

PULLMAN

1937

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Issue No. 60

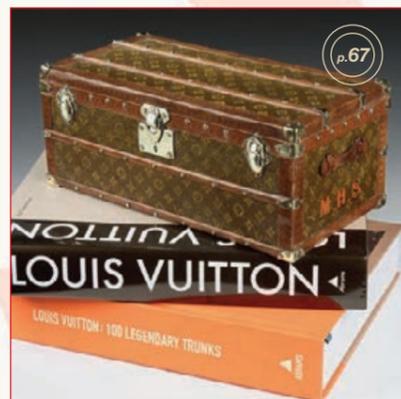


Cesare Gobbo (1899-1981): 'XV Gran Premio D'Italia XVII Coppa Ciano, Livorno 1937'. Very rare, original large-format poster dated 1937. Conservation linen mounted and framed to edge with a black *Art Deco* swept frame, with copper-leaf slip, and glazed with UV resistant Plexiglas. **Overall size: 60 x 44 inches (153 x 112 cm). Ref 6462**

**XV GRAN PREMIO D'ITALIA
LIVORNO XVII COPPA CIANO
12 SETTEMBRE XV
COMITATO ESTATE LIVORNESE - O.N.D.
RIDUZIONI FERROVIARIE**

PULLMAN

INDEX



PULLMAN
GALLERY

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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.

Playing Ketchup



An extremely desirable mid-century novelty ice bucket in the form of a tomato, the nickel plated body with removable lid complete with realistic leaves and stalk, revealing the original rose-gold 'mercury' glass bowl, which keeps the ice from melting too quickly. Stamped *THERMID PARIS, MADE IN FRANCE*. French, circa 1950s. **Ref 6503**

Height: 9 inches (23 cm), diameter: 8 inches (20 cm).

Bamboo-zled



A stylish and modern, mid-century drum form ice bucket created in the style of Italian designer Gabriella Crespi (1922-2017), featuring a heavily embossed motif of bamboo running around the silver-plated body, with drop ring handles, and a flush fitting lift-off lid with conforming drum finial. The ice is kept cool by the double walled construction, with insulating liner. Italian, circa 1950s. **Ref 6501**

Height: 9 inches (23 cm), diameter: 8 inches (20 cm).

Milanese designer Gabriella Crespi created pieces for Givenchy and Dior in the 1970s, and had a particularly spiritual approach to design by creating pieces from humble materials found in nature, bamboo being a particular favourite. She had the same approach to life, retiring at 65 at the peak of her career to live in the Uttar Pradesh region of the Himalayas, where she enjoyed a modest life for twenty years. Aged 85 Crespi returned to Milan, and died in 2017 at the age of 95.

Champagne Tankards



E W Haywood, Birmingham: a set of six unusual and perfectly proportioned silver Champagne tankards, each of approximately half-pint capacity, with a tapered body and swept handle, each tankard with a clear glass base. Hallmarked and bearing Birmingham marks for 1939. During the inter-war years it became the fashion for London society to enjoy Champagne in chilled, Sterling silver tankards such as these. **Ref 6489**

Height of each: 3½ inches (9 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 the top of 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 6383**

Height of each: 12 inches (30 cm).

Tantalizing



(Left) **Pyramid formation:** a fine and highly unusual Art Deco tantalus decanter set, designed in pyramid form by Marcel Goupy (French, 1886-1977), with three right-angled decanters housed in a triangular tantalus frame with chromed detailing, with accommodation for three sets of three hexagonal shot glasses (all-original) between the decanters. The tantalus locks via a central handle which screws down to secure them in place. Each decanter with Macassar stoppers with square, silver-plated *cartouches* (vacant) and hand-painted Art Deco text of 'Turin', 'Fine' and 'Peppermint'. French circa 1930. **Ref 6029**

Footprint: 13 x 13 x 13 inches (33 x 33 x 33 cm).
Height: 13 inches (33 cm).



(Above, main image): a fine, Art Deco tantalus set of six decanters of right angled form also by Marcel Goupy, housed in an *ebene-de-macassar* tantalus with stylized Art Deco carrying handles to each side. The lockable hinged lid with key secures the decanters in place, each with Macassar stoppers with square silver plated *cartouches* to the tops. French circa 1930. **Ref 4706**

Length: 17 inches (43 cm).

Campari Milano



(Top) **Matteo Thun for Campari:** an incredibly stylish, ultramarine blue-glazed ceramic ashtray designed by Matteo Thun (Italian, born 1952) for Campari Soda. The flower shaped tray, with eight rests and gold studs to the base, and deep circular bowl with gilded letters spelling out the brand, was commissioned by Campari Accessories between 1985-1986, a range which included glassware and cocktail shakers, all with the inimitable Memphis Milano styling. Stamped to the base 'Original © CAMPARI Thun Design, Made in Italy, Milano'. **Diameter: 11 inches (28 cm). Ref 6469**

Two classic ashtrays designed by Porcellane el Piola Carpignano for Campari: (Left) a square porcelain bistro ashtray, with vivid blue and yellow branding to all four sides, with a cigarette rest to each corner. Stamped to the underside *Porcellane el Piola Carpignano. S. Made in Italy I.C.O.R.* **Size: 5 inches (13 cm) square Ref 6470;** and (above) a stylish round cigar ashtray with strong graphic blue and red Campari branding around the rim and central Campari logo to the tray. **Diameter: 7 inches (18 cm). Ref 6471**

Salmanazar



An extremely elegant and magnificently large Salmanazar sized, Sterling silver mounted hand-blown glass wine decanter in the form of a massive Champagne bottle, with silver neck and *faux* silver cork, hinged to reveal a corked stopper beneath. The capacity for 9 standard bottles of wine, **this huge decanter is over 26 inches (66 cm) tall, with a diameter of 6½ inches (17 cm) at the base.** There are 13 recognized sizes of Champagne bottle, starting from a quarter of a standard bottle up to the massive Melchizedek, a capacity of 30 litres or 40 times a standard bottle of Champagne! **Ref 6486**

Tremendous Tiffany, No.1



Tiffany & Co.: a pair of spectacular, large Sterling silver candlesticks each with a hammered or *martelé* finish, and designed in a classical style with a broad swept circular base with *Art Deco* monogram of 'LSB' engraved to the base of each stick. The pair were hand made as a bespoke special order and are marked 'Tiffany & Co. Sterling Silver 925-1000 SPECIAL HAND WORK #1' and '#2' to the undersides. American, circa 1920. **Ref 6448**

Height of each: 16 inches (41 cm).

Tremendous Tiffany, No.2



Tiffany & Co.: a magnificent Sterling silver cigar box of gigantic proportions, the heavy gauge body with hinged lid has been relined in kiln-dried cedar, and features two *ebene-de-macassar* veneered doors, each with decorative silver stringing that lift to reveal two cavernous, hermetically sealed climate-controlled areas for boxed or loose cigars. Each compartment has a single movable divider and two modern

humidifiers fitted to the underside of the doors. The box is stamped *Tiffany & Co, STERLING* to the underside. American, circa 1950s. **Ref 6510**

Length: 24 inches (61 cm)
Height: 8 inches (20 cm)
Depth: 13 inches (33 cm).

Strike a light



Stuart Clifford & Co, London: an early and large clear crystal and Sterling silver mounted vesta striker and holder of ball form, the collar bearing maker's marks and hallmarks for Stuart Clifford silversmiths of London (Est. 1904) and bearing date marks for 1912. **Ref 6481**

Diameter: 5 inches (13 cm).



(Clockwise from left): a very fine and early silver-mounted crocodile cigar caddy, with mounts bearing marks for Louis Augustus Leins and London hallmarks for 1896, and capable of accommodating at least three Robusto sized cigars. **Length overall: 6 inches (15 cm) Ref 5448;** a large silver-mounted hand stitched pigskin cigar caddy, the leather-lined inner sleeve pulling out to reveal a generous recess capable of accommodating up to 8 Petit Corona cigars, the undulating mount stamped **STERLING**. American, circa 1930. **Length: 6 inches (15 cm) Ref 6507;** and a deep chocolate brown crocodile cigar case, with tan leather interior and Sterling silver mounts, capable of taking up to four Lonsdale cigars. The mounts stamped **STERLING SILVER 925**. **Length overall: 8 inches (20 cm). Ref 5047**

(Right) a very unusual travelling cigar caddy in deep, cognac-coloured crocodile hide. The inner sleeve with rounded corners pulls from the outer casing and hinges open to reveal four compartments, each with a flap which retains the cigars, and gently 'offers' them when they are removed. Capable of taking three or four Robustos in each compartment. English, circa 1950s. **Length: 8 inches (20 cm), width: 6 inches (15 cm). Ref 6488**



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. English, circa 1920. **Ref 6432**

Length: 9 inches (23 cm)
Depth: 4½ inches (12 cm).

Sofa So Good



Alfred Dunhill: an extremely scarce (probably unique) desk compendium in the form of a miniature two-seater sofa, entirely covered in dark cognac-coloured crocodile hide, the seat pads, arms and seat back with hinged lids, lift to reveal *moiré* silk-lined compartments for cigarettes, cigarillos and / or gaming requisites. The seat cushions lift to reveal two sets of period Dunhill playing cards, and the front section of the sofa features a deep, concealed

pull-out drawer, which is fitted for a matching crocodile-wrapped Dunhill *Giant* table lighter. The sofa sits on a polished chrome angular plinth, and the arms are edged with a similar trim. The leather covered base is stamped *DUNHILL*. English, *circa* 1950. **Ref 6440**

Width: 11 inches (28 cm).

A Millionaire's Humidor



Joseph Heinrichs (b. 1866), New York: a truly massive, ornate American silver and copper-mounted polished hardwood Art Nouveau humidor, the hand riveted, intertwined pierced mounts featuring a motif of thistles and leaves, the lid with a central copper cartouche with ornate monogram of 'HHR' and engraved 'January 29, 1904'. To each end is a hinged drop handle with lightly hammered copper back plate, and the humidor rests on four silvered-bronze bun feet. The capacious interior has been fully lined with kiln-dried cedar wood and has two fixed dividers, for perfect cigar storage. American, circa 1904. **Ref 6447**

Length: 21 inches (53 cm)
Depth: 13 inches (33 cm)
Height: 8½ inches (22 cm).

