

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 59

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MODIANO

CARTINE E TUBETTI PER SIGARETTE

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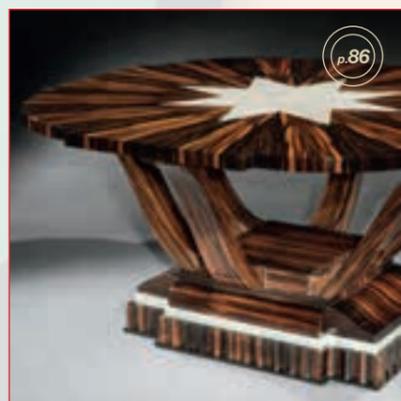
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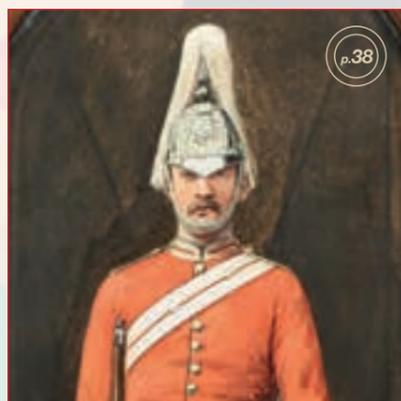
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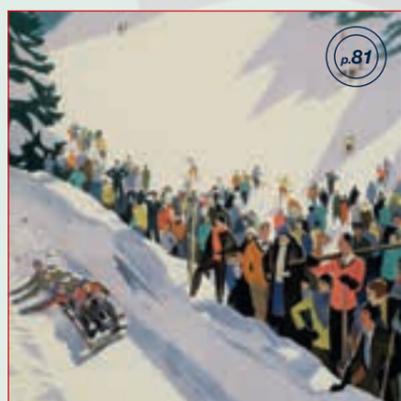
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Totally Tropical Taste

Teghini of Firenze, Italy: an unusually large and effortlessly cool pineapple-form ice bucket, with realistic silver-plated body with a crown of leaves, the hinged lid lifting to reveal a liner for the ice. Stamped *Teghini Firenze, Made in Italy* to the base. Italian, circa 1970. **Ref 6425**

Height: 41 cm
Diameter: 20 cm



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GALLERY

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

Monday – Friday 10.00 – 18.00 and by appointment

Cool Runnings



Close-up of racehorse frieze around rim

An extremely large and heavy Sterling silver Champagne cooler capable of chilling at least six bottles of Champagne, the plain bowl with a decorative and dynamic frieze of racehorses around the rim stands on a deep, swept foot. Hallmarked London, 2003. **Ref 6422**

Height: 30 cm
Diameter: 41 cm

The Lion's Pair



Lambert & Company (Herbert Charles Lambert), of Coventry Street, London: a truly massive and heroic pair of Sterling silver presentation tankards of outstanding quality, made in the classic 17th century William & Mary style. The bodies of each tankard with slightly tapered sides and a spread foot and heavy scrolled handles

with substantial silver hinges. To each is a solid silver model of a resting lion, acting as a finial. Each hallmarked *LAMBERT & Co.* and bearing date marks for 1909 and 1912 respectively. **Ref 6833**

Height of each: 30 cm

Fox on the Run



Walker & Hall: a very finely observed solid Sterling silver sculpture of a fox baring his teeth, extremely well-modelled and very heavy cast, the animal is set upon a textured

silver sôcle and mounted on a polished granite base. Hallmarked Sheffield, 1921. **Ref 2886**

Length overall: 18 cm



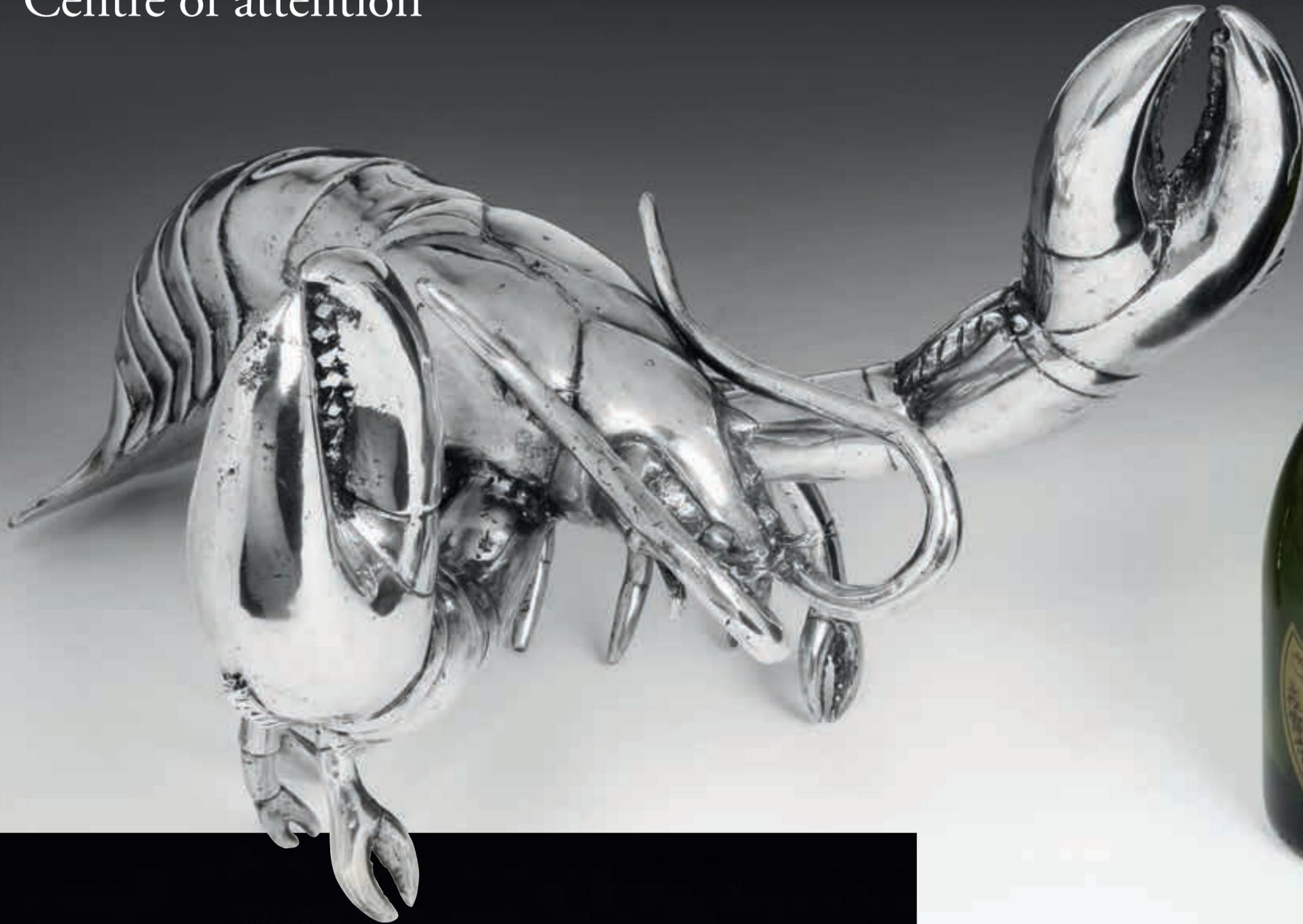
(Opposite) **Goldsmiths & Silversmiths Company:** an impeccable and unique Sterling silver drinks set with a hunting theme, featuring a large cocktail shaker in the form of a hunting horn as the centrepiece. The shaker, partly lemon gilded to resemble a copper finish, is flanked by seven silver stirrup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

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

Height of shaker: 40 cm



Centre of attention



(Left) Franco Lapini (Italian, 20th Century): a massive silvered-bronze serving platter and cover, the removable lid superbly detailed with a life-size lobster with realistic 'scale' finish to the lid, the base signed 'LAPINI'. Italian, circa 1970s. **Ref 6091**

Length overall: 69 cm

(Above, left) an extremely large and very heavy silver-plated bronze sculptural table centrepiece in the form of a lobster, with pincers raised, resting on its tail. Italian, of recent manufacture. **Ref 6424**

Length overall: 48 cm



(Right) **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. **Ref 6332**

Size: 104 x 73 cm

Mingozzi, founder of the design agency ATLA, a pseudonym he used on many of his poster designs in the 1920s, understood the visual recognition of the product's iconic bottle, keeping this advertising poster design simple and to the point.



(Above) **Cavalieri Pubblicità of Vicenza, Italy**: a massive 1950s enamelled metal advertising sign for Campari Soda, the world's first pre-mixed alcoholic drink, released in 1932. Instantly recognisable by its distinctive single-serving bottle designed by the Italian Futurist Fortunado Depero with its 'upside-down' goblet shape, it was an early icon in commercial product design. Cavalieri Pubblicità produced three different enamel metal signs of this size for Campari, promoting standard Campari, Bitter Campari and this one for Campari Soda. **Ref 6423**

Size: 197 cm long, 97 cm tall

Aqua Vitae



Spa Monopole, Belgium: a notably unusual commemorative silver cocktail shaker, the Modernist shape created as a replica of the famous SPA REINE branded bottle of 1971. With its distinctive sloped neck and ribbed lower body, the stamped cap is engraved with the famous Jean d'Ylen-designed logo of Pierrot leap-frogging a Spa bottle.

