

PULLMAN

The Magazine of the Pullman Gallery

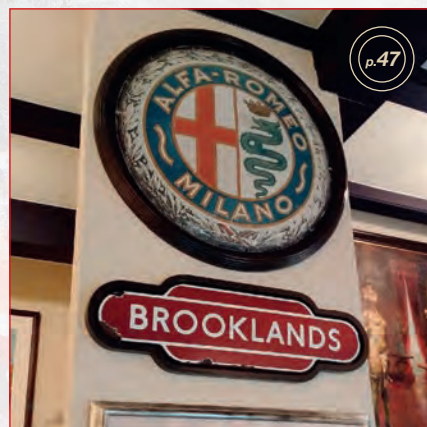
Issue No. 58



Marcello Nizzoli (1887-1960): 'FN Motorcycles'. An extremely stylish, original Art Deco poster dated 1930 in outstanding condition. Conservation linen mounted, framed in a plain black oak frame with acid-free mount and glazed.
Dimensions: 48 x 32 inches (120 x 80 cm). Ref 4189

PULLMAN

INDEX



PULLMAN
GALLERY

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

Tel: +44 (0)20 7930 9595

gALLERY@pullmangallery.com

www.pullmangallery.com

Monday – Friday 10.00 – 18.00 and by appointment

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.

Get *Cartier!*



An extremely large and impressive *Art Deco* Sterling silver cocktail shaker by Cartier of cylindrical form, the body of the Modernist-style shaker with 5-pint capacity and clear Lucite handle, features a slender spout for pouring with a geometric cast silver stopper, and double-beaded detailing to the rim and foot. The very heavy gauge silver lid with finial is secured by means of a clasp and stud, keeping it secure whilst in use. Stamped **CARTIER STERLING 925-1000**, to the base. French, *circa* 1930. **Ref 6349**

Height: 12 inches (30 cm).

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).



Jazz Age

'Tells-U-How': (below) this classic (and iconic) silver-plated cocktail shaker was designed by Asprey and Co. and introduced as part of their range of high-quality 'novelty' shakers in 1932. The cocktail drinking public was captivated by the ingenuity of the inner gilded sleeve and the external rotating sleeve with its windows which displayed the ingredients for sixteen of the most popular cocktails of the day. A bar essential of the cocktail connoisseur! **Height: 11 inches (28 cm). Ref 5973**



(Right) Napier for Alfred Dunhill: 'Trombone' cocktail shaker, a rare and important, silver-plated cocktail shaker manufactured by Napier, USA to the Alfred Dunhill design, circa 1925, in the form of a stylized slide-trombone, the cylindrical body surmounted by a cover with fitted pump (in the form of the 'mouthpiece') and spout (in the form of the 'slide'). The contents of the shaker are mixed by pumping the 'mouthpiece', and dispensed through the swivelling 'slide' by the same method. Ingenious! **Height: 15 inches (38 cm). Ref 6353**



Art Deco Cool

Triple-Barrelled: a very stylish circular 1920s Champagne or wine cooler of barrel form, made by Franz Hiess & Sohne, of Vienna, Austria. The main body in oak, with two silver-plated faux 'straps' around the body, with side handles and a lift-off cover is able to chill three bottles simultaneously. Bearing stamped maker's marks to the cover. **Diameter: 13 inches (33 cm). Ref 6052**



Christofle, Paris: a pair of Champagne buckets designed by noted French artist Luc Lanel, and made by Christofle, Paris for use on the luxury ocean liner 'Normandie'. Exhibiting all the hallmarks of Art Deco styling in the form of a distinctive concentric motif to the handles and bodies, they really are the ultimate in combining real quality with design excellence. With maker's marks to the base of each. French circa 1930. **Height of each: 10 inches (25 cm). Ref 5404**

Illustrated: 'The World of Art Deco' by Bevis Hillier for the Minneapolis Institute of Art, page 69.

The Big Pitcher



A massive Victorian oak presentation flagon with silver-plated mounts, the tapered body with a swept foot and concentric bands around the body, the lower front section with a handle to assist with pouring. With a hinged cover and decorative spout, the flagon has its original white porcelain liner. **Ref 6219**

Height overall: 15 inches (38 cm).

High Glass

Spirit of *Art Deco*



Black Beauties: three examples of the overlay technique: (top, from left) a black 'onyx' glass cocktail shaker with fine Sterling silver overlay depicting scenes of one man's eventful night on the town. **Height: 9 inches (23 cm) Ref 2913;** a delicate and decorative geometric shaker with a spouted neck and 'stopper', the body with a pattern of overlaid flowers and leaves, **height: 12 inches (30 cm) Ref 5525** and an Art Deco black 'onyx' glass shaker with faceted sides, with fine Sterling silver detailing depicting a hunting scene, with horses, riders and hounds.

All American, circa 1930s. **Height: 12 inches (30 cm). Ref 4214**
Ruby Red: (left) an extraordinarily large and heavy ruby glass cocktail shaker, with cut-to-clear Armorial crest to the baluster-shaped body, with Sterling silver cap with integral strainer, marked **HAWKES STERLING**, American, circa 1930s. **Height: 11 inches (28 cm). Ref 5549;** and a ruby glass cocktail shaker with fine Sterling silver overlay depicting a golfer in plus-fours. American, circa 1935. **9 inches (23 cm) high. Ideal for the '19th Hole'. Ref 2296**



A large and impressive Sterling silver cocktail set, with a 3½ pint capacity shaker with black Bakelite finial and an Oriental-style red and black enamelled decoration to the body. American, circa 1927. **Ref 5594**

Height of shaker: 13 inches (33 cm).

Illustrated: 'The Cocktail Shaker', by Simon Khachadourian, p. 42, published 2000.

The aesthetic of China and Japan heavily influenced the style and spirit of Art Deco, with exponents of the movement drawing upon Eastern geometry, colours and techniques to great effect.

(Right) **The 'Mixologists' manual:** a rare first edition copy of *'The Savoy Cocktail Book'* written by Harry Craddock and published in 1930. **Ref 5632**

American Harry Craddock, head bartender of the American Bar in London's Savoy Hotel, was known as the 'King of Cocktail Shakers'. To this day, *'The Savoy Cocktail Book'* remains the quintessential recipe guide, and survives as an enduring element of the cocktail legend.



René Lalique (1860-1945)



A supreme example of the exquisite *Art Deco* workmanship of René Lalique, represented by an exceptionally rare nickel-plated Tantalus frame. The oblong base with key and patent locking mechanism, employing three recessed bars designed to hold the decanters in place.

The survival rate of the original decanters was so low that Pullman commissioned a unique, handmade Lalique-influenced design of more robust construction. This Tantalus frame - the rarest model - was introduced by Lalique in 1931 under their reference 1184. This is the *only* example known. The frame signed *R.LALIQUE FRANCE* to the base, with registered trademark. **Ref 2705**

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

Length: 14 inches (36 cm).

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



'à mon ami Lalique'



Théodore Rivière (French, 1857 – 1912): a fine, patinated bronze portrait of René Lalique, showing the *maître verrier* standing in contemplative pose. Inscribed 'à mon ami Lalique', and signed 'Théodore Rivière' in the bronze. Mounted on a circular hardwood plinth. French, circa 1910. **Ref 6365**

