

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 53



Spezial Roadster: John Elwell's superlative rendering of the 1936 Mercedes-Benz 540K. A masterwork of 1:3 scale, and measuring 67 inches (170 cm) in length. **(See pages 43-45)**

PULLMAN

CLASS



See page 72



See page 54



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Welcome to issue 53 of PULLMAN magazine. The automobile theme is prominent in our latest edition, starting with our cover star, the Mercedes-Benz 540K *Spezial Roadster*, John Elwell's sleek and graceful interpretation of the 1936 Ahrens-designed coachwork (also see pages 43-45).

Following the theme of commemoration, we have a remarkable Sterling silver cocktail set, made by Crown Jeweller Garrard in 1974 to mark the centenary of Sir Winston Churchill's birth in 1874 and, coincidentally, a wonderfully observed cast bronze bust by John Armstrong of the great man, cast a year later by Morris Singer Foundry, sits opposite (on page 11).

New acquisitions with connections to Queen Elizabeth II, as she celebrates her 90th birthday, include a superb cased 1:100 scale-model of the Royal Yacht *Britannia*, which graces pages 28 & 29, as well as an exhibition standard 5-inch gauge working steam model of '*Princess Elizabeth*', after the revolutionary LMS Stanier-designed locomotive built in 1933 (pages 56 & 57). Linking back to the gallery's enduring fascination with all things Rolls-Royce, the exceptionally rare Sterling silver '*Spirit of Ecstasy*', cast in 1977 to commemorate Queen Elizabeth's Silver Jubilee of that year, with its presentation box of burr walnut, and lined with West of England cloth, is surely the embodiment of the term '*Best of British*'.

The infinite appeal of British poster art is evident in four British Railway posters (pages 54 & 55), of particular note is '*LMS London - St. Pauls Cathedral*' by Royal Academician Norman Wilkinson RI, whose important, 1940 oil on canvas '*Sybil, 19-20th March 1940*' (on pages 32 & 33) has recently come back to the gallery following a lengthy programme of expert conservation, appears with a new life and clarity.

As is well known, Pullman loves items of scale and presence, and this fact is best illustrated in a pair of outlandishly-sized alarm clocks by the French firm of JAZ S.A, each with massive 18 inch dials, and made as working display models of the firm's many designs. Electrically operated and complete with outsized *faux* winders, the 'striking' (pardon the pun) size of these clocks is only equal to the sheer number of clocks the firm manufactured (over 20,000,000 pieces by 1957).

Elsewhere in these pages we feature '*Ours Polaire*' (*Polar Bear*) by Georges Lavroff (1895-1991) a Modernist interpretation of a favoured subject in *Art Deco animalier* sculpture, and although perhaps a little less seasonal (but equally timeless) are two dynamic and evocative ski figures by coveted maker Hagenauer in ebonized lacquer, and sculptor Armand Lemo (1881-1935) in polychrome bronze (pages 68 & 69), keep the pursuit at the forefront as the warmer weather approaches.....

And as is always the case, much more besides. We hope you (and your fellow readers of PULLMAN) enjoy this limited sampling of our unique stock, and we look forward to seeing you in the gallery soon.

Until next time,

Simon Khachadourian




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

Dragonesque

Kut Hing: a highly unusual, and monumentally large Chinese cocktail shaker, with 9 gilt-lined cups in silver-plated pewter, profusely adorned with scenes of dragons, made by the Kut Hing pewter factory of Swatow (now known as Shantou), a city on the east coast of Guangdong. 'Swatow' literally translates to 'mountain head' and the majority of the pewter products made in this region were famous for being heavily decorated, the most popular of all themes being dragons. Chinese, circa 1920s. **Ref 6093**

Height of shaker: 14 inches (36 cm).



Style to the Fore!





For a swinging time: a very rare silver-plated cocktail shaker and cup set with extremely scarce tray with 'golf-ball' handles *en suite*, the shaker modelled as a golf bag, the detachable lid having a knob in the form of a golf ball, the whole embellished with faux stitching/strap work and 'pouch', designed

by George H. Berry for The Derby Silver Plate Company of Meriden, Connecticut the model introduced on 26th April, 1926.
Ref 6084

Height of shaker: 13 inches (33 cm).

Silver Service



(Top) **Franco Lagini**: a massive silvered-bronze serving platter and cover, the removable lid superbly detailed with a life-size lobster with realistic 'scale' finish to the lid, the base signed 'LAGINI'. Italian, circa 1970. **Ref 6091**

Length overall: 27 inches (69 cm).



Edward Barnard, London: a very stylish, Sterling silver caviar server, in the form of a sturgeon, the long, slim body of the fish with hammered finish and lift-up section, the gilded interior for ice able to be lifted out for cleaning and emptying. Hallmarked Edward Barnard, London, 1977. **Ref 5719**

Length overall: 25 inches (64 cm).

Come dine with me



William Comyns London: a Sterling silver condiment set, featuring a salt and pepper shaker, superbly cast in the form of frogs, and a matching gilt-lined silver mustard pot, slightly later in date, all with orange and black glass eyes, the gilded mustard spoon modelled as a forked tongue. Hallmarked *London*, 925 and bearing maker's marks and date marks for 2003 and 2004.

Height of mustard pot: 2 ¾ inches (6½ cm). Ref 6096

A highly unusual serving dish in the form of a lobster, in a very heavy-gauge polished aluminium, the oversized 'claws' acting at the dishes. American, *circa* 1950s. **Length: 14 inches (36 cm) and width 10 inches (26 cm) Ref 5829** and a silver caviar server of plain form, with ice compartment underneath the suspended glass liner for the caviar, (or for the impatient among you) allowing for the caviar to be served straight from the tin! **Ref 6087**



Buccellati Bravo!

Duetto: (Right) a pair of hand-made Sterling silver Champagne flutes by Buccellati of Italy, each flute with a plain, swept foot and the tall bowl in a hammered or *martelé* finish. Height: 7 inches (18 cm) Ref 6135 and (below), a set of eight hand-made Sterling silver goblets perfect for cocktails, all in pristine and seemingly unused condition. Stamped BUCCELLATI STERLING to the foot of each. Height: 5 inches (13 cm) approx. Ref 6132. All Italian, circa late 20th century.



Cocktails at Tiffany's



Tiffany & Co.: a spectacular Art Deco Sterling silver 14-piece cocktail set, comprising of a massive 4½ pint cocktail shaker (the largest Tiffany produced) with a highly decorative, foliate pierced strainer, and heavy cap, with a suite of 12 cocktail goblets all with conforming decorative motif, known as the 1905 pattern and set on a wide rectangular tray. Each piece marked *TIFFANY AND CO* and *STERLING SILVER 925/1000*. American, circa 1920. **Ref 1852**

Shaker: 13 inches (33 cm)
Tray: 23 inches (59 cm).



Louis Comfort Tiffany (1848 – 1933) was the American artist and designer most associated with the *Art Nouveau* aesthetic. He contributed greatly to American design prestige, and his affluent customers, used to buying their luxury goods in Europe, discovered the same high standards could be found on the corner of 57th Street and Fifth Avenue, Manhattan.

Tiffany silverware of this period is considered to be some of the finest quality in terms of gauge, finish and functionality.



Sir Winston Spencer Churchill K.G (1874-1965)



Garrard & Co.: a very stylish, Modernist-style Sterling silver pitcher and goblet set designed for Garrard by Alex George Styles in collaboration with John Churchill in 1974, as part of the Churchill Centenary Collection created to commemorate the centennial of Churchill's birth on 30 November, 1874.

In apparently unused and original condition, the tall gilt-lined pitcher features the engraved Churchill Coat-of-Arms, and to each of the cylindrical goblets, various key scenes from Churchill's life are engraved, including the views of Blenheim Palace and Churchill as a Knight of the Garter in his ceremonial dress. Only 100 of these commemorative sets were made, this being numbered 47 of 100. Bearing maker's marks and hallmarks for 1974, and complete with original presentation case. **Ref 6106**

Height of pitcher: 10½ inches (27 cm).



John Armstrong (British, 1893-1973) *Bust of Sir Winston Spencer Churchill K.G (1874-1965)*

Patinated bronze on a painted, stepped wooden plinth.