The monogram and inscribed date of this piece suggest it was the property of American financier and industrialist Henry Huttelstone Rogers 'HHR', (January 29, 1840 – May 19, 1909) and was commissioned as a gift for him for his 64th birthday in 1904. Huttelstone, a descendant of Mayflower pilgrims, made his fortune in the oil and gas refinery business and became Director of US Steel in 1901, but was also a prominent philanthropist, and supporter of writers such as Mark Twain and Booker T. Washington.

Affectionately known as 'Hell Hound', Rogers was a pioneer of race relations improvement and supported the betterment of African Americans through education. At his death in 1909, Rogers was worth over \$41M, and had a 200' steam yacht 'Kanawha', one of the country's largest and fastest private yachts. In 1901, *The New York Times*, (always eager to compare the toys of America's rich and famous), had described the 'Kanawha' as 'easily the superior of J. Pierpont Morgan's noted 'Corsair'.

Know your place

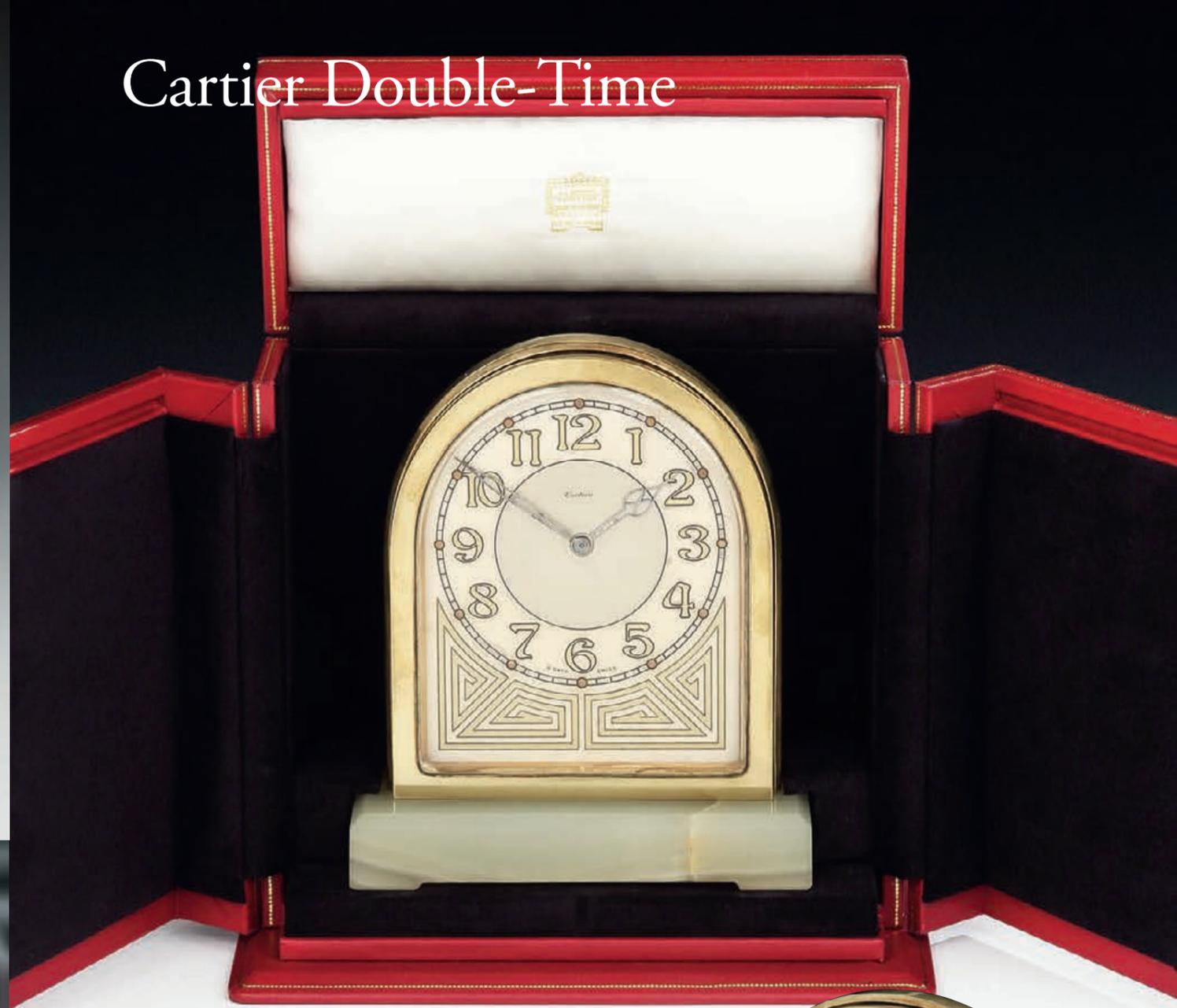
Gucci



S. Gucci, Italy: a set of six, compact and stylish place-card holders by Gucci, featuring a gilded, slotted 'screw-head' detail to hold place cards at the top, with a steel cable design to each drum body. Set within a bespoke Gucci branded presentation case, each holder is stamped 'S. GUCCI, MADE IN ITALY'. Italian, circa 1960.
Ref 6497

Height: ¾ inch (2 cm), **diameter** 1¼ inch (3 cm).

Cartier Double-Time



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

Height of clock: 6½ inches (19 cm).

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



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

Length of each holder: 4 inches (10 cm).

Frame, Set and Match



Three outstanding Sterling silver photograph frames by Cartier, Paris (from left); a magnificent and large Sterling silver Art Deco frame, all four silver borders with applied silver 'buckle' details also in Sterling silver, with a chocolate brown *moiré* silk easel back and lining. Marked **CARTIER** to the bottom edge. **Height: 14 inches (36 cm), width: 11 inches (28 cm), aperture size: 12½ x 9½ inches (32 x 24 cm) Ref 6331**; a Sterling silver frame of similar proportions, this design with 'screw head' detail to the border, with a green velvet easel back.

Marked **CARTIER** and **STERLING** to the bottom edge. **Height: 14 inches (36 cm), width: 11 inches (28 cm), aperture size: 12½ x 9½ inches (32 x 24 cm) Ref 4902**; and finally (right) a variation of the same design, this smaller frame with an 18ct gold 'screw head' detail and green velvet easel back. **Size: 11½ x 8¾ inches (29 x 22 cm), aperture size: 7 x 9¾ inches (18 x 25 cm). Ref 4901** All French, circa 1935 and each one comes complete with a tooled leather Cartier presentation case (not shown).

(Above) **Cartier, Paris**: an extraordinary, landscape-format Sterling silver photograph frame, the four corners of the deep frame have overlaid sections, each with three 'screw head' details with rose gold slots, and each corner is joined by a deep rose gold insert. The frame is supported by a polished hardwood easel back. Possibly the largest frame we have ever seen in this format, and stylistically right up to date! Stamped *Cartier Sterling 925-1000* to the lower edge and complete with a red tooled Cartier presentation case. French, circa 1940s. **Height: 16½ inches (42 cm), width: 18 inches (46 cm), aperture size: 13½ x 15 inches (32 x 24 cm). Ref 6500**

Jerrican



A very unusual 'military chic' novelty table lighter, known as the 'Jerrican', made to resemble a WW2 petrol can. This lighter features a heavy cast, silver-plated body with an unusual double wheel mechanism, with flint wheel unit that pulls out for re-flinting, and is filled via the screw off 'gas cap'. Marked to the underside 'JERRICAN, MARQUE ET MODELE DEPOSES, FRANCE'. French, circa 1950. **Ref 6499**

This model was originally designed by Clodion, an important French manufacturer of interesting mechanism lighters. 'Jerrican' models in a smaller 1¼ inch tall pocket size, also exist in Sterling silver and 18k gold, and are particularly sought after by lighter collectors.

Height: 3½ inches (9 cm), width: 3 inches (8 cm).

Fill'er up!



(Right) a highly unusual and probably unique Art Deco Sterling silver novelty hip flask in the form of a petrol can, made in 1929 by the silversmith William Base & Sons. Of rectangular form, the flask has rounded corners with a rolled rim and bottom edge, and panels of engine turned decoration to the front and reverse, and a flat 'carrying' top handle and a hinged knurled bayonet-fitting cap.

Fully hallmarked Birmingham, 1929. Complete with a British Racing Green calfskin two-door presentation case. **Ref 6036**

Size: 4 inches (10 cm) tall and 3 inches (8 cm) wide.

(Below) **Solihull County Council:** a highly decorative and rare set of six copper and brass imperial measurement, **CHEKPUMP** petrol cans, made for Solihull County Council weights and measures department, comprising 5,4,3,2,1 and ½ gallon measures, each with brass carrying handles and marks denoting capacity and serial number. English, circa 1920s. Unusually, this set also has a full complement of extraordinary quality hardwood packing cases, complete with rope handles, brass plaques, corners and labels engraved **Gaskell & Chambers Birmingham**. **Ref 6040**

Height of 5 gallon can: 18 inches (46 cm).



Fly Boys



(Above) an unusual silver-plated novelty table lighter in the form of a pre-Second World War aviator, in period flight suit with cap and goggles, holding gloves in his right hand and a two bladed propeller in the left. His head is hinged to reveal a functioning period lighter, removable for filling. The aviator stands on a deep *socle* set on an ebonized wooden plinth, the front engraved 'Presented to F. Dawson-Paul on completion of 1000 hours instruction from his first 19 "A Licence" Pupils, 3.9.1939'. English, circa late 1930s. **Ref 6451**

Height: 12 inches (30 cm).

This table lighter was presented to Sub-Lt Francis Dawson-Paul (1916 – 1940) of the Royal Navy's Fleet Air Arm, in 1939. Dawson-Paul initially served with the R.A.F from 1934 to 1937 and joined the Royal Navy's Fleet Air Arm but was seconded back to the R.A.F. to fly Spitfires during the Battle of Britain, serving with No.64 Squadron at Kenley.

In July 1940 Dawson-Paul was shot down and subsequently died of his wounds, but not before he was recognised as the first Naval 'air ace of the battle', and the highest scoring naval Spitfire 'ace of the war'. He was buried in Hardingham churchyard in France. This lighter was presented to him on the first day of World War II, 3rd September 1939.