For a company involved in the creation of a beverage purely for health benefits, the conception of an item for making an alcoholic drink, is a true illustration of how times and sensibilities have changed! Stamped SPA MONOPOLE 1921-1971 MODELE DEPOSE to the base, with the silver quality mark A835. Belgian, circa 1971. **Ref 6430**

Height: 23 cm



(Above) **Jean Tetard et Cie:** an extremely elegant Art Deco silver cigar or cigarette box by the French jeweller Jean Tetard, the elliptical box with subtle looped hardwood handles to each end, and a corresponding finial to the lift-off lid. Bearing poinçon marks to the underside. French, circa 1920s. **Length: 23 cm Ref 6409**

Having trained as an artist and sculptor at Paris' elite Ecole des Beaux Arts, Tetard turned to designing and manufacturing elegant pieces of silver in the early 1920's. This coincided with the burgeoning popularity of the Art Deco movement, the name derived from the Exposition des Arts Decoratif et Moderne, held in Paris in 1925. The 1928 Salon d'Automne in Paris saw a number of fine pieces exhibited by Tetard, described by Alastair Duncan in his 1988 'Encyclopaedia of Art Deco' as being "audacious in their originality, and of superb quality with an intensely personal style". Tetard also designed pieces for Cartier, who retailed them in Paris and London.

(Right) a classically styled Art Deco silver cocktail shaker, the swept tapering body with wide shoulders and foot, with concentric detailing clearly influenced by the style of Jean Puiforcat, the cap with an octagonal wooden surround lifts to reveal an integral pierced strainer beneath. Stamped 800 and bearing maker's mark for Ricci & C. S.p.A. of Alessandria. Italian, circa 1935. **Height: 23 cm Ref 6421**



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CUT!!



Theo Fennell, London: an extraordinary quality, novelty Sterling silver table cigar cutter in the form of a French guillotine, the upright frame with a sprung, angled blade with retaining chain which gently falls to the stocks below to remove the tip of the cigar which lands into a gilded silver 'basket' below. The base is fitted to a honed, black slate base with a Sterling silver (vacant) *cartouche* ready for engraving. Bearing hallmarks for London jeweller Theo Fennell and dated 1994, the guillotine sits in a bespoke two-door presentation case. **Ref 6371**

Length: 23 cm

The Big Smoke



Detail of case closed

Asprey, London: an extraordinarily large and very rare travelling cigar humidor, in lustrous crocodile hide - the deep outer sleeve slides off to reveal the inner compartment, hand-stitched and triple-hinged to open like a book and stand vertically, and able to accommodate at least 40 cigars of various lengths. Eagle-eyed readers may have seen the 'baby brother' to this piece in our last issue, this example being double the capacity! Stamped **ASPREY LONDON** to the inner case. English, circa 1920. **Ref 6432**

Length: 23 cm
Depth: 12 cm

Smoking Wheels



An extremely high quality large novelty cigar box in the form of an early motorcar, the hardwood construction with rotating wheels, has coachwork trimmed with tooled dark brown Florentine leather, with patinated bronze details including etched running boards, wheel arches and headlights. The cab of the car with fine quality bevelled glass windows, windscreen and polished bronze door handles, hinges open to reveal space for a good quantity of cigars, with a smaller compartment under the 'bonnet'. With original retailers label to the underside, this piece was made with the finest attention to detail. Italian, circa 1930s. **Ref 6418**

Length: 46 cm

Smoker's Delight



(Opposite) **Alfred Dunhill:** a seldom seen and rarely found shagreen-wrapped table lighter in the 'Giant' table size, with silver-plated hardware and to the centre is set a recessed clock with bevelled glass, Art Deco numerals and 7-day mechanical movement. Marked *Dunhill, Made in England*, with patent number 143752 to the base. This example has the early, sprung external snuffer-arm, and is complete with a bespoke green calfskin presentation case. English, circa 1930s. *Rare!* Height: 10 cm Ref 6380

(Above) **Cohiba:** a very large limited-edition cigar humidor, created to commemorate the 35th anniversary of Cohiba, arguably the most emblematic brand of cigar in the world. When released the humidor would have contained 135 of Cohiba's most famous cigars including the *Lancero, Espléndito* and *Robusto*. The interior is fully cedar lined and fitted with a lidded, lift-out tray with leather handles, and a fully customisable interior with numerous dividers present. In its base are two modern humidification units, and a hygrometer is fitted to the front for easy monitoring. The exterior, with Cohiba branding to the lid is created using a variety of figured light and dark wood veneers, and has a gilded escutcheon with original tasselled key. Numbered 488 of 500 and made in 2001. Size: 46 x 34 x 17 cm Ref 6390

The Seven Samurai



Namiki for Alfred Dunhill: the decoration to the bodies of these table lighters is created using the very skilled lacquer technique known as *maki-e* (translated as 'sprinkled picture'). This method of decoration started in Japan in the Heian period (794–1185 AD), where layers of wet lacquer are dusted with precious metal powders to create patterns or images, often using very delicate, fine brushes. The lacquer dries before another layer of powder and lacquer is applied, and so on, until the desired depth of detail and shine is reached. The Namiki factory, a name synonymous with this style of decoration, was founded in Tokyo and resurrected this ancient technique, as a means of decorating their patented lacquered fountain pens.

In the 1920s, Clement Court, the manager of the Alfred Dunhill boutique in Paris, was so captivated by this delicate and clearly luxurious technique, he sought to obtain the worldwide distribution rights to Namiki and their skill in the *maki-e* technique, leading to the creation of the 'Dunhill-Namiki' fountain pen, the most sought after and valuable fountain pen in the world. These Dunhill 'Giant' table lighters are extremely scarce – indeed we have never owned an example before - and are from a renowned collection that we were fortunate enough to acquire recently.



Ref 6372



Ref 6373



Ref 6374



Ref 6375



Ref 6376



Ref 6377

(Top, left) 'Namiki' table lighter in the 'Giant' or table size, with silver-plated hardware, and a glossy black background, with a red and yellow chrysanthemum with foliage to the front, and three gold and red flowers with foliage to the reverse. Bears artist's signature in gold to the end. English, circa 1930s. Height: 10 cm **Ref 6372**; (Top, centre): 'Namiki' table lighter with silver-plated hardware, and a glossy black lacquer background, with a spider, stag beetle and butterfly to the front, and a grasshopper, beetle and wasp to the reverse. English, circa 1930s. Height: 10 cm. **Ref 6373**

(Top, right): 'Namiki' table lighter with chrome-plated hardware, with a matt black lacquer background, with a spider, stag beetle and butterfly to the front, and an ant, grasshopper and beetle to the reverse. English, circa 1930s, this model has an early external snuffer-arm spring. Height: 10 cm **Ref 6374**; (Above, left): 'Namiki' table lighter with chrome-plated hardware, with a glossy black lacquer background, with a typical Japanese scene in gold painted to the front, and an eggplant and a grasshopper in gold to the rear. English, circa 1930s, this model also has the early external snuffer-arm spring and bears the artist's signature in gold.

Height: 10 cm. The Japanese word for eggplant is 'Nasu', a word which also carries the meaning in Japanese culture of 'to achieve greatness'. **Ref 6375**

(Above, centre): 'Namiki' table lighter with chrome-plated hardware, with a glossy black lacquer background, with an image of a birdhouse set high on a branch to the front, and a jellyfish with red coral to the reverse. English, circa 1930s. Height: 10 cm **Ref 6376**; (Above, right): 'Namiki' table lighter with chrome-plated hardware, with a glossy black lacquer background with a speckled gold finish, to the front is an image of a fountain and a bird in gold, and to the reverse a koi carp on a wheeled carriage (symbolizing success and good fortune). English, circa 1930s. Height: 10 cm. **Ref 6377**

(Right): 'Namiki' table lighter with chrome-plated hardware, with a glossy black lacquer background, with a circular design of a Chrysanthemum with foliage to the front, and a design of grapes and vines to the rear. English, circa 1930s, this example with an early external snuffer-arm spring, and the artist's signature in gold to the end. Height: 10 cm. **Ref 6378**



Ref 6378

‘The pen is mightier than the sword’



An **enormous** polished metal ‘display’ fountain pen made by the famous American pen company Sheaffer, created to promote their range of gold and silver filigree and black enamelled fountain pens. The barrel and cap of the pen is realistically modelled as an exact replica of the actual pen, right down to the stamped 14K 585 gold ‘nib’, clip and distinctive ‘White Dot’ logo of the brand. The centre band is stamped **SHEAFFER** as is the nib. Presented in a black calfskin presentation case. **Ref 6415**

Length: 82 cm

The Sheaffer Pen Corp. was founded by Walter A. Sheaffer, an Iowa jeweller in 1913 and remains one of the best known fine pen brands in the world. Distinctive by its use of a ‘White Dot’ originally promoted in 1924, this detail still features on all Sheaffer pen designs and was initially intended as an indicator that the pens were ‘*unconditionally guaranteed for a lifetime*’.



