

PULLMAN

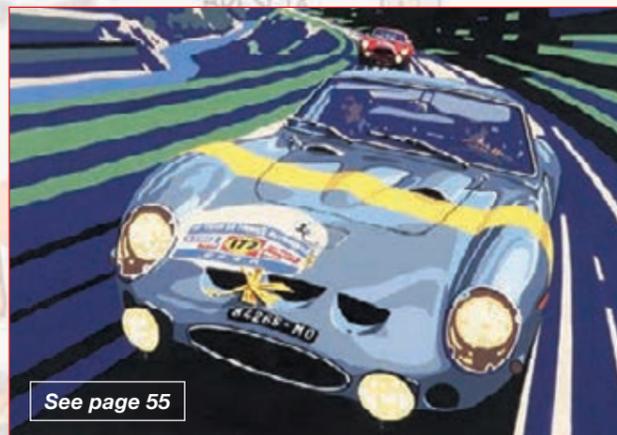
The Magazine of the Pullman Gallery

Issue No. 57



Greyhound of the Ocean: a large and extremely important, 1:96 scale builder's model of R.M.S 'Mauretania', built in 1906. **See pages 22 – 25**

PULLMAN CLASS



See page 55



See page 40



See pages 26-29

It gives me great pleasure to welcome you to issue 57 of PULLMAN, and much as Henry J. Heinz of the Heinz Company coined the slogan '57 Varieties' in 1896, we ourselves have an issue packed full of variety – (and far more than 57 we may add!).

The iconic drinks brand of Campari kicks off this issue early on, with a strong 1950s poster design by Italian Giovanni Mingozzi for Campari Soda, flanked by an extremely scarce silver cocktail shaker, faithfully created in the form of a bottle of Campari of 1949 design, even down to the faux pull-cork of the cap and hand enamelled 'label'. Made by the longest established Italian silversmiths, Miracoli, this would make a highly covetable addition to any bar – just don't put it out for recycling!

A very large and extremely detailed cigar box by Sheffield silversmiths Walker & Hall (pages 6 & 7) features heavy Art Deco design influences, as well as a miniature silver Garratt freight locomotive acting as its finial. In what could only be described as 'box fresh' condition, this piece was made by special commission in 1948 and presented to the Welsh Industrialist Hugh Vivian, and remains as good as the day it was presented. Truly 'leagues' ahead, we have also featured some amazing items of sub-marine interest, including a superb table lamp in the form of a Siebe Gorman-suited deep sea diver (page 15), with realistically hand-carved fruitwood body and illuminating helmet, and a multi-functional diver's helmet desk piece, made in 1890, by the renowned French clock maker A.R. Guilmet of Paris (page 14).

Gracing our front cover, as well as across four pages inside, is the truly monumental and historically important R.M.S 'Mauretania' (pages 22 - 25), a 1906 builder's model made to 1:96 scale which sits resplendent in its near-3 metre case with a model of its companion ship 'Turbinia' by its side, a striking illustration of the size and majesty of the actual 'Mauretania'. Made three years earlier and presented to Prince Heinrich of Prussia, the German battleship *Kaiser Friedrich III* is shown (pages 20 & 21), constructed entirely in Imperial silver, in exacting detail, both models extraordinary survivors of history, and to museum standard.

Variations on a theme (on pages 26 and 27), are a collection of no less than seven giant rangefinder camera models by Leica and Nikon, known as *Riesen-Models*, the largest measuring a metre and a half wide, the monumental size of each could only really be illustrated by Georgina Khachadourian (bringing a touch of glamour to the issue). To find one of these models is a rarity, but a collection of seven is unheard-of.

And as is always the case, more variety is to be seen through the issue, and on our website, and we trust you will enjoy reading this latest PULLMAN, whether in print or online.

We hope to see you here at King Street very soon!

Until next time,

Simon Khachadourian

Black Beauties

(Below) a delicate and highly decorative black onyx glass cocktail shaker, with an Oriental-style pattern of overlaid flowers and leaves in Sterling silver to the faceted sides of the body, with a spouted neck and stopper. **Height: 12 inches (30 cm) Ref 5525**; and (right) a highly unusual Art Deco black onyx glass cocktail shaker, of grand proportions, with an ornate Sterling silver overlay of a central forest scene with two deer with a fluted neck and red Bakelite stopper, made by Rockwell (the Rockwell Silver Company of Connecticut). **Height: 16 inches (41 cm)**. Both American, circa 1930s. **Ref 6320**



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The Pullman Gallery specializes in *objets de luxe* dating from 1880-1950. Our gallery in King Street, St. James's next to Christie's and our appointment-only studios near Chelsea Bridge, houses London's finest collection of rare Art Deco cocktail shakers and luxury period accessories, sculpture, original posters and paintings relating to powered transport, as well as automobile bronzes, trophies, fine scale racing car models, early tinplate toys, vintage car mascots, Art Deco furniture, winter sports-related art and objects and an extensive collection of antique Louis Vuitton and Hermès luggage and accessories.

Monday – Friday 10.00 – 18.00 and by appointment



Giovanni Mingozzi (Italian, b.1891): 'Campari Soda'. Original 1950 advertising poster for Campari Soda, linen backed and framed to edge in a plain black oak frame. **Size: 41 x 29 inches (104 x 73 cm). Ref 6332**

First produced in 1932, Campari Soda was the world's first pre-mixed alcoholic drink, the single serving bottle made distinctive by its 'upside-down' goblet shape. Designed by the Italian Futurist Fortunado Depero, it was an early icon in commercial design.

Mingozzi, founder of the design agency ATLA, a pseudonym he used on many of his poster designs in the 1920s, understood the strength of the product's design, keeping the poster visually simple and to the point.

Campari classico

(Right) an incredibly rare silver and enamel cocktail shaker in the form of a bottle of Campari, made by the famed Milanese silversmith Romeo Miracoli in the style of the 1949 bottle design. With a fluid-shaped neck, embossed screw cap in the form of a pull cork, and realistic label with vivid blue enamel and Greek key border, the bottle design has been faithfully reproduced into an extremely attractive and practical piece of silver barware. Stamped *R. MIRACOLI MILANO* to the base, Italian, 1949. **Height: 10 inches (26 cm). Ref 6335**

Miracoli are Italy's oldest silversmiths, established in 1912, and continue to this day in Milan producing outstanding service and presentation silver for private clients and brands such as FIAT, Mercedes Benz and Beretta.



(Above) a very scarce, 1967 cigar ashtray created for Campari by Bruno Munari (Italian, 1907-1998), in the Pop Art style, with extracts of the famous Campari logo text, set on a white glaze with two cigar rests trimmed with gilt. The base marked in script '*B. Munari "Il Manifesto" Collezione Campari, Made in Italy by Campari*'. Italian, circa 1967. **Size: 8 inches (20 cm) x 6½ inches (17 cm). Ref 6336**

Munari was an extremely versatile artist and designer, who contributed greatly to the fields of visual art, communication and graphic design. Part of the Italian Futurist movement, Munari was well known for his collage illustrations which featured in Italian pre-War magazines, of which this classic 1967 design for Campari is highly reminiscent.

Gilded Beauty



Two highly unusual and extremely decorative gilded bronze jewel boxes in the form of miniature trunks, (above) an extremely large Napoleon III-style box with a domed top, *champlevé* enamel patterned side handles and over straps, with well-detailed *faux* buckles and original, ornate pierced key. The plain interior is lined with pale *moiré* silk with original cord trim. French, circa 1900. **Size: 11 inches (28 cm) long, 7 inches (18 cm) deep and 5½ inches (14 cm) tall. Ref 6315**

(Left) a similar Art Deco design on a slightly smaller scale, this domed-top 'trunk' box with hand-painted Royal Blue enamel buckles and straps and metal side handles with delicate *faux* stitching, the interior lined in chocolate brown suede. French, circa 1920. **Length: 7 inches (18 cm), 4 inches (10 cm) deep and 3½ inches (9 cm) tall. Ref 3423**

Locomotion



A massive and extremely impressive, Sterling silver cigar box made by the well-respected Sheffield firm of Silversmiths Walker & Hall, and commissioned as a presentation piece in 1948 and gifted to leading Welsh industrialist Hugh Vivian (1884-1956). This grand box, of sarcophagus-form, has a hinged lid with faceted sides, and bears the inscription 'Presented to Hugh Vivian, Chairman Beyer Peacock Group of Companies 1937 to 1949, 10th May 1949' with nineteen facsimile signatures of directors of the Beyer Peacock group. Acting as the lid finial, is an outstandingly-well detailed silver Garratt-style locomotive set on a section of track.

Featuring all of the most recognized design influences of Art Deco, the box has a scalloped gallery foot reminiscent of Ruhlmann, a stepped geometric-design thumbpiece and diamond shaped panels to two sides and a central diamond *cartouche* to the front. The original and perfect sycamore-lined interior evidences the fact that this box is in virtually unused condition, maintained by the presence of its original hardwood travel case with inlaid 'H.V' monogram and lift-out cradle. The body, lid, train and track all hallmarked Walker & Hall, 1948. **Ref 6314**

Length: 14 inches (36cm).

Hugh Vivian was a member of the Vivian family of Swansea - the most notable descendant being Richard Glynn Vivian, founder of the Glynn Vivian Art Gallery. In 1923, Vivian and Sons Ltd commissioned the first industrial Garratt locomotive, ever ordered for service in Great Britain. The Garratt freight locomotive was remarkably powerful and was supplied all over the British Empire from the early 20th century until 1968.

Production from the Vivian & Sons Ltd metal and chemical company site in Hafod, Wales represented a quarter of the entire UK copper trade in the early 1900s and in 1928 the company was absorbed by the conglomerate ICI, although copper continued to be rolled from the Swansea sites until 1980.

Déco time



Gübelin of Lucerne, Switzerland: an extremely stylish *Art Deco* silver-plated cigarette box, with two hinged lids revealing compartments for cigarettes or cigarillos, and to the left, a fitted clock with *Art Deco* numerals and mechanical 8 day movement. Believed to have been gifted by André Citroën, to the father of the former owner in the 1930s, this box has interest for motoring enthusiasts as well as admirers of *Art Deco*. Stamped by the famous Swiss watch maker Gübelin, and fitted within a grey grosgrain presentation case. Length: 8½ inches (22 cm), depth: 5½ inches (14 cm) and height: 1½ inches (4 cm). **Ref 6273**

The Swiss, family-owned House of Gübelin is known for its high-end jewellery, gemstones and fine watches. Established in 1854, the first watchmaker's shop opened in Lucerne and over time the business grew, moving to ever-larger locations in the city until finally settling in the prime site on the quay that still houses Gübelin's Lucerne boutique today.