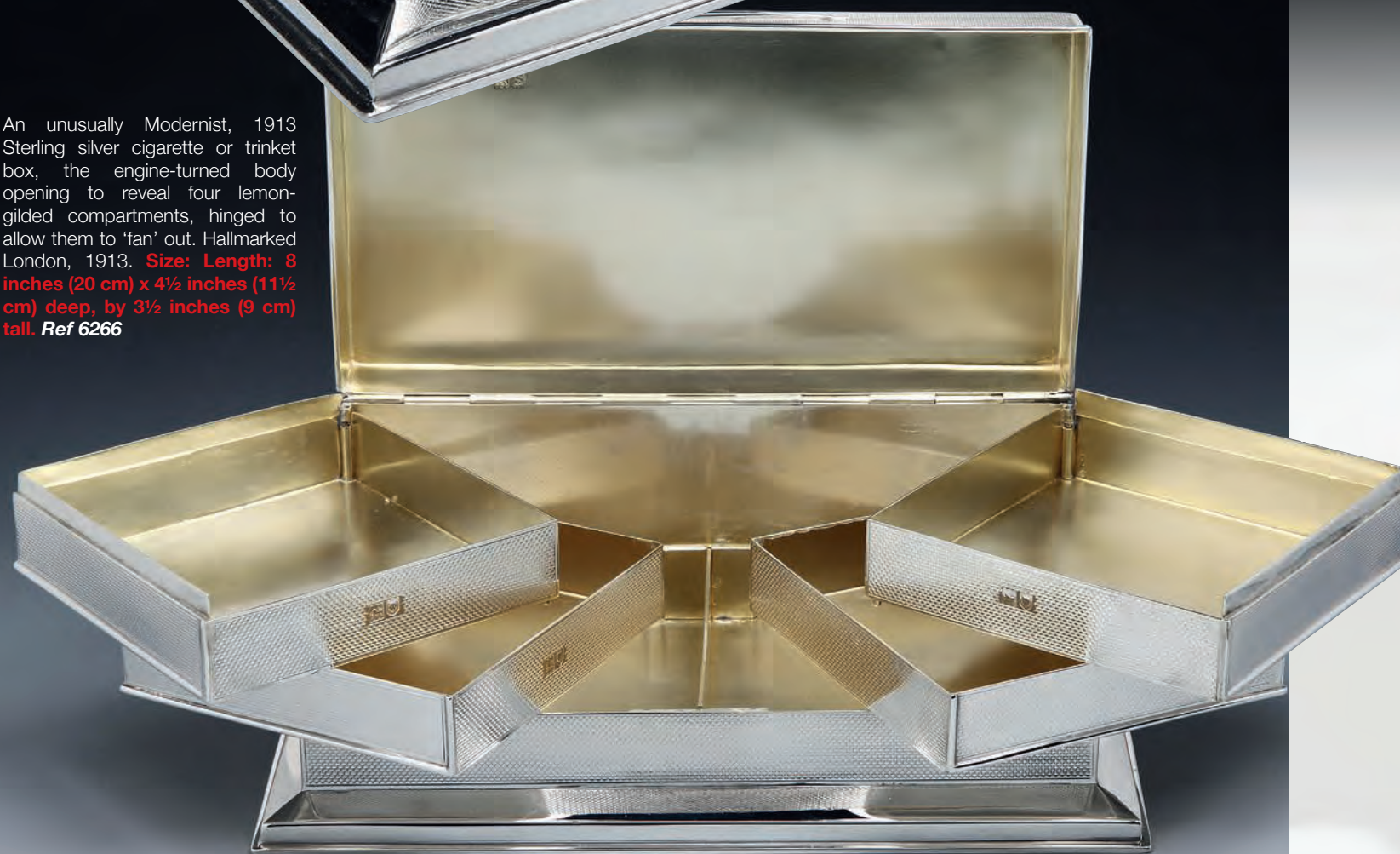
Height including base: 16 inches (41 cm).

René Lalique is portrayed here at about 50 years of age, around the time of his transition from designing and creating jewellery for his elite *clientele*, to developing the commercial glass manufacturing for which he is revered today.

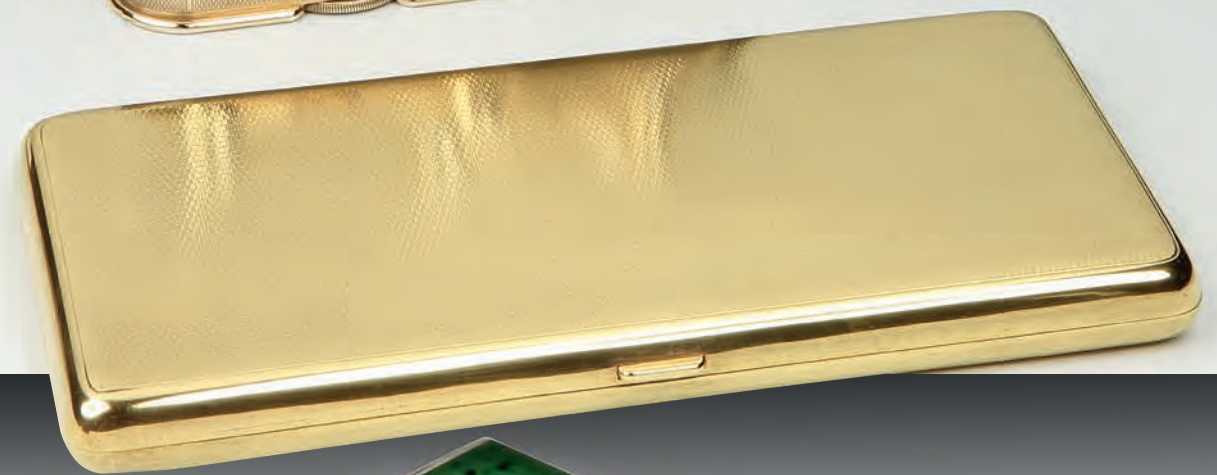
Box Clever



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**

Frame Work

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

Overall size of each: 9 x 13 inches (23 x 33 cm) – perfect for an 8 x 12 photograph.



Show Time: a pair of very large stylish silver and bronze photograph frames, with a textured finish and Arts and Crafts geometric detailing in the manner of Frank Lloyd Wright. Made by the Heintz Art Metal Company, USA the

slide-out easel backs with cantilevered bases bear maker's marks to the foot of each. American, circa 1910. **Ref 5232**

Size of each: 13 x 16 inches (33 x 41 cm).

BVLGARI



(95% purity or also known as the *1st Standard* of silver quality). Italian, dated 1972. Similar Bulgari one-off pieces were made for Prince Rainier, Elizabeth Taylor and Richard Burton and other leading figures of the day. **Ref 6242**

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

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. Bearing Bulgari maker's marks and date stamp, and 950

(*Top*) a very stylish Sterling silver standing vanity mirror also by Bulgari, with a double stepped frame with heavy wooden easel stand fitted with four knurled bolts bearing the BVLGARI name to the reverse. Stamped *BVLGARI MADE IN ITALY* and 925. Italian, circa 1960s. The tradename of BVLGARI, founded in 1884, is written in the classical Latin alphabet, and derived from the surname of the company's Greek founder, Sotirios Boulgaris. **Ref 4903**

Size: 15 x 11 inches (38 x 28 cm).

Striking Design



A very large 1912 crystal and Sterling silver-mounted Vesta match striker and holder by luxury maker Asprey, the collar bearing maker's marks and hallmarks for London and fitted in a bespoke Asprey presentation case. Swan Vestas, defined as short matches able to be struck on any rough surface, were introduced in the 1830s and coincided with the rise in popularity of smoking. The name is derived from Roman mythology, Vesta being the goddess of fire, the hearth and the home. **Ref 6348**

Height: 5 inches (13 cm).

Objets du Fumeur

Alfred Dunhill: a pair of smoker's requisites in pale onyx with inlaid lapis lazuli trim - the cigar (or cigarette) box with scalloped corners, and a gold-plated and lapis thumbpiece, the interior with plain central onyx divider and gilded hinge, is shown with a matching Dunhill 'Half-Giant' table lighter *ensuite*. English, circa 1960. **Ref 6350**

Size of box: 7½ x 5½ x 2 inches (19 x 14 x 5 cm).



Asprey & Co: an attractive and highly practical Sterling silver and malachite table cigar cutter by Asprey & Co, the cleaver-style cutter for two sizes of cigars in engine-turned Sterling silver, is mounted on an elliptical base of solid emerald-green malachite, and to each side a recess for the cuttings, making it ideal for left or right-hand use. Complete with Asprey fitted case, and bearing Asprey marks, and Sterling silver hallmarks. **Ref 6223**

Length: 5 inches (13 cm).



ASPREY - An Open and Shut Case



Asprey, London: an extremely large and scarcely found travelling cigar caddy or case, in glossy deep-tan crocodile hide - the outer sleeve slides off to reveal the inner compartment, hinged to open like a book, and able to accommodate at least 30 of Cohiba's finest. Stamped **ASPREY LONDON** to the base. English, circa 1920. **Ref 6359**

Length: 10 inches (25 cm).

