

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 52



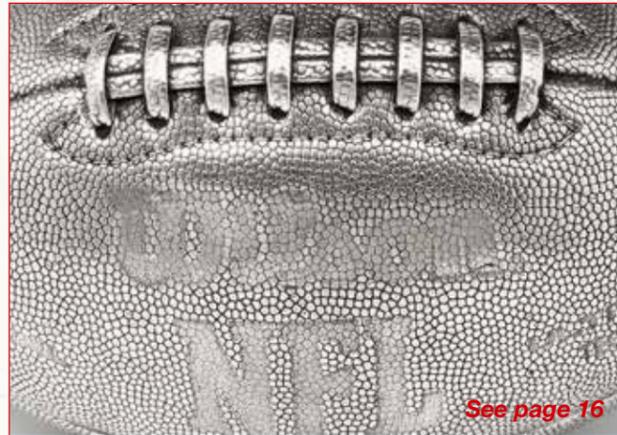
Marcello Nizzoli (1887-1969): 'Motosacoche', rare original Art Deco poster for the Geneva-based Motosacoche motorcycle company, 1927. Size: 51 x 37 inches (130 x 94 cm). Nizzoli was a ground-breaking designer whose best known work is the classic 'AGIP' petrol station sign, designed in 1952. **Ref 6056**

Masa

MOTOSACOCHÉ

PULLMAN

CLASS



See page 16



See page 40



See page 54

Welcome to our 52nd issue of PULLMAN magazine - our largest issue to date. Our more dedicated readership may have noticed our customary summer issue was missing this year - indeed (as with life in general) the busy-ness of the gallery simply got in the way of our producing one! Hopefully the wait was worth it, and we have been using our time well, sourcing some of the finest *objets de luxe*, something our many friends and customers have come to expect.

Featured in these pages, an ingenious travelling cocktail set by the masters of luxury, Cartier, in solid Sterling silver and - rare in the extreme and of similar calibre - a solid silver Dunhill 'Unique Sports' lighter created in collaboration with Cartier, with bespoke details of signal flags in enamel.

Ever present at Pullman is master *malletier* Louis Vuitton, this time in the form of two scarce travelling bars, dated fifty years apart. A distinctive, *Monogramme* pattern *Art Deco* triple-wine bottle carrier features, perfect for life *al fresco* - along with a more sedate and immaculately designed fall-front whisky bar, in gold *Epi* leather with silver fittings all by Christofle in 'time-warp' condition. Perfect for the gentleman who 'has everything'.

The 'star of the show' undoubtedly, is an amazing, unique 1910 Patek Philippe pocket watch with motor-racing scene decoration (seen left, and pages 40 & 41). Neither we, nor the two greatest horologists Andrew Crisford and Simon Bull, are aware of any other Patek Philippe automotive pieces, and we are proud to offer this outstanding timepiece, which is in almost unused condition.

John Elwell's exacting large-scale model of the Avro *Vulcan B2* bomber graces pages 36 & 37, a personal project for John and highly topical as 2015 marks the final flight for this Cold War icon. This particular call sign, XJ783 being a plane that John personally worked on as a young engineer in the early 1960s. Moving from air to sea, we have recently become fascinated by the skill and expertise involved in the creation of marine builder's scale models, and on pages 28-31 you can see two extraordinary examples, at opposite ends of the scale spectrum. The *Lakonia*, coming in at 3.3 metres long and diminutive in comparison, but no less detailed, the *Venus*, both testament to the pride and skill of the ship builders involved.

And as they say, much more besides - so please relax and enjoy our latest issue and of course please refer to www.pullmangallery.com for more information and the rest of our inventory. As always, Rachel and I are at your service.

Until next time,

Simon Khachadourian

Editor's note: in assembling the distribution list for this issue, we are delighted (and rather proud) to note that PULLMAN magazine now enjoys a circulation of over 5,000 friends and customers around the globe. We thank you for your support and valued custom over the years.

Thriller chillers



Ice Ice Baby! (on left) a highly unusual and early Sterling silver mounted, heavy glass wine chiller or ice bucket by luxury makers Asprey & Co., the main glass body with etched concentric band decoration, with silver mounted rim and tall carrying handle, fully hallmarked *Asprey & Co., London, 1912. Height: 10 inches (26 cm) Ref 6059* plus a very grand Sterling silver lidded ice bucket made by Cartier Paris, the heavy-gauge body with concentric details, gold applied monogram and lid with decorative finial, with double top handle for securing and carrying. French *circa 1930s. Height: 16 inches (41 cm). Ref 6081*



PULLMAN
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

Three's Company



Triple-Barrelled: a very stylish circular 1920s Champagne or wine cooler of barrel form, made by Franz Hiess & Sohne, of Vienna, Austria. The main body in alpaca oak, with two silver-plated faux 'straps' around the body, with side handles and a lift-off cover is able to chill three bottles simultaneously. Bearing stamped maker's marks to the cover. **Ref 6052**

Diameter: 13 inches (33 cm).

Eternal triangle



Pyramid formation: a fine and highly unusual Art Deco Tantalus decanter set, designed in pyramid form by Marcel Goupy (French, 1886-1977), with three right-angled decanters housed in a triangular Tantalus frame with chromed detailing, with accommodation for three sets of four hexagonal shot glasses (all-original) between the decanters.

The Tantalus locks via a central handle which screws down to secure them in place. Each decanter with Macassar stoppers with square, silver-plated *cartouches* (vacant) and hand-painted *Art Deco* text of 'Turin', 'Fine' and 'Peppermint'. French circa 1930. **Ref 6029**

Footprint: 13 x 13 x 13 inches (33 x 33 x 33 cm)
Height: 13 inches (33 cm).

René Lalique (1880-1945)



Bar None: a supreme example of the exquisite *Art Deco* workmanship of René Lalique, represented by an exceptionally rare nickel-plated Tantalus frame. The oblong base with key and patent locking mechanism, employing three recessed bars designed to hold the decanters in place.

This Tantalus frame - the rarest model of them all, was introduced by Lalique in 1931 under their reference 1184 and remained available until 1937. This is the *only* example known. The frame signed *R.LALIQUE FRANCE* to the base, with registered trademark (see detail). **Ref 2705**

The survival rate of the original decanters was so low that Pullman commissioned a unique, handmade Lalique-influenced design of more robust construction.

Reference: Marchilhac, *Catalogue Raisonné R. Lalique*, Page 513.

Length: 14 inches (36 cm).

According to the myth, Tantalus was condemned for revealing secrets of the gods, and was forced to stand up to his chin in water, just below branches of overhanging fruit - both tantalizingly out of reach. René Lalique (1880-1945) needs little introduction, and took his place in the pantheon of great *Art Deco* designers long ago.



Signature detail

Zeppelin!



(Opposite page) **Touching the heights:** three extremely desirable portable *Zeppelin* bar sets, the specialist creations of the German firm J.A. Henckels. Henckels' innovative designs were inspired by the popularity of private flying during the 1920s, and a world thrilled by the achievements of Count Zeppelin's fabled airships. (Left and right) an extremely scarce *martelé* or 'hammered' example, shown with the same design in the plain finish. The set is ingeniously designed so the tail-fin unscrews and the fuselage serves as the cocktail shaker. Inside is a large spirit flask, four shot cups, a strainer and juicer, funnel and corkscrew and under the fuselage a removable cover contains four cocktail spoons. In the foreground, a smaller 9" example of the same design, with the difference of a single, long-handled cocktail spoon housed underneath the fuselage, and original leather carrying case (not shown). All German, circa 1920s. **Refs 6026, 5442 and 2004.**

(Above) The firm of J.A Henckels were renowned for their innovative and ingenious pieces designed with the long-distance traveller in mind. From the 19th century onwards, they were responsible for many different types of travelling drink and picnic sets, intended for use in circumstances where the availability of refreshment was uncertain.

Arriving hard on the heels of the *Zeppelin* bar set (opposite), Henckels designed an amended version in the form of a stylized aircraft, based on the *Zeppelin* but with hipflasks for 'wings'. The 'Aeroplane' drinks set was born, further evolving into a smoker's companion of similar format - a particularly fine example of the design, illustrated here.

Only made in the slightly smaller, 9½" wingspan format, the companion afforded the smoker a cigar receptacle within the fuselage, a pair of removable cigarette cases in the wings and a set of four 'nesting' ashtrays housed in the cockpit set behind a match safe with removable cover and striker. A charming final touch is provided by the propeller which is sprung and serves as a cigar cutter. **Ref 6030**



Cartier chic: an extraordinarily rare and ingenious *Art Deco* Sterling silver travelling cocktail set by Cartier, comprising of two, 2-pint capacity spirit flasks, flanking a central covered container, which 'assembles' into a long-necked cocktail shaker, with dual integral strainer and juicer, and knurled screw-cap perfect for use as a spirit measure, and 4 silver shot cups for serving.

All component parts marked *Cartier* and *STERLING*, and bearing registration numbers. In a bespoke, fitted three door long-grain burgundy leather Cartier presentation case. **Ref 5787**

Height of set: 8½ inches (22 cm).

We know of only one other recorded set like this, which was exhibited in March of this year at *'Brilliant: Cartier in the 20th Century'*, an exhibition held at the Denver Art Museum in the United States, and featured in the book accompanying the exhibition.