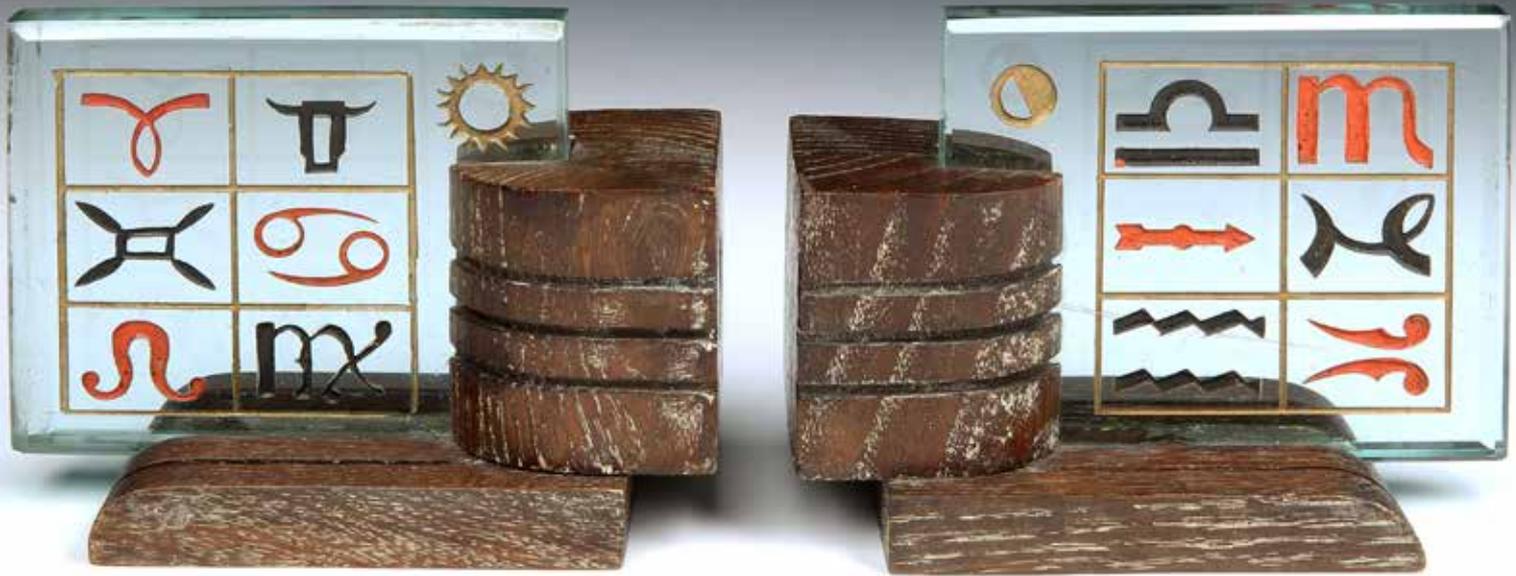
A highly evocative cast bronze bust of Sir Winston Churchill, created by the artist John Armstrong. Posthumously cast in 1975 by the prestigious Morris Singer Foundry, a firm well established in handling the casts for some of the greatest British sculptors including Barbara Hepworth, Eduardo Paolozzi and Henry Moore.

Armstrong, a disciple of Moore, was a member of *Unit One*, a movement designed to embrace the key movements of Modern Art, namely Surrealism and Abstraction. Formed by Paul Nash in 1933, *Unit One* was 'to stand for the expression of a truly contemporary spirit, for that thing which is recognised as peculiarly of today in painting, sculpture and architecture'.

Ref 6126

Height overall: 13 inches (33 cm).

Stylish *Serre-Livres*



A pair of highly unusual 'Zodiac' bookends by Paul Dupré Lafon. The heavy glass panels, inscribed with signs of the Zodiac in gold, black and red enamel, are each flanked by a typical Art Deco limed-oak border section and plinth. French, circa 1930s. **Ref 5936**

Height: 4½ inches (11 cm), length: 6 inches (15 cm).



Leveque: a delightful pair of silvered bronze bookends of two bear cubs in seated poses each set on a grey marble base. Signed by the sculptor in the marble to one of the ends. French, circa 1930s. **Ref 6018**

Height: 5 inches (13 cm), length: 5 inches (13 cm).





A charming pair of French Art Deco silvered bronze and marble bookends in the form of two Terriers facing each other in differing poses. French, circa 1930s. **Ref 6089**

**Height: 5½ inches (14 cm),
length of each bookend:
6 inches (15 cm).**



An unusual pair of heavy Art Deco, patinated bronze bookends in the form of stylized, stretching cats. French, circa 1930. **Ref 5597**

Height: 8 inches (20 cm).



Picture perfect: (on left) a spectacular Sterling silver photograph frame of massive proportions, with typical Cartier 'buckle' detail to all sides of the frame, the reverse in dark green silk velvet with easel stand, signed *Cartier Sterling* and complete with a gold-tooled red Cartier fitted case. French, circa 1950. **Ref 6090** Size: 20 x 15 inches (50 x 38 cm) and (right) an earlier, magnificent Sterling silver Art Deco photograph frame, also by Cartier, the silver border with 'screw' motif, with a green velvet easel back. French circa 1935. **Ref 4751** Size: 11½ x 9 inches (29 x 22 cm).



In the Frame



A matched pair of 'his-and-hers' Sterling silver engine-turned photograph frames by *B.M.C Silverware (the British Metallising Company, 1928-1936)*, with original sprung black Bakelite easel backs, each with a complementary silver engine-turned frame and border. Hallmarked to the rear, and with moulded *BMC Silverware* marks to the Bakelite stand. English, circa 1930s. **Ref 6092**

Size: 13 x 9 inches (33 x 23 cm).



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.