Style to the *Fore!*



Tee Time: two extremely desirable 18 carat gold money clips in the form of golf clubs, (*above*) an iron with black enamel grip complete with gold golf ball, and (*right*) a wedge with twisted rope-style grip. Both are stamped *Cartier Paris* and twice struck with French *poinçon* marks and set within fitted Cartier presentation cases. **Approximate length of each: 2¼ inches (6 cm). Refs 6343, 6344**



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

stitching/strap work and 'pouch', designed by George H. Berry for The Derby Silver Plate Company of Meriden, Connecticut the model introduced on 26th April, 1926. **Ref 6084**

Height of shaker: 13 inches (33 cm).

Cartier Around the World



Cartier, Paris: a very fine and unique special-commission Sterling silver cigar box, the slightly domed lid with an embossed map of the world, with a thin, red enamel line, plotting a course from Honolulu in the West, through to Tokio (sic) in the East, via San Francisco, New York, Rome, Cairo, Bombay, and taking in various stops on the route, including Batavia and Manila. The interior of the well-fitting lid is gilded, the lower section is lined with cedar for perfect cigar storage. Stamped **CARTIER STERLING 925-1000** to the underside. French, circa 1930. **Ref 6191**

Size: 8½ x 6 x 2½ inches (22 x 15 x 7 cm).

Smokers Prefer...

SMOKERS PREFER SHELL



YOU CAN BE SURE OF SHELL

Charles G. Shaw (American, 1892-1974): 'Smokers Prefer Shell'. Rare original advertising poster created for Shell Petrol and Oil in 1936. Conservation linen mounted and unframed. **Size: 30 x 45 inches (76 x 114 cm). Ref 6358**

Artists group, founded in the year this poster was created. This design, clearly showing the influences of Cubism, inspired Shaw's development into mixed media, assemblage and collage in the early 1940s.

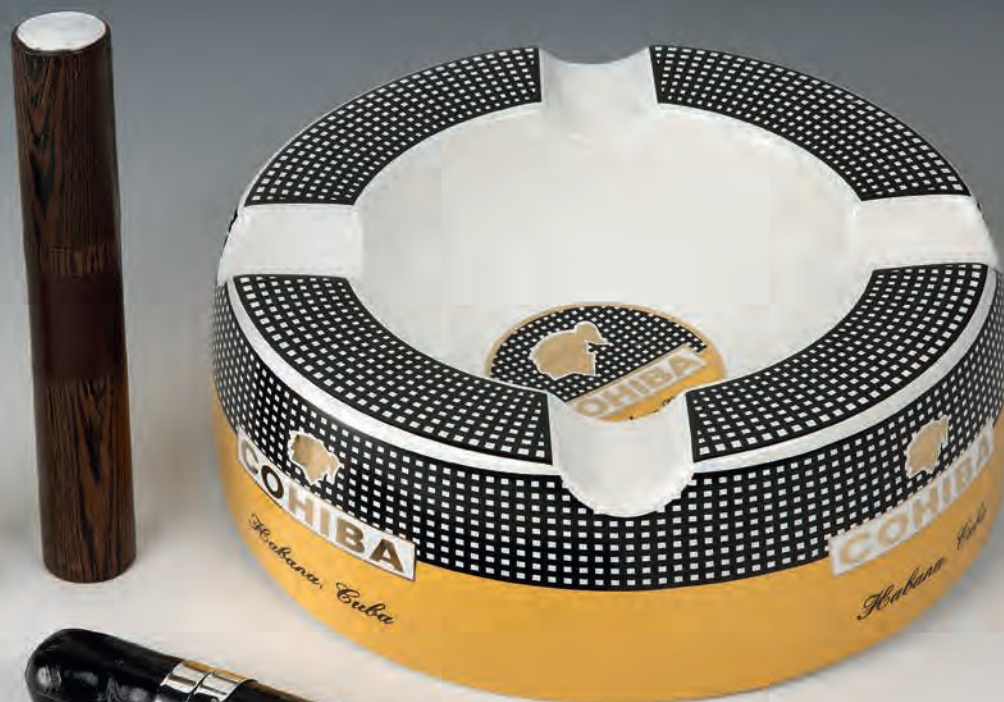
this poster in 1936. Shaw's works are present in most of the world's major public collections, including the Museum of Modern Art, The Guggenheim and the *Musée de l'Art Moderne* in Paris, as examples of the best in American Abstract Expressionism.

American artist and writer Charles Shaw was an early member of the American Abstract

Shell, known to pioneer the work of up-and-coming artists, commissioned Shaw to create

A collection of single cigar tubes, perfectly portable for an evening out. (From left) a classic Sterling silver George V-era tube of plain form, made by Asprey and hallmarked 1910 **Ref 6149**; a highly unusual Macassar wood version by Hermès, Paris from the 1970s, capable of carrying a single 'Lonsdale' sized cigar (Montecristo Number 1) **Ref 6166**; and a contemporary glossy black crocodile-bound version with Sterling silver mounts and pull-off cap. **Ref 6167 Please see our website for full dimensions.**

Habanos S.A - Cohiba: a very grand circular white porcelain ashtray with Cohiba branding on all sides and four cigar rests, with original cardstock box and packaging. A limited-edition piece, Cuban, circa early 2000. **Diameter: 10 inches (26 cm). Ref 6152**



(Top) two stylish cigar requisites in the form of a smoker's companion styled as a champagne bottle, with separate compartments for cigars and matches, with *CIGAR* 'label' and realistically cast 'cork' with faux foil and wire, by the Pairpoint Silver Company. American, circa 1920 **Ref 1142**; and a silver plated cigar drum by Hermès, Paris - the main body with engine-turned decoration, the lid with an applied gilded 'horseshoe'. French, circa 1950s. **Height: 7 inches (18 cm). Ref 5160**

(Above) **Tiffany & Co:** a matched pair of classically-styled Sterling silver ashtrays, each with three cigar rests and edged with an slim Art Nouveau style border, and bearing Tiffany marks and 925-1000 to the bases. American, circa 1940. **Diameter of each: 8 inches (20 cm). Ref 6193**

The Life Aquatic



Panerai: a historically interesting diver's wrist compass made by luxury Italian watchmaker Panerai, circa 1970. The large domed instrument with anti-magnetic base has a large, liquid-filled Plexiglas dome enclosing the black dial with luminous indexes and cardinal point letters readable to a depth of 5 metres, and is fitted using a waterproof webbing strap with steel buckle. Navigation is calculated by utilizing the revolving bezel with two raised luminous dots, which are fitted to the outer ring. Signed *Officine Panerai S.R.L. No. 228. Ref 6354*

Diameter of compass: 70 mm
Height off wrist: 50 mm

Officine Panerai were founded in Florence in 1860, where the company remains to this day. Panerai played a major role in assisting the

commando frogmen of the *Regia Marina* (Italian Royal Navy) during operations in World War II and were also responsible for the design of the Radiomir and Luminor brand of wristwatches.

Illustrated: '*Panerai Historica – From the depths of the sea*' by Giampiero Negretti, published by Officine Panerai in 1999. Page 69, and front cover.



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 *socle*, 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).

Depths of Design



Ref 2335



Ref 2423



Ref 2311



Ref 2939



Ref 3063



Ref 2720



Ref 2893



Ref 3646



Ref 4144



Ref 6014



Ref 3389



Ref 3650

The 'Aquarium' range of lighters were designed and hand-made for Alfred Dunhill by Ben Shillingford, between 1950 and 1959. Shillingford's unique skills in designing the cast Perspex panels that surround each lighter, using the technique of *intaglio*, (carving into the flat surface of the Perspex) and then applying the fine, painted design in reverse, could never be equalled. Upon his retirement, the skills necessary to continue to manufacture the 'Aquarium' lighter to the quality of Shillingford's examples could not be found, and so production ceased.

No two 'Aquarium' lighters are the same – each is by nature, a unique work of art.

The vast majority, logically, depict aquatic scenes, of either sea-water or fresh-water fish (but never both). The 'Aquarium' were produced in two sizes, the 'Half-Giant' (opposite) and the smaller (and somewhat rarer) 'Service' size (as seen above). They were available in three metal finishes - gold-plated, silver-plated and chromium-plated and were all fuelled with petrol rather than butane, which came into common usage in the 1960's.

