

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 56



L'HIVER

EN

SUISSE

Erich Hèrmes (1881-1971): 'L'Hiver en Suisse': a very rare original 1938 poster by Säuberlin & Pfeiffer S.A. of Vevey, Switzerland. Linen mounted, framed and glazed. Size: 49 x 34 inches (125 x 87 cm). Ref 6256

E. Hèrmes

PULLMAN CLASS



See page 8



See page 54



See page 38

It gives me great pleasure to welcome you to issue 56 of PULLMAN, the house magazine of the Pullman Gallery. Regular readers will be aware of our love of the **unique**, and we are delighted with our presentation in this issue which contains numerous **unique** and desirable pieces.

Crown Jewellers and fine silversmiths Garrard and Co. were responsible for the **unique** and spectacular hunting cocktail set on pages 4 & 5 in 1925. Comprising a charming set of seven stirrup cups – six hounds and an elusive fox – and an impressive cocktail shaker in the form of a hunting horn, all in Sterling silver. Clearly a special commission, probably as a gift for a thirsty huntsman, the set is superbly presented in a large bespoke presentation case, and of course is in impeccable condition.

Cigar aficionados are elegantly accommodated with the **unique** Bulgari *trompe l'oeil* Sterling silver cigar box, (pages 8 & 9), perfectly executed by the Florentine master artisan Oscar Rulli in 1972 and commissioned as a gift for a lover of the Dunhill *Double-Claro Suprema No. 4* – but seemingly never used judging by its perfect condition. Unfortunately history does not record the first owner of the **unique**, secret cocaine compendium (pages 12 & 13) made by an ecclesiastical silversmiths in London's Soho (appropriately) in 1938...

Also from 1938 is the spectacular and, yes, **unique** Strohmeier *boudoir* grand piano and duet stool, presented in beautifully restored condition – more Mayfair than Soho perhaps? The most appealing original works by the master, 'Cassandra', may be seen on pages 30 & 31, offered from our unrivalled collection of rare (if not **unique**) posters.

PULLMAN is well-known for its regular offerings of automotive art and collectables, and this issue is no exception. The exceedingly scarce and desirable tinplate toy Alfa-Romeo *Tipo P2*, dating from 1924 to circa 1935, is well-represented by seven beautiful and original examples (pages 40 -43), accompanied by Dexter Brown's magnificent painting of their 1924 debut at the *Grand Prix d'Europe* (pages 44 & 45). British driver (and later Resistance hero) William Grover-Williams' Type 35 Bugatti, winner of the premier *Grand Prix de Monaco* in 1929, has been masterfully depicted as a large scale model in aluminium by Bruno Colombi (pages 38 & 39), as has his Talbot Lago 'Goutte d'Eau' ('Teardrop') evolutionary streamlined sports racing car from 1937.

Élégante, Emmanuel Zurini's **unique** and massive sculpture – 100 cm in length and weighing in at no less than 117kg! – was made in 1986 and now offered for sale for the first time (pages 50 & 51), and a selection of automotive paintings by various leading artists of the period including Roy Nockolds and Rene Vincent amongst others, also adorn our pages.

There is of course much more with which we hope to tempt you within these pages, and we trust you will enjoy reading this latest PULLMAN, whether in printed or electronic format. We welcome your comments, enquiries and suggestions, and hope to see you here at King Street soon!

Until next time,

Simon Khachadourian

Crab Fashion



Franco Lapini (Italian, 20th Century): a larger than life, cast silvered-bronze caviar dish in the form of a crab, with onyx glass eyes and realistic modelling, the hinged lid opening to reveal the original recessed cobalt blue glass liner. Marked 'FRANCO LAPINI', Italian, circa 1970s. **Ref 6281**

Width overall: 13 inches (33 cm).



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Charles T. Fisher (1880-1963)

An extraordinarily rare and ingenious *Art Deco* Sterling silver travelling cocktail set 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, the cap perfect for use as a spirit measure, and 6 silver shot cups for serving.

All component parts marked *STERLING*, and bearing registration numbers, and maker's marks for Lebkuecher & Co., USA. Each piece in the set is applied with an attractive and ornate monogram 'CTF'. This set was originally the property of Charles T. Fisher, the American business man and automotive pioneer, and is complete with a bespoke fitted presentation case. American, circa 1910. **Ref 6236**

Height: 8½ inches (22 cm).

Charles T. Fisher (1880-1963) and his brother founded the Fisher Body Company in 1908 and by 1914, the company had grown to become the largest manufacturer of automobile bodies in the United States. In 1919, the majority share of the firm was sold to General Motors and by 1926 the company became a wholly owned subsidiary, with GM purchasing the remaining 40% of stock for just over \$200 million.....

Charles Fisher enjoyed his final 35 years breeding racehorses, designing magnificent houses for himself and enjoying his wealth.

Detail of case



Cut to the Chase



Goldsmiths and Silversmiths Company: an impeccable and unique Sterling silver drinks set with a hunting theme, featuring a large cocktail shaker in the form of a hunting horn as the centre-piece. The shaker, partly lemon gilded to resemble a copper finish, is flanked by seven silver stirrup cups – resembling the heads of six hounds, and (shown at the top of the case) one fox, the object of the hunt's pursuit.

Set within a bespoke, chocolate-brown calfskin fitted presentation case, the pieces are fully hallmarked Goldsmiths & Silversmiths Company, London 1925, and also bear the engraved mark of Longman and Strong (Mayfair's finest purveyor of luxury hunting goods between the wars). Height of shaker: 16 inches (40 cm). English, 1925. **Ref 6278**



Back to Black

(Right) **Hagenauer:** a rare and stylish item of angling interest in the form of a chrome ashtray depicting a stylized fisherman with rod and line reeling in his catch, the fish and figure in chrome with lacquered wood details, is cantilevered over the ashtray which sits in an ebonized tray stamped *WHW Austria*, the mark for *Werkstätte Hagenauer Wien*, the firm of silverware makers founded by Carl Hagenauer (1872 – 1928) and known for their modernist figures and decorative objects typical of the *Art Deco* era. Austrian, circa 1930s. Diameter of ashtray: 7 inches (18 cm). **Ref 6246**



Memento Mori: (left) a superbly modelled and highly decorative continental silver cane handle in the form of a skull, the handle set on a bespoke stand to enable it to be shown off the cane. German, circa 1930s. Height on stand: 9 inches (23 cm) **Ref 6240**; and (right) a highly unusual match holder and striker in the form of a skull and crossbones, the silver skull holding the matches, and mounted on a square ebonized plinth, with striker attached to the front. Continental, circa 1920. Height: 5 inches (12 cm). **Ref 6244**



Head Turner

A supremely elegant silvered-bronze *Art Deco* sculpture of a stylized female head in the style of Brancusi or Modigliani, (although unsigned), the face with elongated features and mounted on an ebonized hardwood plinth. Austrian, circa 1950s. **Ref 6249**

Height overall: 16 inches (41 cm).



One Upmann-ship



Bulgari for Alfred Dunhill: an extremely fine and very large silver *trompe l'oeil* cigar box, a unique collaboration between Bulgari and Dunhill and made by Bulgari's leading Florentine artisan silversmith Oscar Rulli, as a special commission for one particularly discerning client who only smoked Dunhill's 'Double-Claro Suprema No. 4'. All six sides of this extraordinarily crafted box are profusely engraved with delicate *trompe l'oeil* woodgrain, and to each corner are engraved faux dovetail joints, adding to the illusion that this is a wooden Dunhill box in which his cigar of choice would have been retailed. Similar Bulgari one-off pieces were made for Prince Rainier, Elizabeth Taylor and Richard Burton and other leading figures of the day.

to the lid is the Royal Warrant 'By Appointment to Her Majesty the Queen, Suppliers of Smoker's Requisites, Alfred Dunhill Ltd', and to the centre, the desirable 'stamp' for 'H. UPMANN HABANA'. To the front edge is engraved 'DOUBLE-CLARO 50 SELECCION SUPREMA No.4' and on the underside is engraved the distinctive *HECHO EN CUBA* lozenge mark. Bearing Bulgari maker's marks and date stamp, and 950 (95% purity or also known as the 1st Standard of silver quality). Italian, dated 1972.
Ref 6242

Size: 10 inches (25½ cm) x 7¼ inches (18½ cm) x 3½ inches (9 cm) tall.