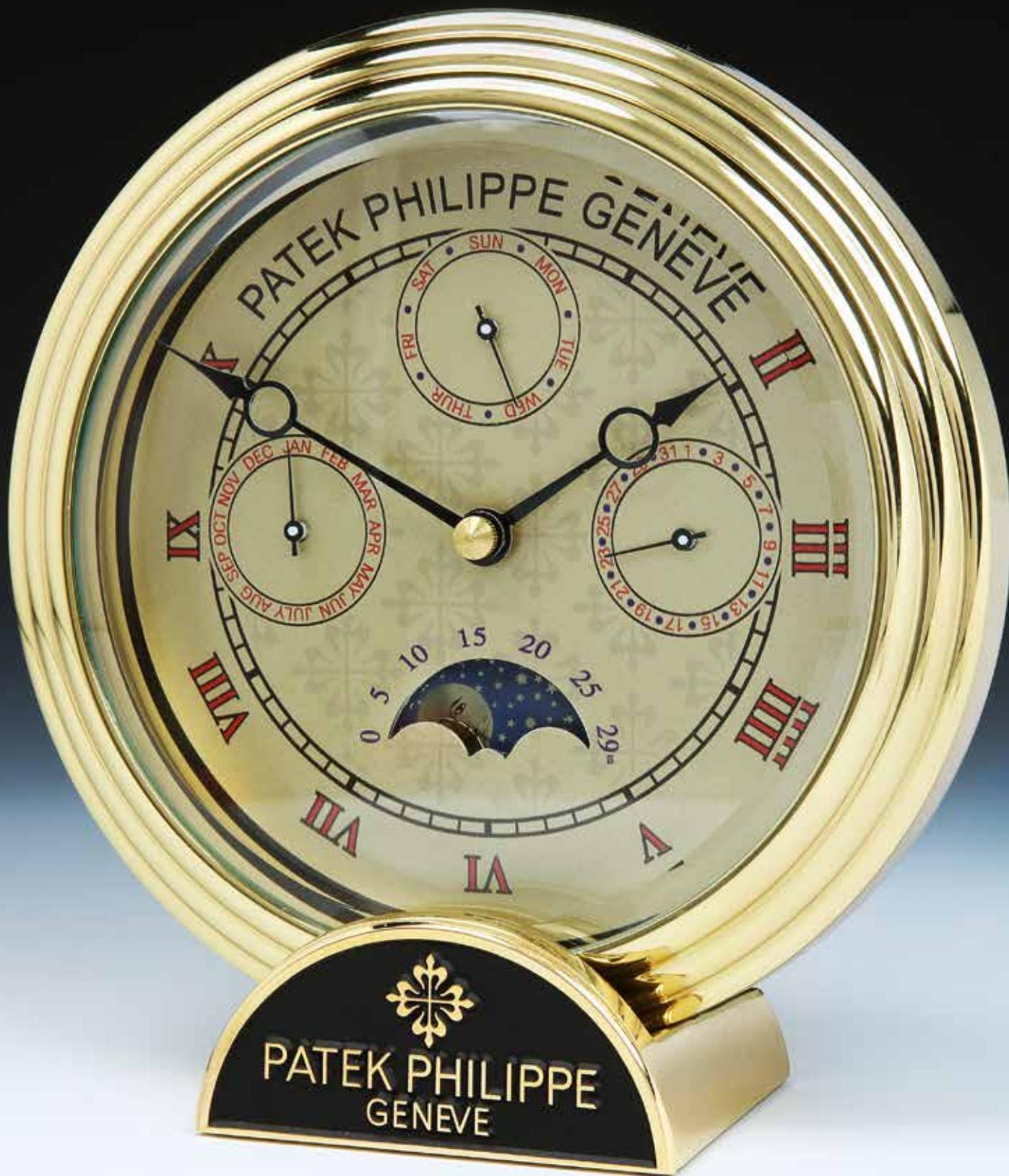


All in Good Time



Alfred Dunhill: two strictly limited-edition combination clock lighters, a very heavy silver-plated 6 inch-tall "Giant" table version (above) one of only 200 made and in unused condition, complete with original fitted case. Designed after the 1935 original, (one of Dunhill's rarest models), this limited-edition from the 1980s rapidly sold out; **Ref 5276** (left) a *Longitude* pocket clock lighter, 1 of a sell-out series of 1,300 in 1996, the lighter fits inside its own lacquered box and has its original bespoke presentation case, complete with a drawer containing a hardback copy of science writer Dava Sobel's award-winning narrative *Longitude*. **Ref 4162**





Patek Philippe, Genève: a highly unusual, 'distributors' desk or mantel clock by Patek Philippe, made for use in showrooms of authorized dealers of the brand. With original *Horometrie Suisse* display, this clock

would not have been available to purchase, but created purely for promotional purposes. Battery operated, the clock is of solid construction with bevelled glass, steel hands and enamelled Roman numerals, and fully-

adjustable sub-dials for month, day and date, and moon phase located above the 6 o'clock position. **Ref 6121**

Height: 6 inches (15 cm)
Diameter: 5½ inches (14 cm).



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



Gieves Ltd of Old Bond Street: a superb quality English *Art Deco* Sterling silver and enamel cigarette case, the hinged lid decorated with four masts displaying 24 alphabetically-arranged enamel signal flags, with engine-turned borders and reverse, the gilded interior with original elastic and bearing Birmingham hallmarks for 1933. In a fitted burgundy glazed calfskin case. **Ref 6127**

Length overall: 3½ inches (9 cm).

Originally established as a Royal Naval outfitters, Gieves Ltd, outfitters to Charlie Chaplin, J.P. Morgan and Sir Winston Churchill, acquired Hawkes & Co. to become what is today one of the greatest names in British tailoring.

Luxury Launch



A very large, 1:7 scale model of the iconic Riva *Aquarama* speedboat, superbly detailed with mahogany hull, the interior trimmed in white and red leather with steering wheel and instrumentation detail, all chromed exterior brightwork including screen, siren, spotlight, pennant mats, cleats, stanchions, vents and handrails to stern, props, rudders and shaft-detail, the model resting on a black lacquered cradle base with descriptive plaque. Made *circa* 1990s. **Ref 5658**

Length overall: 49 inches (125 cm).

The *Aquarama* speedboat was originally manufactured in 1962, by Carlo Riva. The perfect lines and outstanding workmanship are a testament to Carlo Riva's vision and skills of the master craftsmen who built them.

SPECIAL *Aquarama*

MAQUETTE DU CANOT AUTOMOBILE

Riva

Echelle 1/7

Longueur : 125 cm Largeur : 37 cm Poids : 8 kgs

PLAN N°972-333

1/2



The Royal Yacht *Britannia*



A 1:100 scale model of the 1953 Royal yacht *Britannia*. Finely detailed with correct livery, gilded brass propellers and rudder, glazed bridge with communications mast and the planked decks with metal grab rails, and complete with a suite of lifeboats. The model is mounted on four silvered columns and set within a glazed wooden case with engraved plaque. **Ref 6085**

Size: 28 x 65 x 20 inches (71 x 165 x 51 cm).

Her Majesty's Yacht *Britannia*, built by John Brown & Company of Clydebank was launched on 16th April 1953. Her maiden voyage was in 1954, when it sailed from Portsmouth to Grand Harbour, Malta with Prince Charles and Princess Anne on board, destined to meet The Queen and Prince Philip at the end of their Commonwealth Tour. The Queen embarked on *Britannia* for the first time on 1st May 1954.



In 1997, the sitting Conservative government committed to replacing the Royal Yacht should they be re-elected, arguing its diplomatic role in overseas trade alone justified the cost. However, following the election of the Labour government in May 1997, it was announced that the yacht was to be retired and no replacement would be built from the Treasury purse. *Britannia* was decommissioned on 11 December 1997 and is now a Museum ship permanently moored in Leith, Edinburgh boasting nearly 300,000 visitors per year.



The Queen aboard the Royal Yacht Britannia in 1972. Photograph © Lichfield.

Mentioned in Dispatches



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

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





A highly decorative Sterling silver ceremonial mace in the manner of the late 17th Century, the ornate head of the mace with applied emblems of the British Isles including the rose, thistle, harp and crown, (and curiously, also a *Fleur-de-Lys*) and featuring to the centre, the Royal Crest, surrounded by an open beaded crown with orb finial, and stamped *STERLING* to the crown edge. **Ref 6119**

Length: 23 inches (59 cm).

Derived from a weapon carried in the eleventh century by Sergeants-at-Arms to defend a King, by the 14th Century maces became more symbolic and decorative pieces, and were often made in precious metals. Today the mace is used as a representation of an official's authority, primarily for parliamentary or civic occasions.



Assault from the sky

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

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

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

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

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

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

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

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





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

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

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

Illustrated: 'Winged Words - Our Airmen Speak for Themselves', William Heinemann Ltd, London, published 1941.

The Return of the Victors, 1918

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

'The Return of the Victors, Waterloo Station 1918'

Oil on canvas, signed and dated 1918.