Clearly superior: (above) a monumentally large glass and chrome *Art Deco* 'Skeleton' mantel clock by ATO, with applied silvered *Art Deco* numerals and plain hands set over a glass face, with a triple-stepped glass plinth. The electromagnetic movement runs by the assistance of a battery, this being in the very scarce, large size and the second of only two examples that we have ever owned. French, circa 1931. **Ref 6322**

Height overall: 13 inches (33 cm).

(Right) a smaller glass and chrome *Art Deco* 1931 'Skeleton' clock to similar design, also by ATO, this version with applied *Art Deco* numerals and 'spoon' hands set over the glass face, supported by a triple-stepped black Bakelite plinth. This version is perfectly adaptable for displaying on a mantel or desk. **Ref 6255**

Height overall: 9 inches (23 cm).

ATO was a company 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 the rue de la Rotonde in Besancon. They were an immediate and unprecedented success, and at the *Exposition Internationale des Arts Décoratifs* in 1925, Léon Hatot won a *Grand Prix* for a range of electric clocks, housed in marble, chrome and fine wood cases. The Léon Hatot Company still functions as a watchmaker, under the umbrella of the Swatch group.



(Above) **Hermès Paris**: the ultimate gentleman's (or lady's) desk accessory in three variants and a Pullman favourite, (above left) a magnificently grand *Art Deco* desk compendium (very rare in this size), known as a 'Weather station', featuring various functions including compass, thermometer, barometer, hygrometer and

7-day clock, the heavy silver-plated bronze cube case with bracket feet, and clock dial signed 'Hermès, Paris'. **Size: 5 inches (11 cm) cubed Ref 6027** and a slightly smaller, 4 inch (10 cm) square version of the same design with thermometer, barometer and perpetual calendar. **Ref 6302**

Shown above, is the scarcest variant of all, the model designed for Hermès by Paul Dupré-Lafon (1900-1971), the stepped base section covered in dark green handstitched leather, the compendium also featuring a perpetual calendar and marked 'Hermès, Paris' to the clock face. **Height: 5½ inches (14 cm), base: 6 inches (15 cm) square.** French, circa 1940s. Collaborating with Hermès for over 30 years, Dupré-Lafon had a keen affinity with practicality combined with luxury, principles embodied by this design for the ultimate multi-function desk accessory made by one of the finest names in luxury goods. **Ref 6287**



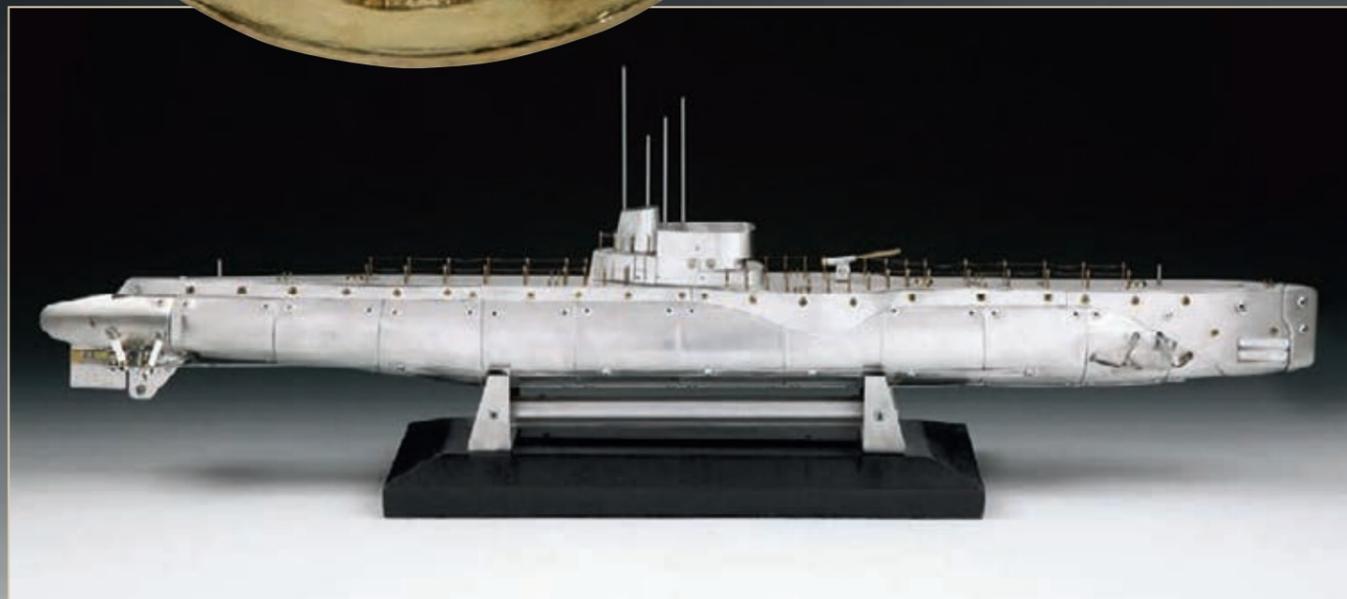
Closed view

A highly unusual travel compendium, a variation of the 'Weather stations' above, also by Hermès, Paris featuring thermometer, clock, barometer and hygrometer, each of the four instruments with gilded hands and trim, are set within a black leather case with *faux* gilded

buckle clasp, ingeniously hinged for folding to protect them for travel. Signed **HERMÈS PARIS** to the clock face. French, circa 1940s. **Maximum length when open: 12 inches (30 cm), when closed 5½ inches (14 cm). Height of case: 3 inches (8 cm). Ref 6291**

The Deep

Dive Dive! (Left) a superb Kriegsmarine U-boat bulkhead clock, the brass case with original mounting brackets and hinged door, the original silvered-dial with black enamelled numerals, bearing the Kriegsmarine badge above the letter 'M' this one being unnumbered, which leads us to believe it was never installed on any particular U-boat, (as numbers were only applied to clocks actually installed), complete with key. German, circa 1940s. **Diameter: 8 inches (20 cm). Ref 5247**



(Above) an extremely well observed, riveted aluminium artisan-made model of a submarine, 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).

(Main image, right) **Sous-marin:** an unusual and stylish table lamp in the form of a submarine, the large 'body' of the vessel in chrome plate with gilded rudder detailing and a stylized conning tower, conceals the bulb, which when illuminated creates a backlit effect. Set on a cantilevered arm, and mounted onto an Art Deco style veneered plinth, with black lacquered details. French, circa 1950s. **Ref 6329**

Length: 18 inches (46 cm).



Sea Dweller



A fine, rare and completely original example of a diver's helmet desk piece by Guilmet, Paris circa 1890, in the style of a Siebe Gorman deep sea diving helmet. The multi-function 'helmet' is set on its original black marble base with gilded plinth, and features an 8-day clock with silvered dial, Roman numerals and blued steel hands. A thermometer and barometer are set into the helmet left and right, with a compass fitted to the top. The base of the helmet features stylized fittings that would have been required to fix the helmet to the diving suit. All of the dials and instruments feature engraved calibrations, an indicator of extremely high quality. French, circa 1890. **Ref 6337**

Height: 8 inches (20 cm).



Detail of illumination



Siebe Gorman, London:

a highly unusual table lamp and smoking compendium in the form of a period deep sea diver. The figure in hand-carved fruitwood, is beautifully observed with the detailed folds of his dive suit, stands on a similarly carved wooden *sôcle*, depicting the sea bed with rocks, shells and seaweed with an applied silvered bronze turtle and crab, set at his feet.

The polished silvered bronze helmet with four original glass reflectors illuminates from the inside, and in the diver's hands is a polished rope which wraps around two *trompe-l'oeil* silvered-bronze 'woodgrain' boxes with hinged lids – seemingly attempting to raise the sunken treasure! The large box is intended for holding cigarettes or cigarillos, the smaller one with striker fitted to the side for matches.

The style of the dive helmet and the oxygen tank leads us to believe this piece is modelled on the Siebe Gorman dive suits of the early 20th century, but the quality of the carving and workmanship is far too high for it to have been just a promotional piece. **Ref 6305**

Height: 13 inches (33 cm).

Somewhere Under the Sea



Clifford & Rosemary Ellis (British): 'Ocean Cable'. Highly decorative and scarce British poster commissioned by the GPO (General Post Office) in 1935. Framed with an acid-free mount, in a plain black oak section frame. **Ref 6333**

Size: 34 x 28 inches (86 x 70 cm).

Clifford Ellis (1907-1985) was a graphic artist and illustrator and much of his work was done in collaboration with his wife Rosemary Ellis (1910-1998). During the 1930s the Ellis's designed a series of posters for London Transport, produced advertising posters for SHELL (see page 19) and, as with this example, information posters for the General Post Office (GPO).

(Opposite page) **H. & H. Plante, of 12 Bury Street, St. James's:** a fine and unique maritime presentation piece of historical interest relating to the SS *Dacia* the undersea cable-laying ship built by Swan Hunter in Newcastle in 1879 and sunk in 1916. This unusual piece was commissioned from H. & H. Plante Silversmiths of St. James's and the glazed mahogany case contains a fine engraved silver map of *Dacia's* areas of activities off the coast of Africa, along with a presentation plaque and mounted samples of the three kinds of deep sea cables used and laid by the vessel. An exceptional piece of Great War maritime history. **Ref 6321**

Size: 16 x 9½ inches (41 x 24 cm).

The Atlantic island of Madeira, did not escape the violent consequences of World War I. On 3rd December 1916, a German U-boat sunk the French gunboat SS *Surprise* whilst moored off Funchal. SS *Dacia* and the French auxiliary vessel SS *Kanguroo* were also torpedoed and sunk. *Dacia*, a British cable-laying vessel, had previously undertaken war work off the coast of Casablanca and Dakar, and the vessels *Surprise* and *Kanguroo* were her armed escort and support respectively. Following the attack on the ships, the German U-boat then proceeded to bombard Funchal for two hours from a range of about 2 miles. The English cable station was a main target along with other public buildings in the city.