(Above) An extremely stylish and very heavy-gauge limited-edition cylindrical table lighter by ST Dupont, in the rare, rose gold-plated finish, the engine turned body with rotating 'collar' with vertical linear grooves providing perfect grip for single-handed operation. Complete with original presentation case and service booklet, in effectively unused and original condition. French, *circa* 1970s. **Height: 4½ inches (11 cm). Ref 6062**

(Right) a superior Sterling silver *Unique Sports* lighter, *circa* 1930s, owing its origins to an imaginative Anglo-French affiliation between Dunhill and Cartier, whose commitment to quality on both sides of the Channel (and beyond) is second to none. Lift-arm marked *DUNHILL* and the base imprinted *CARTIER, SWISS MADE, and STERLING*. The face of the lighter is suitably decked with three maritime signalling flags, denoting the letters *H.P.L.*, most likely the initials of the fortunate recipient of this bespoke commission. **Length: 5½ inches (14 cm). Ref 4754**

Inspirational Asprey



Picture this: a massive and very elegant 1911 Sterling silver early *Art Deco* photograph frame, the silver border with swept crown featuring engine-turned panels edged with a stylized acanthus leaf-design, the back with a hinged panel and easel stand in deep green, blind-tooled

leather. Stamped *ASPREY LONDON* to the frame edge and hallmarks for London, 1911. With a bespoke Asprey pigskin presentation case (*not shown*). **Ref 6012**

Height: 22 inches (56 cm).



Star turn: a rare, Sterling silver 'swivelling' cigarette box by Asprey & Co., with an engine-turned body and large finial with applied monogram 'PLA' in gold, the top section with rotating covers where the (original) vesta matches are stored, along with the emery papers for striking them on. By turning the finial, the four compartments swivel outwards, revealing cedar-lined compartments for Russian, Egyptian, Turkish and Virginia cigarettes. The body and finial heavily engine-turned and set on a swept polished foot with beaded detailing. Hallmarked Asprey & Co., London, 1929. In a bespoke, three door Asprey presentation case. **Ref 6013**

Overall height: 9 inches (23 cm).

Raising the bar



Louis Vuitton, Paris: an extremely rare, special-order travelling bar by Louis Vuitton, circa 1980s. In effectively unused condition, the square case with top carrying-handle is in gold *Epi* leather, with gold-plated studs, latches and lock, and original key. The drop-front exposes the interior, lined in deep green alcantara and grained leather and fitted with compartments containing all a whisky *connoisseur* would require – a single, heavy glass silver-mounted whisky *carafe*, four whisky beakers, a Thermos-lined ice bucket and a nut or olive dish, all in Sterling silver and marked *Christofle for Louis Vuitton*. A stamped pair of silver tongs and a corkscrew with cover, completes the set. The lock bears number 1079296, and the inner label is stamped *Louis Vuitton, Made in Paris, 976517. Ref 6035*

Height: 15 inches (37 cm).

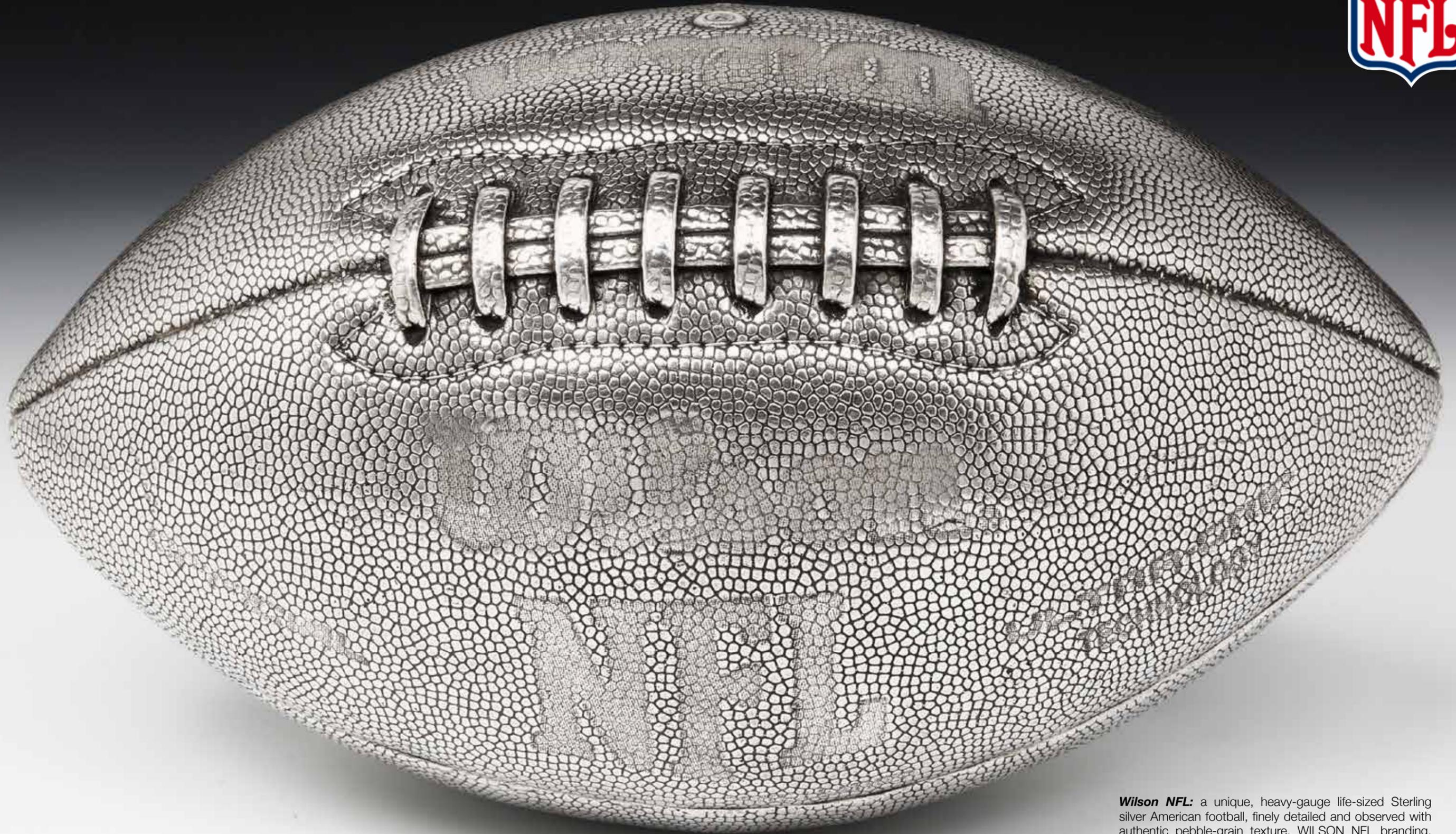
Vuitton of Vintage



Have wine, will travel: a rare special-order Louis Vuitton wine bottle carrier in the classic LV 'Monogramme' pattern canvas, the hinged lid lifting open to reveal dividers for holding three wine bottles, and a special spring-loaded compartment perfect for a 'waiter's friend', with classic Vuitton shield lock and original leather shoulder strap. French, circa 1930s. **Ref 6074**

Width: 13 inches (33 cm).

Touchdown!



Wilson NFL: a unique, heavy-gauge life-sized Sterling silver American football, finely detailed and observed with authentic pebble-grain texture, WILSON NFL branding, faux laces and inflation valve, and *OFFICIAL ULTRA GRIP TECHNOLOGY* embossing to the body. This was most likely a special commission for a professional player, or perhaps football coach. American, circa 1970s (with later English import marks). **Ref 6032**

Width: 11 inches (28 cm).



Clearly chic: a moulded glass *Art Deco* mantel clock by the French company *ATO*, of unusual semi-circular form. The face with raised, polished glass *Art Deco* numerals, with a central panel marked *ATO* in moulded letters, set above a linear patterned panel set behind silver-plated hands. The modern battery movement is accommodated within a chrome-plated cover, with the addition of an ingenious adjustable foot for providing extra stability on a flat surface. French, *circa* 1930s. **Ref 6038**

Width: 9 inches (23 cm), height: 7 inches (18 cm).



Jaeger le Coultre for Hermès, Paris: a fine quality and very heavy-gauge desk or mantel clock in the form of a ship's porthole. The heavy silver-plated circular frame surrounding a gilded face with classic numerals, seen behind a hinged 'porthole' with glass window and a single threaded latch or 'dog', enabling access to the movement behind. Marked *Jaeger le Coultre* and *Hermès* to the clock face. French, *circa* 1950s. **Ref 6039**

Height: 6½ inches (17 cm), diameter 6½ inches (17 cm).

Hermès cubed



Hermès Paris: the ultimate gentleman's desk accessory (*left*) a magnificent, (and very rare in this large 5-inch size), Art Deco 'cube' desk compendium, or 'Weather station', with various functions including compass, thermometer, barometer, hygrometer and clock, the heavy silver-plated bronze case, with bracket feet, the clock dial signed 'Hermès, Paris'. **Size: 5 inches (13 cm) cubed Ref 6027;** (*and right*) the smaller version of the same model, made by Kirby Beard for Hermès, this model featuring a perpetual calendar. Signed 'Kirby Beard Paris'. Both French, circa 1930s. **Height: 4 inches (10 cm) overall. Ref 4720**

The Grand Tour



Alexander Clark of Fenchurch Street, London: a highly unusual Sterling silver gentleman's hipflask of oval form, with a hinged, bayonet cap, the body is profusely engraved on both sides with the route the original owner took during a round-the-world tour in 1899. Engraved, '1899 Mexico, San Francisco, El Monte-Honolulu, Yokohama, Tokyo, Nikko, Shizuoka, Nagoya, Kyoto, Nara Osaka, Kobe Hiogo, Nagasaki, Shanghai, Hong Kong, Canton, Macau, Singapore, Johore, Penang, Colombo, Kandy, Djibouti, Suez, Ismailia, Cairo, Port Said, Marseilles, Paris, Cherbourg', and ending with 'New York'. Running around the circumference of the side of the flask is engraved: 'Kamakura, Enoshima, Miyanoshita, Kodzu, Osawara, Kuno, Zan, Shimonoseki, Moji, and Paradeniya'. What adventures must have been had!