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

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

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

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

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



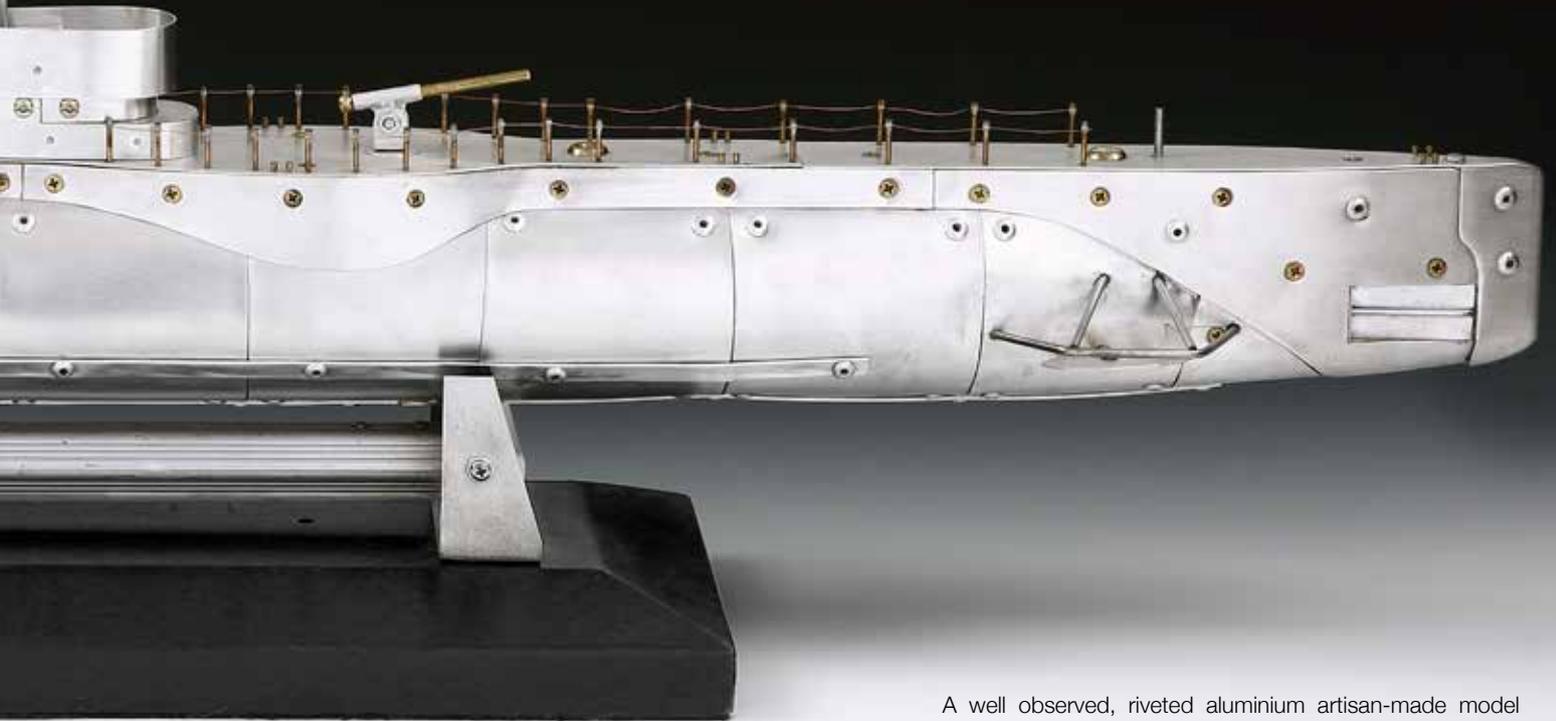


The Silent Service



Cope of Nottingham: a brass cased ship's bulkhead clock from WWII, with a white dial and '1-12' hour markers to the outer ring, along with an inner ring indicating '13-24' markers. The dial has red 4 minute sections, and two red three minute radio silence zones with a hinged, heavily bevelled glazed door, and 8-day mechanical movement. The flared back plate has four holes for screwing securely to the bulkhead. English, circa 1940. **Ref 5277**

Diameter: 6 inches (15 cm).



A well observed, riveted aluminium artisan-made model of a German U-boat, the model with stylized fore and aft horizontal rudders, deck gun, hand rails and raised bridge and masts, the model is set on an ebonized wooden display cradle with aluminium uprights. **Ref 6120**

Length: 31 inches (80 cm).



A highly unusual submarine silhouette recognition model in polished aluminium, mounted on an ebonised wooden base. American, 1950s. **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 profile appearance, and this model represents a three dimensional interpretation of one such (ironically) unidentified submarine profile.



Robert Falucci (French, 1900-1989): 'Monaco Grand Prix, 1931'. An authorised second-edition poster for the 1931 race event. Conservation linen mounted and unframed. Published in 1960. Size: 40 x 30 inches (100 x 70 cm). **Ref 6140**

The multi-talented Falucci – painter, designer, illustrator, and poster artist – had a long a varied career which started with his

involvement with auto graphics at Renault in 1923. Perhaps however, he is best known for his *Monaco Grand Prix* event poster designs of the 1930s. We are pleased to present an authorised second-edition poster from the Falucci archive, the first and original edition of this particular poster being extraordinarily scarce, with only one example being publically sold in recent years.

Fast Company



Sharp dressed man: two gentleman's dressing pieces, of significance and style, (top) a really rare and unusual tie-pin by Hermès, in Sterling silver in the form of an Art Deco automobile, marked *HERMÈS PARIS* to the reverse and presented in a bespoke grey *grosgrain* presentation case. Length: 3 inches (8 cm). French circa 1930 **Ref 5474**; **Alfa Romeo:** a stylish pair of enameled cufflinks in the form of the Alfa Romeo badge, presented to the legendary Alfa Romeo works driver Giuseppe Campari (1891-1933) by co-driver and (later) team manager Attilio Marinoni (1872-1940), in 1925. **Ref 5476**

Best of British



Richard Lawton Ltd, Sheffield:

'The Spirit of Ecstasy' by Charles Sykes R.A (1875 – 1950).

A large, Sterling silver presentation mascot made by Richard Lawton Silversmiths of Sheffield in 1977. Cast in a small edition

as a special commission from Rolls-Royce Motors to commemorate Queen Elizabeth's Silver Jubilee, this example also bears an engraved signature of 'C Sykes' and the date 06.02.11, the date when the first 'The Spirit of Ecstasy' mascot first appeared on Rolls-Royce motor cars.

Bearing London hallmarks and the crowned head mark for 1977 and mounted on a presentation plinth with matching case in Rolls-Royce burr walnut, lined with West of England cloth. **Ref 6035**

Height: 9 inches (23 cm).



Few automobile manufacturers enjoy such a reputation as Rolls-Royce, whose *Spirit of Ecstasy* mascot defines the very essence of the brand. "Everyone who buys the best things" wrote press magnate Lord Northcliffe "buys only Rolls-Royce".

The Spirit of Ecstasy was a special commission from Rolls-Royce, finely rendered in 1911 by Royal Academician Charles Sykes (1875-1950). A decade and a half later, the company elected to surmount the mascot in scaled down form on a Sterling silver cigar ashtray sent as a Christmas gift to 100 selected individuals listed in the maker's enviable address book.

Illustrated are two pieces from the set, prized by collectors and enthusiasts for their rarity. A Sterling silver inkwell in the form of a free-standing Rolls-Royce radiator expansion tank, topped by a miniature *Spirit of Ecstasy* mascot and opening to reveal a glass liner. Hallmarked London, 1929. **Height: 3½ inches (9 cm) Ref 6138** and a Sterling silver clock in the form of a free-standing Rolls-Royce radiator with red enamelled Rolls-Royce grill badge, topped by a miniature *Spirit of Ecstasy* mascot. The centrally-mounted manual clock has a square dial and brass rim with rear wind and adjuster with Smith's eight-day movement. **Height 5½ inches (14 cm)**. Made by Saunders and Shepherd, London, 1927. **Ref 5527**

In the years following, until 1937 (1931 was the exception), *Spirit of Ecstasy* would provide the *leitmotif* for a unique series of Sterling silver desk pieces. All eleven individually hallmarked pieces comprising *The Desk Set* - a different piece for every year - were exclusive gifts of the company, and never available for sale.

'Mein Benz'



The image of an attractive young lady embracing her Benz is one of the most enduring and popular automotive advertising images. Her first appearance dates from 1913, in which her car was bright red. Both the young lady and her automobile evolved over the following 15 years, as fashions and automobile design also changed.

This exceptional pair of cases represents two of the four case designs, produced between 1913 and 1928. Produced to be presented as gifts, to the wives or companions of gentlemen who ordered a new Benz or Mercedes automobile, never for retail.

Of all the different pieces made bearing the *Mein Benz* image, it is the cigarette cases, with their decorative enamel panels, which are the most sought-after.

(On left) a very early German silver-plate and enamel cigarette case, the original enamel panel with stylishly dressed young lady embracing her bright red Benz, underneath the exclamation 'Mein Benz!!' With a plain push-button clasp and thumbpiece with a gilded interior with original elastics for holding the cigarettes in place. In a fitted burgundy glazed-calf presentation case. German, circa 1913. **Ref 6112**

Height 3½ inches (9 cm).

(On right) a later design in silver and *guilloché* enamel, with a plain push-button clasp with gilded interior with single elastic for holding the cigarettes in place. Stamped with maker's marks to the interior. In a fitted burgundy glazed-calf presentation case. Again German, circa 1925. **Ref 6113**

Height 3½ inches (9 cm).

Sculptural Perfection



John Elwell (English, b. 1949): An extraordinary and **unique** hand-built sculptural model of the 1936 Mercedes-Benz 540K 'Spezial Roadster', approximately 1:3 scale, superbly proportioned and based on the actual car built to the order of Baroness Gisela von Krieger, which was sold at auction for close to US \$12,000,000 in 2012.