SS *Dacia* had a long and successful career as a cable-layer until its sad end and although cable-ships were merchant vessels, they were still considered legitimate war targets and a great many were sunk during both world wars.



The Age of Aquarium



An unrivalled line-up of 1950s aquarium-themed lighters by Alfred Dunhill. Colour and condition add to the value of the most desirable of the luxury maker's classic lighters. Ben Shillingford (1904-2001), the expert engraver responsible for carving out the Perspex using the reverse *intaglio* technique, launched the design in 1949 and no two lighters were the same – by nature each example was unique, and due to their variety in colour and fish depicted, there really was an agony of choice.

Pullman is widely recognised as holding the largest collection of Aquarium lighters – greater in number than Dunhill's own archive. Please contact us for prices and availability.

(Clockwise from top centre) Refs 3645, 2767, 3646, 6023, 2311 and 2720.

Fishing for compliments



(Above) **Clifford & Rosemary Ellis (British):** 'Anglers Prefer Shell'. A highly decorative and very rare British advertising poster commissioned by Shell Petrol and Oil in 1935. Framed with an acid-free mount, in a plain black oak section frame. **Size: 55 x 39 inches (140 x 100 cm). Ref 6334**

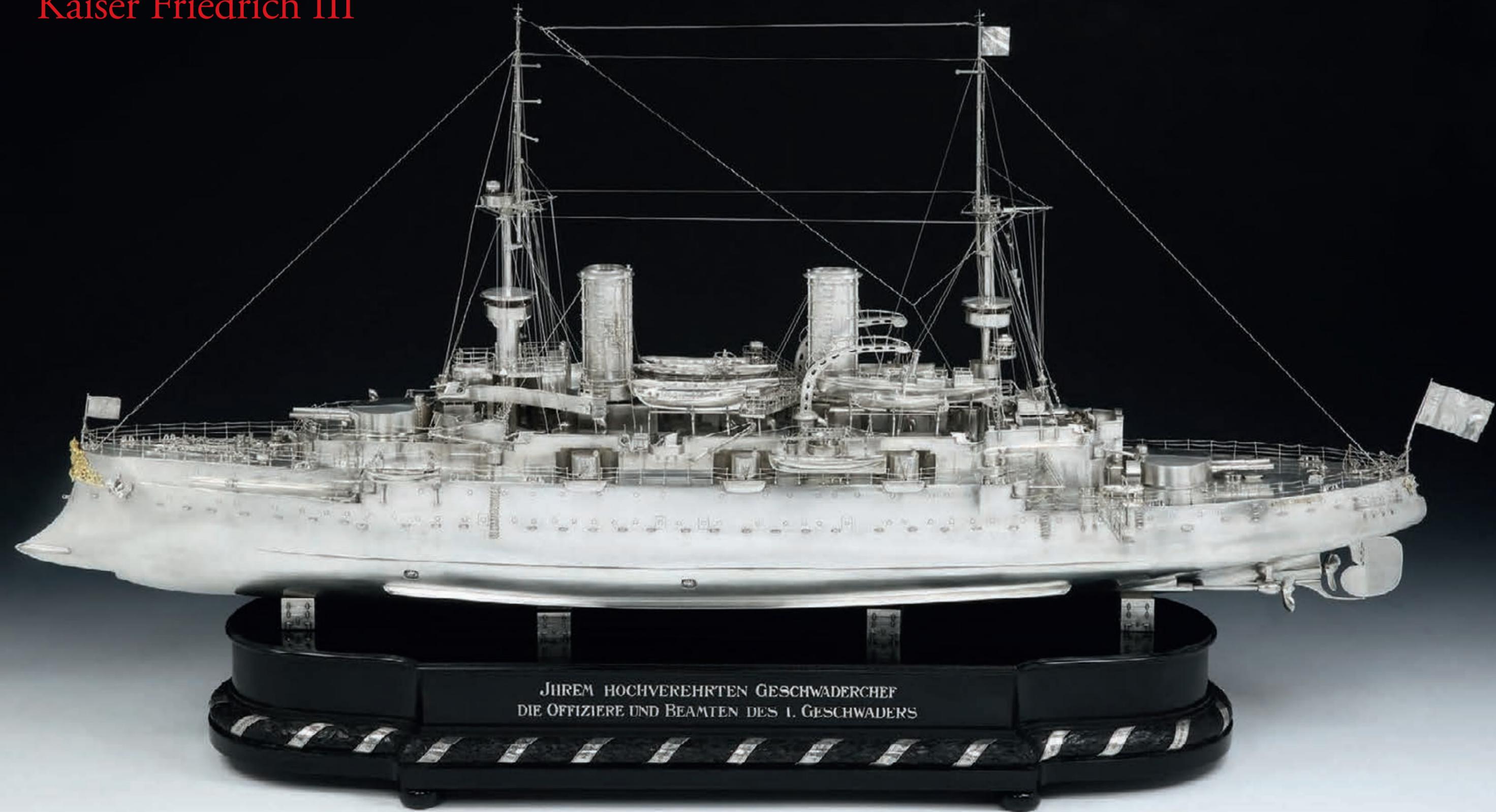
Jack Beddington was head of publicity for Shell Petrol and Oil, and was responsible for the company's marketing strategy in the 1920s and 1930s. These innovative and creative campaigns fostered some of the greatest talents in British modern art, including Ben Nicholson, Vanessa Bell, Paul Nash and Graham Sutherland.

Highly collectable and iconic, the simple campaign messages of 'You Can Be Sure of', and 'These People Prefer', remain instantly attributable to the brand. Clifford & Rosemary Ellis (also see page 16) designed a number of posters for the company, throughout the 1930s.



(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**

Kaiser Friedrich III



M. Fadderjahn, Berlin: a monumental, 1:100 scale, Imperial silver model of the German battleship *Kaiser Friedrich III*, made to the finest detail in 1903. The model includes Imperial flags, geared masts, ship's cannons and deck guns, with life boats and full propeller detailing, the gilt crest at the bow incorporates a bust of the German Emperor Friedrich III (1831-1888), the stern on both sides with gilt crowned *W* monogram and bearing the ship's name. On the carved ebony base, in silver inlay to one side, the dedication '*Jhrem Hochverehrten Geschwaderchef, Die Offiziere und Beamten des I. Geschwaders*' (In the Year of the Much Venerated Admiral from the Officers and

Staff of the First Fleet), and to the other side the dates '1900-1903', also inlaid in silver, the mouldings of the acanthus-carved ebony plinth entwined with silver plaques engraved with the names of the thirty-two ships of the first squadron of the Imperial German Navy fleet, and also bears a plaque engraved with the maker's name, *Fec. M. Fadderjahn Berlin.S.* The model rests on a bespoke display plinth with glass cover, and appears always to have done so, accounting for its remarkable condition. **Ref 5981**

Length of model: 50 inches (127 cm).

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

SMS KAISER FRIEDRICH III was the lead ship of the First Fleet, and was launched on 1st July 1896. After Vice Admiral Prince Heinrich of Prussia was appointed chief of the 1st squadron in September 1900 he made the *SMS KAISER FRIEDRICH III* his permanent

flagship in November that year. The battleship held this position until the Prince was replaced by Admiral Hans von Koester in September, 1903. It is almost certainly on this occasion that this extraordinary model was presented to Prince Heinrich as a gift from the officers of his squadron.

Additional information and images available upon request.

R.M.S 'Mauretania'



A highly important and very rare original 1906 builder's model of R.M.S 'Mauretania'. Built in 1906 to 1:96 scale, no expense has been spared in the construction of this extraordinary model, with several thousand parts all specially made, including 280 skylights, 1818 windows in deck berths, sixteen lifeboats on their davits, 20 small ladders with their handrails and even around 200 doorknobs, all with gold-and silver-plated fittings, and minutely observed details. The impact and appeal of the model is helped by the fact that it depicts one of the greatest ships of the twentieth century and certainly one of the greatest liners of all time – beautiful lines, technologically advanced and famous for holding the coveted Blue Riband trophy for an unprecedented 22 years for the fastest ship on the North Atlantic route.

The model took 38 weeks to make in 1906 and cost £725, a staggering amount in the early 20th century. We are able to date it with accuracy, as the vessel is shown with its original three-bladed gilded bronze propellers – on the actual ship, these were replaced with four-bladed propellers following her sea trials in 1907, as the three-bladed versions were found to cause an unacceptable level of vibration at high speed. The model retains its original ebonised display case and stand, and its brass plaque with details of the vessel. The case has recently been completely refurbished and re-polished, and the model is in impeccable condition ready for installation and display.

Displayed in the case alongside 'Mauretania' is a model of 'Turbinia', built to the same scale, illustrating the difference between these two important ships. 'Turbinia' (built in 1897) is a highly significant ship, it was the world's first steam turbine-powered ship, and the fastest vessel of any kind in the world at that time. 'Turbinia', with a top speed of over 34 knots, revolutionised ship-building, and still exists today at the Discovery Museum in Newcastle, where she is on display. **Ref 6330**

Additional information may be found on our website and viewing of the model in our studios near Chelsea Bridge may be arranged, by appointment.

History of R.M.S 'Mauretania'

Designed by Leonard Peskett, and built by Messrs. Swan Hunter, Wigham Richardson – considered the 'Rolls-Royce' of shipbuilders – R.M.S (Royal Mail Ship) 'Mauretania' was launched at Wallsend on the River Tyne near Newcastle in September 1906, and was the most luxurious, largest and fastest ship in the world at the time. Entering service for her owners, The Cunard Steamship Company Ltd., in 1907 (following sea trials and fitting-out). Her speed record, known as the 'Blue Riband', was held for a remarkable 23 years, until 1929. She remained in service for Cunard until 1934 and was scrapped in 1935. A second, smaller 'Mauretania' was launched in 1939.

R.M.S 'Mauretania' was the sister-ship to the ill-fated 'Lusitania' (built in Glasgow), which was torpedoed and sunk off the coast of Ireland by the German Navy in 1915 with enormous loss of civilian life, including many Americans. America was still a neutral

country at the time, and 'Lusitania's sinking was considered a major cause of America's entry into World War One. 'Mauretania', by contrast, enjoyed a long and happy career at sea for almost 30 years, and was regarded as the ultimate means of transport across the Atlantic Ocean. She was just under 800 feet in length, and had a guaranteed service speed of 24 knots (about 28 mph), a remarkable speed even by today's standards. She was capable of bursts of speed of up to 29 knots.