The invisible hinge and close-fitting lid provides the perfect storage within the cedar lined interior. Engraved

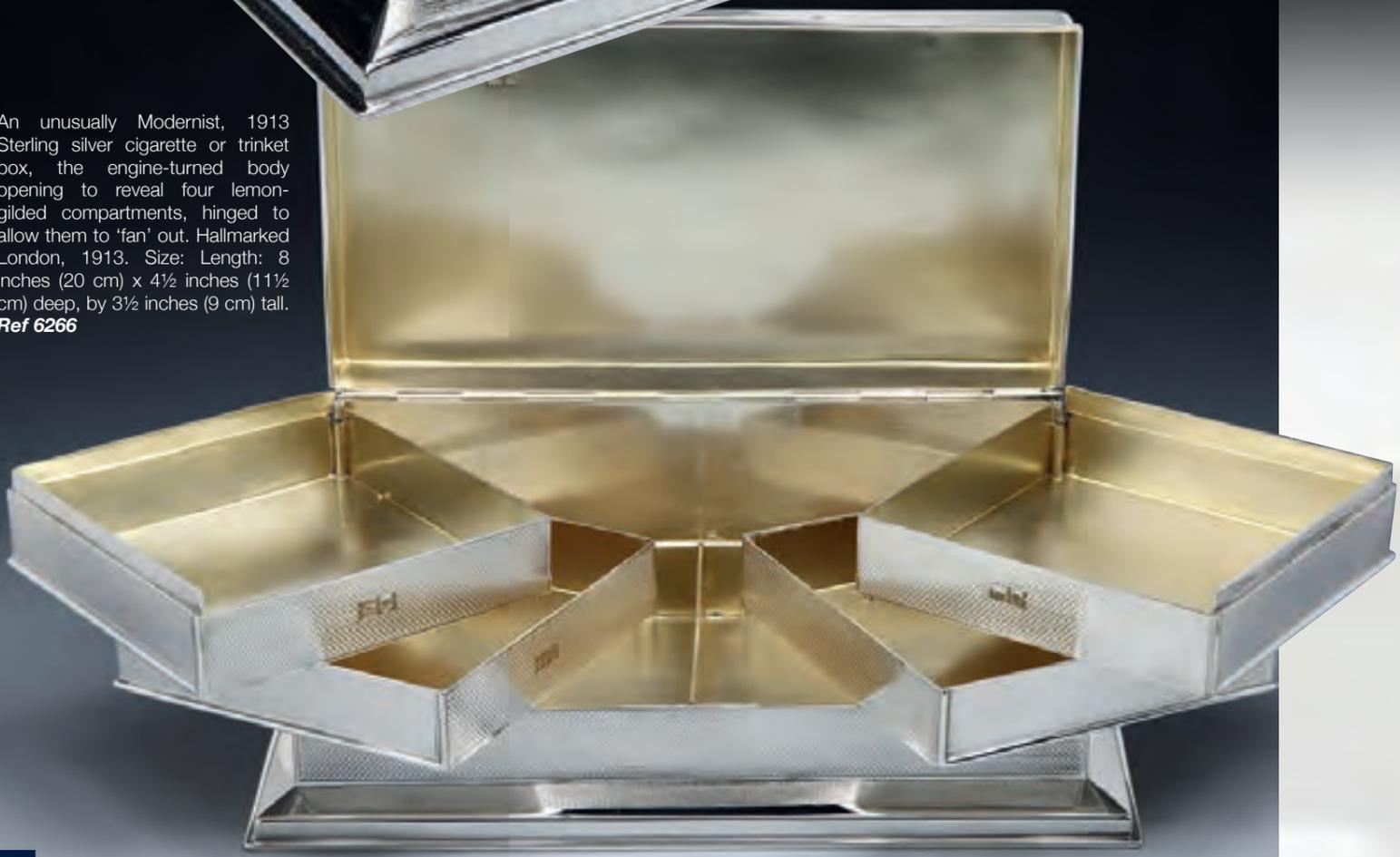
Detail of stamp



Open and Shut Case



An unusually Modernist, 1913 Sterling silver cigarette or trinket box, the engine-turned body opening to reveal four lemon-gilded compartments, hinged to allow them to 'fan' out. Hallmarked London, 1913. Size: Length: 8 inches (20 cm) x 4½ inches (11½ cm) deep, by 3½ inches (9 cm) tall. **Ref 6266**



The Gold Standard: two examples of the perpetually desirable and infinitely reliable 'Giant' series of table lighters by Alfred Dunhill from the 1930s, (from top) a standard 'Giant' with an engine-turned body and bright gilded finish **Ref 6176**, and the baby of the family, the 'Half Giant' also gilded, both models with unusual vacant *cartouche* to the rear **Ref 6177**. To the foreground is a large capacity cigar case, also by Dunhill, in gold-plated Sterling silver with an engine-turned decoration. Made for Dunhill Paris by Adie Bros. Ltd of Birmingham, the case bears maker's marks and hallmarks for 1932. Length: 7 inches (18 cm). **Ref 6284**



Kendall & Co.: a charming and unusual green onyx and Sterling silver cigar ashtray, the central bowl also lined with onyx and featuring four wide cigar rests set on four tapered furniture-style legs terminating in silver 'pad'-style feet. Hallmarked London, 1912. In its original jade-green long grain leather case, with **KENDALL & CO. 17 RUE DE LA PAIX, PARIS** stamped on the silk. Size: 4 inches (10 cm) square. **Ref 6239**

High Society II



Closed detail



Blunt & Wray Ltd: a fascinating, Sterling silver smoking, dressing and cocaine compendium by the famous ecclesiastical London silversmith Blunt & Wray. Modelled as a miniature chest-of-drawers, with engraved decoration and set on four gemstone feet, the chest has two drawers for holding cigars, one for cigarettes and one houses a custom lighter. There are two felt-lined drawers (lipstick and a powder compact), another purely for storing the compact powder, and an empty drawer for additional storage.

The final 'secret' drawer- only accessed by means of a concealed opening mechanism - contains various items of cocaine apparatus, including a miniature silver-gilt storage canister, two snorting tubes, two spoons and two blades. English, hallmarked London, 1938. Width: 6 inches (15½ cm). **Ref 6267**

Blunt & Wray was established in London in 1889 by Sidney Blunt & Frederick Dendy Wray, and were an established silversmiths and manufacturers to the Clergy. The firm ceased operating when it was purchased by silversmith and designer Anthony Elson in 1968.

Bruno Zach (German, 1891-1935)



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

Height overall: 32 inches (80 cm).

Literature:

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

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



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

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

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

Two Faced



Cartier, Paris: a highly unusual 'partners' clock, the arched body in gilded bronze, with clock face to both sides for 'partners' sitting opposite each other, both clock faces with identical *Art Nouveau* numerals and gilt detailing with delicate pierced hands. Marked **CARTIER** to each face, and incorporating an 8-day Swiss mechanical movement, and set on a broad, pale green onyx plinth. French *circa* 1930s, complete with Cartier presentation case. **Ref 6243**

Height of clock: 6½ inches (19 cm).

Double-sided clocks such as this one came to be known as 'partners' clocks as they could be used on a 'partner'-style desk, one with a common knee-hole where associates in business would work facing each other. A great example of this style of desk can be seen in the 1941 Humphrey Bogart film, *'The Maltese Falcon'*, in the office of private detective Sam Spade.

In the Pink



ATO: a stylish *Art Deco* glass mantel clock by the French firm ATO. Unusual in its design as the *Art Deco* numerals are pierced out in frosted glass, and set against a pale pink-tinted mirrored face and black Bakelite base. French, *circa* 1930. Height: 8 inches (20 cm). **Ref 6265**

ATO was established in the 1920s by Léon Hatot (1883-1953). Trading under the name ATO from 1923, electric clocks were produced in a partially rebuilt factory in Besancon, France. They were an immediate and unprecedented success, and at the *Exposition Internationale des*

Arts Décoratifs in 1925, Léon Hatot won the *Grand Prix* for a range of electric clocks, housed in marble, chrome and fine wood cases, and some in cases of moulded glass from the famous Lalique factory. Léon Hatot's company still exists as part of the Swatch group.

