

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 65



Emil Schonholzer: 'IX Internationales Klausenrennen, 6-7 August 1932'. An exceptionally rare original poster for the 1932 hill climb race. Running from Linthal up through the Klausen pass, a distance of 21.5 km, this legendary event was the first ever car race held in Switzerland in 1922, a year ahead of the first Le Mans 24 Hour race. Conservation linen mounted, framed and glazed.
Overall size: 59 x 43 inches (150 x 110 cm) Ref 4074

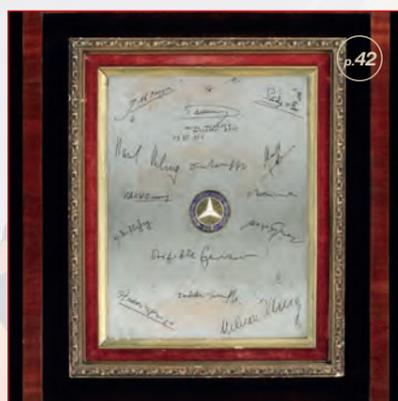
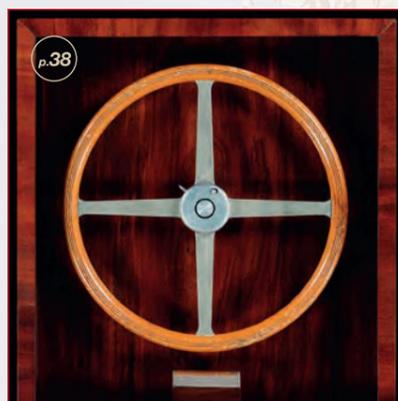
Note: This rare poster is one of only 4 examples recorded.

Das Bergrennen Europas

IX. INTERNATIONALES KLAUSENRENNEN 6-7. AUGUST 1932

A.C.S. Automobile / U.M.S. Motorräder / S.R.B. Fahrräder

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Highland fling



A magnificent and very imposing Victorian glass whisky 'fountain' of large capacity, the body with acid-etched gilded legend 'OLD HIGHLAND WHISKY, GORDON BRAND, PATTISON ELDER & CO, LEITH & LONDON' and the Latin motto of Clan Gordon, 'Animo non Astutia' ('By Courage not by Craft'). With a removable glass cover with pontil, brass tap and a swept glass foot. **Ref 5522**

Height: 27 inches (69 cm)



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GALLERY

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The Pullman Gallery specializes in 20th century *objets de luxe*. 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 Running



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: 12 inches (30 cm)
Diameter: 16 inches (41 cm)

HERMÈS Extravaganza



A truly massive Sterling silver Champagne cooler of octagonal form, standing a generous 16 inches (41 cms) tall with Stylized drop handles and removable liner, capable of storing and cooling at least 3 or 4 of Epernay's finest, the underside stamped 'Hermès Paris' and '.925',

the bucket of narrow gauge for ease of carrying. Truly a 'statement' piece, and so useful too... **Ref 5880**

Height: 16 inches (41 cm)
Diameter: 13 inches (33 cm)

Cocktails at Tiffany's



Tiffany & Co.: a spectacular *Art Deco* Sterling silver 14-piece cocktail set, comprising of a massive 4½ pint cocktail shaker (the largest Tiffany produced) with a highly decorative, foliate pierced strainer, and heavy cap, with a suite of 12 cocktail goblets all with conforming decorative motif, known as the 1905 pattern and set on a wide rectangular tray. Each piece marked **TIFFANY AND CO** and **STERLING SILVER 925/1000**. American, circa 1920. **Ref 1852**

Height of shaker: 13 inches (33 cm)
Length of tray: 23 inches (59 cm)

Louis Comfort Tiffany (1848 – 1933) was the American artist and designer most associated with the *Art Nouveau* aesthetic. He contributed greatly to American design prestige, and his affluent customers, used to buying their luxury goods in Europe, discovered the same high standards could be found on the corner of 57th Street and Fifth Avenue, Manhattan.

Tiffany silverware of this period is considered to be some of the finest quality in terms of gauge, finish and functionality.



Signature detail

TIFFANY, the leading light



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'. 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: 16 inches (41 cm)

Clearly superior



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 E.W.H 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. Complete with a bespoke, pigskin presentation case. **Ref 6489**

Height of each and diameter at base: 3½ inches (9 cm)

Sir Winston Spencer Churchill K.G (1874-1965)



Garrard & Co.: a very stylish, Modernist-style Sterling silver pitcher and goblet set designed for Garrard by Alex George Styles in collaboration with John Churchill in 1974, as part of the Churchill Centenary Collection created to commemorate the centennial of Churchill's birth on 30 November, 1874.