Bearing London Hallmarks for Alexander Clark of London and date marks for 1879.
Ref 6060

Height: 6 inches (15 cm).



Ref 5722

Ref 5512

Ref 5551

Ref 5727

Ref 5523

From the Hip: always a Pullman Gallery favourite, shown here is a small selection of our inventory of grand-scale hipflasks and 'Officers' flasks, from such esteemed makers as Alfred Dunhill, Asprey & Co. and James Dixon & Sons, to name a few.

Please see www.pullmangallery.com for additional information.



(Right): a highly unusual Sterling silver hipflask in the form of a stylized barrel, the engine-turned 'coopering' of the barrel highlighted in rose and yellow gold. With a central (vacant) cartouche perfect for engraving, and a screw cap. The angular base stamped with a maker's mark and **STERLING, 14K GOLD INLAID**. American, circa 1950s.
Length: 5½ inches (14 cm). Ref 6065

“Miss Betty”, 1924



The 1924 Duke of York's International Trophy: an important silvered-bronze winner's trophy, depicting a motorboat of typical 1920's form racing across the water, mounted on a swept oak plinth, edged with silvered-bronze dolphins and a presentation plaque inscribed: *Duke of York's International Trophy, Joint Winner 1924, "Miss Betty" and E. Johnston-Noad.* With a bespoke, chocolate brown calfskin presentation case.

The Duke of York's International Trophy was presented by His Royal Highness the Duke of York, later King George VI, as an annual challenge for motor boat racing - the winner's trophy, as this is, being a replica of the original gold event trophy. **Ref 6019**

Length: 16 inches (41 cm).

The 1924 winner, 'Count' Johnson-Noad, was an archetypal 1920s cad, who also won the 1928 event. A Bentley-racing, high-flying charmer, he ran through his inheritance at an impressive rate - to replenish the coffers, he planned and executed a Mayfair diamond heist in 1933, leading to his incarceration at His Majesty's pleasure for 7 years!



Launch *mode*



'DUKE': a very stylish *Art Deco* builder's model of a 1920's motor launch of grand proportions, the model with a planked hardwood deck and ebonized hull, complete with working front headlamps and rear port (green) and starboard (red) lights, original canvas *tonneau* cover, windscreen and including cockpit details such as red leather *banquette* seats and dashboard instrumentation.

Bearing the name 'DUKE' in polished brass letters behind the cockpit, the model rests on its original hardwood cradle stand. French, circa 1920s. **Ref 6069**

Length: 78 inches (198 cm).



Lakonia



Lakonia at Pullman Studios

An extraordinarily detailed builder's model of TSMS *Lakonia*, of laminated wooden construction, with painted fittings and bearing Greek Line livery to the funnels.

Originally built by Netherland Line in 1930 as *MS Johan van Oldenbarnevelt*, the ship sailed regularly between Amsterdam and the East Indies. After serving as an allied troopship during WWII, She was sold to the General Steam Navigation Company of Greece in 1962.

Operated by Greek Line and renamed *Lakonia*, the ship completed a cruise from Southampton to the Canary Islands in April 1963, planned to be the first of many.

In December the same year, *Lakonia* departed Southampton on what was intended to be an 11 day Christmas cruise. Four days into the voyage, smoke was discovered coming from the ship's hairdressing salon, the fire took hold quickly and the upper deck was ablaze within 10 minutes.

Despite a prompt evacuation, many lives were lost. A salvage operation was instigated on December 24th 1963, and the *Lakonia* (now listing 10 degrees to starboard) was taken in tow by four tugs destined for Gibraltar. Over the four days it took to tow her, *Lakonia* listed more each day, finally rolling onto her starboard side and sank, stern-first in only three minutes, 230 miles (370 km) southwest of Lisbon. The lessons learned from the *Lakonia* disaster led to a great many improvements in passenger ship safety. **Ref 6063**

Length of case: 142 inches (360 cm)
Height of case: 73 inches (185 cm)
Width of case: 26 inches (66 cm).



Lakonia at Pullman Studios

The good ship *Venus*....



M/S Venus: a well detailed and skilfully constructed 1:96 scale model of the Norwegian ship M/S *Venus*. The model, of laminated wooden construction, overlaid with gesso and painted livery, is fixed on upright supports and set within the original, polished bronze display case with mirrored back allowing the rear of the model to be viewed.

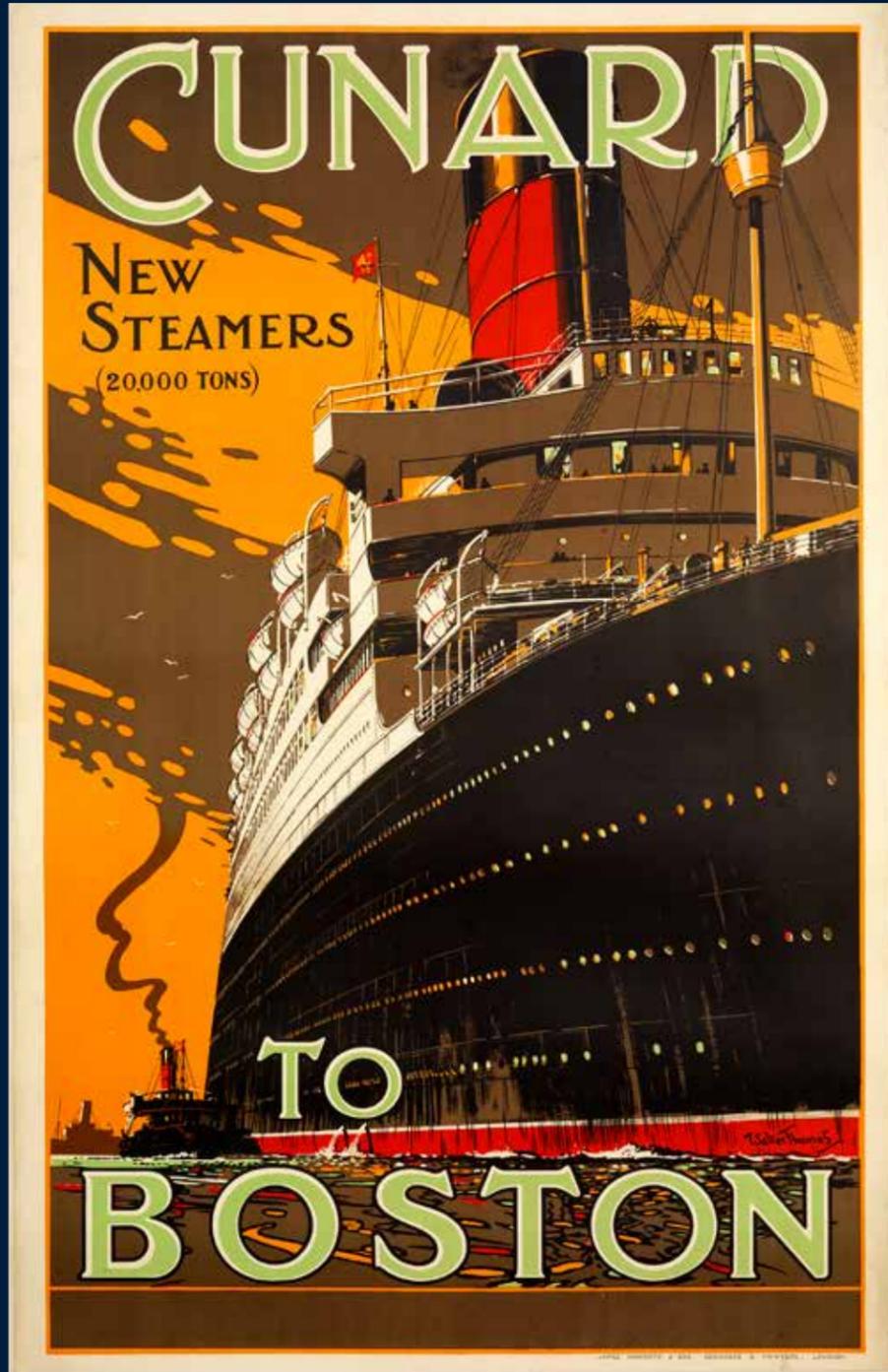
To the inside of the case, fixed to the plinth, there is an engraved brass plaque bearing the name of the ship, her dimensions and historical background. It reads:

M/S VENUS
Owner
Det Bergenske Dampskibsselskab
Bergen, Norway
Built 1931 Rebuilt 1947
Helsingør Skibsværft og Maskinbyggeri
A/S
Helsingør, Denmark
Dimensions: 397'-2" x 54'-0" x 32'-0"
Draft 20'-0"
Scale 1/8" = 1' 0"

The Bergen Line ship *Venus* was built in 1931 for the Bergen to Newcastle route. After serving the Germans in the Second World War, she was sunk by Allied bombers in Hamburg in 1945. Raised and rebuilt in 1947, *Venus* went on to serve on the North Sea for another 20 years, finally being scrapped in 1968. **Ref 6064**

Length overall: 60 inches (153 cm).