(Above, right) another example of this novelty aviator lighter design, this aviator with a contrasting dark patinated flight suit, cap, goggle and gloves. Also a presentation piece, this figure stands on a tapered oak plinth with aged patina and to the front is a silver plaque engraved 'PRESENTED TO O.A. NICKLOUS FROM HIS (RAF) FINCHLEY COLLEAGUES'. English, circa late 1930s. **Ref 6475**

Height: 11 inches (28 cm).

Where Eagles Dare



Fratelli Sanesi of Milan: a dramatic, stylized Art Deco presentation trophy cup, the gently tapered cup with bright, gilded interior is supported by three heavy cast silver birds of prey sitting on an angular green Baroda marble plinth with splayed feet, their wings creating the supports. Most likely commissioned as an aviation or sporting trophy, Sanesi Brothers of Milan were best known for producing sporting awards and enamel commemorative pieces in the Italian Art Deco style from their 53 Via Bassini store in Milan. Bearing three stamped fixings to the underside, with the birds of prey bearing Italian silver marks. Italian, circa 1930. **Ref 6446**

Height: 13 inches (33 cm).



W.E. Smith Limited, Sydney: 'Reach for the Sky' (1956). An original small-format film poster, featuring artwork by Angelo Cesselon of the BAFTA award-winning film's star Kenneth More in his portrayal of British war hero Group Captain Sir Douglas Bader (1910-1982), based on the biography of the same name by Paul Brickhill.

This lithographic poster was printed by W.E. Smith of Sydney to promote the Australian release of the film. In very fine condition, the poster is conservation linen backed, framed with a plain black oak frame with acid-free mount and glazed with UV-Plexiglas. **Ref 6438**

Overall size: 38 inches (97 cm) x 21 inches (54 cm).

Constellations

Lucio Perinotto (French, b.1947): Perinotto has concentrated on aeronautical subjects for most of his career. Fascinated by the ambience of hydroplanes and high-speed flight, by the 1940s and 1950s, his work is widely collected by aviation enthusiasts, and can be found in numerous private, public and corporate collections, including those of Air France and the *Musee de l'Air* in Paris. We are pleased to showcase three original paintings by Perinotto, all acrylic on canvas with plain black ebonized frames.

(Right) **'Constellation over Manhattan'**, 2010.
Dimensions: 30 x 14 inches (75 x 36 cm). Ref 5122

(Below) **'Constellation on the tarmac at La Guardia'**, 2010.
Dimensions: 30 x 14 inches (75 x 36 cm). Ref 5123

(Below, right) **'Super Constellation Departing'**, 2010.
Dimensions: 39 x 39 inches (100 x 100 cm). Ref 5140



Ref 5122



Ref 5123



Ref 5140

Sub Aqua Club



Fleischmann of Nuremberg: an extremely desirable tinplate toy deep sea diver lamp, dressed in 1940s period suit and helmet with all-original paint finish, the figure with diver's pickaxe in one hand, simulated dive weights around his neck, fixed to a working lantern, which illuminates via a Bakelite switch set to the back of the ebonized wooden base, powered by a modern battery. German, circa 1940. **Ref 6439**

Height overall: 9 inches (23 cm).

Fleischmann, was established in 1887 in Nuremberg Germany as a toy manufacturer of tinplate boats, cars and trains but today are known as one of Germany's leading manufacturers of model railways and accessories.

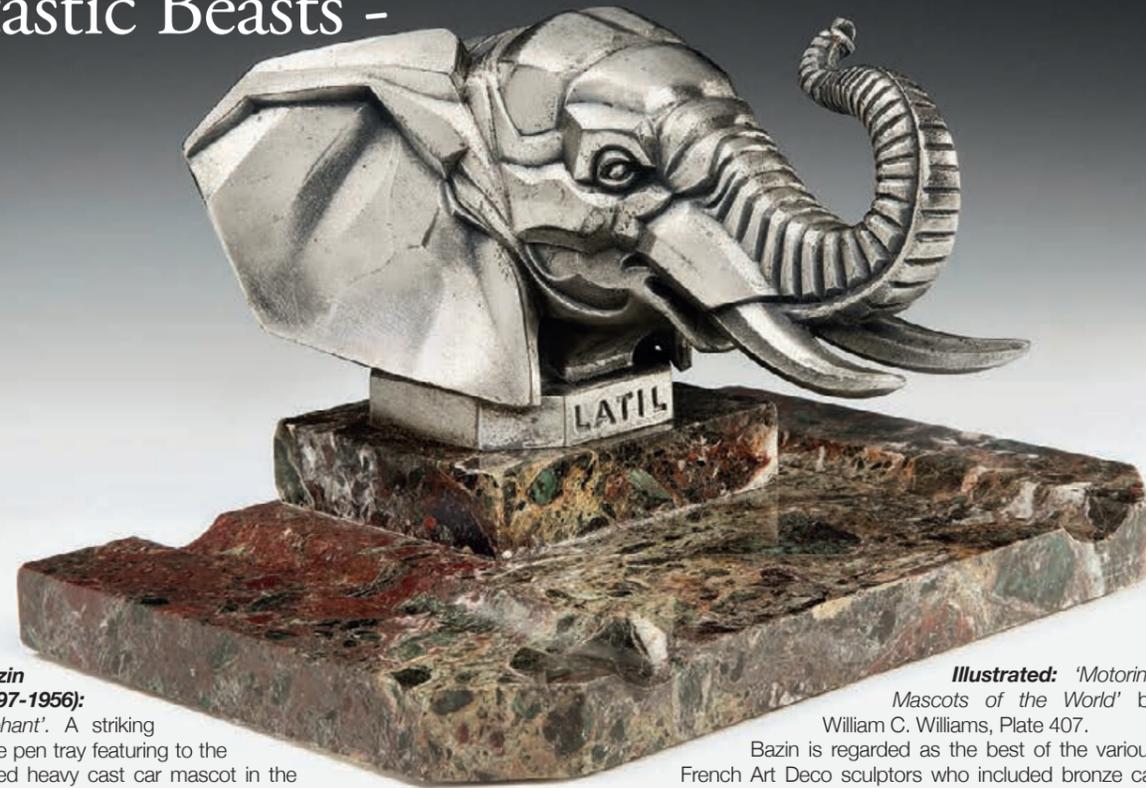


Guilmet, Paris: an early and original example of a rare diver's helmet desk piece by Guilmet, Paris circa 1890, in the style of a Siebe Gorman deep sea diving helmet. The multi-function lemon-gilded 'helmet' is set on its original black marble base with gilded plinth, and features an 8 day clock with fine silvered dial, Roman numerals and blued steel hands, wound and set remotely by a knob at the back right of the clock, with thermometer and barometer set

to the left and right and a compass fitted to the top. The base of the helmet features stylized fittings required to fix the helmet to the diving suit. All of the dials and instruments feature engraved calibrations, an indicator of extremely high quality. French, circa 1890. **Ref 6337**

Height: 8 inches (20 cm).

Fantastic Beasts -



François Bazin (French, 1897-1956): 'The Latil Elephant'. A striking Art Deco marble pen tray featuring to the centre a polished heavy cast car mascot in the form of an elephant, with trunk held aloft. The mascot's octagonal plinth has a moulded signature *F.BAZIN* to one side and the word *LATIL* is set to the front. An extremely strong design from 1920, Latil Elephant mascots are particularly hard to find, and are therefore highly desirable. French, circa 1920. **Length: 9 inches (23 cm), depth: 6 inches (15 cm) and height: 5 inches (13 cm).** Ref 6508

Illustrated: 'Motoring Mascots of the World' by William C. Williams, Plate 407.

Bazin is regarded as the best of the various French Art Deco sculptors who included bronze car mascots in their oeuvre. Apart from this rare accessory mascot, Bazin sculpted the 'Cigogne Volante' for Hispano-Suiza, and the 'Centaur' for UNIC amongst others, offering collectors the opportunity to personalise their automobiles during the 1920s. Latil was French automotive company that produced commercial vehicles in the 1920s.



Georges Lavroff (Georgi Dmitrievich Lavrov, Russian 1895-1991): a very charming French Cubist Art Deco-era *vide poche*, the Portoro marble dish of horseshoe shape is surmounted by a performing bear in patinated bronze, balancing a gilded ball on his nose while holding one between his paws. Signed indistinctly to the rear of the bear. French, circa 1930. **Depth: 7 inches (18 cm), width 6½ (17 cm) and height: 6 inches (15 cm).** Ref 6511

Illustrated: 'Georges Lavroff: un Sculpteur Russe à Paris en 1930', by Claude Mazzucotelli & Pierre Kastelyn, published 2011, p 22.

- we found them!



A magnificent large bronze study of a prancing elephant, modelled after the famous mascot created by Rembrandt Bugatti (1884-1916), and adopted by his brother Ettore (1881-1947) as a cast Sterling silver radiator mascot for his Bugatti Type 41 'Royale'.

The unsigned bronze is of superb quality with an attractive aged patina, and displays beautifully on its circular hardwood plinth. **Ref 5996**

Overall height: 26½ inches (67 cm).

1938 Swiss Grand Prix



Armin Bieber (1892-1970): 'V.Grosser Preis der Schweiz, Bern. 21. AUG. 1938'. Original poster dated 1938. Conservation linen mounted and framed with a plain black oak section frame with acid free mount, and glazed with UV Plexiglas. **Ref 6455**

Size: 49 x 35 inches (126 x 89 cm).

This strong work by Bieber is one of the very rare and highly decorative posters created by a number of Swiss artists for the country's various Grand Prix races of the 1930s. Beneath the massive Swiss flag, occupying more than half the image, the Auto-Union racing car with its stylized driver, hurtles across at high speed.

In common with most Grand Prix posters, this would only have been printed in small numbers for local, as opposed to international, distribution. This, coupled with low survival rate of posters generally, ensures the rarity and desirability of this very fine, large format poster.