Hermès Time



(Above) **Hermès Paris:** (on left) a very rare and unusual desk clock designed by Paul Dupré-Lafon (1900- 1971) for Hermès, the arched clock case made of laminated handstitched leather, the 8-day mechanical clock movement with a cream enamel face with pierced black enamel hands, and featuring gilded metalwork. Marked *HERMÈS PARIS* to the clock face and stamped 023924 to the reverse of the movement. French, *circa* 1940s. Height: 7 inches (18 cm). **Ref 6250**

(Above right) **Steering time:** a rare 'steering wheel' clock with a red hand-stitched leather surround, four gilded spokes and a circular cutaway easel back to allow it to stand, with 8-day mechanical movement, and hand-painted gilt numerals, signed *HERMÈS PARIS* to the face. In a bespoke grey *grosgrain* Hermès presentation case. Diameter: 5 inches (12 cm). **Ref 6251**

(Right) **Mappin & Webb:** a beautiful quality Sterling silver cigarette or cigar box by Mappin & Webb, the geometric-form box with engine-turned panels on each side is surmounted with an 8-day clock, with a gilded face and a red and white enamel surround, marked *MAPPIN & WEBB PARIS-LONDON*. The interior is cedar lined, and to one end, bears the maker's marks and hallmarks for 1958. Length: 7 inches (18 cm). In a fitted glazed calfskin presentation case. **Ref 6212**



Fun and Games



Detail of drawer



(Left) **Sterett-Gittings Kelsey (American, b. 1941)**: a pair of bronze sculptures in the form of fencers, each lunging with épée in hand and original patina to the bronze, cast in 1976. Kelsey works predominantly in the medium of bronze, and her sculptures range in size from a few inches to over thirty feet in height. Often referred to as *The New Master of Movement*, Kelsey is known for her sculpture depicting dancers, and is widely thought of as one of the leading sculptors working in this field today. Signed *KELSEY* to the *sôcle* of each and dated 1976. Length of each figure: 12 inches (30 cm). **Ref 1761**

(Above) an unusual and stylish cigar box in the form of a billiard table, the realistically modelled table in polished hardwood with four turned 'urn' shaped feet, green baize playing surface with two wooden 'cues' and three wooden 'billiard balls' affixed to the top. When pressed, the central 'ball', releases a hidden pop-out drawer with lift-out recesses for cigars and cigarettes. French, *circa* 1910, perfect for a games room or gentleman's den. Length: 13 inches (33 cm). **Ref 6280**

Ring Side



(Opposite) **Marcel-Andre Bouraine (1886-1948)**
'Les Boxeurs', a dynamic bronze sculpture of two sparring boxers, with a rich dark patina to the bronze, the two figures set on a bronze *sôcle*, bearing the sculptors signature and foundry mark, dated 1924. Mounted on a black figured marble base. **Ref 4848**

Length: 18 inches (46 cm).

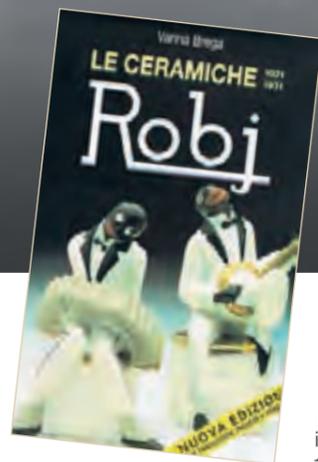
Bouraine was born in Pontoise, near Paris in 1886, and studied under the great sculptor Jean-Alexandre Falguiere (1841-1900). Bouraine served in the French Army during World War I and was captured and interned in Switzerland until 1918. It was shortly afterwards that his unique talent began to shine. In 1922, he exhibited at the *Salon des Tuileries*, and the following year exhibited on the first of numerous occasions at the prestigious *Salon d'Automne*, going on to exhibit this powerful bronze at the *Concours d'Art des Jeux Olympiques de Paris*, in 1924.

(Above, and right) **Hermès Paris**: a superb set of 12 Sterling silver place-card or menu holders in the *Art Deco* style, depicting a pair of dynamic boxers during a bout. Each holder is stamped *Hermès Paris* and marked 925 to the base and the set is presented in a bespoke, fitted Hermès *grosgrain* case. French *circa* 1950s. Length of each holder: 4 inches (10 cm). **Ref 2426**



Detail of place-card holders

Le Jazz Hot



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

Height of saxophonist: 11 inches (28 cm).

The House of Robj was set up by Jean Born in 1908, and was an anagram of his name. Robj was principally a design house rather than a manufacturer and they sponsored an annual design exhibition to encourage new talent. Their products were made by ceramic and porcelain manufacturers, principally Villeroy and Boch, commissioned especially by Robj. Jean Born died in a car accident in 1922, but the company continued under the direction of his partner, Lucien Willmetz, until 1931, and the 1920s are considered the golden age of the company.

This group, known as 'Le Jazz', dating from the mid-1920s and emblematic of the Art Deco period, is considered amongst the most desirable of Robj pieces, and was introduced to capitalise on the Parisian craze for black jazz music when the black American singer and dancer Josephine Baker took the French capital by storm with her 'Revue Negre' cabaret show in 1925.

'Le Jazz' is extensively documented in Vanna Brega's definitive reference work, 'Robj: Le Ceramiche 1921-1931', and illustrated on the front cover.

(Opposite page) **Roger Cogneville (1903-1965)**: a highly unusual and extremely stylish Art Deco ivory-coloured ceramic sculpture of a jazz trio, the large stylized figures tightly grouped and dynamically playing their instruments, featuring a percussionist, sax player and sousaphonist, the Modernist contours of the trio is highlighted by the *craquelure* glaze. Signed R. COGNEVILLE, French, circa 1930s. **Ref 6263**

Height: 15 inches (38 cm).



(Above) **Geyraire: 'Cote d'Azur (Cabaret, Dancing and Music Hall)'**. Original, small format Art Deco poster dated 1933. Conservation linen mounted and framed in a black swept frame with acid-free mount. Size: 31 x 23 inches (79 x 59 cm). **Ref 4688**

Boudoir Grand Design

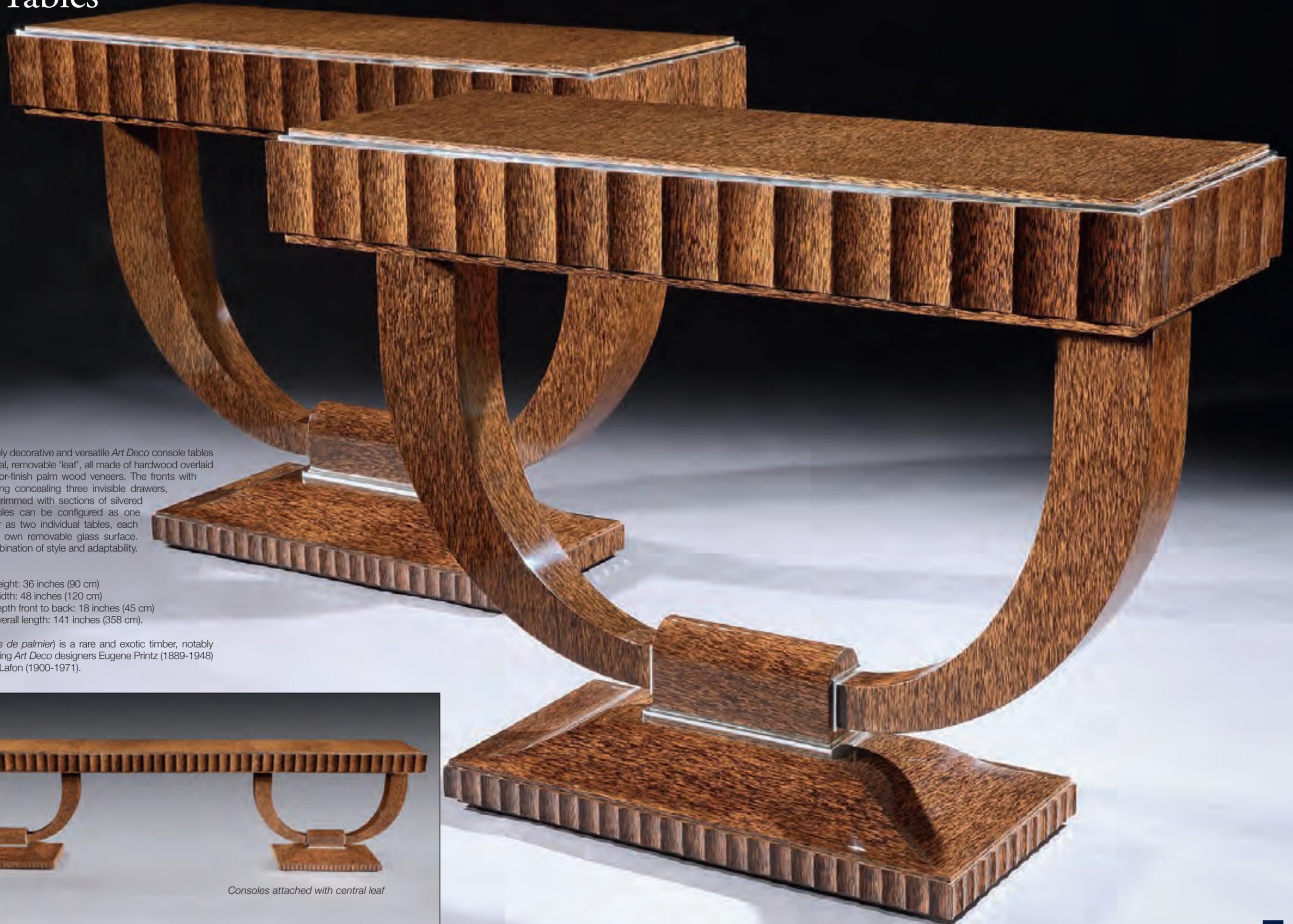


Strings attached: the definitive *Art Deco* boudoir baby grand piano of the finest quality. The *demi-lune* case and support exotically veneered in dark Macassar ebony with ivorine stringing.