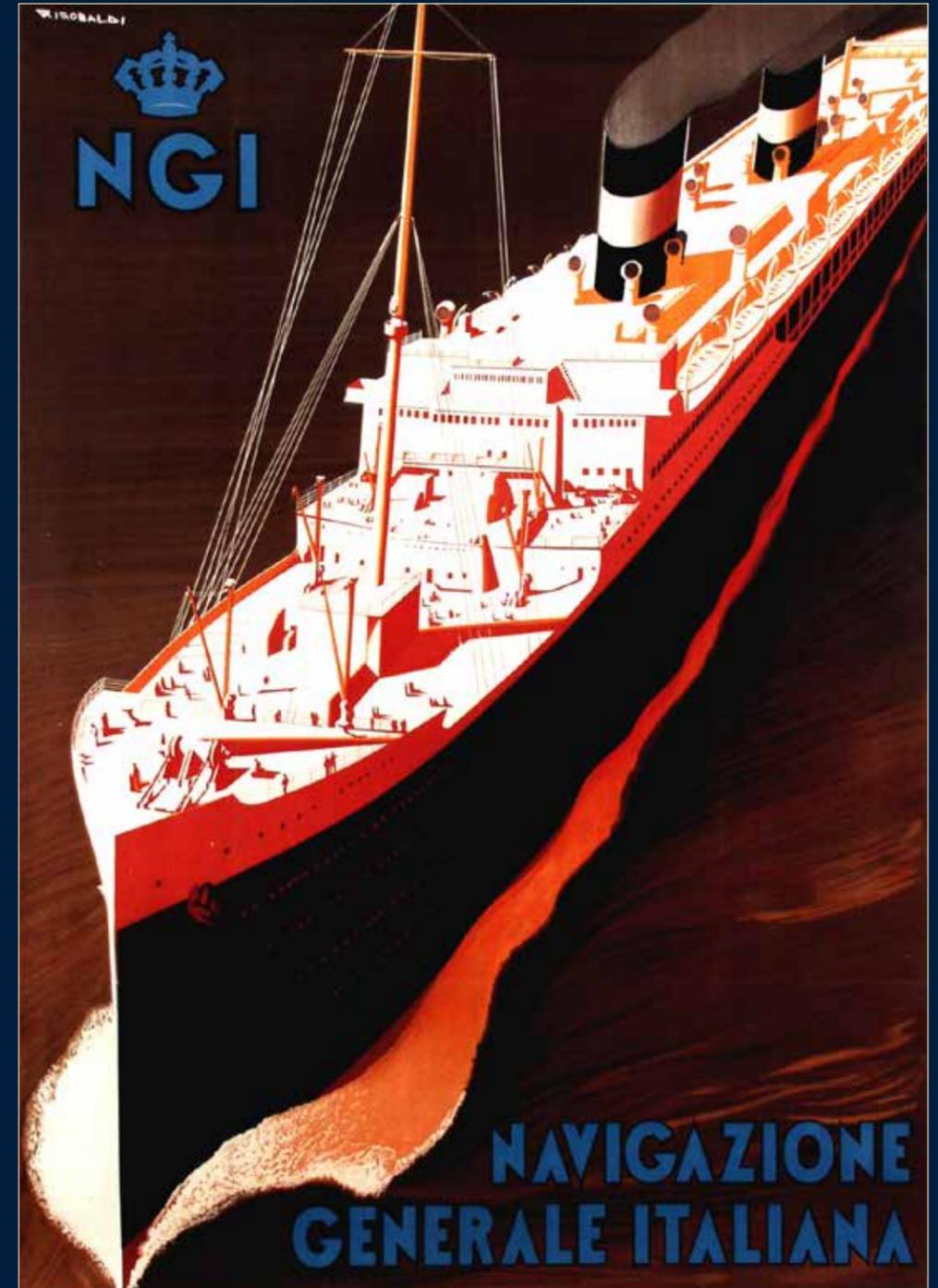
The art of travel



Walter Thomas (1894-1971): 'Cunard to Boston'. Rare, original poster circa 1912. Conservation linen mounted and unframed. Size: 40 x 25 inches (100 x 65 cm). **Ref 3135**



French Line CGT, Southampton to New York: a very rare, original poster dated 1936. Conservation linen mounted, framed and glazed. Poster size: 40 x 25 inches (100 x 65 cm). **Ref 5666**



Giuseppe Riccobaldi (Italian 1887-1976): 'NGI - Navigazione Generale Italiana', a rare original large-format poster, circa 1930. Linen mounted, framed to edge and glazed. Size: 55 x 40 inches (140 x 100 cm). **Ref 3053**

Superlative Spitfire



Vickers-Armstrong Limited: a highly unusual presentation desk piece in the form of a gilded-bronze Spitfire, the model mounted on a chrome-plated base with serpentine stand, with a central removable ashtray with four rests and bearing the Vickers-Armstrong insignia to the centre. Around the base is inscribed '1940 G. Norton, 1945, Vickers-Armstrong Limited, Castle Bromwich Works, 12,000 Spitfire Aircraft', with applied RAF wings to the front. English, dated 1945. **Ref 6075**

Height: 11 inches (28 cm)
wingspan: 9 inches (23 cm).

This commemorative piece was presented to George Norton, an RAF pilot in World War I who was promoted to the Honorary Rank of Second Lieutenant on 1st January 1920. The original certificate of appointment on behalf of King George V as well as two RAF wing badges accompany this piece. Norton joined Vickers Armstrong and rose through the ranks to management level by the Second World War, and received this award after the hostilities.

German Precision

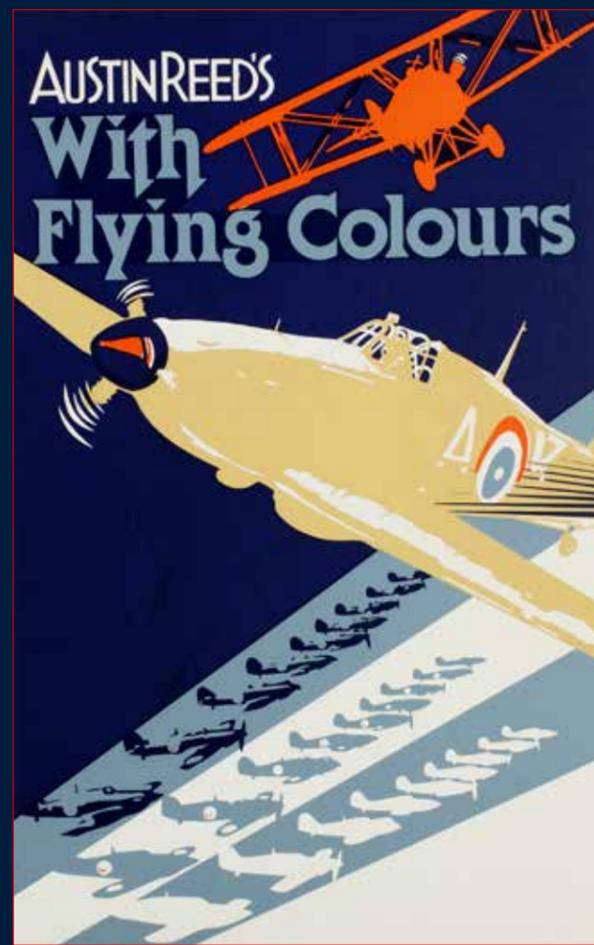


Lange and Söhne: a scarce Luftwaffe pilot's watch of 1941 vintage in fully-serviced order, produced for officers by A. Lange and Söhne, of Glashutte, Germany complete with new leather strap designed to emulate the oversized original which would have been worn over the flight jacket. Watch case diameter: 55 mm, thickness: 20 mm. German, circa 1941. Bearing serial number to the outer case of *Fl 23883* and set within a brown calfskin presentation case. **Ref 5796**

Taber: 'To Victory': an extremely rare, original poster dated 1941, depicting Hawker Hurricanes flying in formation, published to recruit for the Canadian Air Force in support of the War effort. Conservation linen mounted, framed and glazed. Size: 30 x 20 inches (76 x 51 cm). **Ref 5258**



Austin Reed's with Flying Colours: Original advertising poster for the famous gentleman's tailoring company featuring a bi-plane and a Spitfire against a graphic skyline. Mounted on board and unframed. Size: 36 x 24 inches (90 x 60 cm). **Ref 5762**



Victorious Vulcan



John Elwell: Avro Vulcan B2 bomber: a unique, large-scale sculptural model of the 1961 Avro *Vulcan B2* strategic bomber number XJ783 (in RAF service between 1961 until 1983). The model constructed in John's signature style, with hand-formed, riveted panels, so in keeping with the aircraft's design, and bearing polished copper exhausts, RAF decals and its call sign XJ783.

John Elwell's sculptural models are all unique, one-of-a-kind pieces taking over 1,000 hours to create - once a model has been made, it will never be repeated. The Vulcan is displayed upon a bespoke stand, also designed and manufactured by John Elwell, and can be displayed fully banked from horizontal to vertical. To the underside is affixed an engraved Sterling silver plaque signed *Vulcan B2, John Elwell, 1/1, 2015. Ref 6008*

Wingspan: 50 inches (127 cm)
Height (on stand): 80 inches (204 cm).

John Elwell personally worked on Vulcan XJ783 as a young engineer and it was delivered for service at No. 83 squadron at RAF Scampton, Lincolnshire in March 1961. In 1964 the plane was transferred to RAF Finningley and that year returned to Avro for a retrofit, re-entering service again in 1966. After relocations to Waddington, Cottesmore and RAF Akrotiri in Cyprus, XJ783 returned to RAF Scampton in 1981, and was scrapped the following year. The last remaining airborne Vulcan bomber, call sign XH558, will make its final flight this year, marking the end of service for this Cold War icon, one of the greatest achievements of British aerospace engineering.