(Right) **Barale:** Lancia & C.Fabbrica Automobili Torino: a very unusual factory poster for Lancia advertising the 1953 IV Carrera Messicana (Pan Americana Mexico), listing the first, second and third place winners Juan Manuel Fangio, Piero Taruffi and Eugenio Castellotti, each driving a Lancia D54, and their finishing times in the event. Conservation linen mounted and framed to edge with a plain black oak section frame and glazed using UV Plexiglas. Italian, 1953. **Ref 6458**

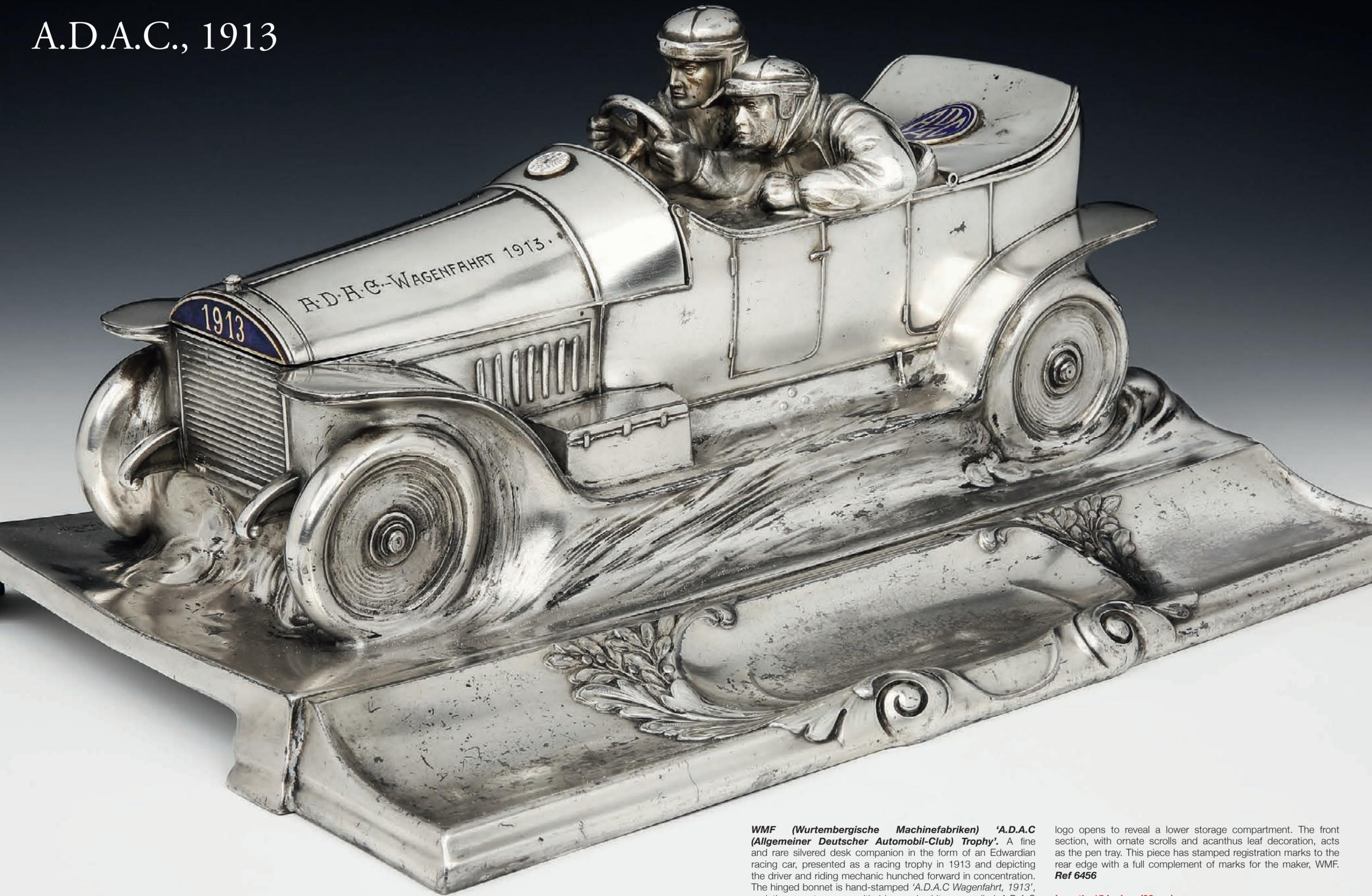
Overall size: 42 x 31 inches (107 x 79 cm).

(Below) a stylish pair of very heavy cast, polished Art Deco bookends, each end depicting a hill climb with racing car and mounted on a single carved block of ebonized hardwood. Most likely designed by J. Thollet, although each end is seemingly unsigned. French, circa 1930. **Ref 6453**

Length of each: 6½ inches (17 cm), height: 5½ inches (14 cm).



A.D.A.C., 1913



WMF (Württembergische Machinefabriken) 'A.D.A.C (Allgemeiner Deutscher Automobil-Club) Trophy'. A fine and rare silvered desk companion in the form of an Edwardian racing car, presented as a racing trophy in 1913 and depicting the driver and riding mechanic hunched forward in concentration. The hinged bonnet is hand-stamped 'A.D.A.C Wagenfahrt, 1913', and the rear tonneau, with blue and white enamelled A.D.A.C

logo opens to reveal a lower storage compartment. The front section, with ornate scrolls and acanthus leaf decoration, acts as the pen tray. This piece has stamped registration marks to the rear edge with a full complement of marks for the maker, WMF. **Ref 6456**

Length: 15 inches (38 cm).

Maranello Magic



Ferrari: a large and highly unusual chromed cast bronze Ferrari Cavallino Rampante ('Prancing Horse') relief, the figure set against a hand-painted Giallo Fly shield emulating the iconic symbol, and bearing the 'S F' initials of Scuderia Ferrari underneath. Italian, circa mid-1970s. **Ref 6467**

Height: 34 inches (86 cm)
Width: 25 inches (64 cm).

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.



Asprey & Co. for Ferrari: an extremely desirable Sterling silver cigar canister by Asprey & Co., the straight-sided 'drum' body with lift-off lid has a distinctive five-pointed spoked wheel design with a central black enamel Cavallino Rampante, as seen on a classic Ferrari road wheel. Five gilded spheres are set to the top, the spoke design extending down the main body, terminating in grooves which align the lid. The interior is fully lined with kiln-dried cedar. Bearing Asprey & Co. hallmarks and date marks for 1997. The drum is fitted within a bespoke black calfskin Ferrari presentation case. **Ref 6443**

Height: 7 inches (18 cm)
Diameter: 4 inches (10 cm).



Detail of engine with cowling removed

Jeron Quarter Classics, Ferrari – Lancia 801 F1, Nürburgring, 1957: a completely scratch built, 1:4 scale **working model** of a Ferrari-Lancia 801 Grand Prix racing car, built by Jeron Quarter Classics in the late 1980s with body by Kenalshire Coachworks. The model is fitted with a single cylinder, fan-cooled engine (previously run) and is capable of reaching speeds up to 80 Km p/h, (although we would recommend the model is better kept for decorative purposes only!). Aspects include rear wheel drive, hydraulic disc brakes, handmade wire wheels, semi-pneumatic rubber tyres, wood-rim steering wheel and full instrument panel.

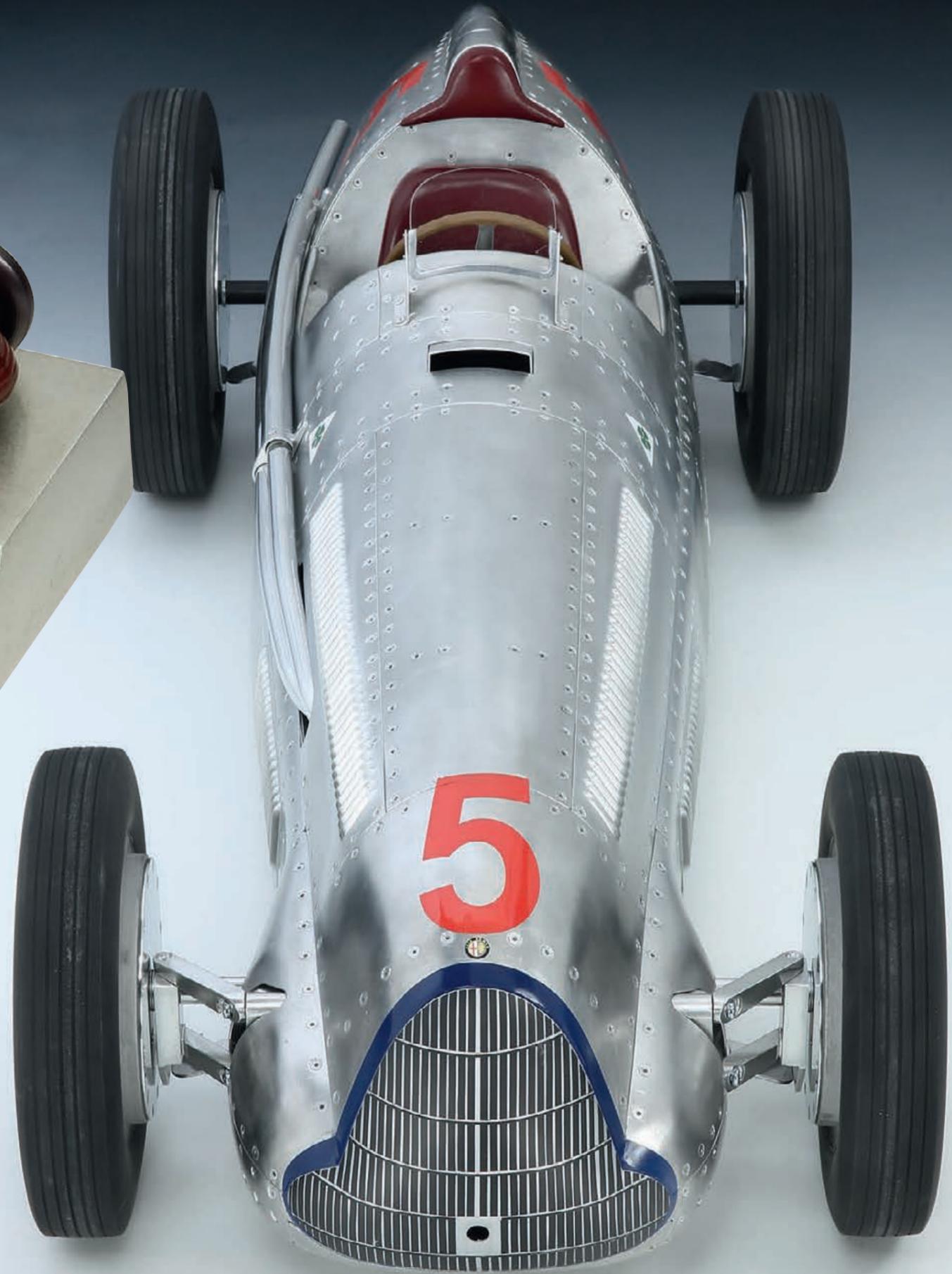
The removable aluminium body is mounted on a stainless steel chassis with full independent suspension and perfectly finished with *Rosso Corsa* paintwork with applied *Scuderia Ferrari* decals. The cowling lifts to reveal the engine, and to the rear of the driver's seat is a metal plaque which reads: 'GRAND PRIX FERRARI-LANCIA 801 F1, NÜRBURGRING 1957' and is stamped with chassis serial number 01, and engine serial number F01. One of an edition of only 25, (which sold out almost immediately). American, late 1980s. **Ref 6463**

Length: 40 inches (102 cm)
Depth: 15 inches (38 cm)
Height: 11 inches (28 cm).