John considers this model to be his 'master work', having taken close to 1,500 hours to construct, entirely by hand and (of course) never to be repeated. Bearing an engraved plaque, signed *Mercedes-Benz 540K, John Elwell, 1/1, 2016*. **Ref 6136**

Length: 67 inches (170 cm)
Width: 21 inches (53 cm)
Height: 17 inches (43 cm).

Spezial Roadster



Only 29 examples of the *Spezial Roadster* were built on the 540K, with slightly differing body styles designed by Hermann Ahrens, chief of Mercedes-Benz' *Karosserie Sindelfingen*, and in this exceptional model John has expressed what is considered to be the 'definitive' version, namely a high door and long tail, with concealed rear-mounted (rather than side-mounted) spare wheels.

Writing of Ahrens' flowing roadster designs in particular, the late respected historian Griffith Borgeson said: "*There is a harmony and balance of line and mass... which very simply defies any conceivable improvement. They are sculptural perfection... For many people of taste, more beautiful cars will never be designed and built.*" We feel that he, and Herr Ahrens, would have approved of John Elwell's latest and finest model.

As to the Mercedes-Benz 540K itself, we could do no better than to cite the eloquent comments of H.S. Linfield of Britain's *Autocar* magazine in 1936: "*Few experiences in motoring can match the sound and fury of a Third Reich supercharged Mercedes-Benz in full flight: One's foot goes hard down, and an almost demoniacal howl comes in...the rev counter and speedometer needles leap round their dials: there is perhaps no other car noise in the world so distinctive as that produced by the Mercedes supercharger. This is a master car for the very few. The sheer insolence of its power affords an experience on its own.*"

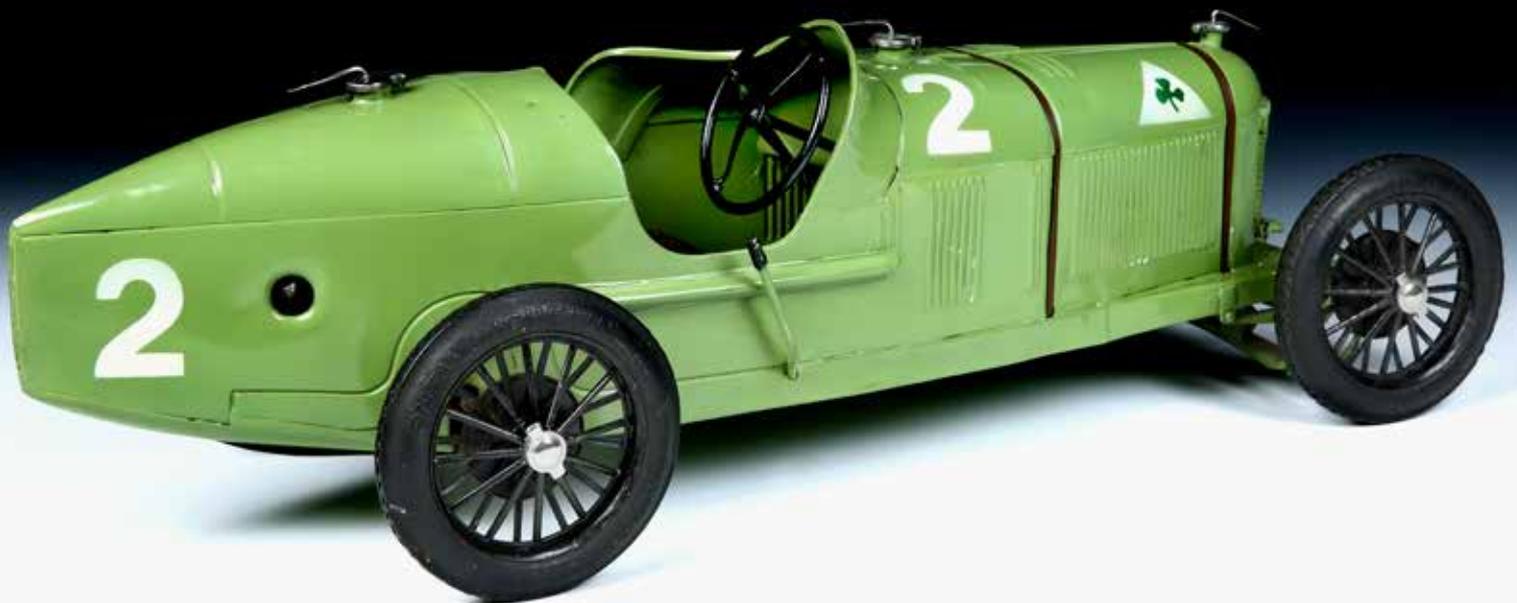




Mint green: one of the finest preserved examples we have ever laid eyes on - a 2nd edition Alfa Romeo P2 tinplate toy by CIJ (*Compagnie Industrielle du Jouet*) in all-original 'Grass Green' colour. With treaded tyres, all filler-caps present and in completely 'un-played-with' condition. French, circa 1930s. **Ref 6107**

Length: 22 inches (56 cm).

French toy-maker CIJ, established by Marcel Gourdet in 1928, supplied carmakers, Citroën and Renault among them, with miniature models. The P2 was produced between 1924-1939 in response to the competition success of Vittorio Jano's design, one of the most successful Grand Prix racing cars ever. CIJ merged with scale model-maker JRD in 1964.



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.

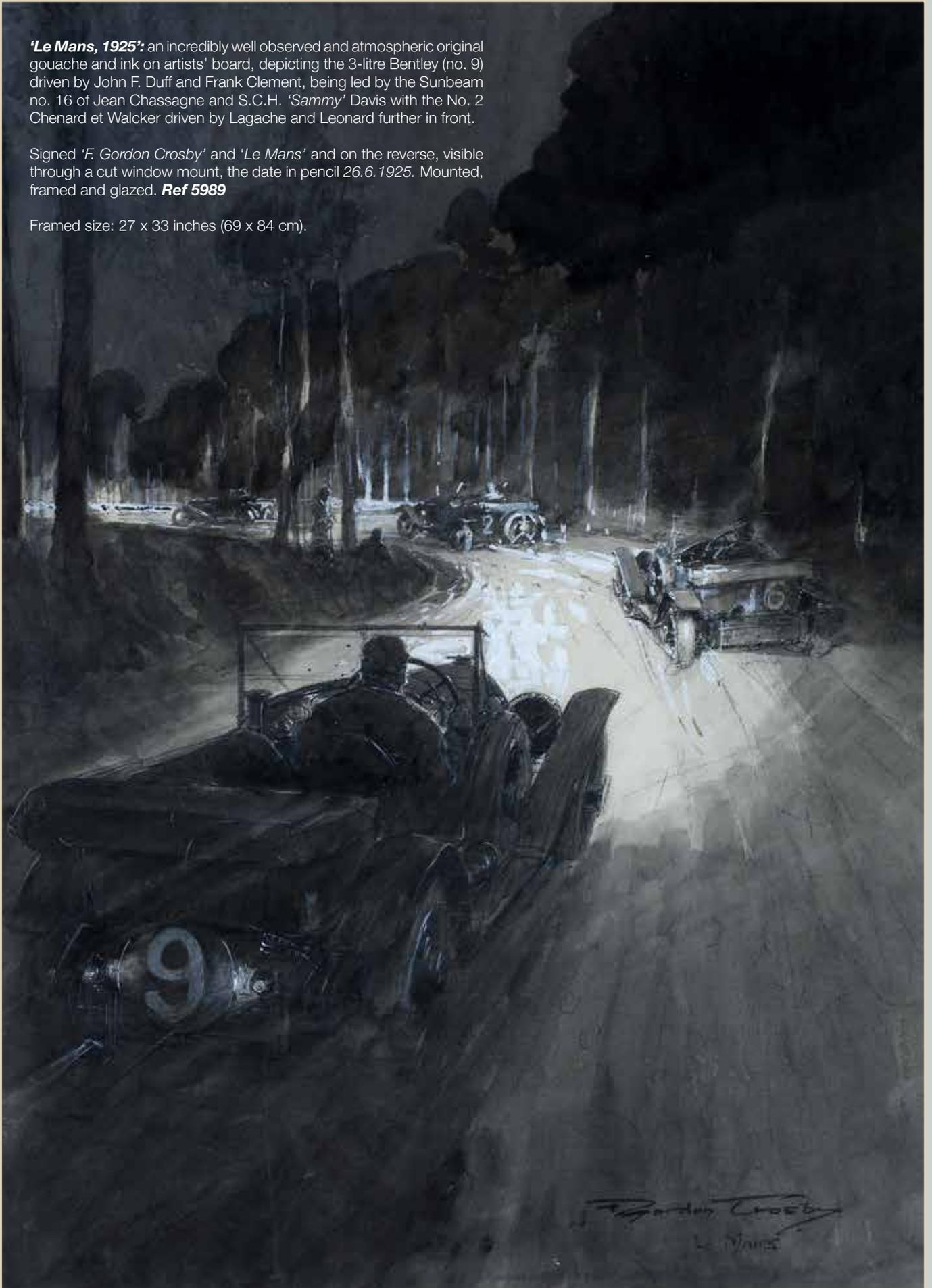
Exhibited:

'*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).