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. Ströhmenger – 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).

Top Tables



A pair of extremely decorative and versatile *Art Deco* console tables linked by a central, removable 'leaf', all made of hardwood overlaid with exotic, mirror-finish palm wood veneers. The fronts with scalloped detailing concealing three invisible drawers, and the edges trimmed with sections of silvered bronze. The tables can be configured as one long console, or as two individual tables, each element with its own removable glass surface. The perfect combination of style and adaptability.

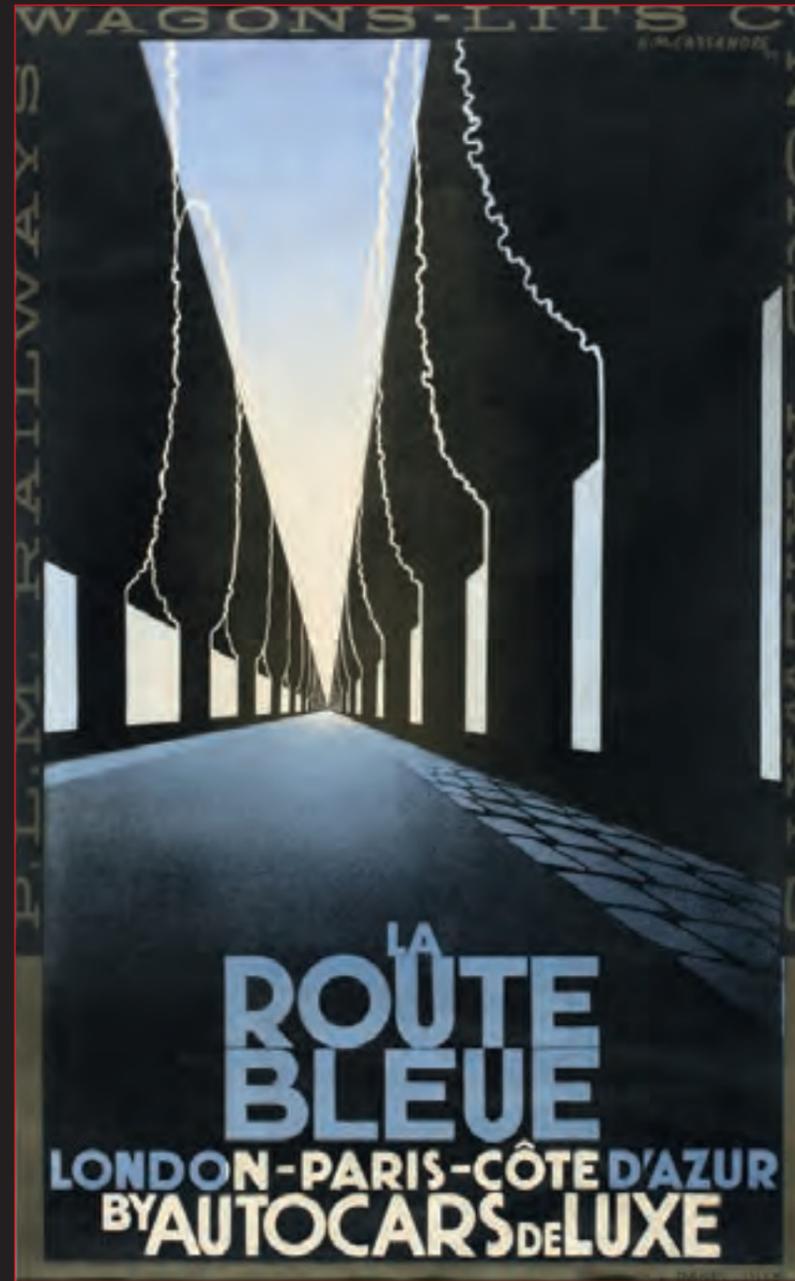
Ref 6279

Size of each: Height: 36 inches (90 cm)
Width: 48 inches (120 cm)
Depth front to back: 18 inches (45 cm)
Overall length: 141 inches (358 cm).

Palm wood (*bois de palmier*) is a rare and exotic timber, notably used by the leading *Art Deco* designers Eugene Printz (1889-1948) and Paul Dupré-Lafon (1900-1971).

Consoles attached with central leaf

Adolphe Mouron 'Cassandre' (1901-1968)



Cassandre was the *nom de course* of Adolphe Jean-Marie Mouron (1901-1968), who claimed he was given the name by an art dealer in 1922. The artist Fernand Léger once said that Cassandre was undoubtedly the one who 'renovated the art of wall posters' and his eye captured the speed and dynamism of the machine age to perfection. A friend of Dalí, de Chirico and Balthus, there was never any compromise in the standard of the richly diverse compositions from the star of the golden age of the poster. We are delighted to offer all three of Cassandre's definitive posters at once. Available individually (or preferably) as an in-tact group, all are in excellent original condition with complete margins and fine, strong colours. All three posters are mounted on conservation-grade linen with acid-free window mounts and hardwood frames glazed with UV resistant Plexiglas. Overall size of each: 51 x 39 inches (130 x 100 cm).

(Left) **'Nord Express'**: this legendary 1927 poster demonstrates how Cassandre understood that travel posters needed to evoke the romance of far-off destinations. This idea is illustrated to great effect in the visual use of the geometric wheels, pistons and mesmerizing perspectives, drawing you down the track. Using this angle of view, the dynamic power, speed, and sheer size of the locomotive are beautifully expressed. **Ref 4867**

(Centre) **'La Route Bleue'**: the machine age is exemplified in this 1929 masterpiece of poster art by Cassandre. This striking composition was a commission for the smart French-run express autobus service, routed from London via Paris to the Riviera. The spacing between the trees conjures up the window panes of the *Autocars de Luxe*. **Ref 4818**

(Above) **'Étoile du Nord'**: an exceptional original poster dated 1927. The North Star was the name of the Paris-to-Amsterdam express train and Cassandre gave it glamour by capturing the sensual enjoyment of rail travel – the rhythm of the wheels, the fascination of the endless perspectives of converging tracks, and the *North Star* itself. Only Cassandre would be bold enough to create a railway poster without even showing a train! **Ref 5748**

Linley's Follies



Two beautifully crafted architectural-form jewel boxes created by David Linley for Alfred Dunhill in 1994. Made in a very limited edition and affectionately known as 'Folly Boxes', 'The Lodge' (above, **Ref 5281**) features a façade with arches lined with contrasting birds-eye maple veneers and a fine balustrade made of vavona burr wood. No detail was overlooked on these pieces, and each of the minute finials and columns were turned by hand. Set into the plinth, (and typical of all of the 'Folly Boxes') is a secret compartment with push-release mechanism.

The hinged roof lifts to reveal a small dressing mirror inside the lid, etched with the edition number '1 of 10', and a fully fitted interior with multiple lift-out trays each lined in suede. Height: 15 inches (38 cm).

Shown above is 'The Villa', made in dark walnut veneers with a columned façade in light maple, with satinwood details, this model numbered 4 out of a similar limited edition of 10, both boxes shown have retained their original gilded keys. Height: 16 inches (41 cm). **Ref 5278**

A real architectural 'Folly' by definition has no discernible purpose, and was constructed purely to please the eye. These boxes provide a similar small-scale visual pleasure but with the added element of usefulness, combined with craftsmanship and ingenuity.

Both illustrated: *David Linley Extraordinary Furniture*, by Mitchell Beazley, published 1996, pages 144 & 145 (see detail).

The French Tea-Tea



Automobiles Renault: an extremely rare and ceaselessly stylish three-piece *Art Deco* tea service in Sterling silver, commissioned by Renault and gifted to clients and friends, rather than produced for retail. The teapot, sugar bowl and milk jug are each modelled on period Renault automobiles, and have finely observed window and door detailing and revolving wheels, all in a matt finish. Each element is filled by lifting a hinged roof, and the milk jug and teapot pour via a radiator 'mascot' spout. Bearing French *poinçon* marks and makers marks to the base of each. French, *circa* 1930. An exceedingly rare and desirable design, this is the only set we have seen or owned since the mid-1980s. **Ref 6253**

Length of teapot: 10 inches (26 cm).