(Above) **Alfa Romeo 158 Alfetta, 1950**: an extremely rare presentation ashtray from 1950, made to commemorate what was a highly successful year in Alfa Romeo's racing history. The wide, square tray with 5 rests, is mounted with a miniature model of the Alfa 158 *Alfetta* of Dottore Emilio Giuseppe 'Nino' Farina (1906-1966), the Formula 1 World Championship winner at Silverstone that year. Alfa Romeo achieved a staggering 11 victories in 11 races in 1950, with a racing team consisting of (in addition to Farina) Juan Manuel Fangio, Reg Parnell and Constatvo Sanesi. These ashtrays were made as a celebration of the year's achievements and would have been presented as gifts to drivers, supporters and 'friends' of Alfa Romeo making them very sought after indeed. **Ref 6461**

Size: 7 inches (18 cm) square.



(Opposite page) a beautifully observed and immaculately constructed large-scale aluminium model of the *Alfetta* 159, of 1951 vintage by the master, John Elwell. A unique piece, of over 1200 hours of hand-work, this model captures the spirit of the car that gave rise to Alfa Romeo's racing dominance in the early 1950s (also see pages 48 & 49 overleaf). **Ref 6496**



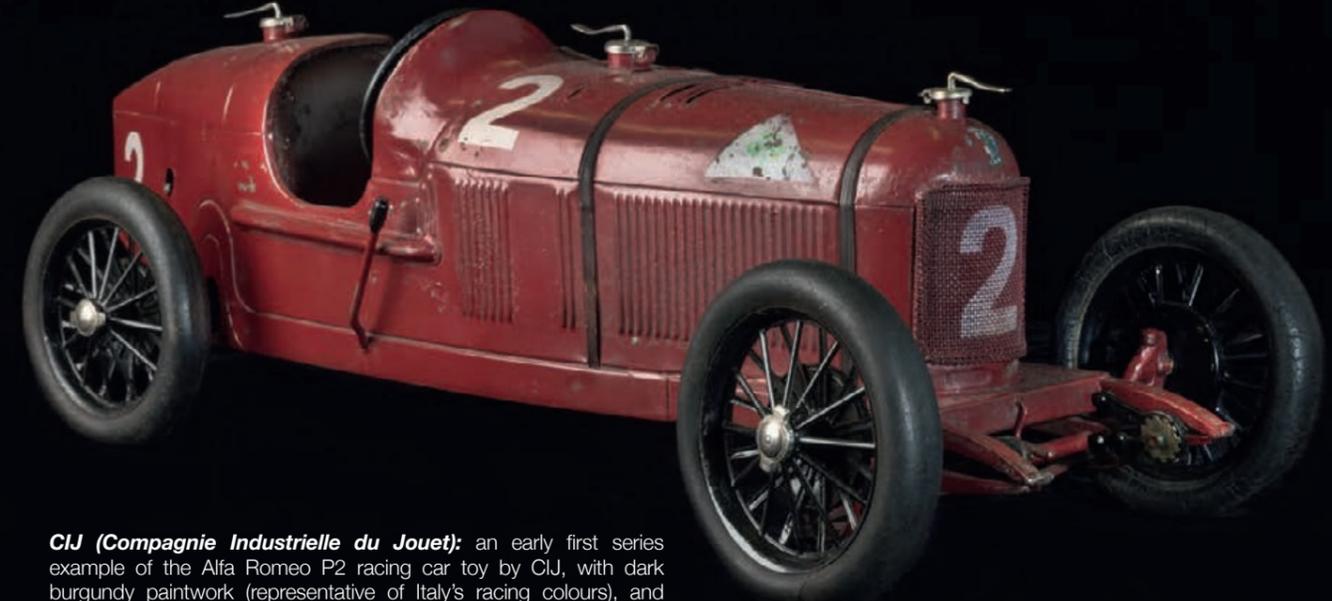
John Elwell (English, born 1949): an extraordinary and unique large-scale aluminium sculptural model of the highly successful 1951 Alfa Romeo 159 *Alfetta* (or 'Little Alfa'). The sleek body, constructed in Elwell's signature hand-formed aluminium panels riveted over a space frame, with cast wheels and patinated metal tyres, long side exhaust and windscreen. The cockpit features a well detailed dashboard with single wooden seat. Bearing an engraved plaque, signed *John Elwell* and numbered 1/1. English, 2018. **Ref 6496**

Length: 43 inches (110 cm)
Width: 14 inches (36 cm)
Height: 11 inches (28 cm).

The sculptural aluminium models of John Elwell are unique in their concept and construction. Each piece is a one-off, one of a kind, a limited edition of one example only, and takes around 1200 hours to hand-build. The *Alfetta* 158/159 was one of the most successful Grand Prix racing cars ever built and in the hands of drivers such as Nino Farina, Juan-Manuel Fangio and Luigi Fagioli, it dominated the first two seasons of the World Championship of Drivers, achieving 47 wins in 54 Grand Prix races.



CIJ (Compagnie Industrielle du Jouet): a particularly fine second series example of the Alfa Romeo P2 racing car toy made by CIJ in a very unusual colourway, with crisp original lilac paintwork, complete with original filler caps, starting handle, handbrake, working steering and black painted spoked wheels with *Pneus Michelin* treaded tyres typical of the series. French *circa* 1930. **Length overall: 21 inches (54 cm). Ref 6484**



CIJ (Compagnie Industrielle du Jouet): an early first series example of the Alfa Romeo P2 racing car toy by CIJ, with dark burgundy paintwork (representative of Italy's racing colours), and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with distinctive untreaded 'balloon' tyres typical of this series, and all-original paint finish. French *circa* 1925. **Length overall: 21 inches (54 cm). Ref 6403**



CIJ (Compagnie Industrielle du Jouet): a very scarce example of the third series, *deluxe* model of the Alfa Romeo P2 racing car toy, with original silver paintwork, complete with all filler caps, starting handle, handbrake, working steering etc., and with the additional features particular to the *deluxe* model including working headlamps which would be powered by a battery fitted beneath the car, and red painted spoked wheels with diamond tread or *losange* tyres. French, *circa* 1932. **Length overall: 21 inches (54 cm). Ref 6404**



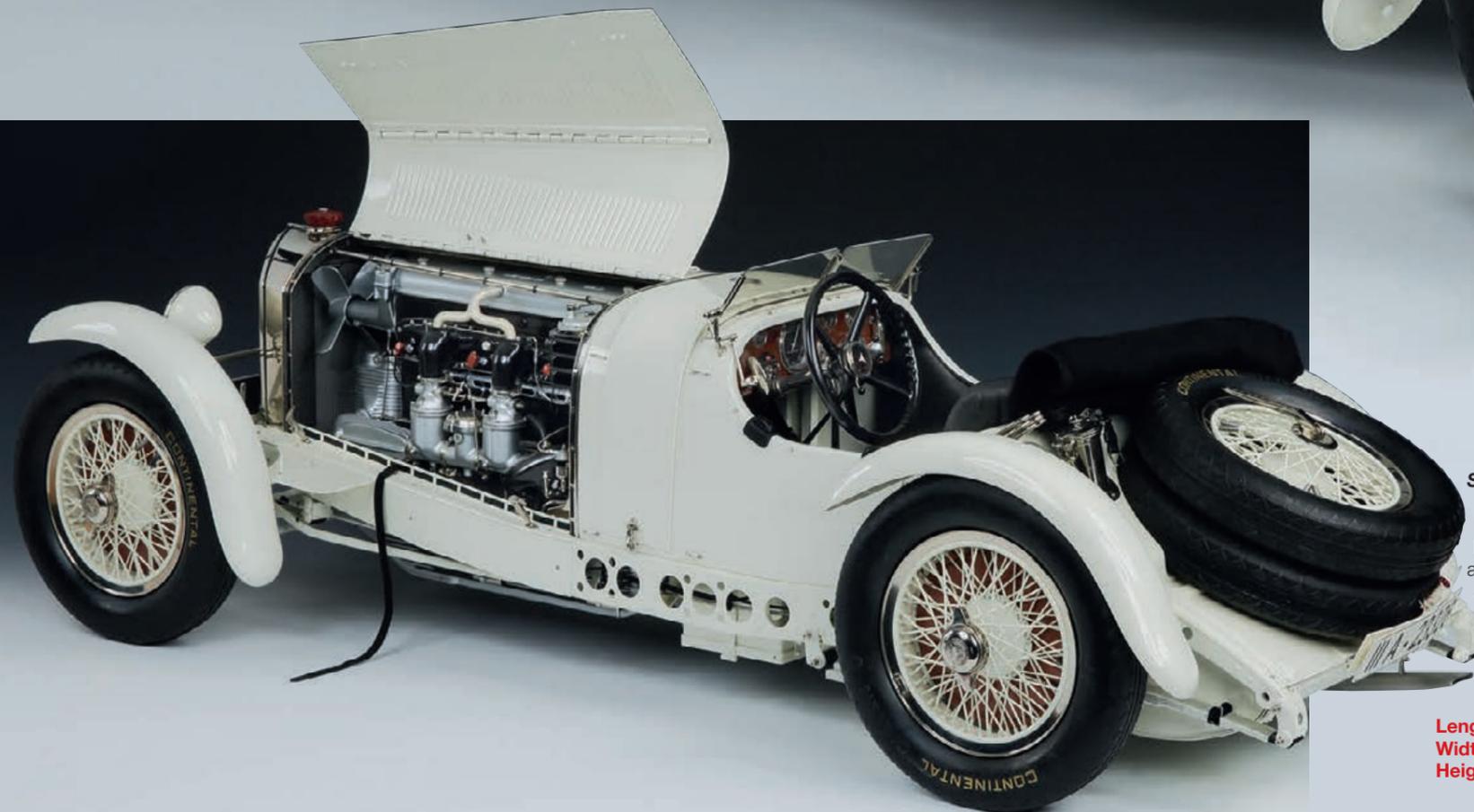
CIJ (Compagnie Industrielle du Jouet): an extremely rare early, first series example of the Alfa Romeo P2 racing car toy by CIJ, with ivory paintwork (representative of Germany's racing colours, prior to them reverting to silver), and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with distinctive untreaded 'balloon' tyres, and all-original, barely 'play worn' paintwork. French *circa* 1926. **Length overall: 21 inches (54 cm). The only example in this colourway that we have ever seen or owned. Ref 6478**