Shillingford also produced a very small number of complementary pieces, which rarely come on to the market and are highly sought after. Cigar boxes with 'Aquarium' panels have been known, and most famously a

humidor which was commissioned by Sir Bernard and Lady Docker, was gifted to Sir Winston Churchill and kept on his desk at Chartwell.

All of our 'Aquarium' lighters are presented in full working order, with flints and wicks present, ready for use.

Bespoke calfskin Dunhill presentation cases can be made to order for any of our lighters, and please contact us for prices and specifications of any of the lighters featured.

Our entire current inventory can be viewed on our website www.pullmangallery.com

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**



The House of Hardy



Hardy Bros Ltd: an extremely rare wooden shop sign of angling interest in the form of a shield, made for the renowned Northumberland angling equipment specialists Hardy Brothers Ltd, created for the opening of their London store at 61 Pall Mall at the turn of the Century. Bearing the Royal appointment to HM the King at the top, the shield has its all- original painted text and finish. English, circa 1900. **Ref 6342**

Size: 32 inches (81 cm) high and 29 inches (74 cm) wide.

Originally established by William Hardy as a gunsmith in Alnwick in 1872, by 1874 the firm were advertising themselves as purveyors of 'Superior River and Sea Fishing tackle'. As the firm expanded they developed the design for a fishing reel which became their most famous product, 'The Perfect' - an instant success that they continue to produce to this day, a feat of longevity that no other British tackle manufacturer could match.

Urgent Signal



From the late 1800s through to the 1930s, luxury makers exploited the interest for life on the ocean, by creating silverware including flasks, lighters and cigarette cases, featuring the International Code of Signals as a novel way of dedicating a gift, by spelling out initials or personal messages.

Three fine examples of this genre (*clockwise from top*); a Sterling silver hipflask by Tiffany, with a convex back and curved face with greeting message 'SWT HEART' (*sic*) spelt out to the front in applied signal flags, in bright *cloisonné* enamel. Signed **TIFFANY & Co. 925-1000** to the base. American, *circa* 1925. **Height: 6½ inches (16 cm) Ref 4373**; and a superb and early Sterling silver and enamel cigarette case, the deep case with top-hinged lid is enamelled with 4 enamel commercial code flag symbols (used from 1857-1900) denoting the letters 'V, S, M and F', the gilded interior with original elastics bears Chester hallmarks for 1896 and has a bespoke burgundy glazed calfskin case. **Height: 3½ inches (9 cm) Ref 6347**; and a fine Sterling silver money clip in the form of a Dollar sign, with three applied enamel plaques denoting 'F M C', most likely spelling out the initials of the commissioner or recipient of the piece. American, *circa* 1930. **Length: 1½ inches (4 cm). Ref 6002**



(*Right*) a very large and impressive Sterling silver cocktail shaker of Modernist form, by the Danish silversmiths Anton Michelsen, the large tapered body featuring the silver and enameled crest to the front for the Danish Yacht Club, the insignia reading **KONGL DANSK YACHT CLUB**, with a blue enameled ribbon surrounding a white flag bearing three gold stars and a crown, the cap bearing the MICHELSEN mark with crown and various hallmarks. Danish, *circa* 1925. **Height: 12 inches (30 cm). Ref 3398**

The Kongelig Dansk Yachtklub (Royal Danish Yacht Club) was established in 1866 as the Danish Association of Boating and in 1891, King Christian IX gave permission to incorporate 'Royal' into the name, and therein incorporating a crown into the club's three star standard. By the 1920s, the club had grown rapidly and had over 1700 members.



(*Above*) **William Johnson & Sons, Birmingham:** a superb large Art Deco Sterling silver and enamel cigarette case, the engine-turned case has a central panel enamelled with the 26 flag symbols denoting the letters of the International Code of Signals, the flags set on four enamel 'masts'. The case opens to reveal the original elastic, and bears Birmingham hallmarks for 1937, and makers' marks for William Johnson & Sons. With a bespoke, glazed calfskin presentation case. **Size: 4½ x 3 inches (11 x 8 cm). Ref 6355**



Rolls-Royce: a Sterling silver desk clock in the form of a free-standing Rolls-Royce radiator, with Rolls-Royce grill badge and topped by a miniature *Spirit of Ecstasy* mascot. The centrally-mounted manual clock is fitted with a Smith's eight-day movement and has a square, white enamel dial with rear winder and adjuster. Made by Saunders and Shepherd, and hallmarked London, 1927. Complete with a bespoke two door black calfskin presentation case. **Ref 6369**

Height: 5½ inches (14 cm).

The *Spirit of Ecstasy* mascot has adorned Rolls-Royce automobiles for over 90 years and is one of the world's most readily identified images. In 1926, the Directors of Rolls-Royce Motors decided to commission a gift, to be produced in a small quantity. With the exception of 1931, each of the following years, until 1937, saw the creation of a different piece, always in Sterling silver and always incorporating the Spirit of Ecstasy as its decorative theme or inspiration, the result being known as the *Rolls-Royce Desk Set*. The pieces in the set were made for Rolls-Royce to give to special clients, dealers and other 'friends of the house' – they were never made for sale.



Alfred Dunhill for Rolls-Royce: an extremely rare example of the pocket lighter design known as the 'Rolls-Royce', depicting a radiator grille with distinctive 'Town Cap' and red enamel badge (which changed to black after Henry Royce's death in 1931), and made as special order pieces to Rolls-Royce owners through Dunhill.

So few of these lighters were produced, the 'Rolls-Royce' never featured in Dunhill's many catalogues. This example, with London hallmarks for 1924, would have been an early incarnation of the design, made in 9ct gold and bearing the maker's marks for William Frederick Wright, the London silversmith, who produced many of Dunhill's most luxurious products from 1919-1926. In a fitted two-door calfskin presentation case. **Ref 6208**

Height: 2¼ inches (5½ cm).

Another (later) example is illustrated on page 175 of the definitive reference work on the Dunhill lighter 'The Dunhill Petrol Lighter – A Unique Story' by Blei and Bottoni (published in 2004), in which it is described as 'extremely rare'.



Fire Brigade



A complete set of very rare ‘Thirst Extinguisher’ recipe cocktail shakers in green, clear and red glass, each with a silver plated ‘cap’ with integral strainer and applied cocktail recipes running around the glass bodies. Modelled after the early American fire extinguisher, the survival rate of these glass shakers is low, making them highly

sought after today. All American, circa 1930’s. Refs 5545, 5546 and 5544

Height of each: 11 inches (29 cm).

Illustrated: ‘The Cocktail Shaker’ by Simon Khachadourian, 2000.



Frederick Gordon Crosby (1885-1943): a highly unusual original watercolour on board of a period fire truck with trailer racing to the scene of a fire, painted in Crosby’s trademark dynamic style. Signed to the lower left and dated 1942. Framed with an acid-free mount, within an angular section gold-leaf frame and glazed. Ref 6345

Size overall: 31 x 25 inches (79 x 64 cm).

Frederick Gordon Crosby is considered amongst the greatest motoring artists of the last century. Regarded as the pre-eminent, pioneer British automotive and aeronautical artist, he was responsible for some of the most striking and dramatic motor-racing and aviation paintings and illustrations of the era. This 1942 work was one of his last, and probably published in ‘Autocar’ magazine.

Automobiles Renault



(Above) 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 matted finish. Each element is filled by lifting a hinged roof, and the milk jug and teapot pour via a radiator 'mascot' spout. Bearing French *poignon* 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.

(Right) **Pierre Lafitte, Champs-Élysées, Paris:** 'Automobiles Renault, 1912'. A rare and early, large format original poster showing an elegant young lady with her borzoi hounds, her uniformed chauffeur waiting at the wheel of her Renault tourer. Conservation linen mounted and unframed. **Ref 3601**

Size: 63 x 48 inches (160 x 120 cm).



First Class Post



Peter Helck (1890-1984): 'The Great Louis Wagner, FIAT, Savannah Grand Prize, 1910'.

A fascinating watercolour heightened with gouache, depicting Louis Wagner driving his 10.4 litre FIAT racing car at the Savannah Races of 1910. Framed within a conservation grade frame, with acid-free mount. American, dated 1950. **Ref 1210**

Size: 13 x 11 inches (33 x 28 cm).

The painting was beautifully executed by Helck on or around November 1950, on the front of an envelope addressed to Louis Wagner at his Montlhery, France address, which also bears the Boston, Mass postmark for that date, and five cancelled airmail stamps with aircraft design.