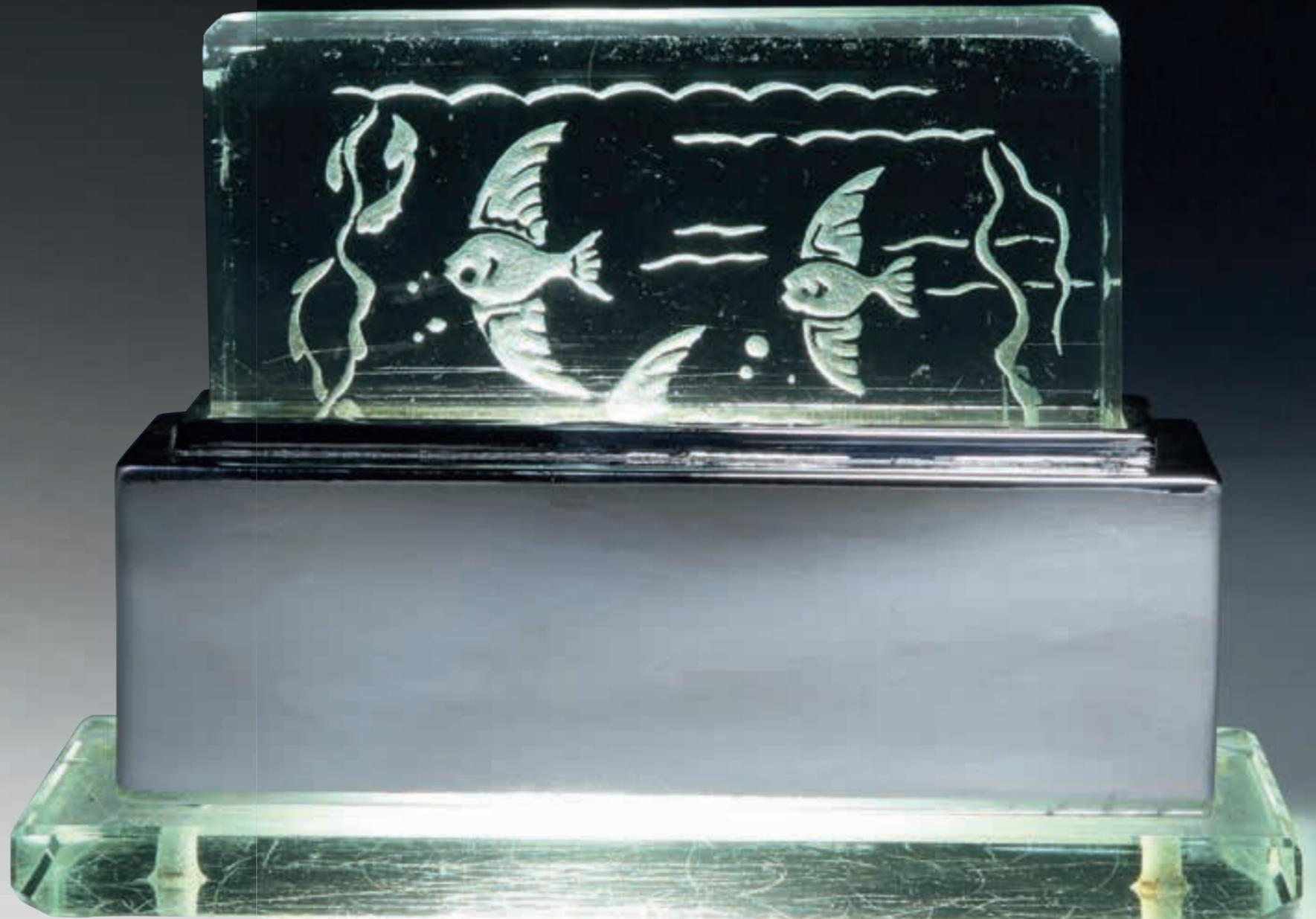
Dunhill under the sea



Alfred Dunhill, London: a pair of underwater treasures in the form of an extremely scarce 'Aquarium' cigar box made by Ben Shillingford for Dunhill, circa 1950, with an *ensuite* lighter. The sides of the box are in dark honey-coloured satinwood veneers, and inlaid to the top is a large Perspex panel, carved using the *intaglio* technique, illustrating four tropical fish in an aquatic scene, with detailed rocks and reeds. The cedar lined interior has the original label 'Dunhill London Made in England' fitted to the lid. **Ref 6388 & 2321**

Length of lighter: 10 cm
Size of box: 23 x 13 x 10 cm

Cigar boxes with 'Aquarium' panels are super-scarce, and the most famous example being a humidor commissioned by Sir Bernard and Lady Docker, and gifted to Sir. Winston Churchill for his desk at Chartwell Manor.



(Opposite) **Thomas Fattorini Ltd, Birmingham:** a commemorative Sterling silver lamp modelled as an Oldham Type 'S' miner's lamp, the cylindrical silver body to one side bears an inscription '*Presented to LORD HYNDLEY, by his colleagues of the NATIONAL COALBOARD, as a token of their esteem and affection. VESTING DATE 12th January 1947*'. Fully hallmarked for 1943, the battery-powered miniature bulb under a glass cover illuminates by rotating the base. **Height: 15 cm Ref 6419**

Sir John Scott Hindley, 1st Viscount Hyndley GBE (1883 –1963) was a British businessman, and first Chairman of the National Coal Board at its creation on 1 January 1947 under Clement Atlee. This miniature miner's lamp was a piece commissioned by his colleagues as a gift to mark his appointment to the role.

(Above) a small French glass *lumière* in the form of a fish tank, an early incarnation, reminiscent of the '*Aquarium*' range of table lighters by Alfred Dunhill. The thick glass panel with reverse etched scene of fish and reeds is set within a chrome stand set on a glass plinth. The panel is illuminated from below to give a warm, ambient light through the glass, and in turn highlights the etched details, having its original white Bakelite switch to the reverse. French, *circa* 1930s. **Length: 19 cm Ref 6401**

By Royal Commission



An exceptionally elegant silver paper knife with large amethyst stone pommel and silver rope decoration grip, the blade bearing the inscription 'PRESENTED BY H.M. KING EDWARD VII TO J.W. LARNACH, XMAS 1909'. In a bespoke, amethyst-coloured calfskin presentation case. **Ref 6394**

Length of knife: 36 cm

A close friend of King Edward VII, James Walker Larnach was a renowned horse breeder who owned the thoroughbred *Jeddah* (1895-1909). In a two year racing career, *Jeddah* ran nine times and won three races, starting with The Derby in 1898 in which he became the first horse ever to win at odds of 100/1, proceeding to win the Prince of Wales Stakes at Royal Ascot in the same year. Most likely commissioned as a Christmas gift for Larnach, King Edward VII usually stayed at Larnach's house on his visits to the Newmarket Races.

Detail of inscription



Highland Swing



(Top) **'Gleneagles'**: an extremely stylish bronze sign, with classic *Art Deco* corner detailing and raised white enamel lettering. Very heavy cast, and mounted on an ebonized hardwood plaque with recessed plates for flush wall mounting. English, circa 1920. **Ref 6416**

Length: 43 cm
Height: 9 cm

Gleneagles is a valley in eastern Scotland, located just south-west of Perth, and is more notably known as the site of the famous 5 star hotel and golf course, built by the Caledonian Railway Company and opened in 1924.

(Left) **Tee Time**: two extremely desirable 18 carat gold money clips in the form of golf clubs, (*far left*) 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: 6 cm Ref 6343, 6344**

The Spirit of Ecstasy



Charles Sykes R.A. (1875-1950): a large showroom display bronze of the legendary Rolls-Royce mascot designed by Charles Sykes R.A., the dark patinated bronze sculpture with verde marble base is set on a massive turned bronze plinth. Signed by the artist in the bronze and numbered 63. English, circa 1930. **Ref 3992**

Height overall: 66 cm

The first edition of 8 showroom bronzes were cast in 1911, the year that Sykes designed *The Spirit of Ecstasy*, and were all allocated to principle Rolls-Royce showrooms in London, Paris, New York and other major cities. During the 1930s, possibly to mark the silver jubilee of the company, Rolls-Royce commissioned a second, larger edition of Charles Sykes' masterpiece, of which this is an extremely fine example.

Rolls-Royce, 1929



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

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

Illustrated is a single piece from the set, a Sterling silver inkwell in the form of a free-standing Rolls-Royce radiator expansion tank, topped by a miniature *Spirit of Ecstasy* mascot and with fine enamel badge beneath, the top opening to reveal a glass liner. Hallmarked Saunders and Shepherd, London, 1929. In a bespoke fitted calfskin presentation case. **Ref 6402**

Height: 9 cm

Boogie-woogie!