1959 Le Mans-winner

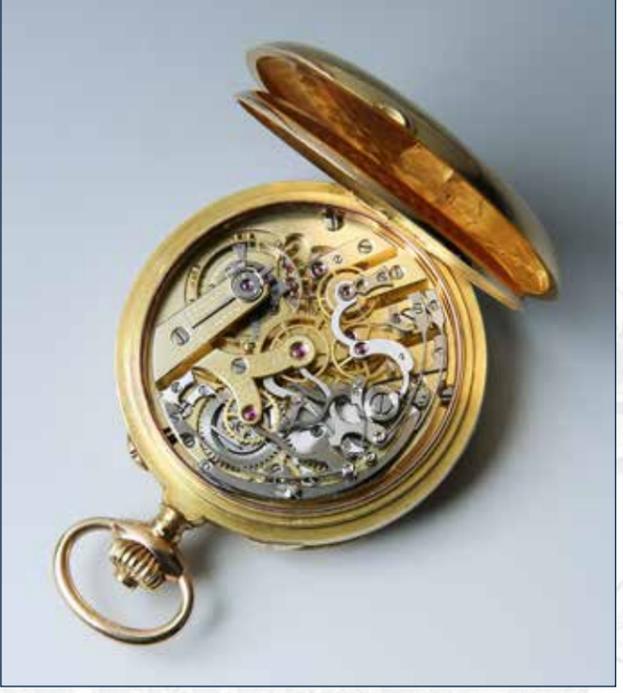


Race bred: we are delighted to offer once again, this very special large-scale aluminium model of the 1959 Le Mans-winning Aston Martin DBR1 rendered by John Elwell, which we sold several years ago. John's signature style is defined by hand-formed aluminium panels riveted over a space frame. The cast aluminium wheels with cast metal tyres and exceptional detailing is evidenced by the hand-turned hardwood steering wheel and seats to the cockpit. Bearing no. 5 decals, and custom plate 59 LM. Signed *John Elwell* and numbered 1/1, 2009. **Ref 4090**

Aston Martin built the DBR1 for the World Sports Car Championship. At Le Mans in 1959, Carroll Shelby and Roy Salvadori took the laurels, driving this car in the 24 Hours endurance race, considered the *marque's* finest competition triumph.

Length overall: 45 inches (115 cm).





An extremely fine, 18-carat rose gold open face complication pocket chronograph watch with enamelled dial, Arabic Dauphine numerals, 'jumping minute' hand and outer calibrated fifth seconds ring and two sunken dials for a 30 minute register and constant seconds.

Made in 1910, the rear cover has a finely chased early motor-racing scene set against a backdrop of the French countryside, and lifts to reveal the inner cover, engraved 'El Personal del Hospital Durand, A Su Digno Director Doctor Alvara J. Newton, 20 Mayo 1919, No 156995 Patek, Philippe & Ce, Genève'. The gilded lever movement with wolf's tooth winding and gold screw compensation balance.



The watch is accompanied by its original Patek Philippe case, original *Certificat d'Origine & de Garantie*, and a recent 'Extract from the Archives' confirming its authenticity, from Patek Philippe dated 2014. Diameter: 53 mm, Swiss, 1910. **Ref 6024**



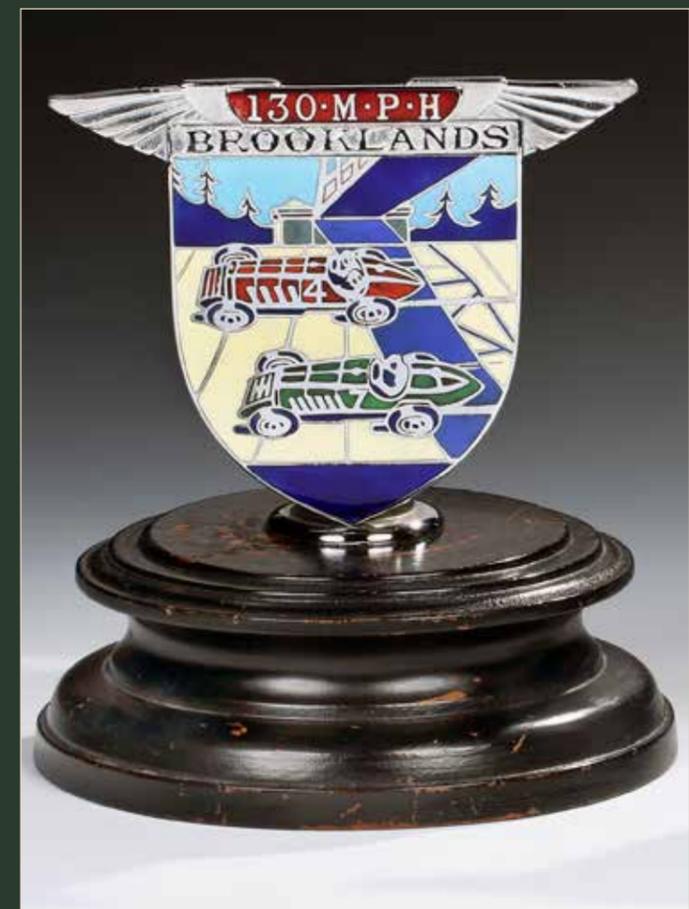
Un Administrateur
 La montre de poche étant une machine compliquée, avec précision, il faut : 1. La garantir de la poussière, de 2. N'en ouvrir la cuvette que pour toucher à la raquette, q la boîte venait à fermer mal, la faire réparer de suite. — fois tous les deux ans; car bien que la montre marche sans d'huile. — 4. Prendre en considération qu'une montre qu pas. — 5. Pour la régler, s'en rapporter seulement à un 6. En voyage, avoir égard à la différence des méridiens mettre à l'heure sans toucher à la raquette. — 8. La rem marcher la montre continuellement.

Les montres de notre invention, qui se remontent et se mettent à l'heure sans clef, à l'aide d'un mécanisme aussi simple que solide, sont très commodes dans l'usage et se conservent mieux, car, n'ayant pas besoin d'être ouvertes, la poussière et l'humidité n'y ont pas accès et l'huile ne s'y évapore pas si facilement.



GENÈVE 22, Grand Quai
 CERTIFICAT D'ORIGINE & DE GARANTIE
 La Montre No 156995
 cadran d'acier
 carats No
 quelque

La montre avec précision, 2. N'en ouvrir la boîte venant à fermer mal, la faire réparer de suite. — fois tous les deux ans; car bien que la montre marche sans d'huile. — 4. Prendre en considération qu'une montre qu pas. — 5. Pour la régler, s'en rapporter seulement à un 6. En voyage, avoir égard à la différence des méridiens mettre à l'heure sans toucher à la raquette. — 8. La rem marcher la montre continuellement.



‘The Right Crowd and No Crowding’

(Above) **‘Tim Birkin’s Blower Bentley on Brooklands Banking, 1932’**. Exceptional, original oil on canvas, by Roy Nockolds, signed and dated 1947, depicting the legendary Sir Henry ‘Tim’ Birkin in the supercharged, single-seater ‘Blower’ Bentley taking the lap-record on the Members’ or ‘Home’ banking at Brooklands in March 1932.

Birkin made his debut on the Weybridge track and, quoting the Manchester Guardian, “Of all his brilliant deeds, the lap record he set at Brooklands in March 1932 was undoubtedly the finest”. The racing baronet, only inches from the outer rim of the banking, achieved a

remarkable average speed of 137.96 per hour. Birkin, who died the following year, aged 36, is remembered as one of the most daring and sporting of ‘racing motorists’ in the Brooklands pantheon. Size: 25 x 39 inches (64 x 99 cms). **Ref 4949**