Peter Helck was arguably one of the greatest American motor-racing artists of all time. He personally attended many of the great American and Continental motor races of the pre-1914 era, and struck up a lifelong friendship with many of the drivers, including Wagner. Wagner contributed to Helck's first book 'The Chequered Flag', published in 1964, a testament to his long-standing friendship with the artist.

The two friends communicated for many years, mainly by air mail, and from time to time Helck would illustrate the envelopes with scenes of Wagner's greatest past triumphs. This is one of a handful of these illustrated envelopes retained by Wagner's family after his death in 1970, which were then returned to Peter



Helck after Wagner's passing. This envelope was acquired by the gallery from an American friend of Helck's, who was given it in 1980.

Gaston Maurié (French, 1872-1912)



'En Mercédès', circa 1907.

Original oil on canvas, signed 'Maurié' (lower right), and framed with a gold-leaf frame and black lacquered slip.
Ref 6357

Size: 24 x 17 inches (61 x 43 cm).

An important early oil painting in unusually large format by the French Impressionist artist Gaston Maurié (1872-1912), depicting a group of three *automobilistes* enjoying a rural drive in their rear-entrance chain-drive Mercedes of circa 1907 vintage. The red car is well-detailed and the driver and his lady passengers are dressed in the motoring fashion of the day.

Automobile-related paintings by this artist are exceedingly rare, as the majority of the work he accomplished in his short lifetime tended to concentrate on horse-racing and other equestrian subjects. Maurié tended to paint very small-scale works, well-detailed but often no larger than a postcard, making paintings such

as 'En Mercédès' rather unusual. Examples of his automobile paintings may be found in 'L'Art et l'Automobile' by Herve Poulain (1974) and 'Art and the Automobile' by D.B. Tubbs (1977). This particular work was formerly in the collection of James O. Barron, whose collection was exhibited at London's Victoria and Albert Museum in 1973.

Star Quality



Ludwig Hohlwein (German, 1874 – 1949). 'Mercedes, Daimler-Motoren'. A rare original poster for Mercedes dated 1914. Conservation linen mounted, framed with an acid-free mount and glazed with UV resistant Perspex. **Ref 6363**

Overall size: 52 x 39 inches (132 x 99 cm).

Hohlwein was a highly versatile and prolific German poster artist who enjoyed a long career spanning both World Wars. His signature two-dimensional style was enhanced by the technique of applying colour and letting it dry at differing times, and overprinting to create depth and shading. Hohlwein also produced posters for Audi, BMW, Lufthansa and Zeiss, amongst others.



Henri Rudeaux (French, 1870 – 1927) 'Mercedes, Daimler-Motoren'. An early original poster for Mercedes, and commissioned by the French division of the company in 1910. Conservation linen mounted, framed with an acid-free mount and glazed with UV resistant Plexiglas. **Ref 6362**

Overall size: 51 x 37 inches (130 x 94 cm).

French artist Henri Rudeaux's poster design for the famous *marque* celebrates the opening of the maker's 'auto-factory of auto factories' in Untertürkheim (seen in the background of the image). A giant dirigible hovers above the luxury Mercedes, catching the attention of the vehicle's complement of passengers.

Brands Hatch, 1964



Dexter Brown (British, b. 1942): 'Jack Sears' A.C. Cobra, 1964'. Original painting, acrylic on canvas, painted in 2010. Framed with a plain, swept black oak stained frame and unglazed. **Ref 5143**

Size: 76 x 53 inches (194 x 135 cm).

Jack Sears (English, 1930 –2016) was a British race and rally driver popularly known as 'Gentleman Jack' due to his erudite charm and never-less-than immaculate appearance. Winner of the inaugural British Saloon Car Championship in 1958, Sears raced A.C. Cobras for the

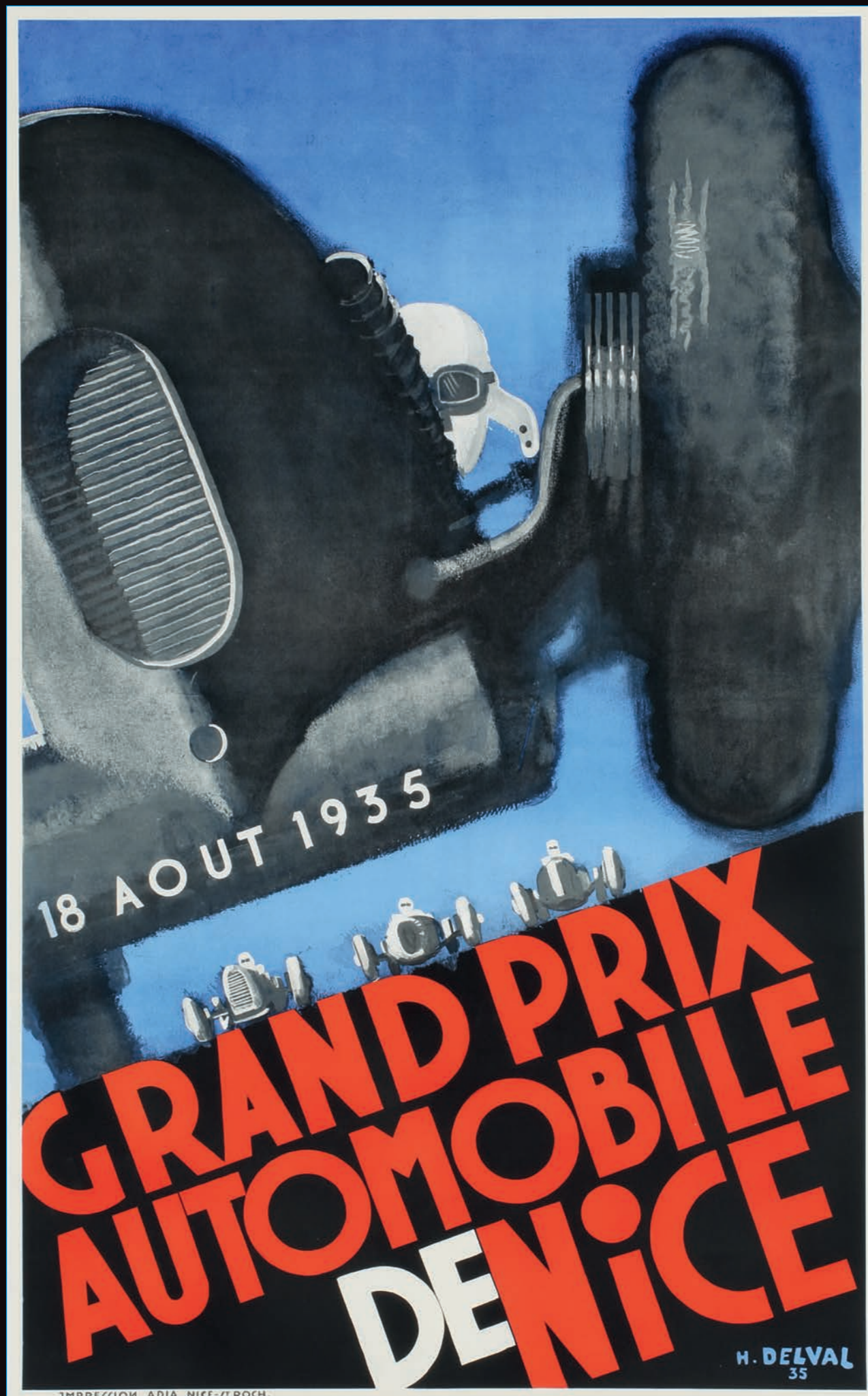
Willment racing team along with fellow driver Frank Gardner. This painting executed in 2010 depicts Sears racing chassis no. CS2131, also known as registration 39PH – the first and only A.C Cobra ever to win Le Mans – at Brands Hatch circuit in 1964.