Henry Potter & Co. of Charing Cross, London: a ceremonial Sterling silver bugle, made by the eminent military musical instrument makers Henry Potter in 1939. Profusely engraved with the insignia of the Royal Engineers, Anti-Aircraft Battalion, and the 31st City of London Rifles, along with the cypher of King George VI, the cross of the 6th City of London Regiment and the unicorn emblem of H Potter & Co. Bearing London hallmarks for 1939, the instrument has a bespoke, navy calfskin presentation case. **Ref 6379**

Length: 28 cm

The City of London Rifles (CLR) was a volunteer regiment of the British Army, which provided sizeable support as an infantry regiment in World War I. During World War II it served in an air defence role, initially as a searchlight regiment in the UK, then later as an anti-aircraft artillery regiment in North West Europe. Henry Potter & Co, established in Charing Cross in 1890, were specialist military drum, bugle and fife makers and continues in Hampshire to this day. This bugle would have been used as a ceremonial instrument, which accounts for it remaining in such outstanding, original condition.



Attention!

Richard Simkin (English, 1850-1926): an extremely imposing and very tall oak cigar box, realistically modelled as a Guardsman's sentry box, the sides and 'roof' of slatted construction, with a mellow aged patina to the oak. To the front is a fine watercolour painting of a uniformed Guardsman by the renowned military artist Richard Simkin, set behind an arched bevelled glass panel. The door, with original silver-plated key, unlocks to reveal an interior fitted with four deep drawers for cigars, each with a recessed 'military' handle. English, circa 1890. **Ref 6417**

Height: 53 cm
Width: 20 cm
Depth: 24 cm

Richard Simkin was a prolific British watercolourist, who was employed by the War Office to design recruiting posters for the military, and was also reported to have served as a volunteer in the Artist's Rifles. During his 50-year career, Simkin produced a large number of paintings of uniformed soldiers and scenes of Army life, used in publications such as *The Boy's Own Magazine* and *The Army and Navy Gazette*, many of the original works being retained by regimental museums and public collections. Simkin's paintings have featured on a small number of sentry box pieces such as this one, but seldom to this huge scale, and presence – in fact, at 21 inches (53 cm) this is the largest example known.



Who Dares Wins



SAS: a large chrome car badge bearing the crest of the 22 Special Air Service Regiment, commonly known as the SAS, founded by Colonel David Sterling (1915-1990), in June 1941. Bearing the SAS insignia to the reverse-painted disk with chrome surround, with the motto 'Who Dares Wins' below.

Stamped *BEAULAH* in the chrome, the badge is mounted on an angled ebonized wooden plinth. English, *circa* 1960s. Commonly (and erroneously) believed to be a winged dagger, the insignia in fact depicts King Arthur's sword, Excalibur, surrounded by flames. **Ref 6428**

Height: 18 cm

Latécoère 521



Latécoère 521 'Lieutenant de Vaisseau Paris' (France): a very stylish polished aluminium and copper desk model in the form of a Latécoère 521, the French six-engined flying boat and one of the first large trans-Atlantic passenger aircrafts, first flown in 1935. Detailed with pierced windows, and engines mounted as tandem push-pull pairs with Plexiglas 'rotating' propellers. The plane rests on a cantilevered tubular stand, the base made from a modified piston. French, *circa* 1930s. **Ref 6410**

Wingspan: 48 cm, height: 26 cm

Review of the Fleet

Frederick Gordon Crosby (English, 1885-1943): 'A Convoy of Royal Naval Battleships'. An early, original oil on canvas painted by Crosby in 1911, depicting the Coronation Fleet Review held that year at Spithead, Portsmouth. Signed by the artist and framed with an antique white gold leaf frame with linen slip, and glazed.
Ref 6400

Size: 48 x 43 cm

On the 24th June 1911, the newly-crowned King George V was greeted by over 50,000 people at Portsmouth Harbour Station ahead of the Coronation Review of the Fleet - consisting of 165 vessels, including 32 battleships, 67 destroyers, 12 torpedo boats, 8 submarines, and the world's first Dreadnought. The spectacle of a Review of the Fleet before a reigning monarch is a tradition that stretches back to the 15th century, and although originally intended as shows of strength during wartime, Reviews have in recent years become more ceremonial in nature, as a celebration of Royal occasions.



R.M.S Queen Mary, 1937
The Stateliest Ship Afloat



William McDowell (British, 1888-1950): 'R.M.S Queen Mary, Cunard White Star'. A monumental, original oil on canvas of R.M.S Queen Mary, painted in 1936 and commissioned by her owners, Cunard White Star Line. Signed by the artist, lower right and framed with an ebonized stepped Art Deco style frame, with a yellow gold slip. **Ref 6399**

Overall size: 180 x 104 cm

William McDowell started his career in the drawing office of the Vickers Shipyard in Barrow-in-Furness, and after World War I became a full-time commercial artist, commissioned by large companies such as Cunard to create paintings and illustrations to publicize their shipping lines.

McDowell's work is held in a number of public maritime art collections including the National Maritime Museum in Greenwich, and he was an associate member of the Institute of Naval Architects. His book 'The Shape of Ships' first published in 1950, chronicled the earliest ships through to present day and included a large number of McDowell's illustrations.

R.M.S 'Mauretania'



A highly important and very rare original 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 model took 38 weeks to make in 1906 and cost £725, a staggering amount in the early 20th century. 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. **Ref 6330**

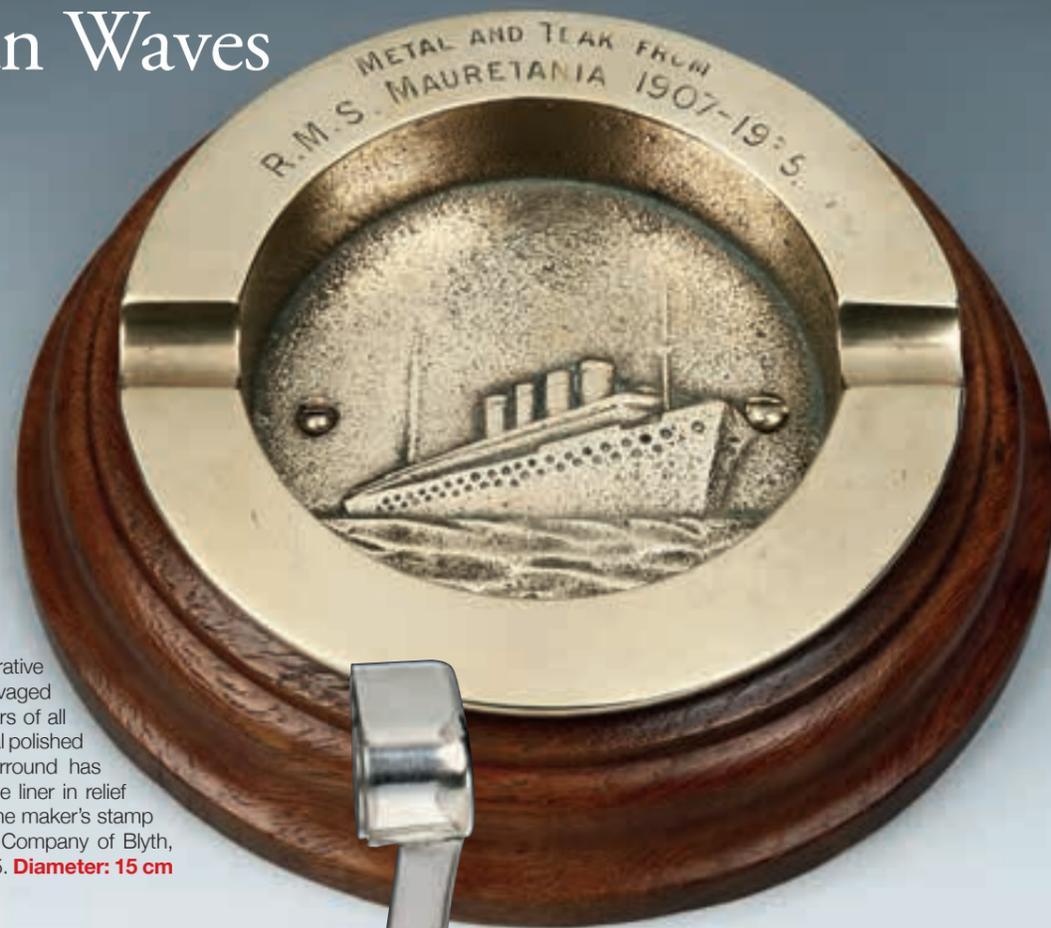
Additional information may be found on our website and viewing of the model may be arranged, by appointment.