Bern, 1934



Ernest Graf: 'Grosser Preis Der Schweiz'. A rare original poster from 1934 depicting Bugatti and Alfa Romeo Grand Prix cars racing against the mountainous skyline of the Bernese Oberland and the Late Gothic steeple of Berne cathedral. Mounted on Japan paper and framed within a plain black oak section frame, with an acid-free mount and glazed with UV resistant Plexiglas. **Ref 4670** Size: 51 x 36 inches (128 x 90 cm).



Bern, 1934: a striking original pencil and gouache *projet couleurs* for the competitor's badge for the 1934 Swiss Grand Prix, taken from the event poster created by Ernest Graf (*opposite*) for the event, that year. The design artwork is unique by nature, but the actual competitor's badge taken from this design, is rare in the extreme, (but were produced in either limited numbers or as one only) as an image of an actual badge, is fixed to the reverse of the artwork. With original mount, and set within a reeded frame and glazed. The artwork marked in pencil *HUGUENIN FRERES LE LOCLE*, a firm of jewellery and medal makers based in Le Locle, Switzerland since 1868. **Ref 6139**

Size: 18 x 14 inches (46 x 36 cm).

Il Corsa Automobilistica Cuneo-Colle della Maddalena

A magnificent and imposing 1926 *Art Deco* motor-racing trophy of large proportions, the marble columnar plinth wreathed in silvered-bronze foliage with cast, engraved presentation plaques and coat of arms, surmounted by large silvered bronze *coupe* with continuous frieze of stylized racing cars in a landscape in the 'Italian futurist' style of Giacomo Balla. Italian, 1926.

Conducted under the Royal patronage of S.A.R *Principe Ereditario* (Crown Prince) Umberto du Savoia and featuring *Il Duce*, Benito Mussolini on the original committee, this prestigious road race covered 67 kilometres (47 miles), climbing from the Italian spa town of Cuneo in Piedmont close to the French border to Colla della Maddalena, a high alpine pass 2,000 meters (over 6,000 feet) above sea level.

Attracting numerous entries in 5 different classes, the 1926 race was won by Guilio Aymini on his Diatto *Tipo 30s*, in just over 50 minutes, a record only broken in 1930 by one Tazio Nuvolari in an Alfa Romeo *Tipo P2*.

Ref 5462

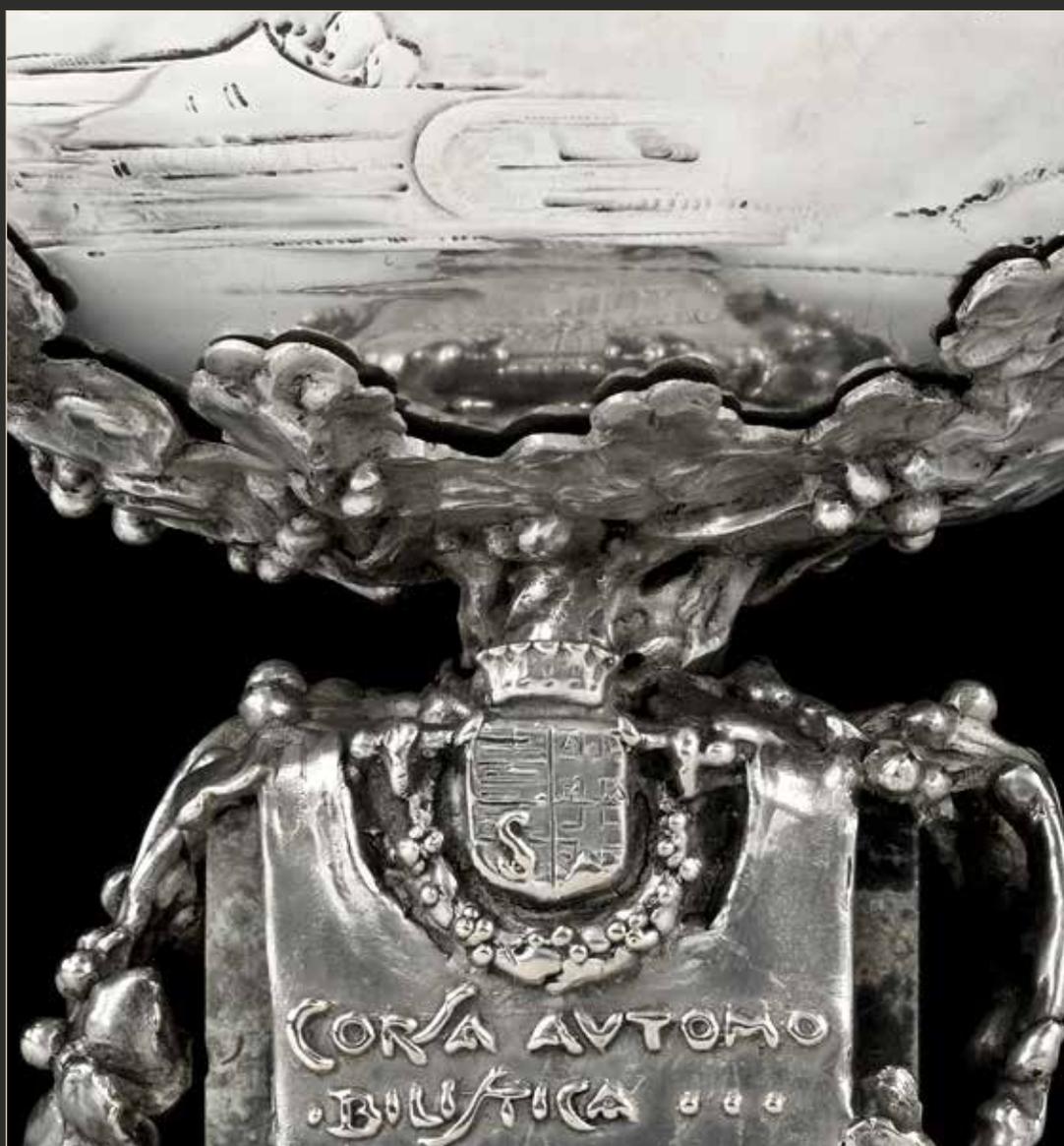
Height: 21 inches (53 cm).



La coppa della Camera di Commercio di Cuneo conquistata nel 1926 dalla Fabbrica Automobili ITALIA



Il Castello di Argo (2.º anno 1925)







CECIL KING

A WINTER'S EVENING
by CECIL KING R.I.

LMS THE MERSEYSIDE EXPRESS
6-5 P.M. FROM EUSTON



Cecil King (British, 1881-1942): 'L M S - The Merseyside Express': A rare and highly atmospheric original poster dated 1937, printed by W.E. Berry of Bradford. Conservation linen mounted and unframed. **Ref 6111** Size: 40 x 50 inches (100 x 125 cm)



LMS LONDON
ST. PAUL'S CATHEDRAL
BY NORMAN WILKINSON R.I.