(Opposite page) **Alfredo Lalia (Italian, 1907-1971):** 'XXXIII Targa Florio'. Rare, original poster for the 1949 event in excellent, original condition. Conservation linen mounted and unframed. **Poster size: 36 x 24 inches (90 x 60 cm). Ref 4390**

(Above) **Dexter Brown (British, born 1942):** '1967 Targa Florio, Guichet & Muller, Ferrari P4'. Original painting, acrylic on board, signed and dated 1980. Framed within a plain black oak frame, and unglazed. **Size: 55 x 55 inches (140 x 140 cm). Ref 4138**

The Targa Florio was one of the first and most challenging automobile endurance races. The event was founded in 1906 by Vincenzo Florio, a car enthusiast and businessman, and by the 1920s it had grown in popularity to being a major event in the motor racing calendar. The circuit of the Madonie Mountains near Palermo, Sicily with its hairpin bends and unmade roads, by 1977 - in a new era of safety - was deemed too dangerous and the event was discontinued. Today the Rally Targa Florio is still held every May in Palermo, but strictly as a showcase event, for lovers of classic and historic cars.



(Opposite page) **Henri Delval (French, 1901-1959): '1935 Grand Prix de Nice'.** Rare, original poster advertising one of the highlights of the 1935 racing calendar. Conservation linen mounted and framed with an acid-free mount and glazed. **Size: 49 x 34 inches (125 x 87 cm). Ref 6356**

Delval makes effective use of his driver in this engaging interpretation of the start line for the 1935 Nice Grand Prix, a poster design greatly admired for its eye-catching, geometric nature. France was the first home of the automobile and there was a surge of interest in related art and *objets* in Paris at the beginning of the last century. In the racing calendar, Riviera venues such as La Turbie, Monaco and Nice held a special appeal for artists who sought to capture the new spirit of speed and excitement.

(Above) **Alfa Romeo:** an extremely rare, large and highly desirable decorative metal Alfa Romeo badge sign, most likely from a 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 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 using 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.



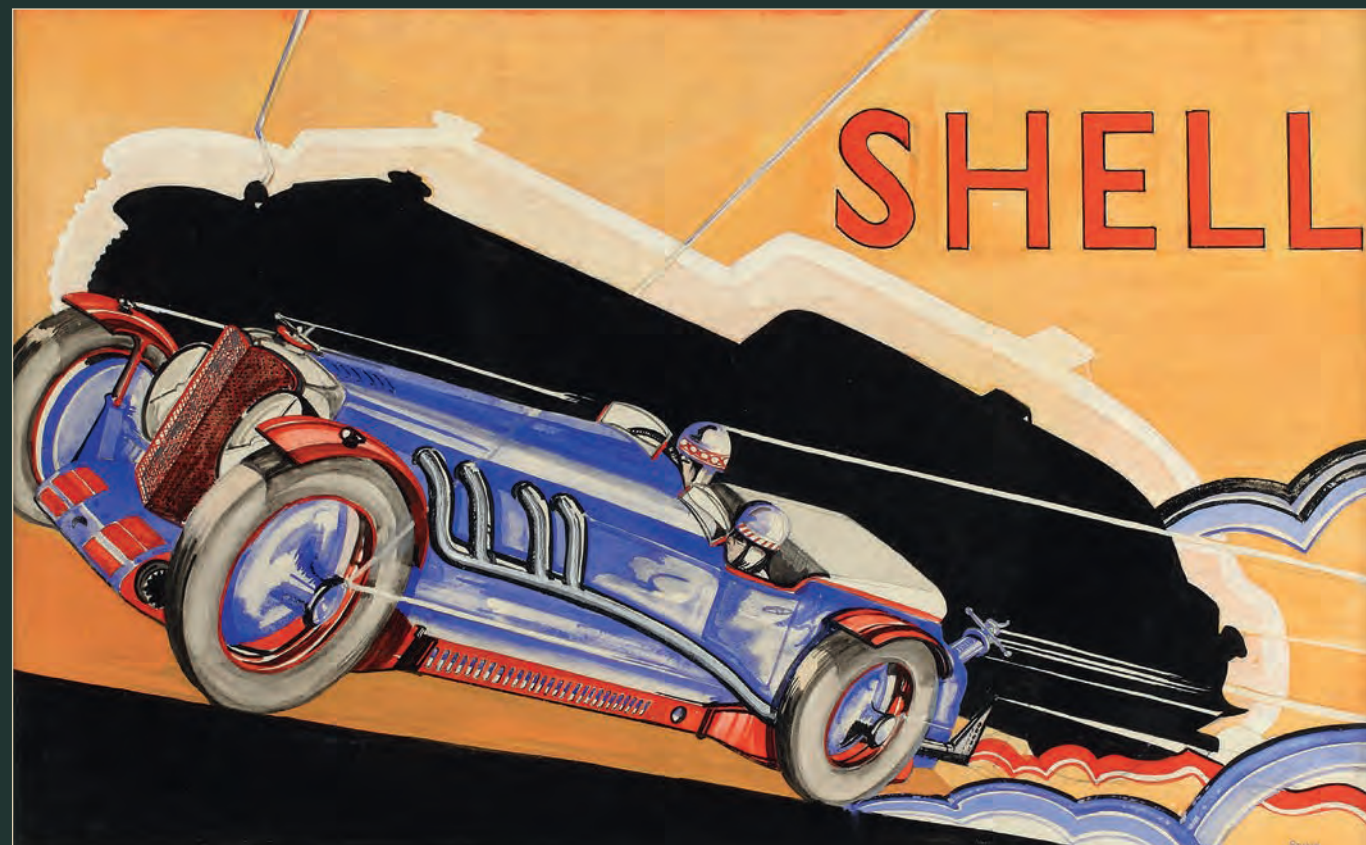
Sign hanging in the St. James's gallery

The Leading Line



BROOKLANDS

Brooklands: a very stylish metal railway or 'Totem' sign for Brooklands Station, with original burgundy enamel paintwork and aged patina, fitted within an ebonized hardwood frame. The fixings on this example indicate this is an early version of the signage, circa 1950, as in later years the fixings changed to prevent vandals from stealing them. **Overall size: 39 x 13 inches (100 x 33 cm).** **Ref 6340**



An original artwork in watercolour, gouache and pencil by Gerald Mac Spink for Shell Petrol and Oil, most likely as a project for an advertising poster, depicting a period automobile at speed,

with stylized shadows behind and framed with a white gesso Art Deco style frame with silver-painted highlights. **Size: 24 x 20 inches (62 x 50 cm).** **Ref 5672**



'The Leading Line, (Brooklands)': an extraordinarily rare and important, original advertising poster by Shell Studio of competitors on the famous circuit's Banking, dated 1923. This is the **only** example recorded, and in outstanding condition,

the poster is conservation linen mounted and framed within a double stepped, acid-free mount, and glazed in a Modernist gold leaf frame. Truly the Leading Line! **Size: 28 x 38 inches (71 x 97 cm).** **Ref 5905**

German *Art Nouveau*



Motorhead: an extremely stylish and scarce silver cane handle depicting an Edwardian touring car at speed. Only the second example we have ever handled, this comes complete with original ebony cane with silver-plated ferrule and is fully hallmarked. German, circa 1910. **Length: 34 inches (87 cm).** Ref 6366

Marvellous Mascots



'The Telcote Pups': two sizes of the rare bronze car radiator mascot created by A. E. Lejeune circa 1923, inspired by the famous comic book character dog created by the illustrator George E. Studdy, entitled 'BONZO'. Each mascot with a cast bronze collar stamped 'THE TELCOTE PUP', and the larger (and rarer) example of the two has a tall Plexiglas display stand. Heights: (large) **8 inches (20 cm)** Ref 4341 and (small) **5 inches (13 cm).** Ref 4228



An example of *Art Nouveau* style and design by German makers Kayserzinn (1862-1925), 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).** German, 1907. 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.



(Above) **François Bazin (French, 1890-1943):** 'Saint Christophe' a nickel-plated bronze winged radiator mascot, in the centre a panel depicting the Saint carrying the Christ child and embossed 'SAINT CHRISTOPHE PROTÉGEZ-NOUS'. Mounted on a cylindrical black ebonized base. French, circa 1920s. **Height: 6½ inches (17 cm).** Ref 4001

Bazin is regarded as the best of the various French sculptors who included bronze car mascots in their *oeuvre*. Apart from this rare accessory mascot, Bazin sculpted the 'Cigogne Volante' for Hispano-Suiza, and a number of other high *Art Deco* mascots offering collectors the opportunity to personalise their automobiles during the 1920's.