Length of model: 262 cm

Dimensions of case: Length: 285 cm
Height: 183 cm
Depth: 61 cm

The Ocean Waves



R.M.S 'Mauretania': a commemorative ashtray made from materials salvaged from one of the greatest ocean liners of all time, R.M.S 'Mauretania'. The central polished brass bowl with polished teak surround has two cigar rests and an image of the liner in relief to the centre. On the underside is the maker's stamp for Hughes Bolckow Shipbreaking Company of Blyth, Northumberland. English, circa 1935. **Diameter: 15 cm Ref 6427**



Sovereign of the Sea: one of the rarest in the unique series of silver-plated 'Aquarium' table lighters created by Ben Shillingford for Alfred Dunhill. This particularly scarce example of the lighter design, features hand-painted scenes of the ocean liner R.M.S *Queen Mary*, full steam ahead, with decorative side-panels portraying seagulls in flight. English, circa 1950s. **Length: 10 cm Ref 6360**

La Dolce Vita



Riva's history dates back to 1842, when founder Pietro Riva began repairing fishing boats damaged in a catastrophic storm at Sarnico on Lake d'Iseo that same year. His quick efficiency and skill in repairing vessels damaged in the storm, in turn restoring the livelihoods of the region's fisherman, won him local fame and respect. By 1900, the firm (under the stewardship of his grandson Serafino), shifted focus to the emerging interest in motor boating, a move that proved extremely successful in the 1920s and 1930s. The firm was not only producing extremely attractive looking boats, they were building vessels renowned for their speed, winning major national and international races.

By the 1950s, under Serafino's son Carlo, Riva secured its position as a producer of luxury boats for pleasure, and it was the decade that the *Florida*, *Olympic* and the brands most popular model, the *Tritone* was launched, each model proving better than the last. The company's undoubtedly most recognisable cruiser, the *Aquarama* was launched in 1962, with the *Super Aquarama* a year later, and confirmed Riva as a boat builder of such exceptional style and elegance that they surpassed anything their competitors produced. The Riva brand became a worldwide legend courted by an A-list clientele and famous owners included Peter Sellers, Brigitte Bardot and Sophia Loren.

SUPER *Aquarama*



John Elwell (English, born 1949): a superbly referenced and unique, hand-built sculptural model of a Riva *Super Aquarama* of approximately 1:6 scale, beautifully proportioned and based on the variant of the iconic Carlo Riva-designed motorboat or 'runabout' produced between 1963 and 1971. The aluminum body, in John's signature riveted construction, features hand carved detailing including pennant masts, vents, handrails and cleats, and port and starboard 'lights'. To the rear is the bathing step, a feature typical of this model. The finely detailed cockpit with cream seats with latticed backs, reflect the *Aquarama's* deserved position as the embodiment of all things glamorous. A unique, one-off piece, having taken close to 1,512 hours to construct, this model is entirely made by hand and of course (as always with John's work), will never be repeated. Signed, dated and numbered 1/1. **Ref 6352**

Length: 141 cm
Width: 42 cm
Height: 43 cm



In-Flight Smoking: 'Swissair Cigarettes'. A very stylish original Art Deco advertising poster in large format, dated 1934. Conservation linen mounted and framed with an acid-free mount, in a plain section black oak stained frame. **Ref 5199**

Size: 158 x 117 cm



Franz Lenhart (1898 – 1992): 'Modiano'. Dramatic, original Art Deco advertising poster, and our front cover feature. Conservation linen mounted, framed to edge within a plain section, white gold leaf frame, and glazed. Printed in 1935 by Grafiche Modiano of Trieste, Italy. **Ref 6386**

Size: 147 x 107 cm

Lenhart was a prolific painter and illustrator designing in his career over 70 travel and resort posters, mostly featuring attractive female subjects in the classic Art Deco fashions of the era. Modiano was a successful Trieste cigarette company and today manufactures very high quality playing cards

Model Approach



A second series example of the Alfa Romeo P2 racing car toy, with rare teal-blue paintwork, and complete with original filler caps, starting handle, handbrake, working steering and black painted spoked wheels with *Pneus Michelin* treaded tyres with polished spinners. French circa 1930. **Ref 6382**

Length overall: 54 cm

One of the most esteemed names in specialist toy making, CIJ (Compagnie Industrielle du Jouet) first produced tin-plate toys for Citroen and Renault. In the 1920s, the company responded to the competition successes of Alfa Romeo's *Tipo P2*, designer Vittorio Jano's masterpiece, by creating what continues to be the most collectable tin-plate toy series ever.

Bugatti Type 59



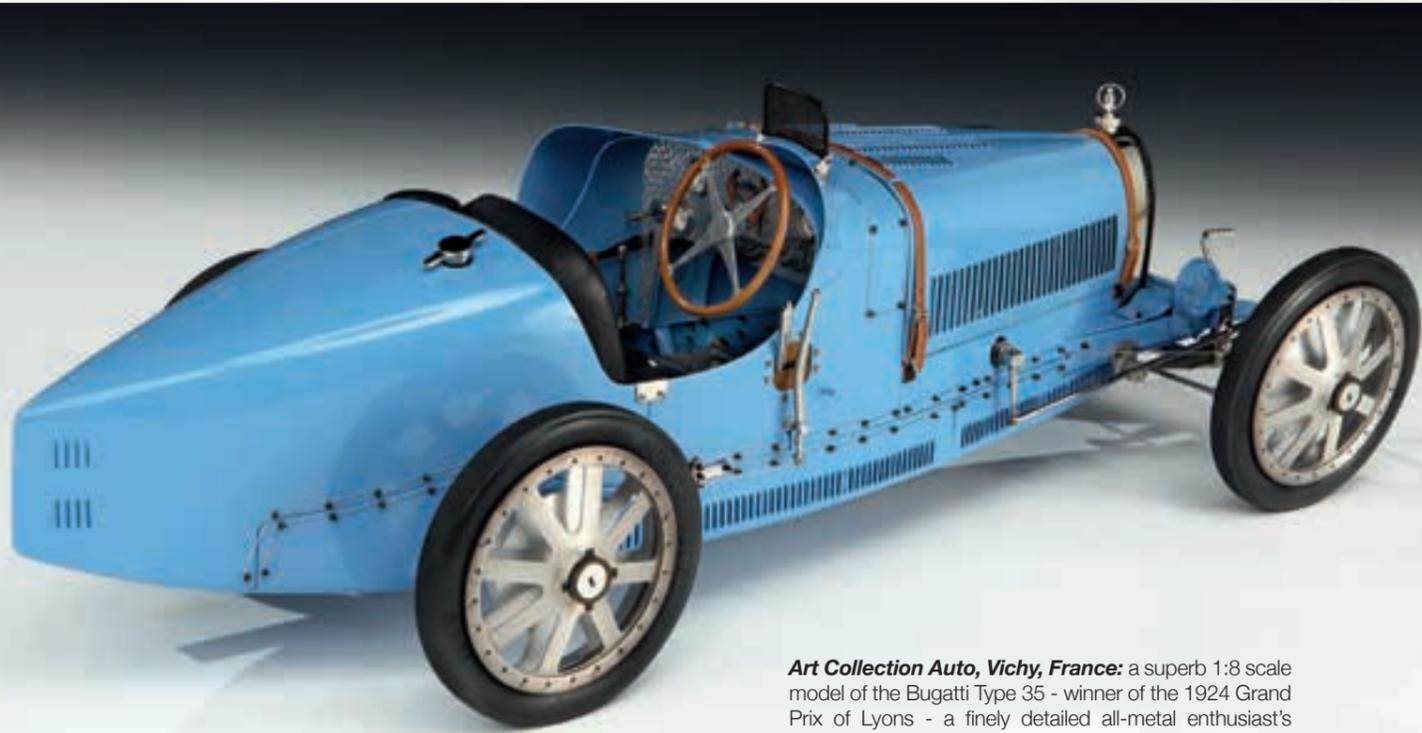
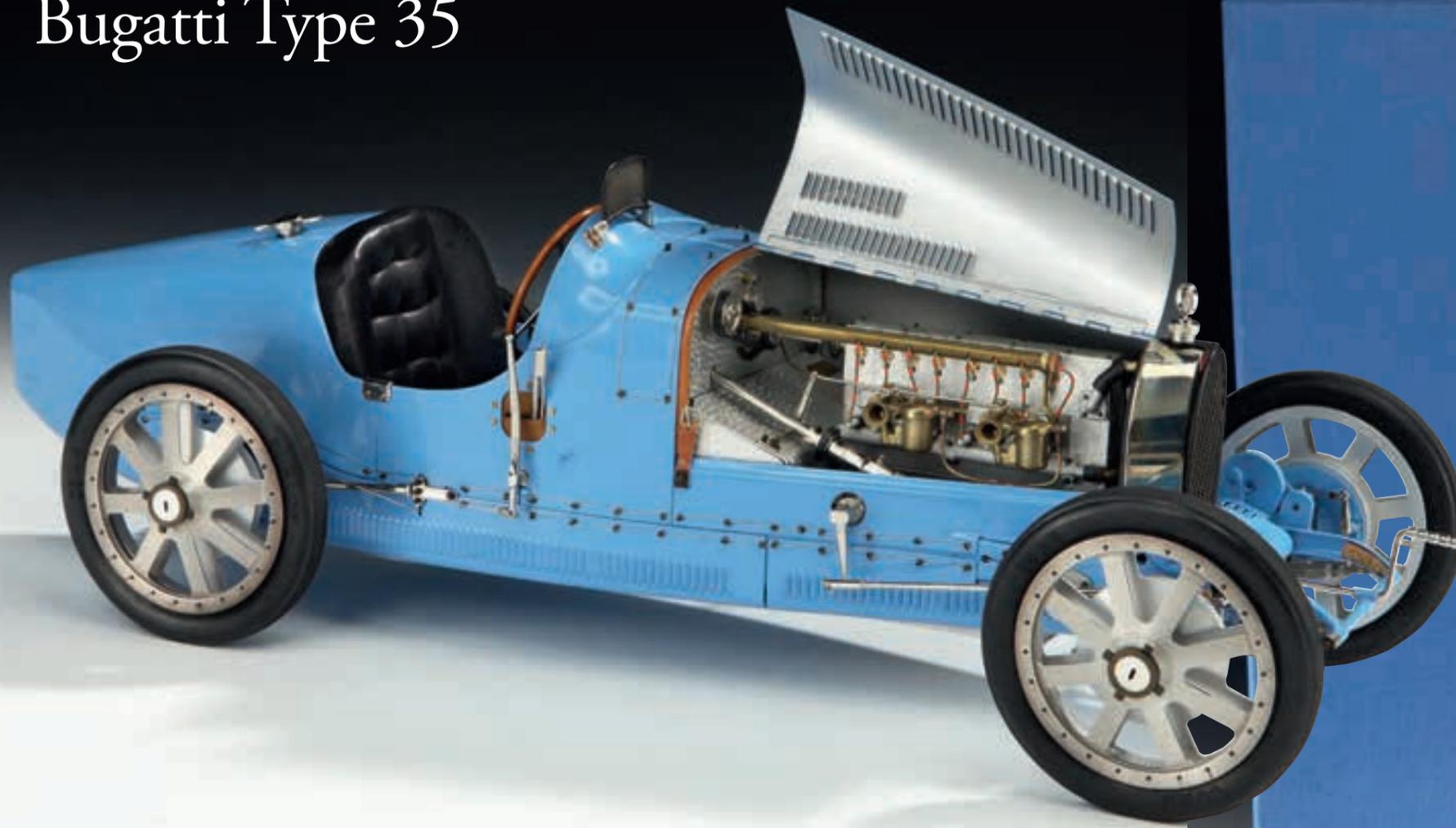
François Chevalier (French, born 1942):
'Bugatti Type 59'.