The proportions of 'Mauretania' have always been considered as close to perfection, and her sleek elegant lines, extensive use of gilded bronze for the ventilation shafts etc. rendered her highly suited to the model-makers craft. The tradition of shipbuilder's models is of course long-established, but really came into its own in the early 20th century with vessels such as these 'Greyhounds of the Ocean', as they were

known. Usually intended for display in shipbuilder's or ship-owner's boardrooms or showrooms they were time-consuming and costly things to make, and relatively few exist today. Our model of 'Mauretania' was believed to have been made for Cunard, by the ship model-builders Robert Smith and Company of Newcastle, in the scale of 1:96.

Smith, and his associates W. Bartram and F. Clark, enjoyed a thriving and successful career, and made several other models of 'Mauretania' and her sister 'Lusitania' in larger scales including 1:64 and 1:48. The Pullman Gallery is proud to have previously bought, restored and sold a rare 1:64 scale model in 2015 and another similar example is part of the Royal Naval Museum collection in Greenwich. One of the best and most popular models in their collection, 'Mauretania' has been on more-or-less continuous display there since it was acquired in 1966.



Length of model: 103 inches (262 cm).

Dimensions of case: Length: 112 inches (285 cm)
 Height: 72 inches (183 cm)
 Depth: 24 inches (61 cm).



1950 Leica III f D.R.P. Ref 6300

1938 Leica III D.R.P. Ref 6298

1954 Leica M3, Ref 6296

1955 Nikon S2, Ref 6301

1932 Leica II D.R.P. Ref 6297

1933 Leica III, Ref 6200

1934 Leica D.R.R 250 'Reporter', Ref 6299



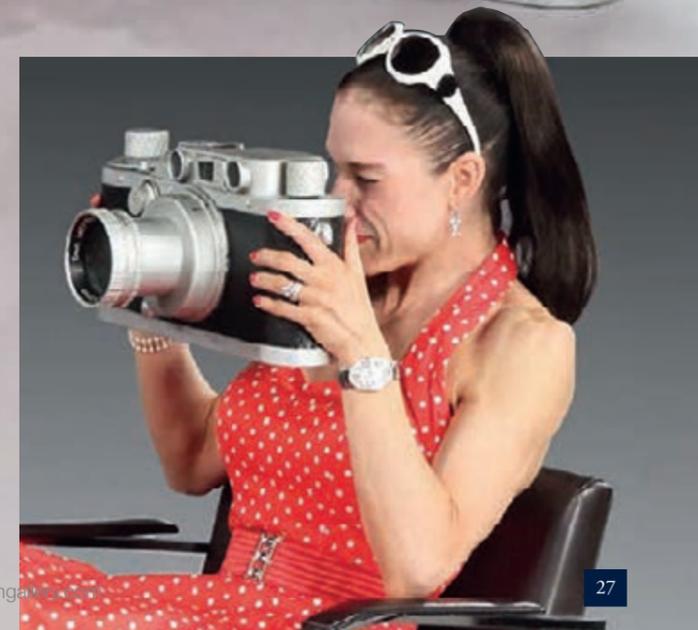
1960s German girl group, The Jacobs Sisters

Beyond Riesen! a literally, once-in-a-lifetime collection of no less than seven giant dummy camera models known as *Riesen-Models* and with the exception of one, all made by the well-respected German company Leica, featuring some of their better known camera designs produced from 1932-1954.

Early camera retailers would have been familiar with the concept of using dummy camera models in their retail establishments - much as with high-end electronic goods on display in stores today - these display versions would have been made to scale, using actual camera casings but with no internal mechanisms. These dummies would have demonstrated the new designs well to prospective buyers, but as these were expensive items to purchase, the dummies would have meant that retailers would not have had to take their displays down each night for security.

However, the models here are the exception, and made to massive scale to faithfully resemble the actual models but would have been used for trade fairs and exhibitions, or for press and publicity for the release of a new design (as illustrated left, by the 1960s girl band The Jacobs Sisters in a publicity shoot).

Made with an almost obsessional attention to detail, these replica cameras are made in wood with textured Rexine coverings, hand-painted dials, branding, trim and even transparent 'lenses', and have all the features of the originals, and in some instances employ actual camera film roll casings and lids, to create the dials and details. Available as a collection or individually, all of the available models are featured across the following pages.





1933 Leica III, Ref 6200



1954 Leica M3, Ref 6296



1932 Leica II D.R.P., Ref 6297



1938 Leica III D.R.P., Ref 6298



1950 Leica III f D.R.P., Ref 6300



1934 Leica D.R.R. 250 'Reporter', Ref 6299



1955 Nikon S2, Ref 6301

(From top left) **Leica III:** an extremely rare pre-war wooden dummy model of a Leica rangefinder camera, of gargantuan proportions, produced as a display piece to promote the release of the Leica III in 1933. The dummy, realistically modelled with an Elmar 50 mm f/3.5 lens, measures a massive 21 inches (53 cm) long and is accompanied by an actual Leica III black, serial number 125842 of the same era, with its rare Leica branded display 'hand' and publicity card for the company, entitled *Ballerina*, taken by photographer Istvan Sved (not shown). **Size: 21 x 11 x 11 inches (53 x 28 x 28 cm).** Ref 6200

Leica M3: a very large wooden dummy model of a 1954 Leica M3 camera, the model with a black painted body, silver painted trim, wooden dials and details, Plexiglas viewers, lens and hand-painted serial numbers and branding. Originally released in 1954, the Leica M3 is to date the most iconic and successful M model made with over 220,000 sold, and in 1959 featured in the Ian Fleming novel *Goldfinger*, where James Bond used the M3 to capture

the card cheating methods of Auric Goldfinger. **Size: 22 x 13 x 13 inches (56 x 33 x 33 cm).** Ref 6296

Leica II D.R.P.: a very large wooden dummy model of a 1932 Leica II rangefinder camera, the model with a black painted body, silver painted trim, wooden dials and details, Plexiglas viewers, lens and hand-painted serial numbers and branding. The Leica II, introduced in 1932 was the very first Leica model to include a coupled rangefinder, such a desirable feature that many Leica I owners returned their cameras to Leitz to have the rangefinder added as a retrofit. **Size: 21 x 10 x 11 inches (53 x 26 x 28 cm).** Ref 6297

Leica III D.R.P.: an extremely large wooden dummy model of a 1938 Leica III rangefinder camera, the model with a black painted body, silver painted trim, wooden dials and details, Plexiglas viewers, lens and hand-painted serial numbers and branding. Marked *LEICA D.R.P Ernst Leitz Wetzlar*, with hand painted serial No.

277147. Originally produced from 1933-1939, this is a model of a slightly later incarnation of the original camera design. **Size: 17 x 9 x 8 inches (43 x 23 x 20 cm).** Ref 6298

Leica III f D.R.P.: an extremely large wooden dummy model of a 1950 Leica III f camera, the model with a black painted body, silver painted trim, wooden dials and details, Plexiglas viewers, lens and hand-painted serial numbers and branding. The Leica III f was introduced Christmas 1950 and a second version followed in 1953, however this oversized example of the earlier version - only produced for three years - is known by camera collectors as the 'B. D.' or 'Black Dial' costing the equivalent of \$3,500 (in today's money), in 1950! **Size: 46 x 25 x 22 inches (117 x 64 x 56 cm).** Ref 6300

Leica D.R.R. 250 'Reporter': a very large wooden dummy model of 1934 Leica 250 'Reporter' camera, the model with a black painted body with distinctive side barrels designed to take bulk rolls of up to 10 metres of film allowing

up to 250 exposures. With silver painted trim, wooden dials and details, Plexiglas viewers, lens and hand-painted serial numbers and branding. This dummy bears serial number 114052, which we believe to be the serial number of an early prototype camera still in existence. Only 950 bodies of the reporter were ever made making it a very special camera indeed. **Size: 24 x 8 x 9 inches (61 x 20 x 23 cm).** Ref 6299

Nikon: a colossal wooden dummy model of a 1955 Nikon S2 Rangefinder camera, the model with a black painted body, silver painted wooden dials, Plexiglas viewers and hand-painted detailing, serial numbers and branding. The giant, removable wooden 'lens' with Plexiglas window is marked *NIKON KOGAKU JAPAN no. 408778 NIKKOR-S 1:1.4 f=5 cm*. The S2 was the first Nikon model using 35mm film, and paved the way for later models. **Size: 55 x 29 x 32 inches (140 x 74 x 82 cm).** Ref 6301



Major Domo: two extraordinary and scarce examples of the famous 1939 competition Maserati 4CL racing car toy by Turin toymaker Domo. (Above) this electronically-powered version of the racing *voiturette* features forward and reverse steering control and is presented in remarkable condition within its fitted wooden case. Also present is the original driver

with porcelain face and helmet (almost always lost) - a rare survivor from the year of manufacture, 1949. **Length of toy: 18 inches (45 cm). Ref 3521**

The 1939 Tripoli Grand Prix marked the debut of the 1,500cc 4CL, driven by Italian ace Luigi Villorosi, who took the laurels in a similar car in the 1940 Targa Florio. Post-war, the monoposto scored numerous competition successes in the international *voiturette* class, notably in the hands of spirited privateers.