Ranking among the best of the quality toymakers of the day, CIJ produced these child's toys between 1924 to around 1935, starting with the coveted first series, distinctive by its un-treaded rubber 'balloon' tyres. Originally produced as a celebration of the hugely successful Alfa Romeo Grand Prix car evolved by the gifted Vittorio Jano in 1924, the original colours of the first series were intended to be representative of the racing countries - red for Italy, green for Great Britain, white for Germany and blue for France, amongst others. The second series of the toy was released in 1930, this time with treaded Pneu Michelin tyres.

To keep pace with the changing tastes and style of the era, new and exciting colour variants were produced – and the pursuit of these diverse colours has spurred present-day collectors to continue to seek out the vivid and unusual.

The third (and final) series was produced between 1931-1935, as a response to diminishing sales. The deluxe variants with working battery headlights were released and the hyper-rare two colour (or *bicolore*) versions, are excellent examples of this 'swan song' series.

Mighty Mercedes SSKL

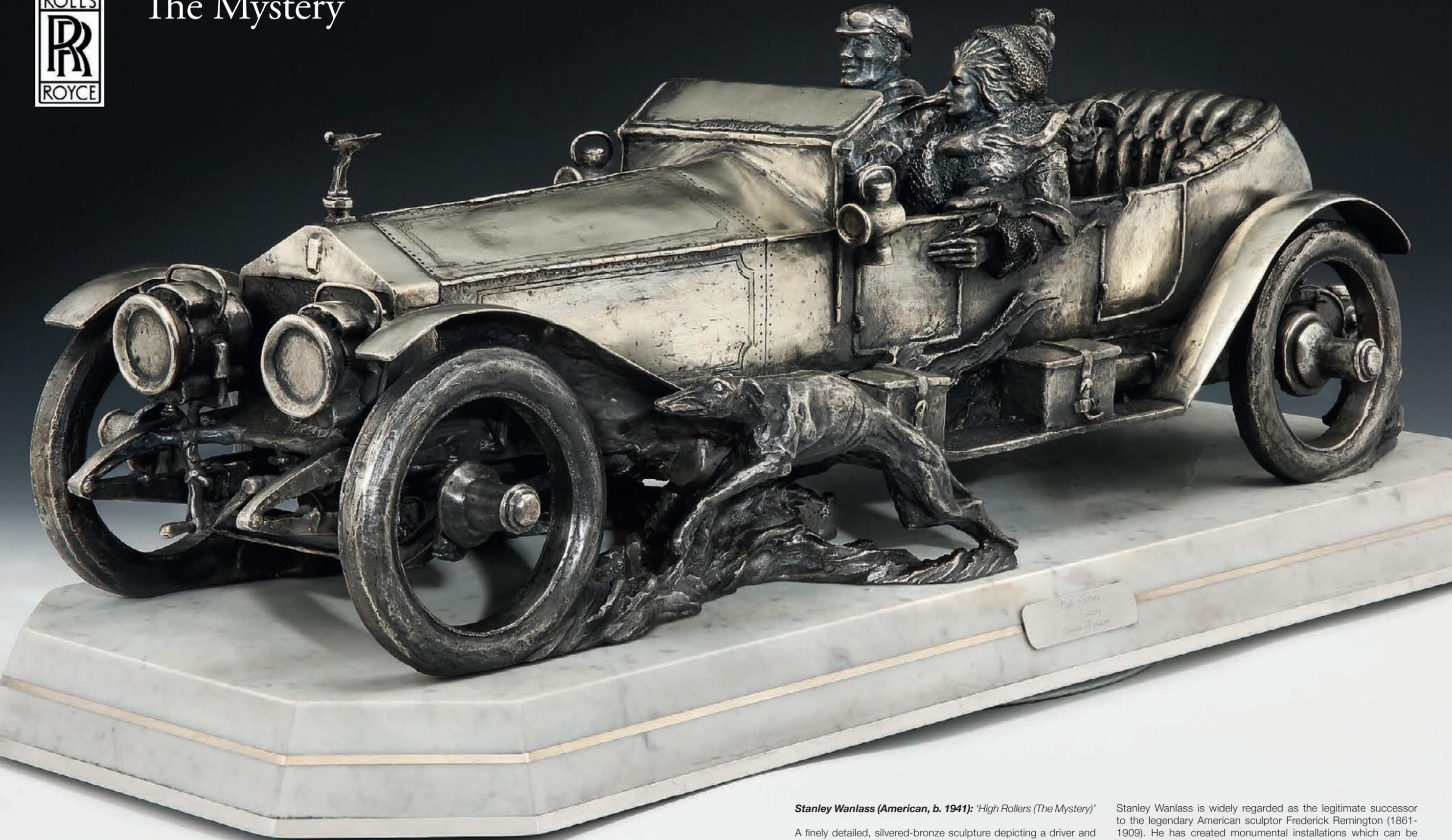


Sapor Modelltechnik: a finely detailed, large scale model of a 1930 Mercedes-Benz SSKL (*Super-Sport-Kurz-Leicht*) two door roadster. The model, of exacting detail and all-metal construction, has over 3,000 component parts including full engine detailing and dashboard instrumentation. Made in the early 1990s in extremely small editions in their premises in Ingolstadt, Germany, these models usually sold out immediately, and the early Sapor editions included a 1904 Mercedes Simplex and a 1913 Mercer 35J Raceabout and are widely accepted as the finest detailed models ever produced. **Ref 6465**

Length: 33 inches (84 cm)
Width: 13 inches (33 cm)
Height: 10 inches (25 cm).

The Mercedes-Benz SSKL was based on the previous SSK, whose short wheelbase made it very light and manoeuvrable. Also known as the 'SSK, 1931 model', the SSKL was even lighter (hence the 'L') and was able to achieve a top speed of up to 235 km/h. The final incarnation of the SSKL was driven in the 1932 Avus Race in Berlin by Manfred von Brauchitsch, who with a modified streamlined body won the race with an average speed of 194.4 km/h.

'The Mystery'



Stanley Wanlass (American, b. 1941): 'High Rollers (The Mystery)'

A finely detailed, silvered-bronze sculpture depicting a driver and passenger in a Rolls Royce 'Silver Ghost'. Signed and dated 1990. This particular bronze produced in an edition of 30. The sculpture is mounted on a rectangular granite and metal plinth with plaque, and 'lazy-susan' base, enabling it to be rotated and viewed from all sides. **Ref 6476**

Length: 32 inches (82 cm).

Stanley Wanlass is widely regarded as the legitimate successor to the legendary American sculptor Frederick Remington (1861-1909). He has created monumental installations which can be seen in several American cities, but it is for his automotive bronzes that Wanlass is best known. Cast in limited editions (and usually selling out swiftly), his dramatic, large-scale automobile-related work is now highly sought after. We are delighted to present one of his finest works here.

Mille Miglia, 1928

André-Vincent Becquerel (French, 1893-1981): *'Voiture en Course'*, a large and imposing motor-racing bronze sculpture executed circa 1928, depicting a stylized Bugatti or Alfa-Romeo racing car at speed, with driver and co-driver graphically shown in concentration. It is likely that the motor-race depicted is the *Mille Miglia*, which had commenced the previous year, in which driver and co-driver raced together unlike a Grand Prix where the driver raced alone. The bronze has its original dark green/brown patina, and is signed 'A.V. Becquerel' in the bronze and is mounted on a bespoke limed hardwood base. **Ref 6474**

Length: 28 inches (71 cm)
Height: 19 inches (48 cm)
Depth: 12 inches (30 cm).

This is the only known cast of this work, and is an unusual subject for Becquerel to sculpt. Normally, his works tend to depict feline animals in the style of Rembrandt Bugatti, or avian/aquatic subjects. The scale and detail of the sculpture suggest it may have been used or offered as a Winner's Trophy.





Longines of Switzerland: an historically important 18 carat gold pocket watch known as the 'Hunter' made by Longines (Est.1832) and gifted to Italian driver Giuseppe Campari (1892-1933) by Alfa Romeo. The exterior of the case on both sides is profusely engraved with flowers, fruit and foliage surrounding a central engraved *cartouche*, and the case opens to reveal a plain, 54.5mm white porcelain face with Roman numerals and seconds dial, with engraving on the inside of the gold cover: 'Al Pilota Campari per la Grande Vittoria Alfa Romeo'.

The watch is in its original fitted hardwood presentation case lined with a deep red velvet with easel stand with Longines gold-printed silk with the inside of the lid. Bearing an 18K gold stamp, as well as serial number 1444134, this watch dates to approximately 1910, but was presented to Campari later, when he was driver for Alfa Romeo from 1914 to 1933. After moving over to Maserati briefly in early 1933, Campari was to return to driving for Alfa at the end of that Summer, tragically to be killed at Monza in September that year. **Ref 6457**

Diameter: 54.5mm.