A dynamic heavy-cast verdigris-patinated bronze depicting a competition Type 59 at speed. Stamped in the bronze *FC. Ref 6391*

Length: 46 cm

François Chevalier is an ex-racing driver and former manager of the Paul Ricard racing circuit located in the south of France. As a highly accomplished painter and sculptor, he is perhaps best known for his life-sized bronze sculpture of William Grover-Williams seated in his Bugatti Type 35B, the winner of the first Monaco Grand Prix in 1929. This monumental work is located in the middle of St. Devote, the first corner of the Grand Prix circuit in Monaco, as a permanent reminder of the first ever victor of the event. For safety reasons, the sculpture is carefully removed for the race each year, and then replaced afterwards.

Bugatti Type 35



Art Collection Auto, Vichy, France: a superb 1:8 scale model of the Bugatti Type 35 - winner of the 1924 Grand Prix of Lyons - a finely detailed all-metal enthusiast's model, circa 1975, in excellent condition complete with original display case with Plexiglas cover (not shown) with bronze plaque and rare, original large-format photographic dossier. **Ref 6433**

Length: 47 cm



Art Collection Auto (ACA) was established in 1974 by Jean-Pierre Fontauelle and its first model, the Type 35 Bugatti was unveiled at the Geneva motor show in March 1975. Described by Roland Bugatti himself as a 'tour de force' of model-making, the Type 35 was launched at the scarcely believable price of £1,500 - at a time when a Ferrari 250GT California Spider SWB sold for only £3,800 at auction!

Unsurprisingly few were sold. ACA launched a second model the following year (an 8-litre Bentley), but the firm closed soon afterwards.

Aladin's lamp



Aladin Luxe, France: an exceptionally rare Art Deco ceramic *boudoir* lamp in the form of a stylized sports car at speed, set on a sloping white ceramic plinth. The bright red glazed body and hubcaps with drivers in colourful livery, is highlighted with gold details and bears the number '4' to the sides of the bonnet. The light emanates from the two open headlamp apertures, and the piece is signed 'Aladin LUXE' to the underside. With a twisted silk cable, the lighting has been fully upgraded. French, circa 1930s. Extremely scarce, only four examples of the *Aladin* are known including two in the Louwman Museum in Holland, and one in a private collection in London. **Ref 6396**

Length: 26 cm

GTO Rules!



Bruno Colombi: a highly evocative large scale model of a Ferrari 250 GTO, extremely well-observed and capturing all the design features of the original. The body in polished aluminium with patinated accents, spoked 'Borrani' wheels with turned wooden tyres, and a finely detailed interior with leather seats and dashboard instrumentation. The model is set on a black lacquered plinth. **Ref 6398**

Length of model: 85 cm
Length of plinth: 100 cm

Whilst essentially being a road car, the 250 GTO was the epitome 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, it enjoys a safe position as one of the icons of Ferrari's production history.

Action!



Dexter Brown (British, born 1942):
'Ferrari F40'.

Original painting, acrylic on board, signed lower left and painted *circa* 1990. Framed within a plain black oak stained frame with an acid-free mount, and glazed. **Ref 6435**

Size: 55 x 67 cm

Debuted in 1987, the F40 was designed to celebrate Ferrari's 40th anniversary and was the last Ferrari to be personally overseen by Enzo before his death in 1988. At its release, the F40 was the fastest and most powerful road car Ferrari produced, as well as being the most expensive, with examples in the late 1980s changing hands for up to one million pounds.

'Il Mantovano Volante'



An extremely evocative, dark patinated *Art Deco* bronze sculpture depicting a racing driver at the wheel, highly reminiscent of the 1925 *'Automobiliste'* sculpture by Maurice Guiraud-Rivière (French, 1881-1947) although seemingly unsigned. The driver, wearing a very early racing helmet and goggles, similar to the trademark headwear worn by Tazio Nuvolari (Italian, 1892-1953), is depicted fixed in concentration. The bronze is mounted on a veined *marbre rouge* base, and dates to circa 1930. **Ref 6407**

Length overall: 32 cm

Race Meeting



(Opposite) **Dexter Brown (English, born 1942):** 'Aston Martin DBR1, Tony Brooks, Nürburgring 1957'. A very large, original acrylic on canvas, painted in 2011. Framed with a plain black oak frame and unglazed. **Ref 4935**

Size: 197 x 137 cm

(Above) a very fine, scratch-built resin and alloy model by Javan Smith of the Aston Martin DBR1 (chassis number DBR1/2), driven to victory in 1957 by Englishmen Tony Brooks and Noël Cunningham-Reid in the 1000 kms race at the fabled Nürburgring circuit in the Eifel mountains. A meticulously detailed example, made to approximately 1:8 scale and rendered in the correct classic green livery, this kerbside model has full cockpit detailing and upholstered seats and is mounted on a textured plinth with original Perspex cover (not shown). **Ref 6385**

Length overall: 60 cm

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: 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.

Badge of Honour



Mille Miglia: a very desirable metal and enamel *Mille Miglia* competitor's car badge, the heavy relief badge with an enamelled map of the course, and set above the image of St. Christopher, surrounded by the words 'Behold St. Christopher Then Go Your Way in Safety'. The badge is set vertically into an angled, ebonized hardwood base. The only example of this badge we have ever seen, or owned. Italian, circa 1950. **Ref 6436**

Height: 13 cm

Fangio!