(Above) an extremely rare petrol-powered version of the same toy also by Italian maker Domo, with original driver dressed in white racing livery, this example features an internal combustion engine, pneumatic remote control for the steering, funnel for fuel and a starting ramp. The original fitted case features full working and starting instructions, unusually, all in English. The model is operational, and the engine has been recently started with a glow plug, however this rarity falls within the category of a collector's item rather than a miniature Grand Prix car! Italian, circa 1950. **Length of toy: 17 inches (43 cm). Ref 6274**

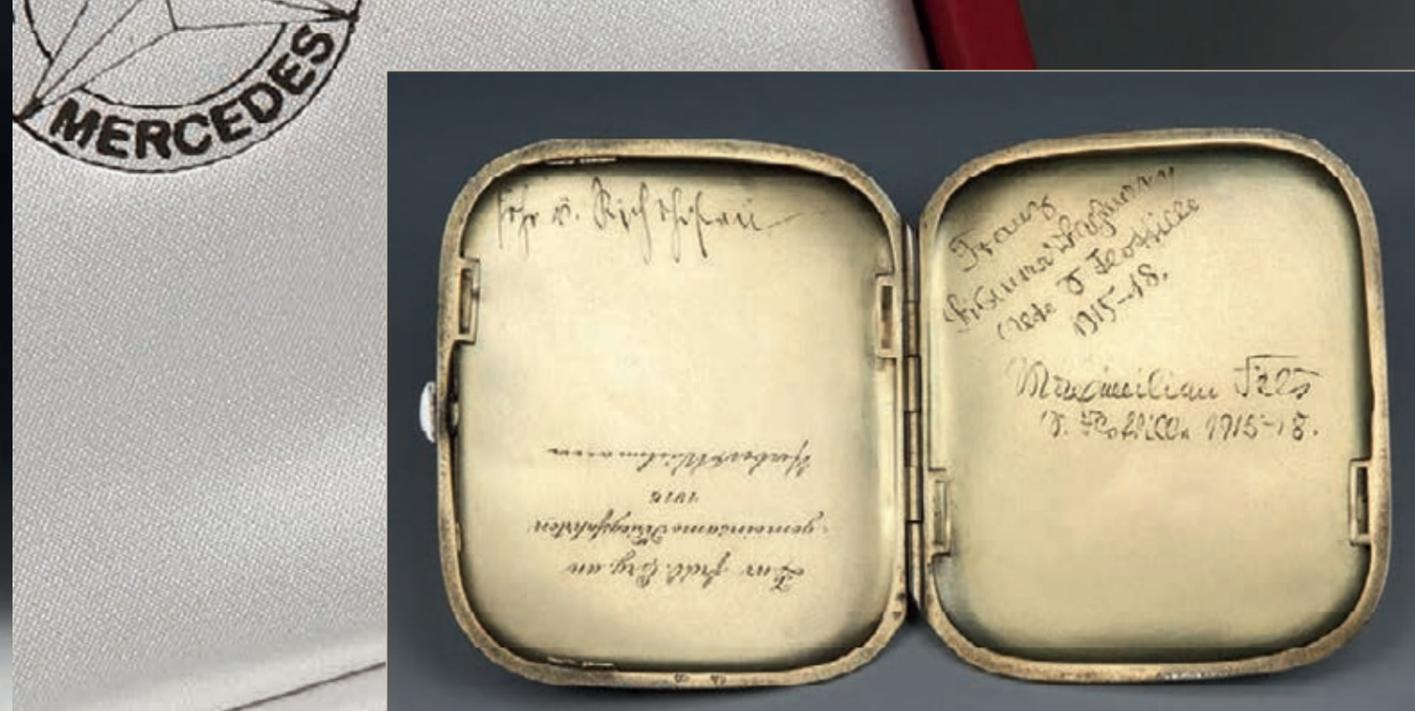
German Art Nouveau



Two stylish examples of *Art Nouveau* design by German makers Kayserzinn (1862-1925), (top) a dark patinated desk compendium in the form of an early 1908 Grand Prix Mercedes, with driver and riding mechanic travelling at speed and kicking up plumes of dust behind. The bonnet and rear deck opens to reveal an aperture for ink and a stamp compartment respectively, with the section of road at the front, acting as

the tray for pens. **Length: 17 inches (43 cm) Ref 2005;** and (above) a slightly earlier and smaller design, also by Kayserzinn and modelled on the 1907 Lorraine-Dietrich in a silver-plated finish, and depicts Arthur Duray, victor of the 1906 *Circuit des Ardennes*, and his riding mechanic at speed on the powerful 130hp racer. **Length: 12 inches (30 cm).** Both German, circa early 1900s. **Ref 6310**

The Kayserzinn factory, established in 1862, commissioned famous German artists and sculptors including Hugo Leven, Karl Berghof and Karl Geyer in their creation of decorative *Art Nouveau* pieces. The sculptor Wilhelm Zwick (1839-1916) was responsible for these models, capturing the interest generated by the early and heady days of motor-racing.



Mercedes-Benz: a historically significant silver cigarette case featuring the 1916 emblem of the three-pointed star of Mercedes-Benz in *guilloché* enamel, with a vertical stripe decoration. The interior is in silver gilt and bears a number of engraved 'signatures' including that of Freiherr (Baron) Manfred von Richthofen (German, 1892-1918). With a bespoke, burgundy calfskin presentation case. German, circa 1916. **Size: 3½ x 8 inches (9 x 8 cm). Ref 6309**



(Opposite page, top) **'1936 Alfa Romeo Tipo C'**: a dynamic watercolour by Walter Gotschke (German, 1912-2000) featuring the racing Alfa Romeo 12C/36 by Scuderia Ferrari, competing in the 1936 Italian Grand Prix at Monza. Gotschke, later chief illustrator for *Automobile Quarterly* and *Road and Track*, was described by the latter as "the maestro of capturing cars in motion". Signed and dated to the lower right. Mounted, framed and glazed. **Size: 26 x 18 inches (65 x 46 cm). Ref 6162**

(Opposite page, left) **Roy Nockolds (English, 1911-1980): 'Jean-Pierre Wimille, Alfa Romeo Tipo 158'**. A fine original oil on canvas of the celebrated ace and former French Resistance member Wimille, cornering at speed in the all-conquering Italian competition Alfa Romeo Tipo 158, circa 1952. Mounted in a swept black lacquer frame with gilded slip. **Size: 17 x 10 inches (43 x 26 cm). Ref 4948**

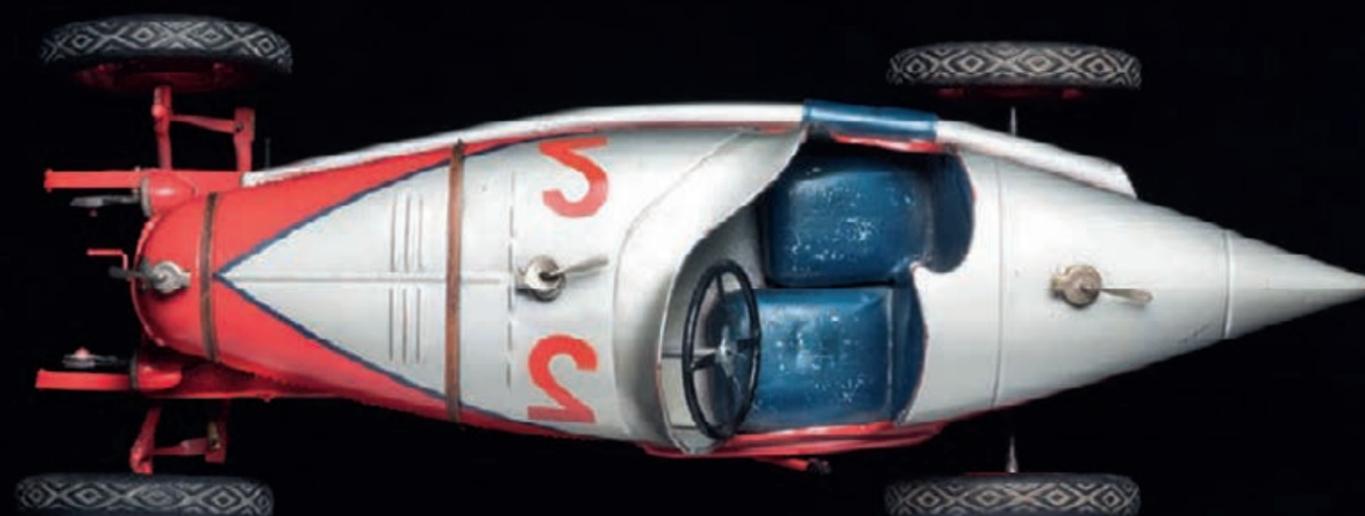
(Above) **Alfa Romeo**: an extremely rare, large and highly desirable decorative metal Alfa Romeo badge sign, most likely from a company garage or showroom. Originally this piece would have been wall mounted on a fixed bracket, but now is framed within a bespoke fluted ebonized hardwood frame, perfect for wall display within a motor house or den. Italian, circa 1937. **Diameter including frame: 39 inches (100 cm). Ref 6311**

Anonima Lombarda Fabbrica Automobili (A.L.F.A) was established in 1910 and although not definitively known, it is believed that whilst searching for an emblem to adorn the first car A.L.F.A produced, a draughtsman for the firm suggested symbolism related to the city of Milan, the

birthplace of the company, as the basis for the design. Incorporating the blue snake design from the flag of the Duchy of Milan, as well as the red cross from the coat of arms of the city, they surrounded it with a blue field adding *A.L.F.A* and *MILANO*, creating one of the most enduring of automobile emblems.

After a reorganization of the company in 1920, Nicola Romeo added his own name to the badge also removing the acronym style of ALFA, and following a World Championship win in 1925, a laurel wreath symbol was incorporated into the design. Other variations followed over the years including a red-only version used for a short period after WWII when the machinery for manufacturing the badges was destroyed.

Model behaviour (Part II)



Dedicated readers of PULLMAN will have seen our first presentation of a number of super-rare Alfa Romeo P2 tinplate toys by French company CIJ in Issue 56, and we are now pleased to present the remaining variants in our collection. Ranking among the best of the quality toymakers of the day, CIJ (*Compagnie Industrielle du Jouet*), produced these child's toys between 1924 to around 1935, starting with the coveted *first series*. Showcased here, are six examples from the second and third (or final series), in a variety of colourway.

The third (and final) series was produced between 1931-1935, as a response to diminishing toy sales for the company. To pique interest, this series saw exciting, *deluxe* variants, and featured options such as working headlamps and two-colour paintwork, or *bicolore*. We are pleased to present here, two examples from this final series, one of which, the hyper-hyper rare cream and blue *bicolore* (above), we have never before owned, and is one of only two recorded examples.