Illustrated: *The Motor Car in Art* by John J. Zolomij, *Automobile Quarterly Publications*, 1990, page 282.

Talbot Lago 'Goutte d'Eau'



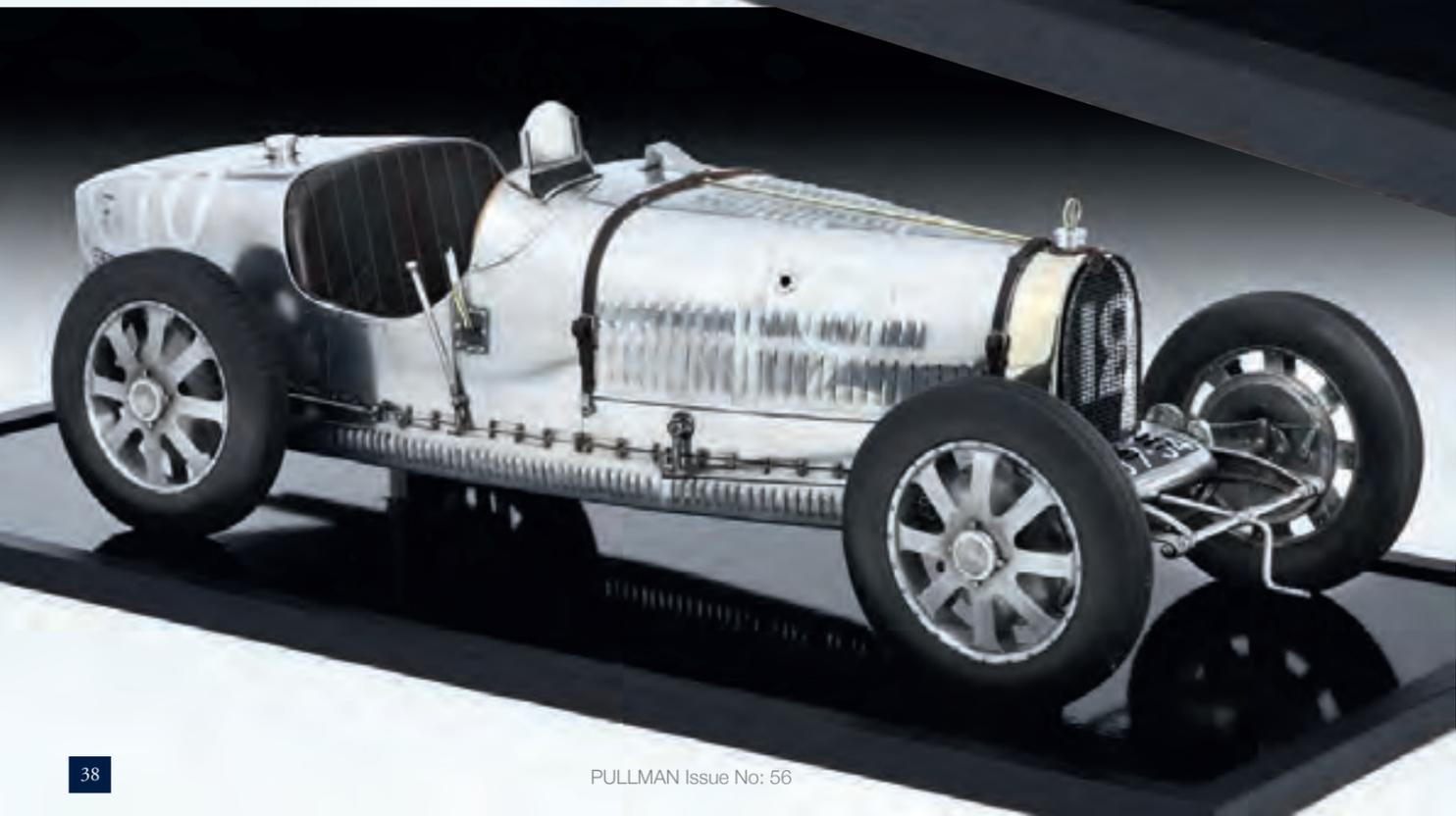
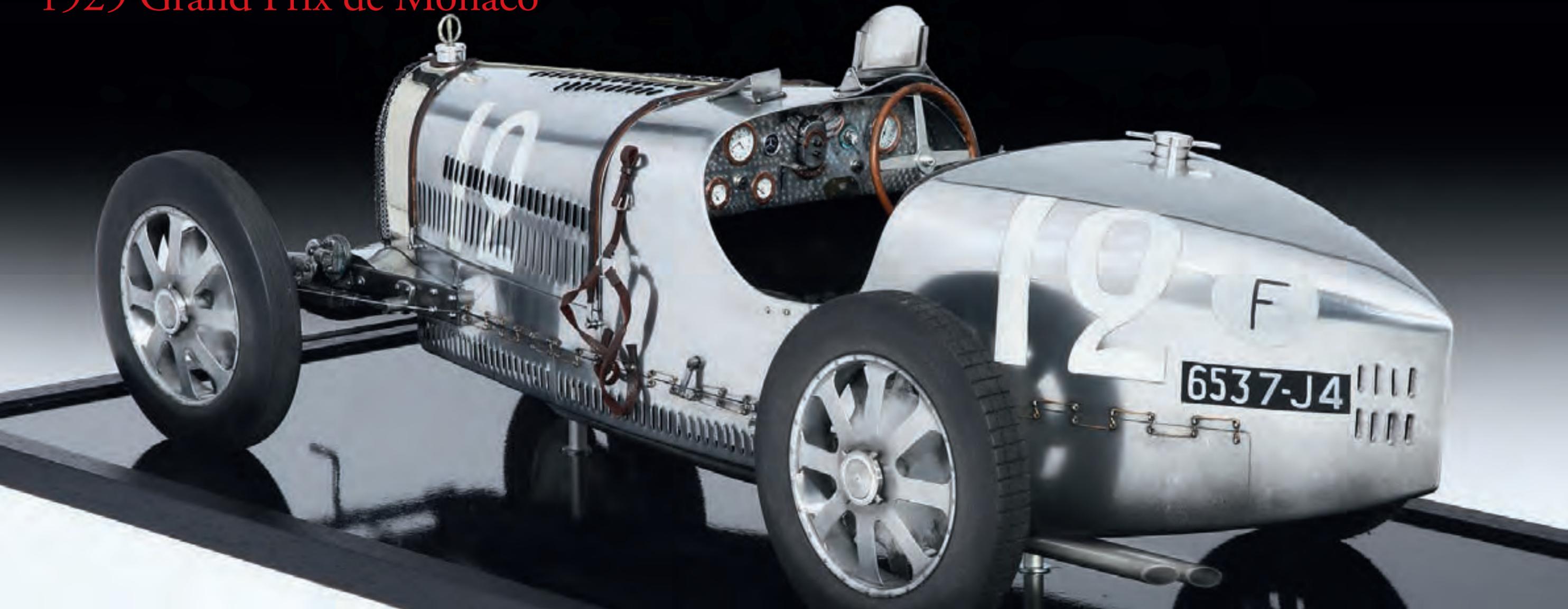
Bruno Colombi: a large-scale example of the model maker's art in the form of the Geo. Ham-designed 1938 Talbot Lago T150C SS 'Teardrop' Coupé, built by the legendary Parisien *carrosserie* Figoni & Falaschi, meticulously detailed in metal and ebonized wood, the body in aluminium with distinctive vents and patinated accents, with spoked wheels, enamel Talbot 'badge', intricate dashboard instrumentation and red leather seats. **Ref 6245**

Length of plinth: 40 inches (100 cm).

At the time of its launch, the 'Teardrop' ('Goutte d'Eau'), was one of the few automobiles that redefined automotive style but also achieved winning results at top-level on the racing circuit. Having successfully combined competition function and extremely elegant form, the 'Teardrop' was trend-setting and led other French manufacturers to consider a more streamlined approach in their performance designs.



1929 Grand Prix de Monaco



Bruno Colombi: a highly evocative model of a Bugatti Type 35B, modelled on the very first Monaco Grand Prix event-winning car, registration number 6537-J4 driven to victory in 1929 by William Grover-Williams (famously lacking its side-mounted spare wheel, as in this model). Well-observed in metal, leather and wood, with louvered bonnet with leather straps, the body in aluminium with copper, patinated and painted accents, with intricate dashboard and cockpit instrumentation. **Ref 6283**

Length of plinth: 40 inches (100 cm).