Further particulars obtainable from the London Midland & Scottish Corporation, 200 Fifth Avenue, New York

Norman Wilkinson R.I. (British 1882-1971): 'LMS London - St. Pauls Cathedral'. Rare, original poster dated 1925, printed by McCorquodale & Co., Ltd. Conservation linen mounted and unframed. **Ref 6110** Size: 40 x 50 inches (100 x 125 cm)

Terence Cuneo (1907-1996): 'Forging Ahead - British Railways'. Rare original poster dated 1955. Conservation linen mounted and unframed. Printed by Waterlow & Sons of London. **Ref 6190**
 Size: 40 x 50 inches (100 x 125 cm).



Philip Zec (1900-1983): 'LMS by Night Train to Scotland'. An exceptional and very rare poster dated 1932. Conservation linen mounted, framed and glazed. Printed by McCorquodale & Co., Limited of Glasgow. **Ref 5933** Size: 50 x 40 inches (127 x 102 cms).



Princess Elizabeth



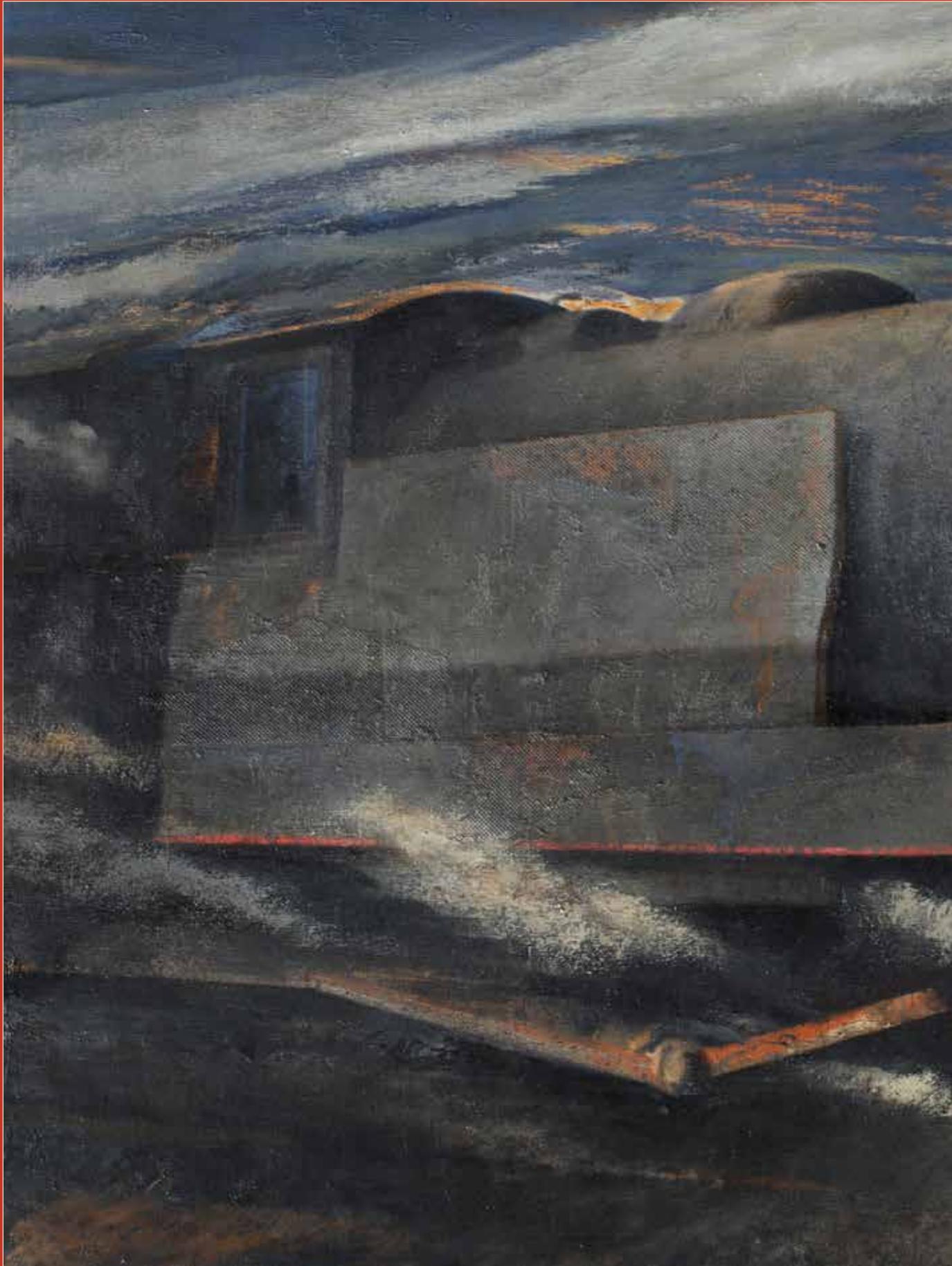


A very fine, exhibition standard, 5 inch gauge working scale model of the 1933 LMS Class Stanier Pacific 4-6-2 Princess Royal Class locomotive and tender '*Princess Elizabeth*' (No. 6201). The model has a copper boiler, with Walschaerts' valve gear, and is complete with boiler test certificate. The model sits on a track which is set within a free-standing glazed hardwood display case. English, circa 1950.
Ref 6137

Length of case overall: 98 inches (248 cm).

LMS No. 6201 was built in Crewe for London Midland & Scottish Railway (LMS) to a design by Sir William Stanier in November 1933. Named after the eldest daughter of the Duke of York (now our present Queen), '*Princess Elizabeth*' was a sensation, and marked the transformation of the LMS fleet, shattering the London to Glasgow (and return) record three years later in 1936, putting LMS on an equal footing with LNER.

Night Train



Olivier Raab (1955-date): *'Night Train'*, a large and impressive oil painting depicting a powerful steam locomotive powering through the night. French, 1986. Size: 80 x 55 inches (204 x 140 cm). **Ref 5223**



Olivier Raab was born in Paris in 1955 and studied in both Paris and London before moving to London in 1985. His work has been regularly exhibited throughout his career in various European capitals, Hong Kong and New York. Raab's paintings are held in the collections of the Royal Automobile Club in London, de Beers and Schrodgers amongst others.

Boudoir Grand Design



Strings attached: the definitive *Art Deco* boudoir baby grand piano of the finest quality. The *demi-lune* case and support exotically veneered in dark Macassar ebony with ivorine stringing.

The instrument is in perfect working order having undergone an extensive programme of restoration, and the matching duet stool, echoes the line perfectly. By long-established London makers J. Strohmenger – a firm who enjoyed a superior reputation as one of England's finest piano manufacturers, and was well known to musicians and music lovers for over 180 years. English, *circa* 1938. **Ref 6124**

Width: 54 inches (137 cm)
Height: 38 inches (96 cm).



STROHMENGER
LONDON

New York *Deco*



A pair of architecturally grand, nickel-plated lamp bases, beautifully proportioned with reeded bases and columns in the Ionic style. Originally from the Manhattan headquarters of The Chemical Banking Corporation (now Chemical Bank) in the late 1920s. **Ref 6128**

Size: 34 inches (87 cm) tall.



Frederic C. Focht (1879 -1937): *'Man in Flight'*, Focht created this spectacular small cast, silvered-bronze and gilt sculpture around 1930. This imposing bronze depicts a highly stylized speed god, supported by another crouching male, kneeling on a globe with gilded details and mounted on its original black marble plinth. Signed *FOCHT* in the bronze. **Ref 6098**

At the time of this bronze's creation, in New York John D. Rockefeller was creating his own monument to man's strides in science, industry and the arts, a place where this interpretation of Machine-Age achievement would have been very much at home.

Height: 29 inches (107 cm).

Ours Polaire



Georges Lavroff (1895-1991) '*Ours Polaire*' (Polar Bear).

Length overall: 17½ inches (45 cm).

A striking, patinated bronze *Art Deco* sculpture circa 1930s of a polar bear in stride, the bronze set on its original *Portoro* marble plinth. Signed in the bronze G. LAVROFF and numbered 9884 to the foot. **Ref 6102**

Bibliography: Pierre and Claude Mazzucotelli Kastelyn Georges Lavroff, pp. 8-22, Reference No. A51.