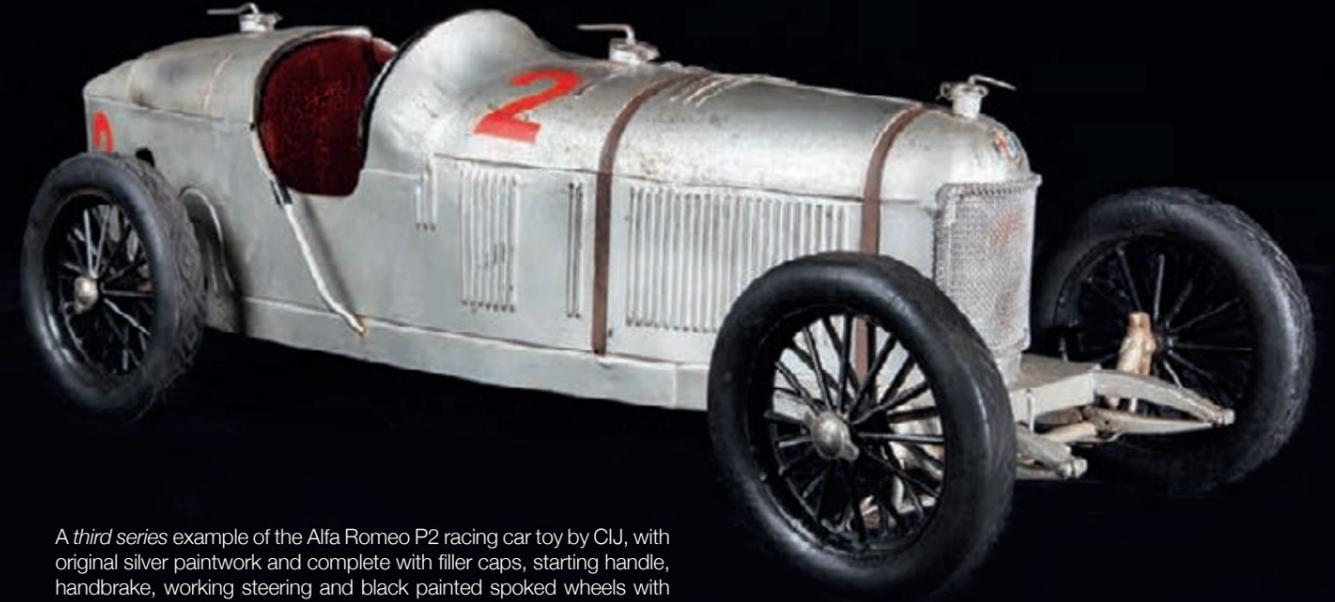
(Left) a hyper-rare example of the *third series bicolore* model Alfa Romeo P2, with original cream and blue paintwork, complete with all filler caps, starting handle, handbrake, working steering and blue painted spoked wheels and diamond (*losange*) treaded rubber tyres. French, circa 1932. **Length overall: 21 inches (54 cm). Ref 6306**

(Above) an example of the rare *third series bicolore* P2, here with original silver and red paintwork and complete with filler caps, starting handle, handbrake, working steering and red painted spoked wheels and diamond treaded rubber tyres. French, circa 1932. **Length overall: 21 inches (54 cm). Ref 6292**

As illustrated in Guy Fabrice Mestrot's definitive masterwork on the CIJ Alfa Romeo P2, the *bicolore* versions of this toy are exceedingly rare and desirable to collectors. Only three different *bicolore* colour combinations are recorded, the ones illustrated here, being two.



A *second series* example of the Alfa Romeo P2 racing car toy by CIJ, with red paintwork (representative of Italy's racing colours), complete with 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 4836**



A *third series* example of the Alfa Romeo P2 racing car toy by CIJ, with original silver paintwork and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with *losange* treaded tyres, and all-original finish. French *circa* 1932. **Length overall: 21 inches (54 cm).** **Ref 4883**



A *second series* example of the Alfa Romeo P2 racing car toy by CIJ, with pale orange paintwork, complete with filler caps and unusual radiator mascot, with 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 6323**



A *third series* example of the Alfa Romeo P2 racing car toy by CIJ, with blue paintwork (representative of France's racing colours), and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with *losange* treaded tyres, and all-original finish. French *circa* 1932. **Length overall: 21 inches (54 cm).** **Ref 5057**

XXII Mille Miglia, 1955

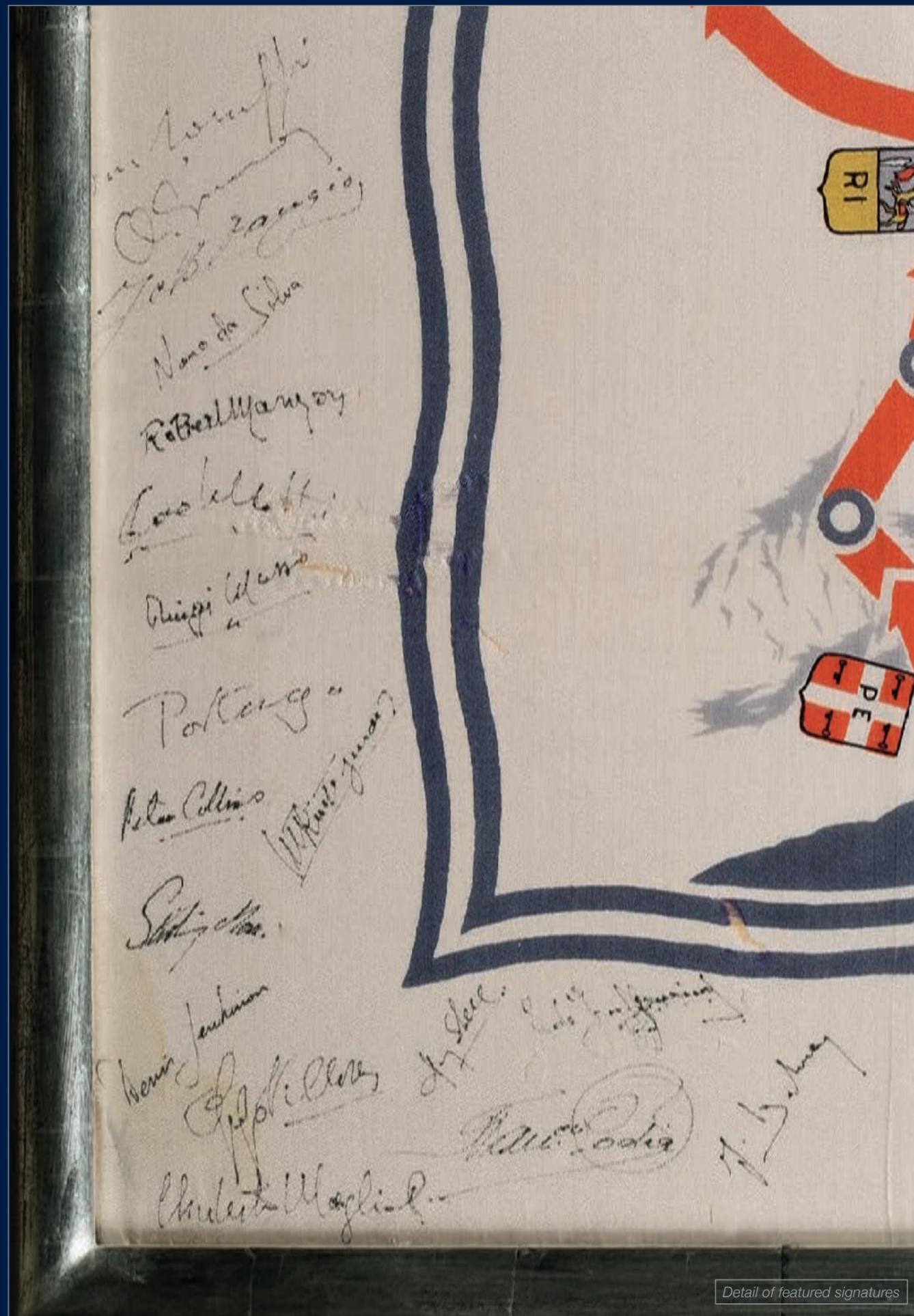


A highly important commemorative silk scarf sold at the famous *Mille Miglia* race in 1955. In any event a rare survivor, but what makes this particular piece highly significant is that it has been signed by no fewer than 20 notable figures in 1950s motor-racing, including the race winners themselves, Stirling Moss (twice) and Denis Jenkinson. Other signatures include de Graffenreid, (de) Portago, Peter Collins, Juan Manuel Fangio, Villoresi, Castellotti, Musso, Maglioli, Trintignant and Jean Behra. Framed within a

conservation grade, silver-leaf frame and glazed under ultra-violet protective glass. **Ref 6308**

Size: 39 x 37 inches (100 x 94 cm).

The 1955 *Mille Miglia*, is arguably the most famous of all the races held from 1927 until 1957. Stirling Moss with 'Jenks' in the Mercedes 300 SLR achieved an extraordinary time of a little over 10 hours and 7 minutes, an average of 37.96 mph – a figure that was never (and will never) be bettered.



Detail of featured signatures

Spezial Roadster



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 for close to US \$12,000,000 at auction in 2012.

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.

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).

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."*





Mercedes-Benz Typ W.196 Streamliner: a fine and important 1955 presentation bronze sculpture in the form of the Mercedes-Benz Typ W196 Grand Prix car (1954-1955), mounted on its original ochre marble plinth with bronze plaque, with fitted calfskin presentation case, the lid gilt-tooled with the Mercedes-Benz 3-pointed star emblem. Cast in 1955 by the Hans Mayr foundry of Munich and designed by their chief sculptor Helmut Hiltmann. West German, circa 1955. **Ref 6324**

Length overall: 10 inches (26 cm).

As is well known, Mercedes-Benz withdrew from motor racing following the disaster at Le Mans in 1955, and did not return until the 1980s. Extraordinary success had been achieved during the period 1952-1955, including World Championship victories in 1954 (jointly with Maserati) and 1955, with the victorious *Typ*

W196 driven by Juan Manuel Fangio. The *Mille Miglia* was of course won by Stirling Moss and Denis Jenkinson in 1955 in the closely related Mercedes-Benz 300 SLR.

To commemorate this and other competition successes, scarcely 10 years after World War II, Mercedes-Benz commissioned a small series of 50 bronzes for presentation (never for sale) to dignitaries, drivers and other 'friends of the house' including Fangio, Moss, Karl Kling, Alfred Neubauer and West German Chancellor Konrad Adenauer, amongst others.