Grand Prix racing was facing a dip in popularity in late 1928, and so the news that a new and exciting event was to be held in April of 1929 - racing through the streets of Monaco - had created a buzz amongst the racing community. Perhaps due to the extraordinary nature of this race, no 'official' works entries registered for the inaugural event. However 'Williams' must have had his entry blessed by Automobiles Bugatti as records show that the car was owned by them at the time, although for the event it had been painted British racing green, indicative of 'Williams's' nationality.



A second series example of the Alfa Romeo P2 racing car toy, in original dark blue, complete with all filler caps, starting handle, handbrake, working steering and black painted spoked wheels with *Pneus Michelin* treaded tyres, and all-original finish. French circa 1928. Length overall: 21 inches (54 cm). **Ref 6261**

A highly important and extremely rare example of the third series Alfa Romeo P2 tinplate toy in *bicolore* (two-colour) red and silver, only the second in this colour variation that we have seen or owned. French, circa 1932. Length: 21 inches (54 cm). **Ref 5994**



The third (and final) series was produced between 1931-1935, as a response to diminishing sales. The *deluxe* variants with working battery headlights (see page 42), and the hyper-rare red and silver *bicolore* (two colour) version on the opposite page, are excellent examples of this 'swan song' series.

Model behaviour: extreme rarity is represented in the following pages by a collection of super-rare tinplate toy Alfa Romeo P2s by French company CIJ (*Compagnie Industrielle du Jouet*), in a spectrum of colour variants. Ranking among the best of the quality toymakers of the day, CIJ produced these child's toys between 1924 to around 1935, starting with the coveted *first series*, distinctive by its un-treaded rubber 'Balloon' tyres.

Originally produced as a celebration of the hugely successful Alfa Romeo Grand Prix car evolved by the gifted Vittorio Jano in 1924, the original colours of the first series were intended to be representative of the racing countries - red for Italy, green for Great Britain, white for Germany and blue for France, amongst others. The second series of the toy was released in 1930, this time with treaded *Pneu Michelin* tyres.

To keep pace with the changing tastes and style of the era, new and exciting colour variants were produced - and the pursuit of these diverse colours has spurred present-day collectors to continue to seek out the vivid and unusual (Pullman included, over a period of many years!).



A scarce example of the *third series deluxe* model Alfa Romeo P2, in original metallic blue, complete with all filler caps, starting handle, handbrake, working steering and red painted spoked wheels and treaded tyres, with the additional features particular to the *deluxe* including working headlamps powered by a battery fitted beneath the car. French, *circa* 1932. Length overall: 21 inches (54 cm). **Ref 6258**



A very unusual, late example of the *second series* Alfa Romeo P2 racing car toy, in an aqua-blue colour, complete with all filler caps, starting handle, handbrake, working steering etc., black painted spoked wheels with *Pneus Michelin* treaded tyres. Only the second time we have seen this colour variant. French *circa* 1928. Length overall: 21 inches (54 cm). **Ref 6259**



An excellent example of the *second series* P2, in a beautiful green colour, numbered 2 in white, with all filler caps, starting handle and handbrake present, with working steering and black painted spoked wheels and *Pneus Michelin* treaded tyres. French, *circa* 1932. Length overall: 21 inches (54 cm). **Ref 5758**

A scarce example of the *second series* model Alfa Romeo P2, in white, numbered 2 in red, with all filler caps present, starting handle, handbrake, working steering and black painted spoked wheels and *Pneus Michelin* treaded tyres. French, *circa* 1932. Length overall: 21 inches (54 cm). **Ref 4834**

Finally, an extraordinary example of the early, first series model P2, with its original deep burgundy paintwork, complete with all filler caps, starting handle, handbrake, working steering and distinctive 'Balloon' tyres, the trademark of the first series models. French, *circa* 1925. Length overall: 21 inches (54 cm). **Ref 4124**

1924 Grand Prix d'Europe



August 3rd 1924, a hot, dusty day in the paddock at Sept Chemins, the Grand Prix circuit a few miles south of Lyon, and the first Grand Prix appearance of the mighty Alfa Romeo Tipo P2.

In the foreground is (eventual victor) Giuseppe Campari in number 10, alongside none other than a young Enzo Ferrari in number 19. (Enzo completed only a few practice laps before becoming unwell and withdrawing from the race).

The line-up is completed by Louis Wagner (no.16) and Antonio Ascari (no.3).

In the background Ettore Bugatti can be seen with the Type 35, its first appearance at a Grand Prix.

Dexter Brown (aka de Bruyne, English b.1942): '1924 Grand Prix of Europe at Lyon'. Original oil on canvas, signed 'de Bruyne' and dated 2012. **Ref 5195**

Size: 80 x 60 inches (203 x 153 cms)



Close-up detail

An extraordinary *Art Deco* marquetry panel by Pietro Francesco Ferrario (Italian, 1875–1946), with an inlaid wooden map of Italy, Sicily, Corsica and Sardinia, with key roads visible and a stylized compass rose to the top right. The panel is edged with Macassar veneers, and mounted on its original chrome tubular base and set on a conforming decorative plinth, all restored to a mirror-shine lacquered finish. An inlaid facsimile signature *P. FERRARIO* is set into the bottom right hand corner. Being of particular automotive interest, the panel was commissioned by the Touring Club of Italy (founded in 1874) in the 1930s and was displayed at the first Peugeot dealership opened in Italy. **Ref 6173**

Height: 75 inches (190 cm)

Width: 56 inches (142 cm)

Depth: 17 inches (43 cm)

Pietro Francesco Ferrario was considered to be the Italian master of *intarsio*. Born in Caravaggio but based in Milan for most of his life, he was an award-winning craftsman and during the *Art Deco* years was a regular contributor to the most prestigious decorative arts exhibitions and showcases. In 1943, the workshop at Corso Sempione in Milan was destroyed by the bombings of World War II, and Ferrario subsequently died 3 years later.



In Flight Entertainment



Delta Lady: a definitive official Air Ministry demonstration model of the Avro Type 698, the high-performance delta-winged long-range strategic bomber officially named the *Vulcan* (the god of fire in Roman myth) by the Air Council in October 1952. The model bears moulded Air Ministry numbering to the underside and is affixed to a cantilever base to effect a tilting movement through 45 degrees. English, circa 1935. Wingspan: 24 inches (61 cm). **Ref 6285**

The Vulcan was part of the RAF's V bomber force, which fulfilled the role of nuclear deterrence against the Soviet Union during the Cold War. It was also used in a conventional bombing role during the Falklands conflict with Argentina. One example, XH558, was recently restored for use in display flights and commemoration of the employment of the aircraft in the Falklands conflict.

'JEP' (Jouet de Paris): a very rare tin-plate toy 'Dewoitine' hydroplane (seaplane) with superb lithographic decals and all original-paintwork and finish, the two large floats intended to support the weight of the craft on water. Complete with a powerful clockwork engine intended to drive the piece along when being played with on water, and manufactured from 1934 to 1966 in limited numbers.

One of the most charming toy planes ever made, in truly excellent original condition. **Ref 4971**

Wingspan: 18 inches (46 cm).

Literature: *Canots et Voiliers de nos bassins 1935-1970* by A. Mering - F. Mestrot, Edition Plein Gaz, 2002, illustrated pages 75-77.

Emmanuel Zurini (born 1942)



A **unique**, monumental sculpture entitled '*Élegante*', sculpted by Emmanuel Zurini from a solid block of *Granit Royal* in 1986. The rakish, stylized automobile, evocative of *Art Deco* styling at its most extreme, features scalloped front and rear wings and a cockpit complete with steering wheel and seats in a hand-honed finish. Signed *ZURINI* in the granite and numbered 1/1, dated 1986. Complete with signed, illustrated certificate of authenticity from the artist. Weight: 117 kilos. **Ref 6272**

Length: 40 inches (102 cm).

Zurini was originally a motor-racing photographer of some renown, having worked on the legendary movie '*Grand Prix*' as long ago as 1966. He turned to sculpture in the 1970s, usually creating small editions of eight examples only. Over the years, he has occasionally created unique, monumental works such as '*Élegante*', made entirely by hand in 1986.



La France à la Route



Jean-Adrien Mercier (1899-1995): a highly evocative original pen and watercolour depicting a woman in typical Art Deco attire in front of an automobile, created as an illustration for the book 'L'Auto' by Pierre Benoit in 1929. Signed by the artist bottom left, the drawing is mounted with an acid-free mount, and framed in a plain black oak section frame and glazed. Size: 15 x 13 inches (38 x 33 cm). **Ref 6269**

Illustrated: 'The Auto', by Pierre Benoit, 1929
'L'Art et L'Automobile' by Hervé Poulain, 1973
'Art and the Automobile' by D. B Tubbs, 1978

Exhibited: "Les objets culte du rêve automobile", Paris, Louvre des Antiquaires, 1995

From 1925 until 1939, France experienced a golden era of cinema and Mercier designed many of the movie posters of the period for some of the greatest directors of the era - Sacha Guitry, Alberto Cavalcanti, Marcel l'Herbier, and Jean Epstein, amongst others. Post-war, Mercier started to move away from movie poster design, becoming more accomplished as a book illustrator, and became artistic director for Cointreau where he remained until 1965, all of his work bearing his distinctive signature.