Chalet *chic*



Franz Hagenauer (1906-1986): a rare and highly dynamic *Art Deco* ski figure, the ebonized, lacquered body with movable chrome-plated hands, feet and skis, set on a black lacquered 'slope' base, and typical stylized Hagenauer face with trailing 'scarf'. Stamped *ATELIER HAGENAUER WEIN* to the underside of the base. Austrian, circa 1930s. **Ref 6088**

Height: 8 inches (20 cm).



Armand Lemo (French, 1881-1935): a fine quality *Art Deco* polychrome bronze of a young female skier at rest, in typical period ski attire, holding her skis. The figure mounted on its original green onyx base and signed *LEMO* in the bronze. French, circa 1925. **Ref 6122**

Height: 10 inches (26 cm).

Hermès *Bijoux*



Hermès Paris: a highly unusual miniature jewel trunk by Hermès Paris in tan leather with over straps, gilded clasps and buckles and 'elephant ear' looped side-handles, the sloping, domed lid of the trunk opens to reveal a lift-out tray in ivory-coloured alcantara, fitted to accommodate various items of jewellery, the lower compartment with recessed pillows for watches or bracelets. Marked *HERMÈS PARIS* to the interior of the lid, with blind embossed insignia to the top. French, circa 1970s. **Ref 6123**

Length: 13 inches (33 cm)
Height: 7 inches (18 cm).





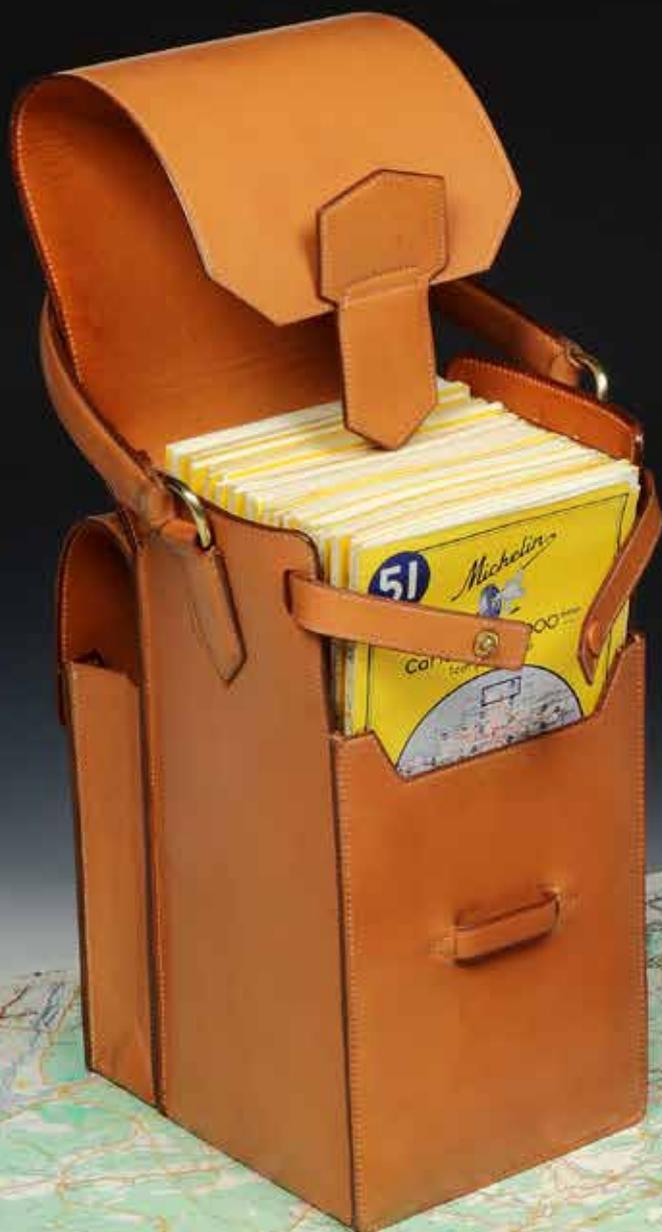
Hermès Frères, Paris: an exceptionally rare, all-leather wardrobe trunk made in 1922 by *Hermès Frères* (as it was then known). The slightly dome-topped trunk comprising hanging space with original hangers out of three levels, six drawers all with recessed brass 'military' handles and a flip-top, with leather carrying handles to the sides and the top. Signed *Hermès Frères, Paris*. French, 1922. **Ref 5480**

Height: 47 inches (120 cm).

The legendary Parisian company re-named itself *Hermès Frères* in the early 1900s. Émile Maurice Hermès was appointed Saddler to the Czar of Russia, and by the 1920s was the sole proprietor. In 1922 he designed and introduced the first Hermès handbags, and offered clients bespoke pieces such as this spectacular '*Malle Armoire*' or wardrobe trunk.

The trunk was acquired by a young Texan heiress on her honeymoon in Paris in 1922, and was, according to her grand-daughter, used only once to transport some of her honeymoon *couture* acquisitions back home to Texas. The trunk never travelled again, until we acquired it. It is a spectacular piece, of first-rate museum-quality, and is in remarkable original condition. Without doubt, one of the finest trunks we have ever owned. This Hermès all-leather '*Malle Armoire*' represents a unique and important opportunity.

Hermès *en Voyage*



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

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

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



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

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

Vuitton en voyage



Louis Vuitton, Paris: an extremely rare and highly sought-after all-zinc covered 'Explorer's *Malle Cabine*', with all brass trim, LV brass studs, and brass side handles and locks, with two wooden slats to the top, and a single slat to the front. French, *circa* 1890. **Ref 5406**

Length: 32 inches (82 cm), height: 13 inches (34 cm) and width: 18 inches (47cm).

The late 19th and early 20th Century saw huge growth in international travel, with the development of reliable

ocean liners and railways. Colonial powers such as Great Britain, France, Belgium and Germany controlled large portions of Africa and the Indies, and it became fashionable for intrepid travellers to 'explore' far-flung territories. In the absence of hotels and luxury lodges, conditions were usually rather basic, and hermetic, termite-proof luggage, such as this rare trunk, would have been essential to the discerning explorer. Rare in the extreme, this trunk is one of only a handful of 'Explorer's' luggage, that we have owned.



Equipe Vuitton, 1890s

BIG Time



Compagnie Industrielle de Mechanique Horlogere-Paris (or JAZ S.A): a pair of **monumentally large** electrically-operated display alarm clocks (above, shown on right) the 'Replic' design of 1920, with alarm dial, deep chrome surround and pierced hour and minute hand. With removable back, complete with oversized faux winders. With metal plate fixed to the stand reading 'Propriete de C.I.M.H, 64 bis, Rue de Boetie PARIS, no. 29'. French, circa 1920. **Height: 22 inches (56 cm), diameter of face: 18 inches (46 cm) Ref 6114** and (above, left) a later design with cream and pale-blue face, with gilded surround, and pierced hour and minute hands, and red enamelled second hand and gilded Roman numerals. With metal plate fixed to the stand reading 'Propriete de JAZ S.A rue 64 bis, Rue de Boetie PARIS, no.123'. French, circa mid-1950s. **Height: 22 inches (56 cm), diameter of face: 18 inches (46 cm). Ref 6115**

Founded by a small group of French engineers in 1919, JAZ was born from an idea following the First World War, that there was a lucrative and untapped market for well-designed and stylish alarm clocks, an essential element to getting the industrial workforce to their places of work on time. Their first model, the *Classic* was released in 1921.

A much more melodic alarm bell compared to other clocks on the market, the luminous-faced *Classic 'L'* that closely followed sold 10,000 models in the first year, making it a massive commercial success. In 1957, JAZ had sold its 20 millionth clock, and more than a million timepieces were made by the company each year, making it the largest clock manufacturer in France.





Noir

A very large-format, second-edition poster for the 1927 film 'Metropolis' by German director Fritz Lang. This edition was printed in 1979, in highly limited numbers, in precisely the same format as the original. Due to its sheer scale, and as per the original edition, it was printed on three sheets and then mounted together.

Framed in a plain section, black ebonized frame, this poster image is identical to the original first-edition poster, of which only three examples exist. Two are held in museum collections and one was purchased in recent years by a private collector who paid a record price achieved at auction for an original poster of \$600,000 (£420,000). **Ref 5524**

Size: 42 x 89 inches (107 x 226 cm).



Illustrated: Metropolis, Fritz Lang, 1927