The Heroic Age of Motor Racing



'A.C.F. Grand Prix, Amiens, 1913': A strikingly evocative large-scale oil on canvas by de Bruyne that perfectly expresses what is termed the 'Heroic Age' of the automobile. De Bruyne is the *nom de course* of Dexter Brown (English, born 1942), arguably the most influential English automotive artists of our time. The painting is framed with a beautifully ornate, gold leaf frame (not shown), complementary to the impressionistic style of the painting.

The painting depicts Georges Boillot, darling of the French crowds, on his way to certain victory campaigning a Peugeot L56 in the A.C.F. Grand Prix, Amiens, 1913. *Torinese* ace Felice Nazzaro's big Itala (later retired with spring failure) is in pursuit. Boillot was the first driver to win the Grand Prix twice yet success was short-lived: he lost his life as a fighter pilot, shot down over France in 1916. Painted in 1989 and signed by the artist. **Ref 3968**

Size: 36 x 54 inches (92 x 137 cm).

St. Petersburg to Moscow, 1906

(Below) **'Rallye Automobile International à Moscou, Août 1914'**: a rare, original poster, promoting The International Automobile Rally to Moscow, planned to take place in August, 1914. Conservation linen mounted and framed within a plain black oak section frame, with an acid-free mount. **Ref 5051**

Overall size: 57 x 45 inches (145 x 114 cm).

August 1914: the scene was set for the *'Rallye Automobile International'* to Moscow, with cars and teams starting from various points around Europe, Scandinavia and Russia, including London, Rome, Madrid, Geneva, Stockholm and Odessa. Their destination was the Kremlin, Moscow. This ambitious event, of course, was fated not to take place, as Germany had declared war on Russia on July 31st with Great Britain and France joining the fray on August 4th.

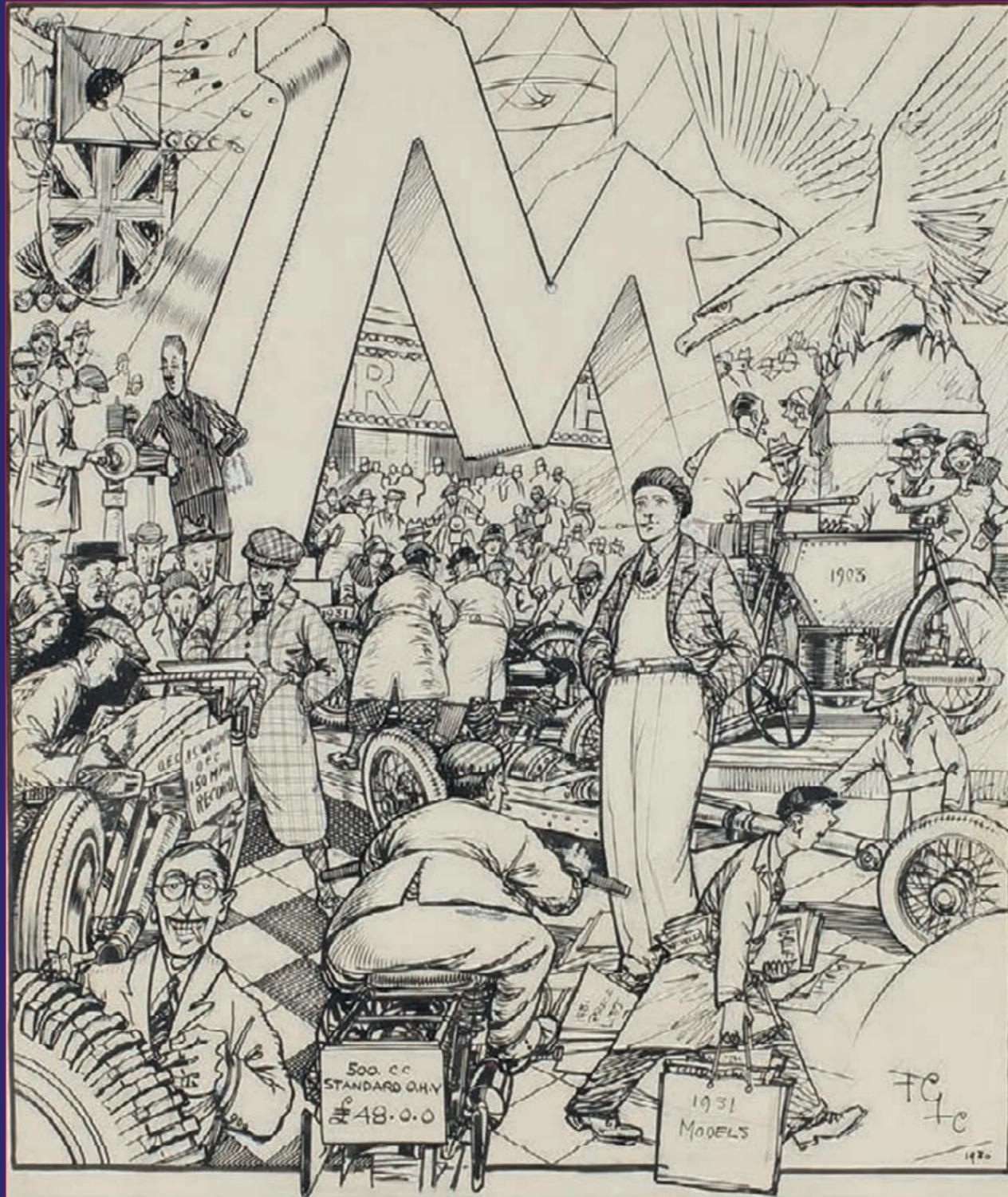
This rare poster, in excellent condition, documents the last great automobile event of *The Golden Age*.



Jean-Bernard Descomps (1872-1948): *'St. Petersburg-Moscou 1906'*. An original oil painting on canvas, depicting the 200 hp Darracq racing car – the most powerful car in the world at the time – on arrival in Moscow's Red Square at the end of the epic race. This important painting was commissioned by the family and retained in their ownership until the gallery acquired it. Set within its original, ornate gold-leaf frame, and signed *Jean Descomps*, 1906. **Ref 4778**

Overall size: 46 x 53 inches (117 x 135 cm).

Frederick Gordon Crosby (1885-1943)



'Motor Show, 1930': an original, large-format pen and ink cartoon by Frederick Gordon Crosby published in *'The Motor'* magazine in 1930, depicting that year's motor show in full swing, with a self-caricature showing the artist as a portly figure in 'Plus-4s', along with an effete car salesman believed to be Charles Follett, surrounded by other caricatured personalities of the motoring

world. Signed 'FGC' lower right and dated 1930. Framed within a black oak stain frame, with acid-free mount and glazed. **Ref 3611**

Size: 26 x 29 inches (66 x 74 cm).

Provenance: Lord Montagu of Beaulieu (1926-2015).



'A Driver's Nightmare': An important, atmospheric and humorous painting featuring a collection of 1930's car radiator mascots, all of which seemingly coming to life in a twilight, woodland clearing. The artwork features well known mascot models by Hassal, Sykes, Lejeune and others, some dancing in a circle, as if they would appear in a dream. Mascot models to be seen include 'Diving Girl' by AEL/Desmo, 'The Witch', Hassal's 'Policeman Robert', Charles Sykes' 'Spirit of Ecstasy', 'Pegasus' and a flock of Hispano Suiza 'Cigogne Volante' (Flying Stork) mascots by François Bazin flying overhead.

Framed within a fluted, black oak stain frame, with acid-free mount and glazed. **Ref 6339**

Size: 19 x 15 inches (49 x 38 cm).

Provenance: The James Barron Collection, London.

Illustrated: *The Art of Gordon Crosby* by Peter Garnier, published 1977, p.14.



(Above) **Frederick Gordon Crosby (1885-1943):** 'XIII Targa Florio, 1922': a highly 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**

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

Provenance: James Barron collection, London
Herve Poulain collection, Paris
Marc Nicolosi collection, Paris.

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.

Illustrated: 'Motor' magazine, 1922 (front cover)
'Art and the Automobile' by D.B. Tubbs, (page 92) published in 1978
Michelin calendar, 1981.

Frederick Gordon Crosby (1885-1943): '1921 The first Italian Grand Prix, Circuito de Brescia': An extraordinarily dynamic watercolour on paper by the master of automotive art, Frederick Gordon Crosby (1885-1943), depicting the victorious 3-litre Ballot driven by Jules Goux, overtaking Louis Wagner's F.I.A.T 802 at the inaugural Italian Grand Prix in 1921. Signed 'Gordon Crosby' (early signature) and framed within a Modernist gold-leaf frame, and acid-free double stepped mount. **Ref 5867**

Overall size: 22 x 22 inches (56 x 56 cm).

H. J. Moser (1904-1951)



'R.E.L. Featherstonhaugh, 8C - 2500 Maserati, 1934'. An original watercolour by H. J. Moser depicting the event-winning 8C Maserati in the 1934 *Formula Libre* race at Albi in the south of France. Framed with a stepped acid-free mount, in a fluted black oak stained frame and glazed. Signed by the artist and dated 1935. **Ref 6328**

Size: 24 x 21 inches (61 x 54 cm).

Formula Libre racing began in 1932, and was an event which allowed all ages, makes and types of racing car to compete in one event, head to head. Featherstonhaugh, affectionately known as "Buddy", was a spirited Brooklands competitor during the 1930s and raced a supercharged Alfa Romeo, a two-and-half litre Maserati formerly owned by Whitney Straight, and the ex-Ferrari Duesenberg on the outer circuit at Weybridge.

H. J. Moser (1904-1951) was the house artist for 'Speed' magazine which flourished as the official journal of the British Racing Drivers' Club (BRDC) from 1935 to 1939 before being absorbed by *Motor Sport*. This finely rendered watercolour was commissioned by Rupert Featherstonehaugh's mother in 1935, following her son's first place win, in the 1934 race.



Spirit of Speed: 'Nürburgring, 1935'. A highly evocative watercolour and gouache by H. J. Moser designed as the cover artwork for 'Speed' magazine, in 1935. At the time, the German Grand Prix was fast becoming the greatest event in the racing calendar and here Moser perfectly captures the dramatic wheel-to-wheel duel between Rudolf Caracciola's Mercedes-Benz W125

and Tazio Nuvolari's victorious Alfa Romeo. Signed by the artist and dated 1935. Framed with a stepped acid-free mount, in a fluted black oak stained frame and glazed. **Ref 6338**

Size: 21 x 17 inches (53 x 43 cm).