(Above) René Vincent (1879-1936): 'Automobiles Lincoln'. A rare, original pencil and watercolour *maquette* created for an advertising campaign for the Lincoln motor car company. Designed specifically for the French market, the campaign featured the car in a variety of seasonal scenes, this sketch for the winter ski scene, and was intended to illustrate that the Lincoln was the only car you would ever need to handle every terrain and year-round weather in style and comfort. Stamped with René Vincent's monogram bottom left and framed with a mount, in a limed-oak frame. French, circa 1928. Size: 18 x 10 inches (46 x 26 cm). **Ref 6271**

(Right) Maurice Motet (French, 1886-1963): a charming watercolour depicting a couple embracing in the back seat of a period motorcar, whilst their chauffeur is under the car working to get them back on the road. Signed *MOTET*, and framed in a plain black oak frame, with mount. French, circa 1922. Size: 18 x 12 inches (46 x 30 cm). **Ref 6270**

Motet began his career as a satirist and humorous illustrator in 1900, and provided illustrations to many of the newspapers and political publications of the day including *Le Rire* and *Le Bon Vivant*.



Roy Nockolds (1911-1979)



'*Motor Racing*': an original abstract oil on canvas painted in 1938, signed by the artist and framed in its original deep gesso frame with gilded edging, and bearing a hand-painted plaque 'MOTOR RACING by ROY NOCKOLDS' to the lower centre. Bearing original handwritten labels to the reverse, from the Steering Wheel Club. **Ref 6254**

Size overall: 26½ inches (67 cm) x 23 inches (58 cm).

Provenance: *Collection of John Eason-Gibson, famous motoring journalist and enthusiast. The Steering Wheel Club, London.*

Known for his realistic style of painting, this is one of only three abstract studies painted in the late 1930s. Another may be found in London's Science Museum.

MOTOR RACING
BY
ROY NOCKOLDS

Roy Nockolds (Part II)



'Tim Birkin's Blower Bentley on Brooklands Banking, 1932'.

Large original oil on canvas by 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 Member's or 'Home' banking at Brooklands in March 1932. Framed in a period gold leaf frame, and unglazed. **Ref 4949**

Dimensions: 25 x 39 inches (64 x 99 cm).

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 no less than a staggering 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. This exceptional oil painting by one of the undisputed 'greats' of automobile art, epitomises the drama and danger of Brooklands at its absolute zenith.

(Opposite) 'Kaye Don beating Gar Wood's water speed record, on Lake Garda, 1931'.

Original oil on canvas signed and dated 'Roy.a.Nockolds 1933'.

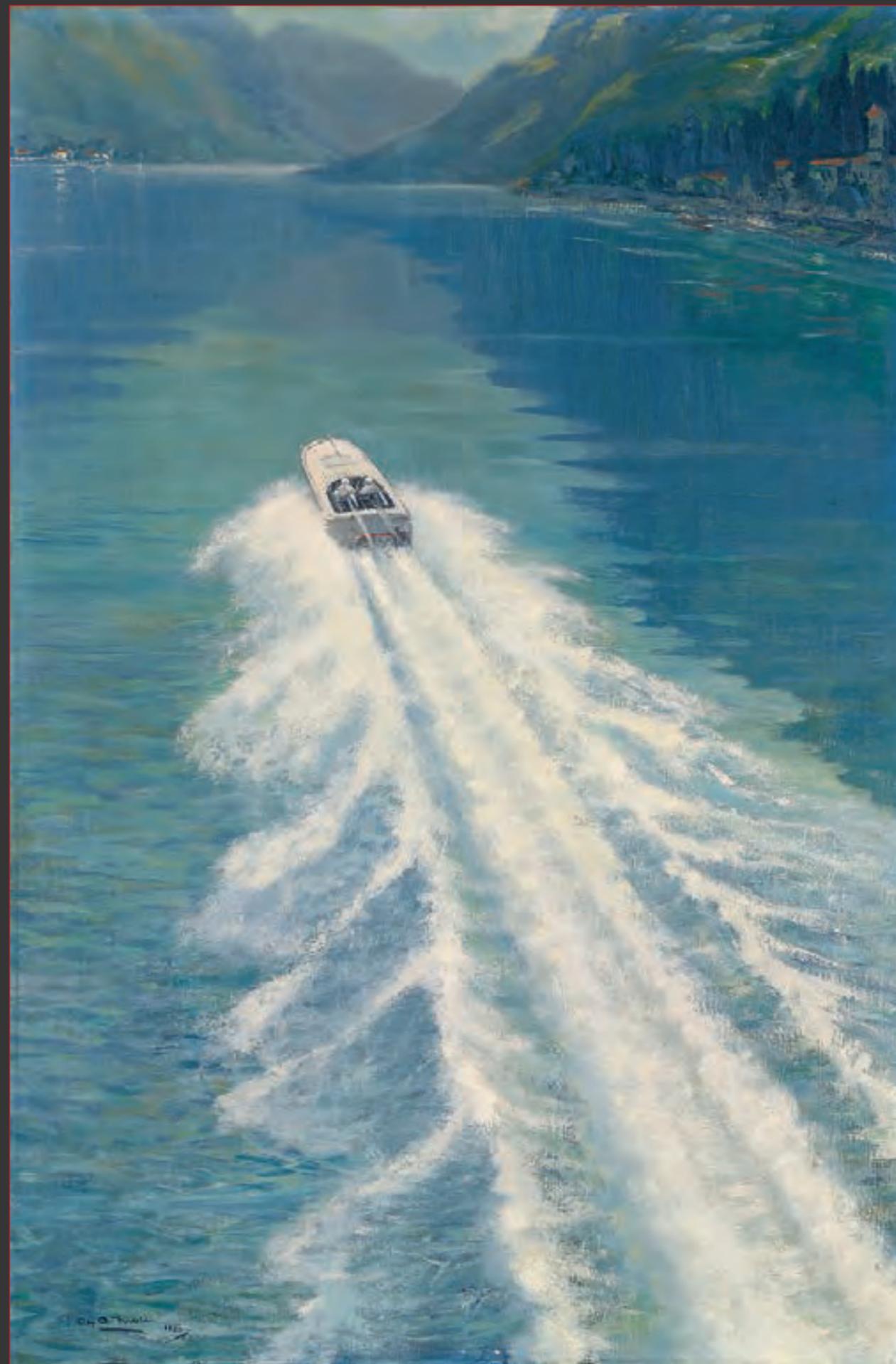
Framed size: 30 x 20 inches (76 x 51 cm).

During the 1920s and 30s there was intense international competition to achieve an ever higher world speed record on either racetrack or water. Kaye Ernest Donsky (1891-1981) known as 'Kaye Don', was a key player during the period, racing regularly at Brooklands and breaking a number of world records.

The water-speed record challenges were no less competitive, and the American businessman and boat builder Gar Wood drove the water speed record up to 97 mph during the late 20's. Lord Wakefield, Chairman of Castrol Oil took up the challenge to achieve a British holder, and on Lake Windermere, Sir Henry Segrave raised the bar to 98 mph but suffered a fatal crash on his final run.

Following this tragedy, Kaye Don and Gar Wood alternately nudged the record higher still. On Lake Garda in 1931 Don beat Gar Wood's 102 mph record with a speed of 110 mph, which is the subject of this painting. Nockolds had painted a number of Kaye Don's motor racing triumphs at Brooklands, from which point they became close friends.

Ref 6276



'Championnat de la Mer' Monaco, 1908



The waters off the coast of Monaco, the beloved playground of the rich and famous (and infamous), was the setting for a spectacular series of motor boat races between 1908 and 1912 that still exude an air of romance for many.

Pioneer French carmakers, aware of the future potential of *Canots Automobiles* (motor boats) as leisure craft, developed marine power units derived with considerable ingenuity, from existing automobile engines. Established Italian monumental sculptor Domenico Mastroianni (1876-1962) created this supreme example of a marine trophy in bronze which was presented to luxury French

marque *Panhard et Levassor* following a convincing victory in the 1908 event.

This large and historically important *cire perdue* (lost wax) bronze depicts two motorboats cresting the waves surmounted by two sea goddesses rising from the water bearing the victor's laurels. Mounted on its original honed granite plinth, signed and marked, this superb trophy from the dawn of motor boating is of museum quality and importance. **Ref 2009**

Length: 29 inches (74 cm).