Reale Automobile Circolo d'Italia – '1. G.P. Brescia Delle Mille Miglia, 28 Aprile 1940': a fascinating original text-only poster for the 1940 *Mille Miglia*. Conservation mounted, framed to edge in a plain black oak section frame and glazed with UV Plexiglas. Italian, dated 1940. **Ref 6459**

Size: 30 x 22 inches (76 x 56 cm).

The *Gran Premio de Brescia* or *Mille Miglia* (thousand miles) as it is better known, is an event run on a triangular course with Brescia, Mantua and Cremona located at each corner. The race consisted of nine laps over the 104 mile circuit. Suspended for a year by Mussolini following an accident at the 1938 event which resulted in the death of 10 spectators, the 1940 event, won by Huschke von Hanstein and Bäumer's BMW 328 *berlinetta* Touring, had 88 starters and only 33 finishers.

This poster announcing and hailing the resumed event, is loosely translated from the Italian, as 'Comrades, the *Mille Miglia* is presented in its eighteenth year in a new format but with all the attractions of the past event. Mantua, proud of its sporting history and success, from the Belfiore Circuit to the world champion of motoring, Tazio Nuvolari, we approach with youthful enthusiasm, the rebirth of the 'Mille Miglia' along the beautiful streets of Mantua, already traveled by the legendary Targa Florio of 1904 and 1905'.

Aston Martin's Golden Years



'1958 Le Mans, Aston Martin DB3S, Graham Whitehead'.

An important and extremely atmospheric original oil on canvas by Roy Nockolds (English, 1911-1979), depicting the 1958 Le Mans, with the legendary Aston Martin DB3S 5 of driver Graham Whitehead, braking hard into Arnage curve in the rain at night hard on the heels of the Lotus 15 driven by Graham Hill. Signed by the artist lower right and dated 1958. Framed with a reeded *Art Deco* style black lacquered frame with linen slip and glazed. **Ref 6495**

Size: 37 x 32 inches (94 x 81 cm).

This painting was commissioned by Graham Whitehead after his heroic efforts at Le Mans in 1958. It resided in his and his half-brother Peter's collection until the mid-1990s, where it remained until we recently acquired it. A paper label accompanying the piece indicates that it was no.18 in the Whitehead brothers' private art collection.

Provenance:

Commissioned by Graham Whitehead in 1958, following his famous 2nd place at Le Mans. Whitehead Collection 1958-1998 (evidenced by attached Whitehead inventory label). Private Collection until acquired by Pullman Gallery.



'1957 Silverstone International Race'.

An important original oil on canvas also by Nockolds, depicting Roy Salvadori heading to victory in Aston Martin DBR2/2 in its debut race, ahead of Archie Scott-Brown in the Lister Jaguar and Tony Brooks in the Aston Martin DBR1. Signed by the artist bottom right and dated 1957. Framed with a reeded *Art Deco* style frame with linen slip and glazed. **Ref 6482**

Size: 31 x 27 inches (79 x 69 cm).

Provenance:

Commissioned directly from the artist by David Brown (1903-1990), the owner of Aston Martin Ltd in 1957 and presented to Roy Salvadori (1922-2012) winner of the race depicted in the painting.

Thence gifted to fellow racing driver John Young (1927-2017) by Salvadori.

The collection of the late John Young.

Peter Collins 1931-1958



Roy Nockolds (1911-1979): 'RAC British Grand Prix at Silverstone, 1958'.

An important original oil on canvas depicting Peter Collins in the *Scuderia Ferrari Dino 246* on the way to winning his third and final Grand Prix victory, leading Tony Brooks in the Vanwall, and team-mate Mike Hawthorn in his Ferrari. Framed with a reeded *Art Deco* style black lacquered frame with linen slip and unglazed. Signed by the artist, lower left and dated 1959. **Ref 6485**

Size: 47 x 37 inches (120 x 94 cm).

This original painting depicts Collins in his last Grand Prix race before his tragic death at Nürburgring two weeks later. This painting was displayed at The Steering Wheel Club, Mayfair in January 1959, and was immediately purchased by Ken Gregory, the manager of Collins and Stirling Moss. He retained it for 40 years until his retirement from race management in 1999, when it was sold. The painting remained in private ownership thereafter, until we acquired it.

Provenance:

Purchased from the artist by Ken Gregory Esq.
Ken Gregory Collection, 1959-1999.
Private Collection London, to date.

Joël and Jan Martel
(French, 1896–1966)



'Joueur à Polo': an extremely rare and important Art Deco bronze from a very small series cast in France in 2000 from the plaster *maquette* created in 1931. All existing casts of this bronze were created posthumously, none were cast from the original *maquette* in period. With a rich, dark patina the bronze is stamped 'III' / 'IV' and bears impressed words *Susse Fondeur* (*Susse Frères Foundry*) next to the foundry stamp to the deep, bronze *sôcle*.
Ref 3544

Height: 24 inches (60 cm).

The gifted Martel brothers have deservedly gained a reputation as artists of lasting significance. Working together, the twins successfully executed commissions of infinite variety, including fountains and monuments, featuring beautifully evocative Art Deco figures and animals. The *maquette* for 'Joueur à Polo' can be seen, photographed with the Martel brothers in their *atelier* in the definitive book on their work, 'Joël et Jan Martel, Sculpteurs 1896-1966', published by Gallimard/Electa in 1996.

Raising the bar



Louis Vuitton, Paris: an extremely rare, special-order travelling bar by Louis Vuitton, circa 1980s. In effectively unused condition, the square case with top carrying-handle is in gold *Epi* leather, with gold-plated studs, latches and lock, and original key. The drop-front exposes the interior, lined in deep green alcantara and grained leather and fitted with compartments containing all a whisky *connoisseur* would require – a single, heavy glass silver-mounted whisky *carafe*, four whisky beakers, a Thermos-lined ice bucket and a nut or olive dish, all in Sterling silver and marked *Christofle for Louis Vuitton*. A stamped pair of silver tongs and a corkscrew with cover, completes the set. The lock bears number 1079296, and the inner label is stamped *Louis Vuitton, Made in Paris, 976517*. **Ref 6035**

Height: 15 inches (37 cm).

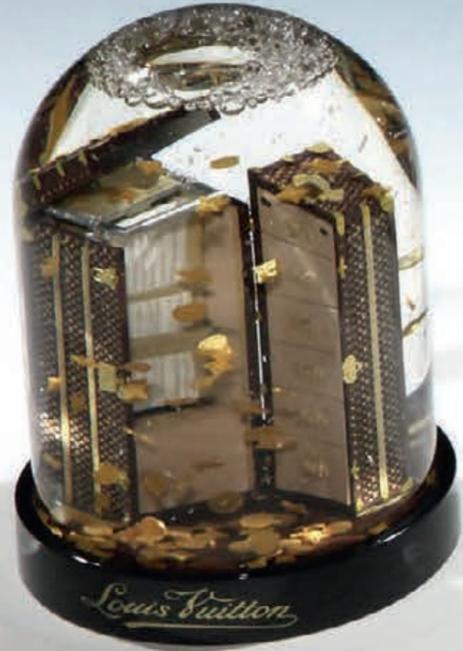


Louis Vuitton, Paris: an exceptionally rare 1920s 'Malle Fleurs' (Flower Trunk), a miniature version of the classic courier trunk, covered in L. V. Monogramme hand-stencilled paper 'canvas' with miniature leather handles and brass corners, locks and latches, the lock plate signed 'LOUIS VUITTON', the interior lined with original marbled lining paper, and the base with struts stamped 'LOUIS VUITTON', highly unusual in this type of model. This is a particularly good example in extraordinarily fine and original condition, and is made special by the presence of brass corners on all sides, indicating a bespoke request. French circa 1920s. **Ref 6472**

Length: 11 inches (28 cm).

The 'Malle Fleurs' model of a miniature trunk was usually offered as a gift to wives or companions of Vuitton clients. Some contained a zinc liner and plants, and could be returned to Vuitton to be fitted as cigarette or jewellery boxes. They are constructed of *papier maché* and are therefore largely un-restorable if damaged – the survival rate of examples in good condition is consequently very low, explaining their rarity and high value today.

Petit est Beau



Ref 5735



Ref 5596



Ref 5734



Ref 5733



Ref 5750



Ref 5731



Ref 5732

A collection of delicious diminutives, created by master *malletier* Louis Vuitton. All made as VIP gifts and not for retail, these pieces are exacting in their detail and limitless in their charm. (Clockwise from left): a 'snow globe' featuring an open 'Malle Armoire' displaying its drawers and interior fittings, the 'snow' being the Louis Vuitton device taken from the famous *Monogramme* fabric, and bearing the original italic script of Louis Vuitton to the base **Ref 5735**; a very unusual and humorous desk 'dome' paperweight featuring a miniature bellboy

carrying a parrot and LV *Monogramme* 'Steamer' bag **Ref 5596**; and the same configuration, but this one known as the 'Malle Aero', featuring a scene of a hot air balloon and suspended beneath, a pilot sitting in a LV patterned basket in the form of a trunk, with various clouds and birds suspended around, which move when the dome is picked up **Ref 5734**. All **5 inches (12 cms) high**, and complete with original boxes and booklets. French, of recent manufacture.

Four lithographed metal miniature trinket boxes bearing all of the details of their full sized contemporaries, from the wooden slats, brass handles and locks, latches, nails and buckles, firstly (top) the miniature 'Malle Rayee' (stripe) trunk featuring *Tricolore* ribbon detailing on the inside of the lid, and two lift out trays with miniature webbing handles, and period Vuitton 'label' on the inside **Ref 5750**; the ladies 'Malle Chapeau' or hat trunk, in the iconic *Damier* pattern, with a lift out top tray and period label **Ref 5733**; the 'Miss France' trunk, a paperweight in the form of the famous courier trunk, with

leather over-strap, and 'Miss France' ID marks to each end **Ref 5731** and a trinket box modelled as a hematic Zinc courier trunk, circa 1899. The full sized versions, so used by 'Explorers' of the day when they travelled to hot and inhospitable climates, this miniature version with Hotel Lafayette- Brevoort travel label applied to the front **Ref 5732**. All come complete with original Louis Vuitton gift boxes and miniature information booklets. Of recent manufacture, and varying sizes, the largest measuring **6 x 3 inches (15 x 8 cms)**.