Forza Ferrari!



Ferrari Tipo 250 GTO: a superb 1:5 scale display model of a 1963 Ferrari Tipo 250 GTO, one of the most valuable and coveted cars in the world. Comprising almost 1000 components and details such as engine sump, exhaust system, fuel tank and a fully detailed cockpit the exterior superbly finished in correct *rosso corsa* automotive paint and exquisite miniature Borrani wheels. **Ref 5899**

Length overall: 34 inches (86 cm).

Whilst essentially being a road car, the 250 GTO was the pinnacle of competition racing design and technology when it was released in 1962.

With a production run of only thirty six cars between 1962 and 1964, the 250 GTO enjoys a safe position as one of the icons of Ferrari's production history.

Tim Layzell (English, b. 1982)



'The Tour de France': Original oil on canvas, framed in a swept black lacquer frame with antique white-gold leaf slip and unglazed. **Ref 6290**

Size: 39½ x 30 inches (100 x 76 cm).

Today the *Tour de France* is known as a cycling event, however in the 1960s the *Tour de France Automobile* was an extremely high profile, annual week-long event racing through the roads of France. Mixing sections of public road, along with speed tests held at venues such

as Rouen, Montlhéry, Mont Ventoux and Le Mans, it attracted some the greatest drivers and cars of the day.

The 1964 event, depicted in this painting by British automotive artist Tim Layzell, features the event-winning Ferrari 250 GTO driven by Belgian driver Lucien Bianchi, being closely chased on a road section. After running for 80 years, in the 1980s the *Tour de France Automobile* became part of the European Rally Championship, before ceasing altogether in 1986. The event was revived as a historic car rally in 1992 and continues to run annually, now known as *Tour Auto*.

Aston Martin *One-77*



Emmanuel Zurini (French, b.1942): a patinated bronze sculpture of a stylized Aston Martin *One-77*, mounted on a honed limestone plinth, with engraved artist's signature and edition number, 2 of 8, and dated 2009. The *One-77* first appeared at the 2008 Paris Motorshow, partially obscured by a Savile Row tailored cover, to be fully revealed at the Geneva Motorshow the following year. Limited to only 77 examples, one car changed hands for nearly \$3 million in 2012. **Ref 6268**

Size: 22 x 9 x 6 inches (56 x 23 x 15 cm).

Emmanuel Zurini was born in France in 1942 and became famous in the 1960s as one of the leading photographers of Grand Prix motor-racing. His exciting work was frequently adapted and used as artwork

for some of the most memorable Grand Prix and Le Mans 24-hour race posters of that period.

A trained artist, he turned to sculpture in 1975 and for the last 40 years has developed a reputation as the most innovative sculptor of stylized automotive bronzes worldwide. He has created numerous trophies for Formula 1 teams and personalities, as well as the Pebble Beach *Concours*.

His bronzes – when available – are widely collected and devotees of his bronzes include Jacques Villeneuve, Michael Schumacher and Flavio Briatore. Usually cast in editions of 8 only, Zurini bronzes often sell out as soon as they are announced.





(Left) **de Bruyne (Dexter Brown, English, b. 1942)**: Bruno Zach's enduringly seductive bronze sculpture 'The Riding Crop' (see right) provides the inspiration for this impressive oil on canvas by de Bruyne, aka Dexter Brown.

Of imposing proportions, this is in fact the first interior painted by this brilliant British artist, whose work has been prized by collectors for over 40 years. Inspired by Ruhlmann's 'Pavillon d'un Collectionneur' at the 1925 Paris Exposition, this painting includes several references to icons of the Art Deco era, and confirms Dexter Brown's deserved reputation as one of the most versatile artists of his generation. **Ref 6307**

Framed with a classic black lacquer frame with gold leaf slip and unglazed.

Size: 68 x 68 inches (173 x 173 cm).



Bruno Zach (1891-1935) 'The Riding Crop', 1924.

An extremely scarce, large Art Deco bronze figure of a dominatrix holding her riding crop behind her back, set upon a 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: 36 inches (90 cm).

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

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

Birds of Prey



Henri Rischmann (German, active 1920-1940): an impressive silvered bronze figure of a hawk with wings raised, standing atop a stylized rocky outcrop, the bronze mounted on a veined Carrara marble base. Signed in the bronze, *RISCHMANN*. German, circa 1925. **Ref 2358**

Height overall: 27 inches (67 cm).



Asprey and Co: a magnificent, Sterling silver-gilt statue modelled as a falcon and most likely a unique, special commission from Asprey. The bird of prey, standing on a textured circular base set onto a turned malachite stand, is highly naturalistic and well-observed, right down to the gilded silver 'tether', keeping him on his perch. Fully hallmarked *Asprey, London* with date marks for 1981. **Ref 6286**

Height overall: 16 inches (41 cm).

The image of the falcon has been used in sculpture for centuries. In Ancient Egypt, as far back as the 31st century BC, Horus the sky god, was often depicted with the head of a falcon. The falcon is the national bird of Saudi Arabia and considered in many Arabic countries to be symbols of force and strength.

Art of the Arctic



(Left) **'Ours Polaire'**: a delightful pair of heavy cast, Art Deco silvered bronze bookends of two stylized polar bears with engraved details in standing poses, reminiscent of the style of sculptor François Pompon (French, 1855-1933), each bear set on a figured, right-angle marble plinth. French, circa 1930s. **Height: 5 inches (13 cm), length: 5 inches (13 cm).** Ref 6288

(Main image, above) **'Ours l'argent'**: a very fine and extremely heavy cast Art Deco sculpture of a polar bear in solid Sterling silver, circa 1930, bearing silver marks to the rear of one of the feet. Probably the work of sculptor George Lavrov (1895-1991) but seemingly unsigned. **Length: 13 inches (33 cm).** Ref 6146

Tea for Two



An extremely elegant and entirely complete travel tea set in 'time-warp' condition, by the London firm of Leuchars & Sons of Piccadilly, made to the famous 1898 design by Dr. Christopher Dresser (1834-1904). The double-door, long-grain green Morocco leather case with gilded monogram and clasps opens to reveal a tea kettle with folding stand and paraffin burner, a lidded teapot, sugar bowl, milk jug, cylindrical milk flask, tea caddy and a pair of 1903 Royal Worcester *Blue Willow* pattern porcelain tea cups with saucers, complete with their cushioned travel pads (usually missing). Each of the lids has a delicate, looped wicker handle and completing the set are the original tea spoons and sugar tongs, cleverly fitted to the insides of the doors. English, dated 1903 and in outstanding original condition. **Ref 6327**

Leuchars was established at 47 Piccadilly in 1794 by James Leuchars. In 1820 the business relocated to 38 Piccadilly shortly before James Leuchars' death in 1823. Glasgow-born Christopher Dresser could be described as the world's first industrial designer. Active from the late 1850s, he was one of the first people to run a large design studio, producing commercial and aesthetically beautiful objects across a whole range of design disciplines including wallpaper, ceramics, metalwork, textiles, carpets, glass and furniture.

Dresser became a hugely wealthy member of Victorian society and his designs - largely ahead of their time - influenced future generations of designers around the world.

Size of case: 11 x 7½ x 5½ inches (28 x 19 x 14 cm).

Safe crackers



Ratner Safe Co.: a rare mid-Victorian cast-iron carriage safe or strongbox, made by the Ratner Safe Co. of 51 Moorgate Street, London. The extremely heavy strong box with two polished cast side handles and top handle all stamped **RATNER**, with polished bronze letters **V** and **R** (Victoria Regina) and a crown indicating this may have either been fitted inside a carriage used by the household of Queen Victoria or a company working on behalf of Her Majesty, such as the Royal Mail. The plain interior retains its original Prussian blue Japanned paint. English, *circa* 1870. **Size: length: 16½ inches (42 cm). Ref 6316**

A novelty miniature 'safe' money-box in chomped metal, with functioning locking mechanism, and a wheeled base. American, *circa* 1980s. **Size: 5 x 4 x 3 inches (13 x 10 x 8 cm). Ref 5710**

The Ratner Safe Company were leaders in the design and manufacture of safes, strong room doors and strong boxes. By 1909 they had obtained the patent for safe doors resistant to oxy-acetylene blowpipe and designed the earliest interchangeable key lock, able to be locked by a thousand different keys, but only able to be opened by the person who originally locked it.

Heavy Leather



(Above) a massive Edwardian long-grain leather 'Gladstone' bag, with original straps, handle, buckles and secure *English Lever* locks, in excellent, original condition, the wide mouth opening to reveal the original canvas lining with pockets.

The hinged 'Gladstone' was designed in the late 1800s by J. G. Beard from his leather establishment in the City of Westminster, and was so named after William Ewart Gladstone (1809-1898) four-time Prime Minister of Great Britain, whom Beard greatly admired. English, circa 1900. **Ref 6325**

Size: 26 inches (66 cm) long.

(Right) an early and very large leather cordite or shell carrier, the cylindrical case with a pair of looped handles, with a rich, original patina to the leather. Embossed 'J.A.H' with a single arrow for the War Department and 'N' indicating that this carrier was made for naval use, the body is lined with heavy gauge canvas. English, circa 1900. **Ref 6326**

Height: 37 inches (94 cm), diameter 13½ inches (34 cm).

Cordite buckets were flash-proof carriers, usually cork lined for the purposes of transporting explosive charges or shells, and today are often re-purposed as stick or umbrella stands.





Closed detail

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 cms), width: 25 inches (64 cms), depth: 22 inches (56 cms).

The legendary Parisian company was formerly known as 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 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 has 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.



Medusa Moderne



Alexander Kélely (Hungarian, 1874-1940): an exceptionally enigmatic *Art Deco* bust entitled 'Medusa Moderne', cast circa 1925. The female face with delicate features in silvered bronze, is framed by tendrils of textured, dark-patinated hair, with areas of bronze highlights. The bust is mounted on its original, tall stepped marble base. Signed *A KELELY* in the bronze, with edition number 9. **Ref 6312**

Height: 16 inches (41 cm).

Born in Budapest, Kélely was a disciple of fellow Hungarian artist and sculptor Imre Simay. Better known for his animalia sculptures, Kélely's most recognisable works featured both figures and creatures together, a comment on the coexistence of the human and animal worlds.