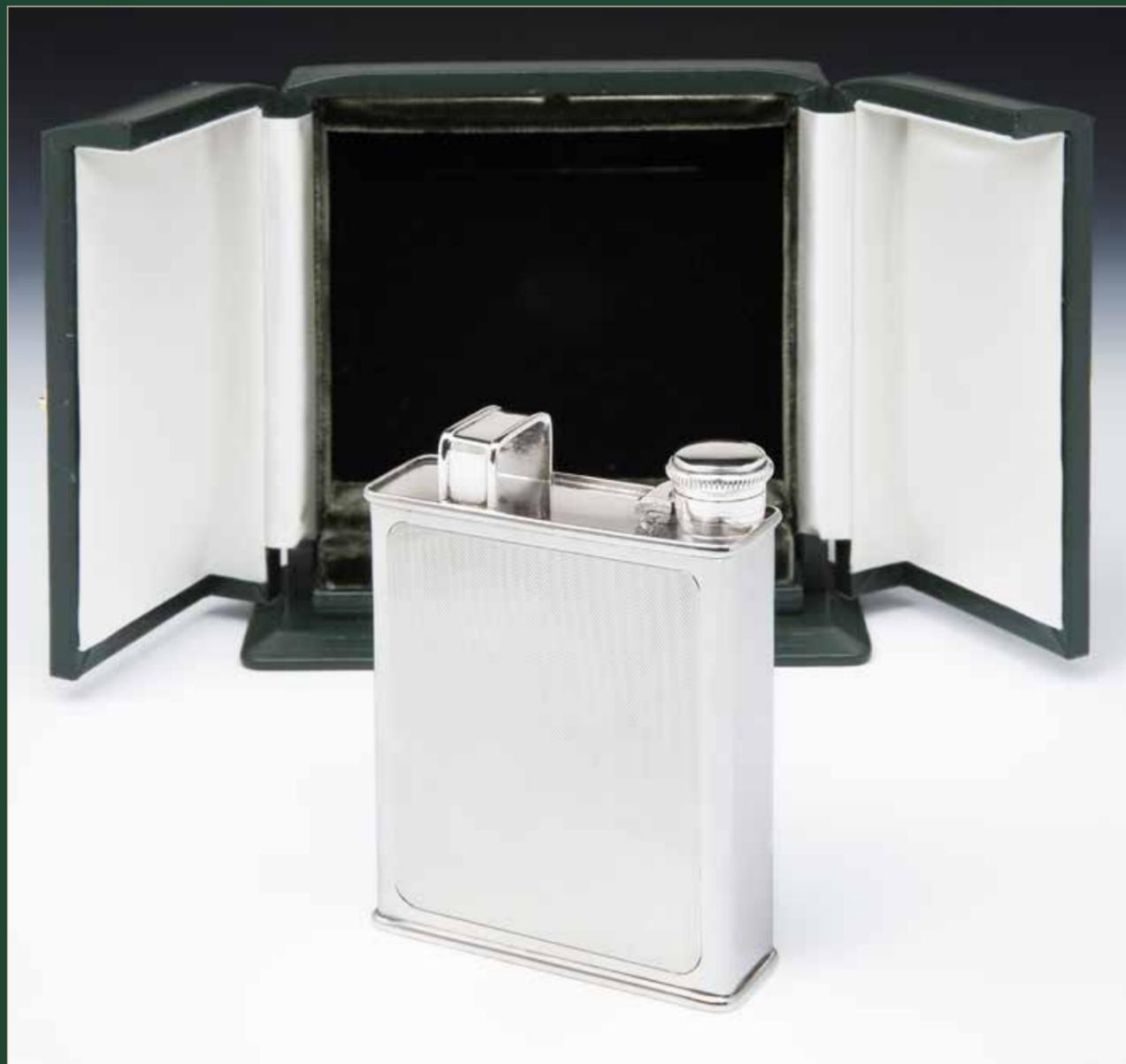
(Opposite top) **1936 Brooklands International Trophy Race**: a rare Brooklands poster with artwork by H J Moser, (later unmasked as a Nazi agent in 1939, shortly after fleeing to Berlin), advertising the 250 mile event held in Weybridge in May, 1936. Conservation linen mounted framed and glazed. Size: 30 x 20 inches (76 x 51 cms). **Ref 5111**

(Right) an extremely rare Brooklands ‘130 mph’ car badge - one of only 16 badges ever made - awarded to Charles Brackenbury (British, 1907-1959) on 10th June 1935, the front with classic enamelled design with red and green racing cars on the Brooklands banking, designed by Frederick Gordon Crosby (1886 – 1993). The reverse stamped C. Brackenbury 10.6.35, the badge mounted on an ebonized turned wooden base. **Ref 6051**

Height: 4 inches (10 cm).

Any BARC member who was officially timed on the banked circuit at 130 mph or over received a speed award in recognition of the successful attempt. Only 16 members acquired this accolade, two of them being women, Mrs. Gwenda Stewart and Mrs. Kay Petre. Each badge, enamelled to the face, with wings atop bearing the BROOKLANDS legend, was personal to the member and stamped to the rear with their name and the date of the recorded speed.

Fill 'er up!



(Above) a highly unusual and probably unique Art Deco Sterling silver novelty hip flask in the form of a petrol can, made in 1929 by the silversmith William Base & Sons. Of rectangular form, the flask has rounded corners with a rolled rim and bottom edge, and panels of engine turned decoration to the front and reverse, and a flat 'carrying' top handle and a hinged knurled bayonet-fitting cap. Fully hallmarked Birmingham, 1929. Complete with a British Racing Green calfskin two-door presentation case. **Ref 6036**

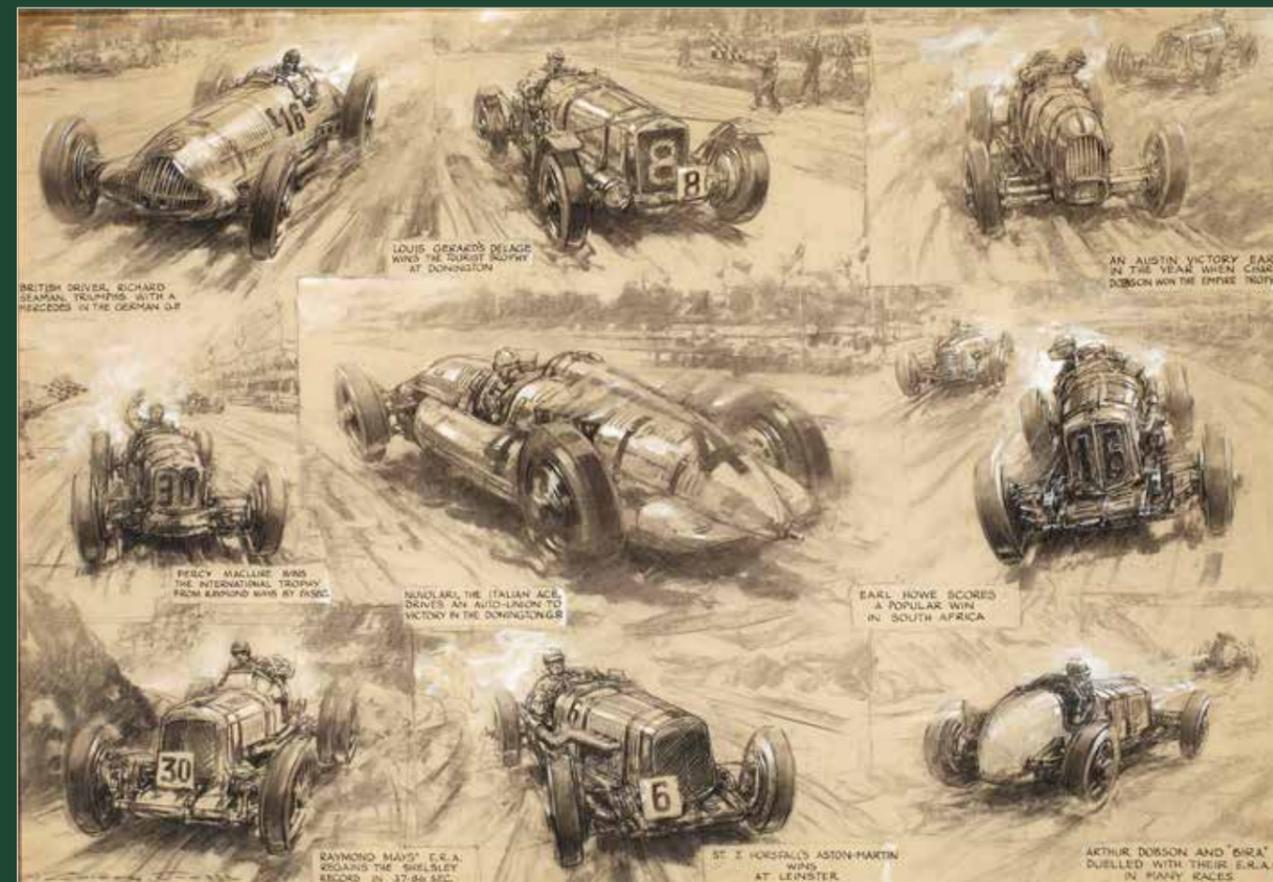
Size: 4 inches (10 cm) tall and 3 inches (8 cm) wide.

(Opposite): two extraordinary artworks by the master of automobile art, Frederick Gordon Crosby (1885-1943) (top) 'The Best of 1938': an incredibly well observed mixed media montage on artists' board of nine separate motor racing scenes. Featuring winning *marques* including Mercedes, Auto-Union, Delage and Aston Martin, each with a hand-written title panel, and capturing the key international drivers of the day at the wheel, including Richard Seaman, Earl Howe and Tazio Nuvolari. Signed 'F. Gordon Crosby' and dated 1938, and framed within a plain black oak frame, and acid-free mount. **Ref 5868**

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

(Opposite, right) an extremely dynamic charcoal drawing on artists' board depicting the 1933 Tourist Trophy race, where T. Simister crashes car number 24, an MG Midget on the 9th lap of the race. An excellent example of Crosby's frenetic, trackside drawing style, which would have acted as a study for a later artwork. Signed 'F. Gordon Crosby' and 'Belfast, 1933'. Framed with a triple stepped acid-free mount with a plain black oak frame. **Ref 6009**

Size: 31 x 26 inches (80 x 66 cm).





Mercedes-Benz Typ W196 Streamliner: a fine and important 1955 presentation bronze sculpture in the form of the Mercedes-Benz Typ W196 Grand Prix car (1954-1955), mounted on original white marble plinth with inserted bronze plaque, with fitted calfskin presentation case, the lid gilt-tooled with the Mercedes-Benz 3-pointed star emblem. Cast in 1955 by the Hans Mayr foundry of Munich and designed by their chief sculptor Helmut Hiltmann. West German, circa 1955. **Ref 6028**

As is well known, Mercedes-Benz withdrew from motor racing following the disaster at Le Mans in 1955, and did not return until the 1980s. Extraordinary success had been achieved during the period 1952-1955, including World Championship victories in 1954 (jointly with Maserati) and 1955, with the victorious Typ W196 driven by Juan Manuel Fangio. The *Mille Miglia* was of course won by Stirling Moss and Denis Jenkinson in 1955 in the closely related Mercedes-Benz 300 SLR.