'Outwitted!'



Frederich A. Dahme (American, early 20th Century)

'*Outwitted*': a large allegorical painting depicting the Graf Zeppelin flying effortlessly above the stormy Atlantic Ocean, the 'clouds' being dispersed in her wake and Neptune below, depicted floundering in the waves, seemingly powerless to impede her progress. Signed and dated 1929, and in the original frame with title tablet. **Ref 5613**

Size: 62 x 51 inches (157 x 130 cm).

Frederich Dahme was an American artist, illustrator and cartoon animator active in the period between 1910 and 1940. He also specialized in portraiture, often of historical subjects (Gutenberg, George Washington, and others) and is well-known for his remarkable avant-garde animation work for the short movie '*Danse Macabre*' in 1924.

'*Outwitted*' was almost certainly a special commission and we understand it was illustrated in *Saturday Evening Post* magazine in 1929, as part of the media frenzy surrounding Graf Zeppelin's circumnavigation of the globe, the first by any sort of aircraft.

Come Fly with Me



A magnificent **billboard-size** advertising poster created in 1948 for TWA, showing the world map with the continents ornately decorated with animals and indigenous people and the oceans overlaid with celestial figures, the routes of the airline

highlighted, depicting the expansion in service after WWII. Backed on conservation grade linen and unframed. **Ref 2398**

Size: 120 x 72 inches (300 x 180 cm).

Trans World Airlines (TWA) was originated in 1924, as Transcontinental & Western Air and operated a route between New York and Los Angeles. Becoming one of the 'Big Four' with American, United and Eastern, it was acquired by the legendary Howard

Hughes in 1939 and after the Second World War rolled out its service into Europe, the Middle East and Asia. This poster, of monumental scale and created within Hughes's stewardship of the company, given its size may have been used in an airport or travel agency, and is extremely rare.

Frederic C. Focht (French, 1879-1937)

(Below) **'Man in Flight'**: an undisputed master of *Art Deco* sculpture on a grand scale, Frederick C. Focht created this spectacular bronze around 1930. Vividly rendered in dark green *patine*, this imposing bronze depicts a highly stylized speed god, supported by another crouching male, both atop a globe, in turn mounted on its original stepped nero portoro marble plinth. Signed in the bronze. Height: 42 inches (107 cm). Ref 5773

(Right) **'Aviator'**: an *Art Deco* bronze with original green *patine*, circa 1925 of a typical 'Speed God' also by Paris-born Focht. Signed in the bronze and mounted on a marble base. Fascinated by the link between human form and stylized machine, Focht's bronzes have depicted speed gods evolving into aircraft, semi-abstract automobiles and locomotives. Length: 34 inches (87 cm). Ref 6034

Frederic C. Focht (1879 - 1937) was born in Paris and studied under the celebrated sculptor Falguiere. His remarkable talent was recognised early in his career, exhibiting at the Salon des Artistes Français and winning the coveted Medal of Honour at the tender age of 21. Focht was responsible for some of the most striking *Art Deco* bronzes of the 1920's and 1930's and apparently his creative talents did not end there - he is also recorded as having been an opera singer of some note.



Master animalier



(Above) **Irénée Rochard (French, 1906-1984)**: a pair of stylish *Art Deco* bookends in the form of King Cobras, the detailed snakes in silvered bronze, are shown in a striking position, and set on portoro nero marble bases. French, *circa* 1930. Length of each: 5 inches (13 cm). **Ref 6241**

(Left) a beautifully executed silvered-bronze mascot by Henri Rischmann in the form of a coiled cobra about to strike, the hood with geometric patterns to either side, and set on a black ebonized base. Stamped *RISCHMANN FRANCE* to the reverse. French, *circa* 1925. Rischmann was well known for his silvered and polychrome *animalier* sculptures and this particular design was also adapted for use as a gentleman's pocket watch holder in the mid-1920s. Height: 8 inches (20 cm) high. **Ref 6205**



Irénée Rochard (French, 1906-1984): a very stylish and large-scale bronze sculpture of a seated bear cub by Irénée Rochard, beautifully modelled and cast in 1920. Marked in the bronze, *I ROCHARD* with number *5/8*. **Ref 3145**

Height overall: 20 inches (50 cm).

Born into an artistic family in 1906, Rochard turned to animal sculpting very early in his career and at the age of 22, upon graduating from the Beaux-Arts school, he won a national prize for a life-size bronze of a panther. A contemporary and friend of Marcel-Edouard Sandoz and François Pompon, Rochard made his life's work endeavouring to express not only the intelligence and dignity of the animals he sculpted, but also their fierceness.

Downhill Skiers



(Top) a pair of stylish black patinated Modernist bronzes in the Hagenauer style, both figures depicting skiers descending a steep slope, with polished gilt detailing to the goggles, skis and sticks. Both Austrian, circa 1925 and stamped with maker's marks to the bases. (On left), height: 6 inches (15 cm) **Ref 6248** and (right) 5 inches (13 cm) tall. **Ref 4854**

(Above) **Charles Sabouret**: a fine *cire perdue* (lost wax) bronze sculpture of a cross-country skier, circa 1925 with all-original patina and finish, the skier in traditional period dress is depicted forging ahead with his sticks through the snow. Set on a bronze *sôcle* signed Sabouret BRONZE and bearing foundry marks for Susse Frères Editeurs-Paris. French, circa 1925. Length: 14 inches (36 cm). **Ref 5937**



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 an 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).

Big Guns



Colt, Browning, Derringer: famous names all, and when it comes to this unique collection of three bespoke double-life size display models of classic hand guns, a little name-dropping is essential. Specially commissioned for a private collector's gun room in the United States, these oversized models are constructed in aluminium, hardwood and patinated steel, and each stands on a bespoke black metal display stand. **Ref 6282**

(Right) **Classic Colt:** the Colt 45, destined for the US Cavalry in the late 19th century, was the invention of flamboyant revolver king Samuel Colt (1814-1862). America's first industrial tycoon. Sam Colt's single-action handgun, beloved of movie audiences since the Silent era, was christened the 'Peacemaker' or the 'Equalizer', and acknowledged as the 'Gun that Won the West'. "If I can't be first" Colt famously remarked, "I won't be second in anything."

Length: 22 inches (56 cm).

(Top right) **Firepower:** the Browning M1911, semi-automatic handgun was standard issue for the US Military from 1911 to 1985. John Browning (1855-1926), known as 'Armorer to the World', used the short recoil principle as the basis for his enduring design. The development of modern automatic and semi-automatic firearms owes much to the Utah-born gun maker.

Length: 17 inches (43 cm).

(This page) **Troubleshooter:** Remington and Sons Derringer 'two-shot' was a pocket-sized pistol based on a version produced by Henry Derringer (sic), who never patented his invention. The term Derringer refers to a short-barrel handgun whose heyday was the California Gold 'Rush' and the golden age of the Tennessee River boat trade. A 'concealed carry' close-range, self-defence weapon, the Derringer was popular with gamblers and 'fancy women' as the ideal 'Saturday Night Special'. **Length: 10 inches (26 cm).**



High Visibility



An extraordinary and very rare pair of WWII Japanese military long-range binoculars, of massive 50 x 150 specification, with original polished mount-and-crank tripod which supports the straight-body instrument with its original optics and polished brass details. Both instrument and tripod has been completely stripped of its original paint, and re-polished back to the metal. Japanese, circa 1940s. **Ref 6079**

Height on tripod: 65 inches (165 cm)
Length of instrument: 39 inches (100 cm)
Diameter of lens: 7 inches (18 cm).

Lady Liberty



John Elwell, (English, b. 1942): an extraordinary and unique hand-built sculptural aluminium model of 'The Statue of Liberty Enlightening the World', the iconic New York monument. In this, only the second architectural model that John has created, *Liberty* stands on a stylized pedestal in hand-formed, riveted aluminium with lacquered veneers, with door and window details.

The figure itself, with cast aluminium face, illuminated crown and gilded-finish torch with pierced balcony, took over a 1,000 hours to construct and will never be repeated. Bearing a hand-engraved plaque 'Liberty' by John Elwell, 1/1, 2017. **Ref 6277**

Height: 81 inches (206 cm)
Plinth: 28 inches (71 cm) square.

The Statue of Liberty was made in Paris by the French sculptor Frederic Bartholdi, in collaboration with engineer Gustave Eiffel, and was gifted to the United States by France on the centenary of American independence. Inaugurated in 1886, the sculpture stands at the entrance to New York harbour and has welcomed millions of immigrants to the United States ever since.