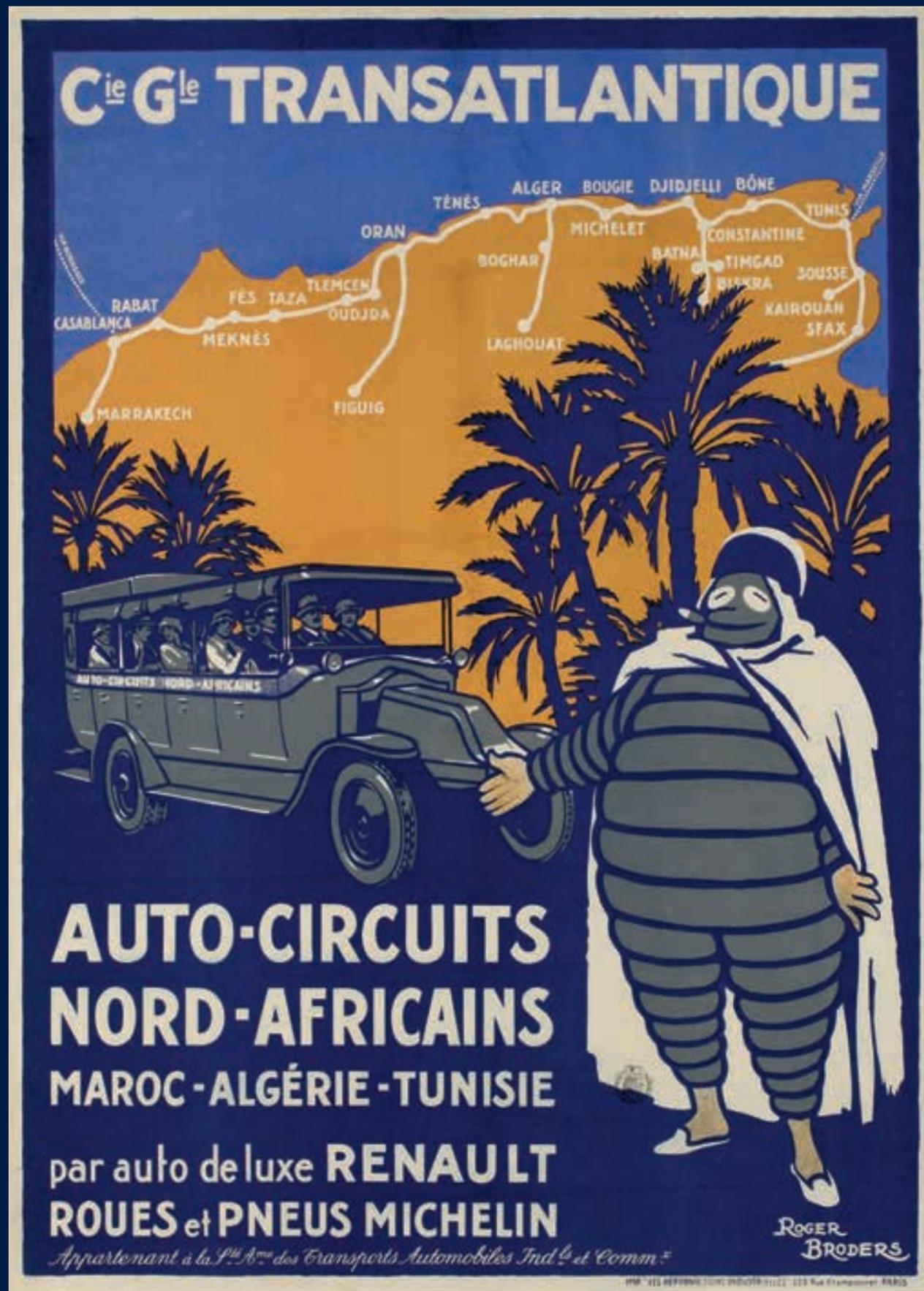


Nicholas Watts (English, born 1947): 'Monaco Grand Prix, 1957': a fine, large original painting in watercolour and gouache, depicting the Maserati 250F driven by Jean Manuel Fangio, leading the Vanwall of British driver Tony Brooks at the old gas works hairpin on the Monaco circuit. Signed N A WATTS lower right, framed with a linen slip and a yellow gold leaf swept frame, and glazed. Executed in the early 1980s, the painting bears the original artist's studio label to the reverse. **Ref 6393**

Overall size: 122 x 87 cm

Acknowledged as one of the most significant races in Grand Prix history, the 1957 Monaco event, began overshadowed by the deaths three days before at the *Mille Miglia* of drivers Alfonso de Portago and Edmond Nelson. The Monaco race was also not without its drama, as in lap four a collision involving Stirling Moss, Mike Hawthorn, Peter Collins and Tony Brooks, narrowly avoided tragedy. Brooks, the only driver involved in the crash able to continue the race, battled fearlessly against the unstoppable Juan Manuel Fangio, the ultimate victor, who took the chequered flag in one of the greatest battles of Formula 1.

The Golden Age of Travel



Roger Broders (French, 1883-1953): 'Michelin - Cie Gle Transatlantique'. A humorous and rare original poster created in 1922. Conservation linen mounted and framed within a plain black oak stained frame with an acid-free mount. **Ref 6412**

Size: 126 x 85 cm

This cross-promotional poster for both CGT and the Michelin tyre company shows the famous Mr. Bibendum wearing North African-style dress and was intended to promote Renault bus tours along the North African coastline. Arriving by CGT boat from Bordeaux into Casablanca, travellers could take in a number of stops in Morocco, Algeria and Tunisia, before picking up the return boat from Tunis back to Marseille.



(Above) an incredibly dynamic Art Deco silvered-bronze sculpture of a speeding locomotive, with patinated details and stylized 'smoke' streaming back from the funnel, the feeling of speed further enhanced by a grooved socle simulating the track, mounted on a green marble base. Signed in the bronze G. LEFONTAINE. French, circa 1930. **Ref 5495**

Length: 19 cm



(Right) **A.M. (Adolphe Mouron) 'Cassandre'** (French, 1901-1968): 'Nord Express'.

A limited edition poster depicting stylized locomotive wheels, taken from a 1927 oil-on-board painting by Cassandre and created as a poster design. The poster itself was never published, but this example was printed in limited edition as a later project, in the 1980s. Conservation linen mounted and framed within a plain black oak section frame, with acid-free mount, and glazed. **Ref 4197**

Size: 70 x 100 cm

Olivier Raab (b.1955)



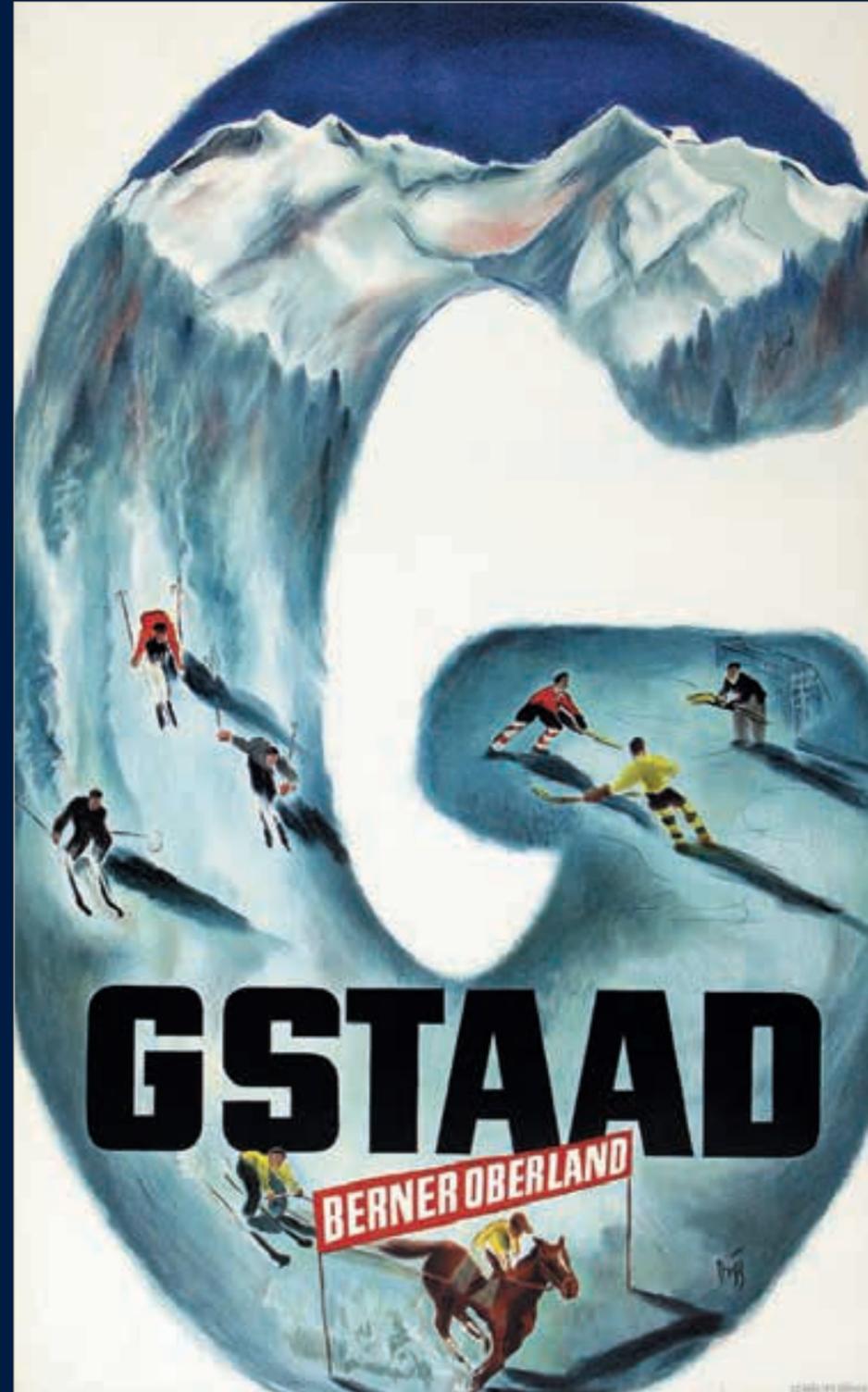
'Night Train', an impressive oil painting depicting a powerful steam locomotive powering through the night. Framed within an Art Deco style, stepped ebonized frame with copper slip, and unglazed. French, dated 1986. **Ref 5223**

Size: 155 x 219 cm

Olivier Raab was born in Paris in 1955 and studied in both Paris and London before moving to London in 1985. His work has been regularly exhibited throughout his career in various European capitals, as well as Hong Kong and New York. Raab's paintings are held in the collections of the Royal Automobile Club in London, De Beers and merchant bank Schroders, as well as Sir Paul McCartney, for whom Olivier created album cover designs in the 1980s and 1990s.