To commemorate this and other competition successes, scarcely 10 years after World War II, Mercedes-Benz commissioned a small series of 50 bronzes for presentation (never for sale) to dignitaries, drivers and other 'friends of the house'. This particular example was presented to Heinrich Wagner (1899-1953), Chairman of the Board of Management at Daimler AG. Others in the series were presented to Fangio, Moss, Karl Kling, Alfred Neubauer and West German Chancellor Konrad Adenauer, amongst others.

Length overall: 10 inches (26 cm).



En plein vitesse....



René Vincent (1879-1936): 'Peugeot'. An extraordinarily rare, original large-format poster dated 1912. Conservation linen mounted and unframed. Size: 63 x 48 inches (160 x 120 cm). **Ref 6070**



(Above) **Geo Ham (Georges Hamel, French 1900-1972):** 'Grand Prix de l'ACF'. Very scarce, original large-format poster created for the ACF (Automobiles Club de France) in 1938 by Geo Ham. Conservation linen mounted and unframed. Size: 63 x 48 inches (160 x 120 cm). **Ref 6071**

Studies of speed



Dexter Brown (English, b. 1942): 'The Start - Tourist Trophy Race, Goodwood 1963, study #1'. Gouache on board, framed and glazed. Size: 18 x 21 inches (45 x 53 cm). **Ref DB/66**
Exhibited: 'Superfast: The Ferrari Paintings of Dexter Brown'

Dexter Brown (English, b. 1942): 'Striving Moss, Lister Jaguar at Silverstone, 1958'. Original acrylic on board, mounted framed and glazed. Dimensions: 32 x 28 inches (80 x 70 cm). **Ref 6082**



Dexter Brown (English, b. 1942): 'Ferrari 250 GTO, Targa Florio 1964, study #1'. Gouache on board, framed and glazed. Size: 18 x 21 inches (45 x 53 cm). **Ref DB/69**
Exhibited: 'Superfast: The Ferrari Paintings of Dexter Brown'

Dexter Brown (English b. 1942): '1929 Monaco Grand Prix'. Original acrylic on board, mounted framed and glazed. Dimensions: 36 x 26 inches (90 x 65 cm). **Ref 5196**



Measure for measure



Solihull County Council: a highly decorative and rare complete set of six copper and brass imperial measurement, *CHEKPUMP* petrol cans, made for Solihull County Council weights and measures department, comprising 5, 4, 3, 2, 1 and 1/2 gallon measures, each with brass carrying handles and marks denoting capacity and serial number. English, circa 1920s. Unusually, this set also has a

full complement of extraordinary quality hardwood packing cases, complete with rope handles, brass plaques, corners and labels engraved *Gaskell & Chambers Birmingham*. **Ref 6040**

Height of 5 gallon can: 18 inches (46 cm).

Gaskell & Chambers of Birmingham were established in 1797 and were predominantly bar fitters and beer hand-pump manufacturers as well as pewterers and manufacturers of industrial measures and measuring equipment. These measures were a commission from Solihull County Council for precise petrol measurement.



A powerful example of the model maker's art by Bruno Colombi in the form of the 1958 Le Mans-winning racing car, meticulously detailed in aluminium, leather and wood, with wire wheels and spinners, the body with brass accents, decals, and Ferrari shields and hood badge, with intricate dashboard instrumentation, leather seats and steering wheel, the model mounted on a black lacquered plinth. **Ref 6018**

Length of plinth: 37 inches (94 cm).





Jessy at Graffiti Life



Pullman Gallery is proud to offer an original graffiti artwork created by Jessy Bartfeld in collaboration with Graffiti Life. The canvas entitled 'Senna's Helmet' was created in June 2015, and was auctioned as part of the charity event organised by Hexagon Modern Classics, celebrating the life of Ayrton Senna, to benefit Great Ormond Street Hospital.

The canvas measures 36 x 24 inches (92 x 61 cm).

In 2008, when she was only 2 years old, Jessy was saved from a life threatening brain tumour and received treatment at Great Ormond Street. As if by a miracle Jessy is now fully recovered, and she and her family have been fundraising for the charity ever since. Pullman Gallery are delighted to be able to assist them in their efforts.

The artwork is available to purchase for £4,500 with all proceeds going to Great Ormond Street.

Please contact the gallery for more information.

'Families from all over the country go to Great Ormond Street Hospital (GOSH) when there is nowhere else to go to get the medical treatment their children so desperately need.

Great Ormond Street Hospital Children's Charity's success in supporting the hospital and the families and children it sees is due to the incredible strength of support that we receive from our donors. We raise money so that GOSH can provide world-class care for its young patients and their families, and to pioneer new treatments and cures for childhood illnesses.

I'd like to thank Jessy and Annabel Bartfeld and the Pullman Gallery for their support—it makes such a difference to improving the lives of some of the most vulnerable children and young people."

Tim Johnson CEO Great Ormond Street Hospital Children's Charity



Pirelli: a massive 1930s enamelled metal advertising sign for Pirelli Tyres with Arabic Script, one of two discovered in a disused garage in Beirut, Lebanon (an Italian colony in the 1930s). In distressed, highly original condition, this atmospheric piece will enhance the motor-house of any collector preferring "preservation" to "restoration"! Italian, circa 1930. **Ref 5694**

Mounted and framed with a plain black oak frame, ready for hanging.

Size overall: 84 x 45 inches (213 x 114 cm).

Eyes on the skies



Carl Zeiss, Germany: a set of German anti-aircraft Kriegsmarine binoculars of 12 x 60 specification, with very high quality Carl Zeiss lenses. Completely overhauled and highly polished, these portable binoculars have a hinged shade cover and flip-up eye shields with original rubbers and (for when not in use) a bakelite lens cap positioned and fixed by way of an all-original leather strap. The instrument is mounted on a later, lightweight tripod by Nikon. These binoculars clearly demonstrate why Carl Zeiss was known as the pre-eminent lens maker for the German military and Navy in WWII. German, circa 1942. **Ref 6080**

Height on tripod (extendable): 60 inches (153 cm).



The Browning version



A truly rare double life-size model of the B.A.R or Browning automatic rifle, manufactured for the instruction of US Navy recruits in the weapon's functions, disassembly and re-assembly, cleaning and maintenance methods. A fully restored and overhauled example, re-polished to original steel and aluminium, the 'magazine' contains several rounds of oversized green 'dummy' bullets, and the weapon rests on a tailor-made stand that converts into a travelling case. Bearing the plaque 'Manufactured by J.H.Keeney & Co. Inc, 2600 W 50th Street, Chicago 32 IL, CAL 30m - 1918 - A2, Department of Navy Training Aid Rifle, Marine Corps'. American, circa 1935. **Ref 5013**

Length: 95 inches (242 cm).

Armalite



A highly unusual, double life-size training model of the M16 semi-automatic rifle. Adopted for use by the United States military in 1963, the Armalite M16 was best known for its deployment for jungle warfare operations during the Vietnam War. This model, as with the one above, has been made with cutaway sections for instruction purposes in the weapon's functions, disassembly and re-assembly. Fully restored and overhauled, the rifle with ebonized wooden stock, has been polished back to the original steel and aluminium, and rests on a bespoke metal display stand. American, circa 1963. **Ref 6067**

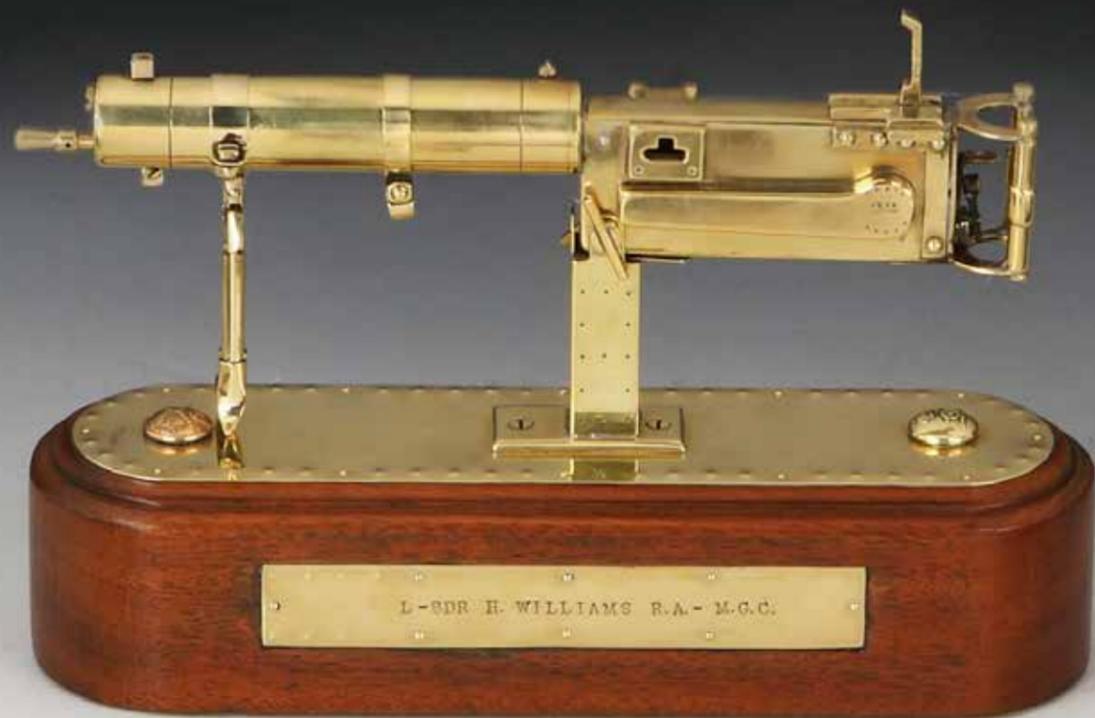
Length: 80 inches (203 cm).