(Left) **Sasportas:** an exceptional and very scarce silvered bronze car mascot, modelled as a mythical winged 'Bat-Man', superbly detailed and signed 'SASPORTAS' in the bronze *sôcle* and bearing foundry mark to the wing. Mounted on an ebonized oak display plinth. French, circa 1920. **Height: 8 inches (20 cm).** Ref 4347

Toy Story



CIJ (Compagnie Industrielle du Jouet): a perfect and original second series example of the Alfa Romeo P2 racing car toy by CIJ, with bright green paintwork, complete with filler caps and starting handle, handbrake, working steering and black painted spoked wheels with polished spinners with *Pneus Michelin* treaded tyres. French, circa 1928. **Ref 6361**

Length overall: 21 inches (54 cm).

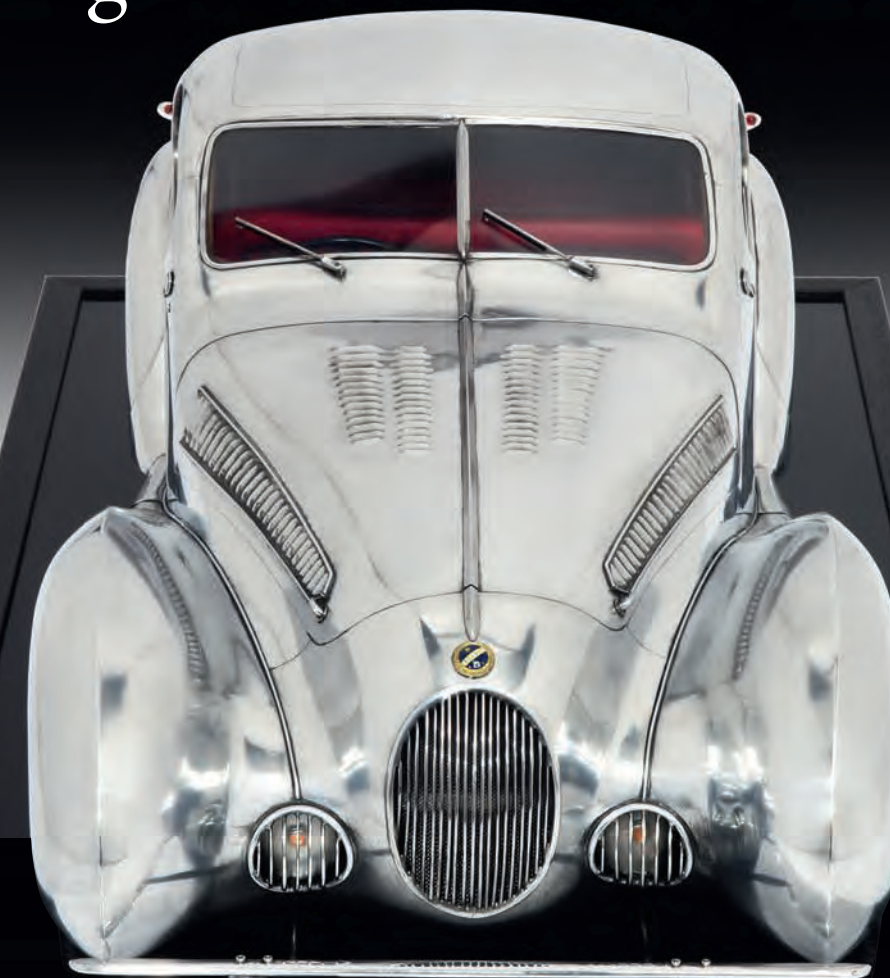


Johann Distler KG, of Nuremburg, Germany: an incredibly rare tinplate stylized racing car toy by Johann Distler, in cream livery, with driver in traditional driving attire, lithographed detailing, marked number '35', with running board, bumpers and Dunlop 935 x 135 'tyres' and side mounted spare, and licence plates *J.D.N 3715*. At 50 cm in length, this is the largest model Distler made and this is the rare *deluxe* version, with working headlamps, in extraordinary original condition. German, circa 1930s. **Ref 4972**

Length: 20 inches (50 cm), height: 8 inches (20 cm).

The company Johann Distler KG was established in Nuremburg in Germany in 1895. The Distler company started as a penny-toy manufacturer and specialized in lithographed tin toys. Distler's range of products comprised of over 500 items, the most famous being the street organ player.

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 Parisian *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.



A highly unusual and very large chromed cast bronze Ferrari Cavallino Rampante ('Prancing Horse') relief, the figure set against a hand-painted Giallo Fly shield emulating the iconic symbol. Italian, circa 1970s. **Ref 6364**

Height: 32 inches (82cm).

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



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

Height overall: 17 inches (43 cm).

Provenance: the Estate of Colonel Ronald J Hoare.

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

Princess Elizabeth



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

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

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

German Precision



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

Bristol Fashion



An excellent silver-plated car mascot, of the Bristol Type 135 twin-engine monoplane, *circa* 1930s, with well-detailed rotating propellers and cabin windows, the wings and fuselage with enamel RAF roundels and mounted on an ebonized wooden base. **Ref 5560**

Length: 7 inches (18 cm).

After its first flight in 1935, the Type 135 caused interest in the Air Ministry due to its top speed of 307mph being higher than that of any RAF fighter in service at the time. Lord Rothermere, a close friend of Winston Churchill, presented the aircraft to the nation for evaluation as a bomber, and in early 1936 the modified design was taken into production as the Bristol Blenheim Mk.I.



Trench Art: a highly unusual, but skilfully crafted 'trench art' polished metal model of a German Junkers JU87 'Stuka' (or *Sturzkampfflugzeug*) dive bomber, created by resting servicemen or mechanics in their downtime from whatever materials they could find or that was available to them. Well observed with the instantly recognisable low-wing, the model has a rotating propeller and wheeled undercarriage, with a highly-polished finish. The tops of the wings are hand engraved with the words *SICILY 1944*. **Ref 5972**

Wingspan: 13 inches (33 cm).

Used by the German Luftwaffe from 1937 to 1945, the *Stuka* was designed to utilise the dive-bombing technique earlier developed by the US Navy of swooping in at a very steep angle and delivering the bombs at very low altitude for maximum accuracy, before breaking away. The distinctive '*Banshee Wail*' of its sirens as it dived added another terrifying dimension.

Victorious Vulcan



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

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

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

John Elwell personally worked on *Vulcan XJ783* as a young engineer and it was delivered for service at No. 83 squadron at RAF Scampton, Lincolnshire in March 1961.

In 1964 the plane was transferred to RAF Finningley and that year returned to Avro for a retrofit, re-entering service again in 1966. After relocations to Waddington, Cottesmore and RAF Akrotiri in Cyprus, XJ783 returned to RAF Scampton in 1981, and was scrapped the following year.

The last remaining airborne *Vulcan* bomber, call sign XH558, made its final flight in 2015, marking the end of service for this Cold War icon, one of the greatest achievements of British aerospace engineering.

Louis Vuitton 'Hemingway' Trunk

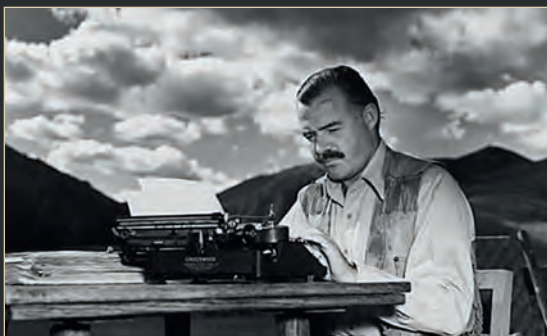


Image: Ernest Hemingway (1899 – 1961)

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

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

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

Deco Light



A large and architecturally grand Sterling silver table lamp in the form of a Corinthian column, with a tapered reeded stem and decoration of scrolled acanthus leaves to the capital and wreaths applied to each side of the square base. Hallmarked London, 1924 with maker's mark (indistinct). **Ref 6370**

Height of base overall: 25 inches (64 cm)
Footprint of base: 7½ inches (19 cm).



A stunning seven-branch candelabra of massive proportions made by renowned Paris silversmiths Christofle, the singular central column with finely reeded detail terminating in a single candleholder, with two broad, swept arms to each side, and grounded by a wide square plinth with circular

swept detail, bearing Christofle marks to the plinth. French, circa 1950s. **Ref 6199**

Height: 33 inches (84 cm)
Width: 32 inches (81 cm).



