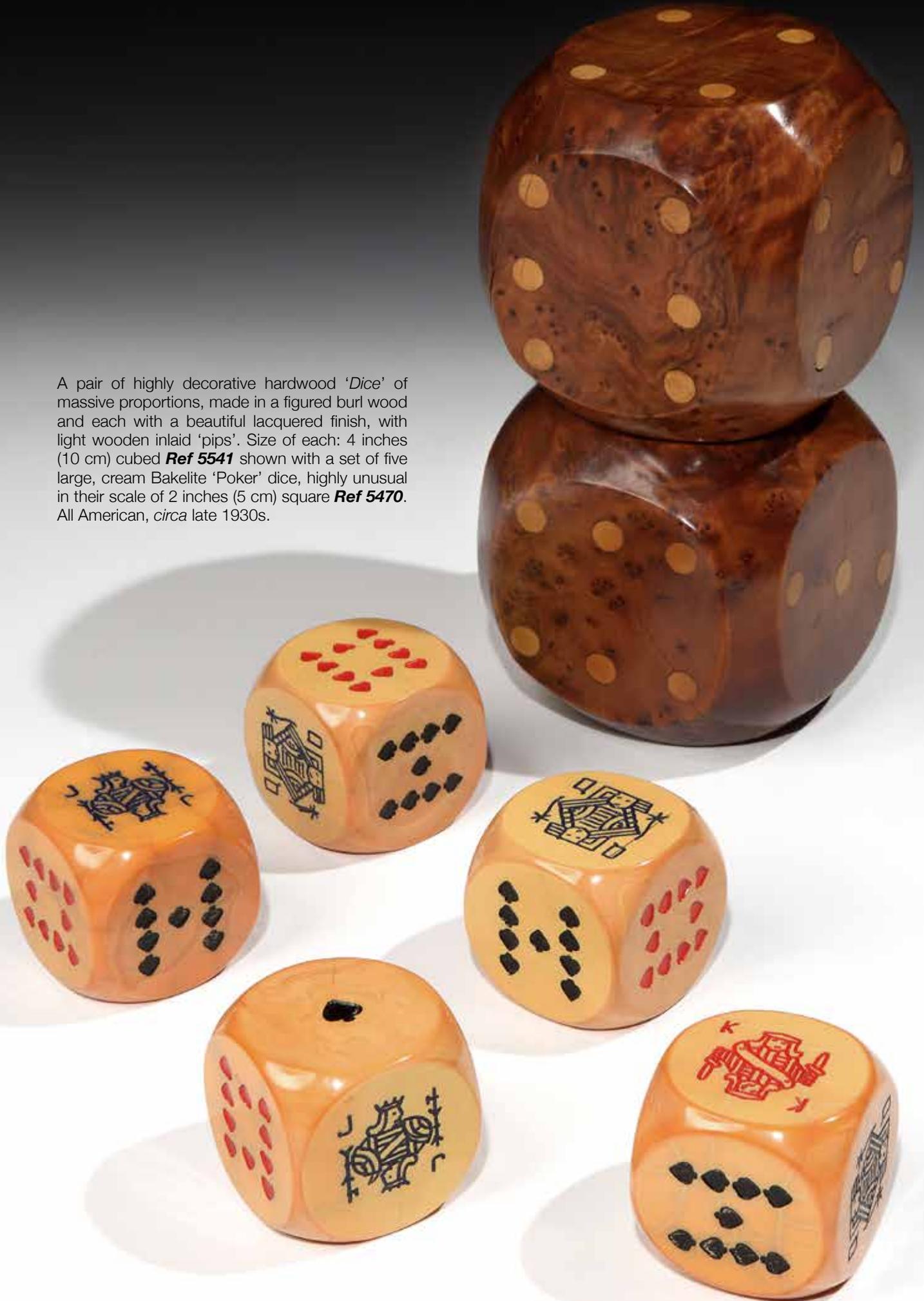
High Rollers



An elegant pair of Lucite bookends in the form of oversized dice, with black enamel inlaid pips to all sides. Most likely by Charles Hollis Jones (1945-date), the American designer who pioneered the use of modern acrylic and Lucite in his furniture and decorative accessories. American, circa 1975. **Ref 5967**

Size: 3½ inches (9 cm) cubed.

A pair of highly decorative hardwood 'Dice' of massive proportions, made in a figured burl wood and each with a beautiful lacquered finish, with light wooden inlaid 'pips'. Size of each: 4 inches (10 cm) cubed **Ref 5541** shown with a set of five large, cream Bakelite 'Poker' dice, highly unusual in their scale of 2 inches (5 cm) square **Ref 5470**. All American, circa late 1930s.



Crania mania



Two large and well detailed, cast and patinated bronze sculptures of the human skull, on the left, a heavily silvered version, mounted on a low metal stand for display. Italian *circa* 1950s, with maker's marks, and *ITALY* located on the 'jaw'. Height overall: 9 inches (22 cms) **Ref 5076** and its German counterpart, earlier in date with original patina, and set on a tall black marble plinth. German, *circa* 1930s. Height overall: 13½ inches (34 cms). **Ref 5964**

What a Carve Up!



A highly unusual carving set, the knife and fork with silver mounted ivory handles and detailed skull finials cast in Sterling silver with sharpened steel blades. Bearing English hallmarks for 1935, complete with original fitted case (not shown). **Ref 6000**

Length of knife: 17 inches (43 cm).

The symbol of the skull has no shortage of cultural and artistic interpretations. It has been used as a symbol of change, to invoke fear, and a means of welcoming good (or bad) luck, or in the case of this carving set, simply as pure decoration.

Baby foot





An extremely attractive *Art Deco* table football game or *Baby foot*. The table in polished hardwood with a single angular plinth, edged with ebonised-panels. The game with wooden ball counters and turned, stylised players in a variety of polished woods. French *circa* 1930s. **Ref 5997**

Length: 56 inches (142 cm).

Frederick Gordon Crosby (1885-1943)



'After the Conflict'. Original watercolour heightened with gouache, signed by the artist, dated *circa* 1919. Conservation mounted, framed and glazed. **Ref 5980**

Size: 13 x 11 inches (32 x 28 cm).

Crosby's prowess as an artist is often thought to be restricted to the motor-racing circuits of Europe. This well executed work, possibly commissioned by the *'Illustrated London News'*, evidences his skill in other fields. The ruins of a French village after World War I, are being surveyed by an Allied despatch rider, the scene depicted in a suitably sombre colour palette.

Provenance:

James Barron collection, London

Victor Gauntlett collection, Gloucestershire