The Art of War



A large 1917 all-brass 'Trench-Art' presentation desk model of a Vickers machine gun, with ammunition and water can, set on an ebonized 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. **Ref 5740**

Length: 13 inches (33 cm).



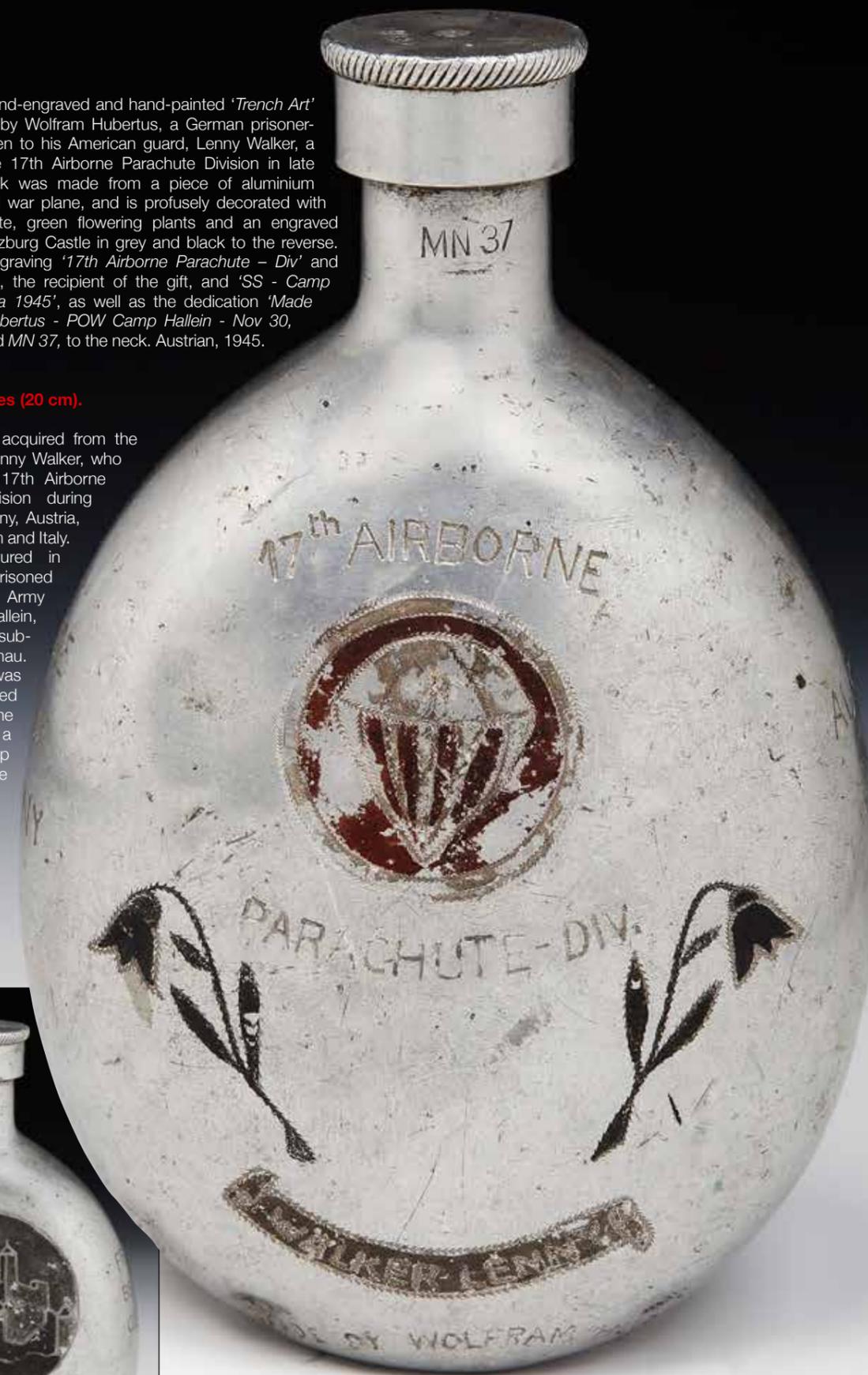
A remarkable all-brass model of a Maxim gun set on a bi-pod and deep mahogany base, intended for use as a gentleman's dressing table set. The base is set with a pull-out brass drawer for small dressing items such as cufflinks, with riveted brass detailing and regimental buttons applied to the top. The gun stamped 'Maxim 1914' and to the plaque 'L-BDR H. WILLIAMS R.A - M.G.C', a Lance Bombardier obviously seconded from his parent regiment, the Royal Artillery, to the Machine Gun Corps. **Length overall: 11 inches (28 cm).** **Ref 5745**

A beautifully hand-engraved and hand-painted 'Trench Art' canteen made by Wolfram Hubertus, a German prisoner-of-war and given to his American guard, Lenny Walker, a member of the 17th Airborne Parachute Division in late 1945. The flask was made from a piece of aluminium from a crashed war plane, and is profusely decorated with a red parachute, green flowering plants and an engraved vignette of Salzburg Castle in grey and black to the reverse. Bearing the engraving '17th Airborne Parachute - Div' and 'Walker, Lenny', the recipient of the gift, and 'SS - Camp Hallein - Austria 1945', as well as the dedication 'Made by Wolfram Hubertus - POW Camp Hallein - Nov 30, 1945'. Stamped MN 37, to the neck. Austrian, 1945.

Ref 6061

Height: 8 inches (20 cm).

The flask was acquired from the grandson of Lenny Walker, who served in the 17th Airborne Parachute Division during WWII in Germany, Austria, France, Belgium and Italy. He was captured in Austria and imprisoned by the German Army in Camp Hallein, which was a sub-camp of Dachau. When he was liberated by Allied soldiers, he remained as a guard at Camp Hallein until late 1946.



The Beautiful Game



Cordoba, Spain: a light-wood finish table football game by the Spanish maker *Cordoba*, circa 1960, fully refurbished and complete with an ebonised wooden plinth and chrome trim. With polished alloy players with black details, an abacus-type scoring system and plenty of footballs. An unusual feature being a sign near the coin slot of '200 Pesetas' per play.

Two great features of this type of table is the fact that the players are in cast metal and not resin, and that they have two legs, instead of the usual 'block' feet, for infinitely better 'ball control'. This combined with the sloped playing surface means the ball is always in motion.
Ref 6066

Length: 65 inches (165 cm).

Going Downhill



Frederic C. Focht (1879-1937): a large and imposing green patinated Art Deco bronze of a female skier attired in the fashionable 'Alpine Chic' look of the period, on a finely-detailed alpine slope. Set on a portoro marble base, and signed FRED C FOCHT in the bronze. German, circa 1930. **Ref 5225**

Length: 24 inches (60 cm).



Charles Henri Molins: 'Le Skieur Alpin'. A large polychromed Art Deco bronze in the form of a downhill skier in period attire, the figure set on a inclined portoro marble base, with onyx 'snow' and stylised mountain peaks to each side of the base. Stamped H MOLINS to both skis, and BRONZE. French circa 1930. **Ref 6048**

**Height: 22 inches (56 cm)
Length: 16 inches (41 cm).**

L'Aviation



Rear view

Frederic C. Focht (1879 - 1937): an extremely atmospheric and evocative *Art Deco* bronze with silvered and gilded detailing, of a stylized male figure with arms outstretched, riding on top of a Futuristic 'rocket' with a crest of swirling clouds beneath. Signed in the bronze, *Fred C. Focht* and mounted on an elliptical figured marble base, with polished black marble surface. French, circa 1925. **Ref 2071**

Length: 31 inches (79 cm)

Frederic Focht was born in Germany in 1879 and studied under the celebrated sculptor Falguiere after he moved to Paris. His remarkable talent was recognised early in his career, exhibiting at the *Salon des Artistes Français* and winning the coveted Medal of Honour in 1900 at the tender age of 21. Focht was responsible for some of the most striking bronzes of the 1920s and 1930s, this being one particularly fine example. Apparently his talents did not end there however, he is also recorded as having been an opera singer of some note.

'Ready for my close up Mr. de Mille...'



A very stylish and highly decorative aluminium and steel CM-74C movie camera by Auricon and Berndt-Bach Inc. of Hollywood, California from 1953. Fully refurbished and highly polished, the camera comes complete with adjustable hardwood and metal tripod stand, with an enamel plaque which reads *AURICON SOUND-ON-FILM RECORDING EQUIPMENT, BERNDT-BACH INC, HOLLYWOOD USA*, with Serial No 32309. **Ref 6057**

**Average height on tripod:
(adjustable) 70 inches (178 cm)**

Moderno Modena



A highly unusual and attractive chromed cast bronze Ferrari Cavallino Rampante ('Prancing Horse') relief, the figure set against a hand-painted Giallo Fly shield emulating the iconic symbol. Italian, circa mid-1970s. **Ref 6041**

Height overall: 23 inches (59 cm).

The Cavallino Rampante has been the official symbol of Scuderia Ferrari since 1929 and reliefs such as this one would have been used as interior decoration at the Maranello factory as well as other Ferrari establishments.