Erich Hèrmes (1881-1971): 'L'Hiver en Suisse': a stylish and rare original lithographic poster dated 1938. Printed by Säuberlin & Pfeiffer S.A. of Vevey, Switzerland. Conservation linen mounted, framed within a plain black oak section frame, with acid-free mount and glazed with UV resistant Plexiglas. **Size: 125 x 87 cm Ref 6256**



Alex W. Diggelmann: 'Gstaad' (Letter 'G'). A scarce and effectively designed original poster from 1933 promoting the wealth of winter sports available in the Berner Oberland region, from skiing to ice hockey. Conservation linen mounted, framed within a plain black oak section frame with an acid-free mount, and glazed. **Size: 127 x 87 cm Ref 6118**



Carl Moos (Swiss 1878-1959) 'St. Moritz, Engadine - 6000ft.' An important and exceptionally rare original poster, circa 1928. Printed by Fretz Brothers Ltd, of Zurich and using English text, with the elevation shown in feet rather than metres. Conservation linen mounted and unframed. **Poster size: 100 x 64 cm Ref 6429**

Les Sports d'Hiver



Theodore Schoop, Bernard Bloch Studios: a highly enigmatic and stylish majolica ceramic group of three figures on a wooden sled, with a male steering his female and male passenger seated behind, travelling down a snowy incline. With impressed signature *T. SCHOOP* to the base. Austrian, circa 1910. **Ref 6395**

Length: 28 cm

In 1871, Bernhard Bloch established B. Bloch & Company, a pottery located in Eichwald, Bohemia (now the Czech Republic) producing decorative ceramics. The company was one of the few that continued to produce majolica ware after the end of World War I and was known for producing figurative majolica smoker's companions, *jardinières* and centrepieces which captured the imagination of the Victorians and led to the production of a range of *risqué* majolica dishes - unusual considering the sensibilities of the era - but proved to be extremely popular.



Roger Broders (French, 1883-1953): 'Les Sports d'Hiver'. Rare, original poster dated 1930 and designed for PLM (the Paris-Lyon-Mediterranean railway), to promote winter sports in the French Alps, specifically the bobsled run at

St. Pierre de Chartreuse. Conservation linen mounted and framed with an acid free mount in a plain silver leaf section frame and glazed with UV Plexiglas. **Size: 127 x 89 cm**
Ref 6397

St.Moritz, 1930



Georges Dantu (1867-1935): *'Sous le Ciel d'Engadine'*.

This original oil on canvas, painted by Dantu in 1930, has a remarkable provenance, having been exhibited at the Grand Palais in Paris in 1931 and again during the 1932 Olympiad in Los Angeles. Its stark beauty is reminiscent of Otto Baumberger's classic alpine posters, and evokes the serenity of the Engadine above St. Moritz to remarkable effect. Framed with a swept, white gesso frame with yellow golf-leaf slip, and unglazed. **Ref 4787**

Size: 102 x 120 cm

Provenance: *Galerie Denis Ozanne, Paris, and collection of Isabelle & Hervé Poulain.*

Exhibited: *Paris, Grand Palais, Salon des Artistes Français, 1931. Games of the Xe Olympiade, Art Exhibition, Los Angeles, 1932.*

Bibliography: *Jean Yves Guillain, Art et Olympisme: Histoire du Concours de peinture, Editions du Muse National du Sport, Paris, 2004, page 178*



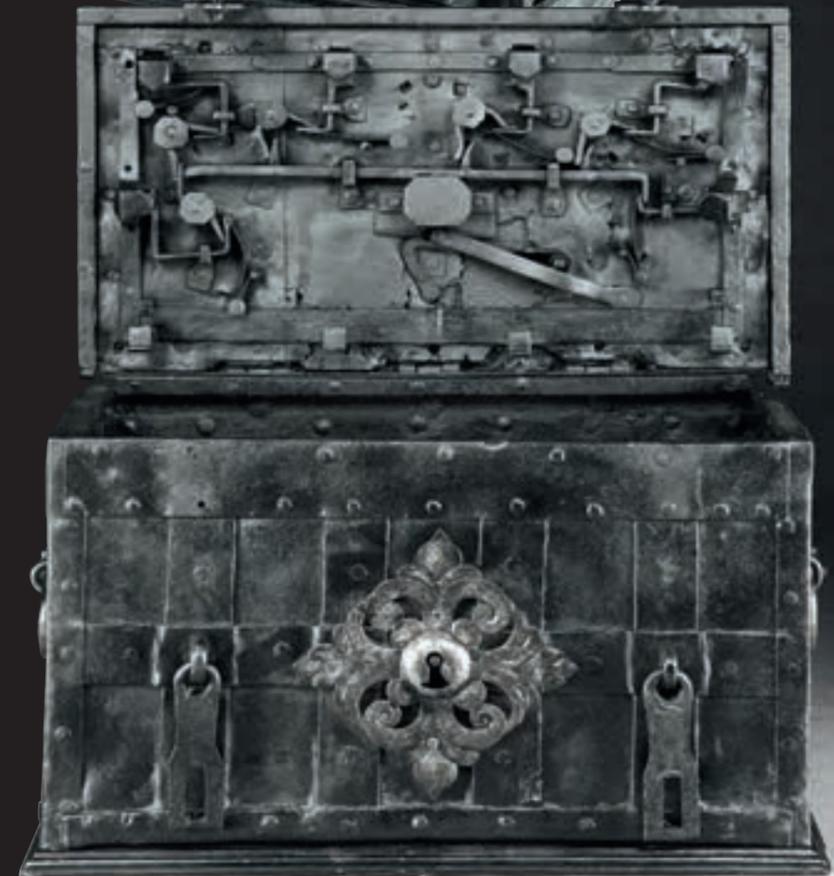
(Above) an extremely large and colossally heavy cast iron 17th century 'Armada' chest or safe, the black-patinated sides and lid with riveted bands and twisted (or wrythen) side handles, two flat hasps to the front and a false lock with ornate escutcheon. The actual lock is located in the top, under a discreet sliding keyhole cover, the original 6 inch key turns to activate the complex multiple-lever mechanism set within the lid (shown right). Made of the heaviest materials available, these chests were made by ocean-going nations such as Portugal, Spain and the Netherlands to transport gold, silver and other valuables on board. Once fully loaded and locked, it would have been impossible to move, and without the key, impossible to open. **Ref 6434**

Length: 74 cm, height: 44 cm and depth: 42 cm

(Opposite) **Wlaszovits Stos., (Czechoslovakian):** a large and very rare 1930 'exhibition' multi-blade knife comprising 32 blades of various size and functions, the marbled body inlaid with a mother-of-pearl star, complete with an ebonized, hardwood stand, with separate back-plate to enable wall-mounted display. Signed *Wlaszovits Stos., Czech, circa 1930.* **Ref 5204**

Height on stand: 59 cm

Wlaszovits Stos. was founded by Joseph Wlaszovitz in 1803 in what was then East Slovakia. The company manufactured cutlery and edged weapons, and supplied the Austro-Hungarian army exclusively by the late 19th century. After 1945, the company was absorbed by Sandrick, the famed Czech cutler that exists to this day.



High *Deco*



Detail of table legs

An opulent *Art Deco* centre table of palatial proportions, the heavy and superbly-figured macassar ebony table top with large *galuchat* (shagreen) star design to the centre surrounded by stringing, is supported by six swept legs which terminate in a stepped base with a scalloped plinth and gilded frieze. Very much in the style of the great Emile-Jacques Ruhlmann (1879-1933), this fine and substantial and highly decorative table dates to around 1930. **Ref 6411**

Width: 147 cm
Height: 76 cm

Top Tables



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

Ref 6279

Size of each: Height: 90 cm
Width: 120 cm
Depth front to back: 45 cm
Overall length: 358 cm

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

Consoles attached with central leaf

Reflected Beauty



An exquisite, elliptical *Art Deco* hall mirror in parcel-gilt and black lacquer, designed in the unmistakable style of Süe & Mare.

The panels to the crown and foot of the mirror are delicately hand-carved with floral and geometric motifs, and then parcel-gilded, and contrast against the plain, unadorned black lacquered sides and original glass plate. French, *circa* 1925.

Ref 6387

Size: 138 x 72 cm

Louis Süe (1875-1968) was a French painter, architect, designer and decorator. Süe, and the painter André Mare (1885-1932), co-founded the *Compagnie des Arts Français* in 1919, which designed and created early *Art Deco* furniture and interiors for a prestigious clientele, including Jean Patou and Helena Rubenstein. Süe also designed the interiors of two passenger ocean liners, and as a partnership Süe & Mare were respected pioneers of the early *Art Deco* movement.