Better Safe.....



Bauche Brevete, France: a very fine and ornate mini-safe or strong box in heavy cast iron with a gun-barrel finish, originating from the Champagne-Ardenne region of France. Hinged on the right hand side, the door unlocks via the keyhole hidden beneath a circular escutcheon cover, the interior of the safe is fitted with its original green felt lining. To each end is a heavy cast iron 'drop bar' handle. On the top is affixed a cast iron plate, inscribed '*Incombustible Nouveau Systeme Bauche Brevete SGDG Usine a Gueux Marne*' and on the door front is a central device of a crown with swivelling centre-wheel beneath, marked '*BAUCHE SURETE*' used to set the combination. French, circa 1865. **Ref 6437**

Length: 15 inches (38 cm)
Depth: 11 inches (28 cm)
Height: 9 inches (23 cm).

A Grand Idea!



(Top) **American Pop Art:** an amusing circa 1971 Lucite paperweight or desk piece featuring ten stacks of uncirculated \$1 Dollar bills, each stack with a bill band around it, containing (we believe) \$100 per band. The signatures of the Treasurer of the United States, namely Dorothy Andrews Kabis and Secretary of the Treasury, John A. Connally being present, would date the currency to 1971, the date this novelty piece was created. More often seen in stacks of just \$500 dollars, it is debated amongst coin collectors and currency dealers whether the notes are real, or just the notes seen top and bottom of the stacks. It shall remain a mystery! **Ref 6505**

Height: 5 inches (13 cm)
Length: 7 inches (18 cm).

(Above) a highly unusual silver-plated, engraved and enamelled cigarette case in the form of a \$100 bill, the case bearing the image of Benjamin Franklin to the centre (series of 1928), and the facsimile signatures of W.O. Woods (Treasurer of the United States from 1927-1929) and A.W. Mellon (Secretary to the Treasury from 1921-1932). On the reverse is an ornate engraving of Independence Hall, and inside is the original elastic and an engine-turned finished interior. **Ref 6506**

Length of case: 7 inches (18 cm).



Shoe in: an Art Deco polished mahogany card dealer's shoe for Baccarat and Chemin de Fer. The body of the shoe is constructed with dovetail jointing and has a turned handle set to the back. The cards are 'offered' to the dealer using a weighted slider with a polished brass card stop and slide. To the side is the original white Bakelite plaque indicating the odds for the Banker. English, circa 1930s. **Ref 6509**

Height: 4½ inches (12 cm), width: 4½ inches (12 cm), and length: 15 inches (38 cm).



(Left) an elegant pair of Lucite bookends in the form of oversized dice, with black enamel inlaid pips to all sides. Most likely by Charles Hollis Jones AKA 'Mr. Lucite' (1945-date), the American designer who pioneered the use of modern acrylic and Lucite in his furniture and decorative accessories. American, circa 1975. **Ref 5967**

Size: 3½ inches (9 cm) cubed.

The Return of the Victors, 1918



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

'The Return of the Victors, Waterloo Station 1918'

Original oil on canvas, signed and dated 1918. **Ref 5847**

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

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

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

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

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

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: 21 inches (53 cm)
Width: 8 inches (20 cm)
Depth: 10 inches (25 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.



Boots on the Ground

Goodyear: an unfeasibly large and extremely heavy promotional display item in the form of a giant wellington boot, correct in every detail with canvas lining, treaded rubber sole and stacked heel. This piece would have been used to promote the patented vulcanized rubber footwear by the famous American tyre company, in the 1920s. Shown with a pair of contemporary (regular sized) green Wellingtons for scale. Ref 6504

Height: 44 inches (112 cm)
Shoe length: 26 inches (66 cm)
Width: 10 inches (26 cm).



‘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: 32 inches (81 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’.



Close up of cap

Adolphe Mouron 'Cassandre' (1901-1968)



'Nord Express': this legendary 1927 poster demonstrates how Cassandre understood that travel posters needed to evoke the romance of far-off destinations. This idea is illustrated to great effect in the visual use of the geometric wheels, pistons and mesmerizing perspectives, drawing you down the track. Using this angle of view, the dynamic power, speed, and sheer size of the locomotive are beautifully expressed. **Overall size: 51 x 39 inches (130 x 100 cm). Ref 4867**

Cassandre was the nom de course of Adolphe Jean-Marie Mouron (1901-1968), who claimed he was given the name by an art dealer in 1922. The artist Fernand Leger once said that Cassandre was undoubtedly the one who 'renovated the art of wall posters' and his eye perfectly captured the speed and dynamism of the machine age to perfection. A friend of Dali, de Chirico and Balthus, there was never any compromise in the standard of the richly diverse compositions from the star of the golden age of the poster.

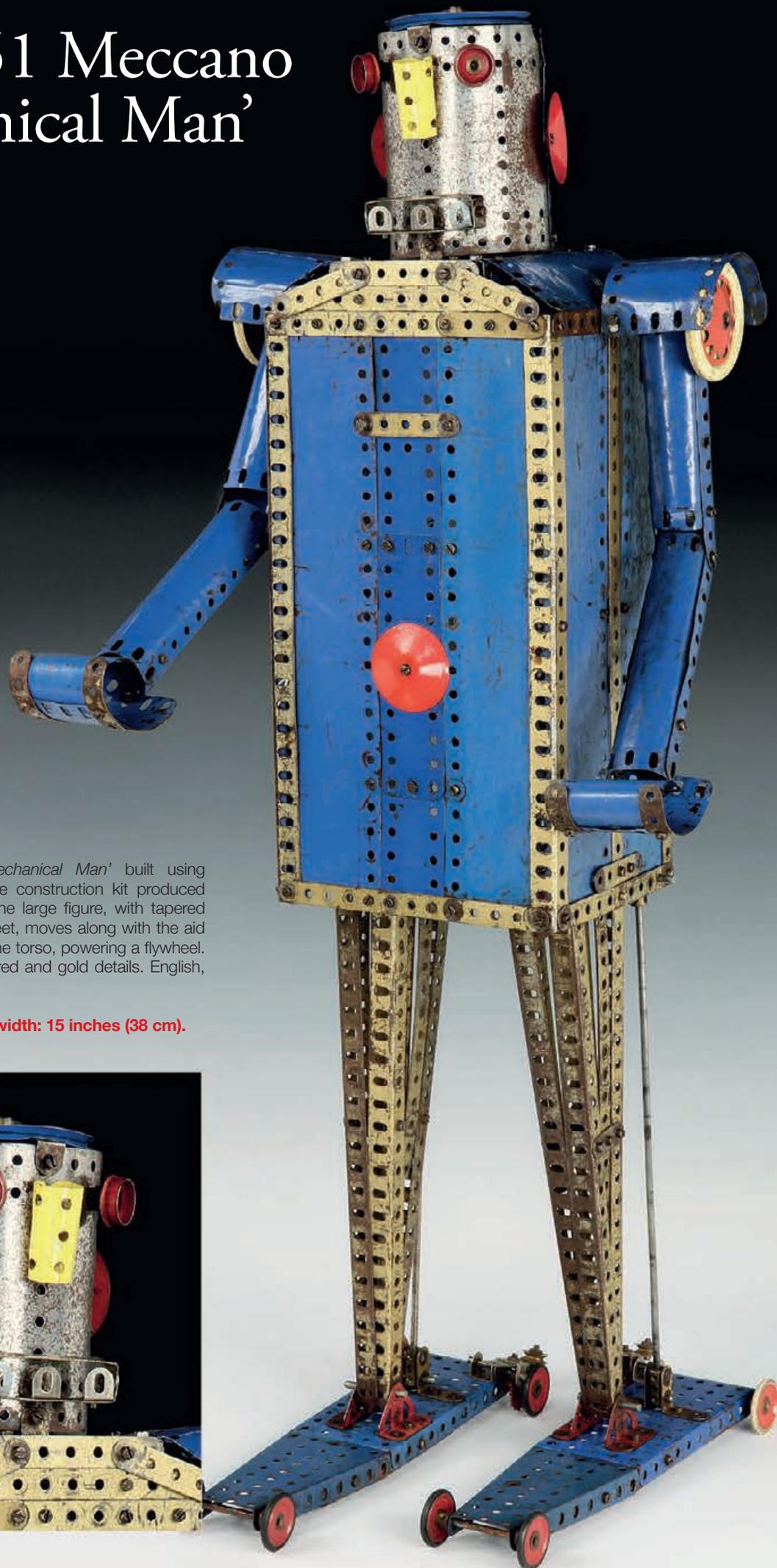
Hung for many years in a prominent position at Annabel's in Berkeley Square, an example of 'Nord Express' was a highlight at the recent auction of the venue's contents. If you missed it, now is your chance to acquire an excellent example in original condition with complete margins and fine, strong colours. Mounted on conservation-grade linen with an acid-free window mount and hardwood frame glazed with UV resistant Plexiglas.



'Étoile du Nord': an exceptional original poster also by Cassandre and dated 1927. The *North Star* was the name of the Paris-to-Amsterdam express train and Cassandre gave it glamour by capturing the sensual enjoyment of rail travel – the rhythm of the wheels, the fascination of the endless perspectives of converging tracks, and the *North Star* itself.

Only Cassandre would be bold enough to create a railway poster without even showing a train! Conservation linen mounted, and framed within a plain black oak section frame, with an acid-free mount and glazed with UV resistant Plexiglas. **Dimensions: 51 x 39 inches (130 x 100 cm). Ref 5748**

The 1951 Meccano 'Mechanical Man'



A very scarce original 'Mechanical Man' built using Meccano's 'No. 8 Outfit' (the construction kit produced between 1951 and 1953). The large figure, with tapered legs terminating in wheeled feet, moves along with the aid of two batteries fitted inside the torso, powering a flywheel. With blue painted body and red and gold details. English, early 1950s. **Ref 6445**

Height: 31 inches (79 cm), width: 15 inches (38 cm).