Alpine Chic



José Martí Garcés de Marcilla (Spanish, 1880-1932): *'Sports d'Hiver'*.

A large, original oil on canvas depicting a winter sports scene, circa 1925. Framed with a swept, gesso frame and unglazed. **Ref 4783**

Overall size: 82 x 48 inches (209 x 123 cm).

The interest in collecting vintage posters depicting classic winter sports resorts and activities of the Art Deco era has remained strong in recent years. Original oil paintings of the same genre are, by comparison, extremely scarce. *'Sports d'Hiver'* is a huge oil on canvas by José Martí Garcés de Marcilla and dates from around 1925.

Martí Garcés de Marcilla, was born in Barcelona in 1880 and was an interior, landscape painter and muralist. Training under Valencian painter Vicente Borrás y Abellá, in 1907 he travelled to Paris to expand his artistic studies. Awarded at the 1911 International Exposition of Barcelona, de Marcilla was responsible for the ceiling frescoes dedicated to the Poblet Monastery at the San Jorge Hall of the Diputación de Barcelona. His works can be seen in the collection of the Museo del Prado in Madrid.

Ski Time

(Right) 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

(Below left) a 'Ski Lady' radiator mascot created for the automobile company Riley, the figure dressed in pre-war ski attire and was created exclusively for the carmaker's sought-after 'Alpine' sports models in the 1930s. Mounted on a black lacquered wooden base, and stamped 'RILEY SKI LADY' to the base with registration mark 759377. Height: 8 inches (20 cm). Ref 3639

(Below right) an extremely elegant car radiator mascot in silvered-bronze, the stylized Art Deco skier in streamlined pose, mid-jump with ski-sticks pointing rearward, is set on a black ebonized hardwood display plinth. French, circa 1920s. Length: 8 inches (20 cm). Ref 6367

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

Height: 10 inches (26 cm).

Bookended



(Above) **Irénée Rochard** (French, 1906-1984): a pair of 'striking' 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**



'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. **Length of each: 5 inches (13 cm). Ref 6288**

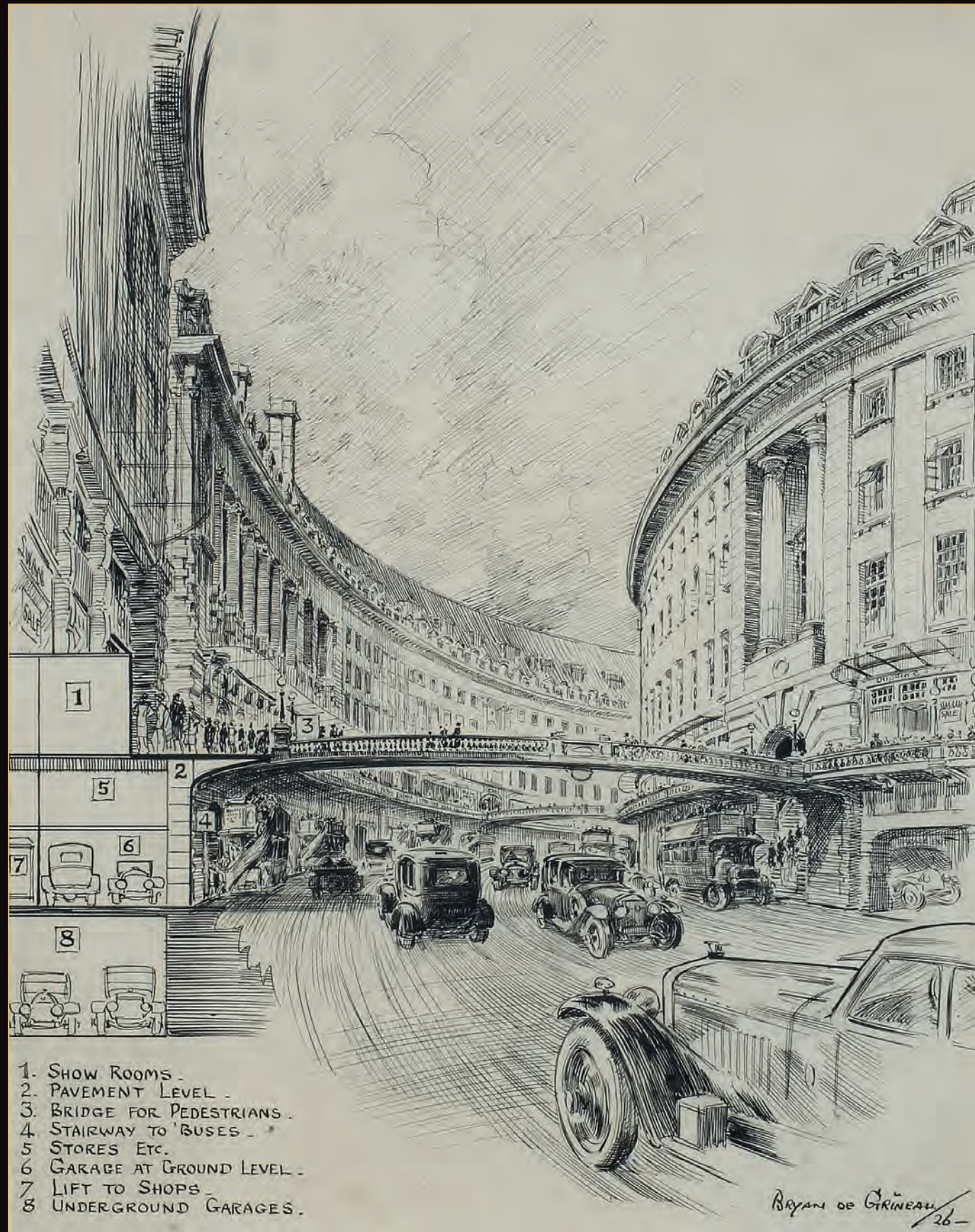


A sleek pair of heavy cast, Art Deco silvered bronze bookends of two stylized panthers in stretched poses, each set on a white figured marble plinth. In the style of Levesque but seemingly unsigned. French, circa 1930s. **Length of each: 7½ inches (19 cm). Ref 6145**



An unusual pair of heavy Art Deco, aged-patina bronze bookends in the form of arching, stretching felines, each set on a square *socle*. French, circa 1930. **Height of each: 8 inches (20 cm). Ref 5597**

London's Pride



Bryan de Grineau (1883–1957): 'Regent Street, London'.

A pen and ink drawing of a futuristic design for off-road parking and pedestrian footbridge across Regent Street, featured in *The Illustrated London News* in 1926. Framed with a conservation-grade mount and a plain, black oak section frame. **Ref 6368**

Size: 27 x 22 inches (69 x 56 cm).

Bryan de Grineau was an exceptionally talented draughtsman, but as an artist was better known for his paintings of automobiles and steam locomotives. In an age before press photography, artists like de Grineau and his contemporary Terence Cuneo, lent their skills to show the reading public what was happening in the world in pictorial form. This drawing was commissioned by *The Illustrated London News* in 1926 to illustrate a proposal to make Regent Street an environment where cars and pedestrians could happily co-exist, but clearly never came to fruition.



Leslie Woollaston (1900–1976): 'Grosvenor House, Mayfair'.

An original oil painting on board painted in the Realist style by British artist Leslie Woollaston depicting Park Lane, Mayfair with Grosvenor House positioned central to the painting. Signed by the artist and dated 1940, framed with a mid-century style frame and unglazed. **Ref 6341**

Overall size: 32 x 25 inches (81 x 64 cm).

Grosvenor House was one of the largest private town houses in London and was purchased by Robert Grosvenor, 1st Marquess of Westminster in 1805. The house remained in the family's possession for more than a century until the First World War when the British government requisitioned it. Following the war, the family deemed it too costly to maintain, and it was subsequently sold. The original Grosvenor House was demolished and the Grosvenor House Hotel was built on the site in the 1920s.

Head Girl



A large and supremely elegant silvered-bronze *Art Deco* sculpture of a stylized female head in the style of Brancusi or Modigliani (although unsigned), the face with slender, elongated features is mounted on a period marble plinth. Austrian, circa 1950s. **Ref 6313**

Height overall: 16 inches (41 cm).