In apparently unused and original condition, the tall gilt-lined pitcher features the engraved Churchill Coat-of-Arms, and to each of the cylindrical goblets, various key scenes from Churchill's life are engraved, including the views of Blenheim Palace and Churchill as a Knight of the Garter in his ceremonial dress. Only 100 of these commemorative sets were made, this being numbered 47 of 100. Bearing maker's marks and hallmarks for 1974, and complete with original presentation case. **Ref 6106**

Height of pitcher: 10½ inches (27 cm)



Asprey & Co.: a classically styled and very large Sterling silver Art Deco photograph frame, the wide plain border with a midnight blue easel back and lining. Hallmarked William Neale, 1912, retailed by Asprey & Co. **Height 16 inches (41 cm), width 12½ inches (32 cm), aperture size: 13½ x 10 inches (34 x 25 cm).** With a fitted Asprey presentation case. **Ref 6684**

Double Drumming



Tiffany & Co. New York: a stunning, classically styled and beautifully practical *Art Deco* Sterling silver cigar humidifier in the form of a drum, the straight-sided body with lift-off lid with a wide, swept finial to the top. On the underside of the lid is an integral early humidifier, secured with a gilded butterfly bolt. Fully stamped to the underside, *TIFFANY & CO. MAKERS, STERLING SILVER*, with registration marks. This fabulous humidifier can contain up to 50 of Havana's finest – we have only seen one before, many years ago. American, circa 1950. **Ref 6576**

Height: 8 inches (20 cm)
Diameter: 6 inches (15 cm)



Humidor Corporation of New York City: an incredibly stylish Sterling silver cigar humidifier of drum form, the straight-sided body with deep geometric *Art Deco* engraving to the sides, with a rolled foot. The curved neck of the lid with a pull-off finial contains the patented *RUMIDOR HUMIDOR* mechanism, which allows - by rotating the finial - to 'switch' on or off the humidification in the drum. The inside bearing maker's marks and patent numbers, the interior had a gilded finish, and is stamped *STERLING* to the swirled, polished base. The only drum like this that we have ever seen or owned, a piece of practical *tobacconalia* in beautiful, original condition. American, circa 1930. **Ref 6690**

Height: 7½ inches (19 cm)
Diameter: 6 inches (15 cm)





Cartier, Paris: a magnificent and generous Sterling silver *Art Deco* cigar box of rectangular form, with a thick reeded border left and right, and a similarly designed thumbpiece. The interior of the box is cedar lined with a single, central divider. In seemingly unused, original condition. Signed *CARTIER PARIS*, the box is complete with its original, tooled Cartier presentation case. French, *circa* 1925. **Ref 3640**

Length: 10 inches (25 cm)

Déco time



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

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



Alfred Dunhill: two strictly limited-edition combination clock lighters, (above) a very heavy silver-plated 5 inch-tall "Giant" table version, one of only 200 made and in virtually un-used condition, complete with original fitted case. Designed after the 1935 original, (one of Dunhill's rarest models to date), this gas-powered edition from the 1980s, rapidly sold out. **Height: 5 inches (13 cm) Ref 5276;** (left) a *Longitude* pocket clock lighter, 1 of a sell-out series of 1,300 in 1996, the lighter fits inside its own lacquered box and has its original bespoke presentation case, complete with a drawer containing a hardback copy of science writer Dava Sobel's award-winning narrative *Longitude*. **Height: 2¼ inches (7 cm). Ref 4162**

Thrill of the chase



(Above) **Walker & Hall, Sheffield:** a pair of Sterling silver salt and pepper pots in the form of hunting horns. Bearing hallmarks for Sheffield 1934, the pots are complete with a green calfskin presentation case. **Height of each: 6 inches (15 cm) Ref 2758;** (above right) a 'Hunting Horn' lighter by Alfred Dunhill, originally designed and entered into their catalogue in 1932, the lighter had a patented semi-automatic mechanism, which lit by inverting. Two

more incarnations of this model were created in 1939 and 1945, but this, the 1st series, is the most sought after by collectors. **Height: 9 inches (23 cm). Ref 2730**

Illustrated on page 294 of 'The Dunhill Petrol Lighter – A 'Unique' Story' by Blei and Bottoni, London 2004, the definitive reference work on the Dunhill lighter, in which it is described as 'Difficult to Find'.



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: 16 inches (40 cm)

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'. Complete with a bespoke calfskin presentation case. 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)



Heavy Artillery



Gorham, USA: a rare pair of cocktail shakers in the form of 18lb First World War artillery shells, the base section with a pull-out framework for four shot glasses. The first and largest 'novelty' cocktail shaker, signed Gorham. American, 1919. **Ref 4069**

Height of each: 24 inches (61 cms)

Cocktail time



Asprey & Co., London

A magnificent *Art Deco* cocktail cabinet in the form of a full-size longcase clock, the Macassar case with a hinged, locking door to the front with a number of fitted compartments for bottles, glasses and decanters on the interior. The shagreen clock face sits behind a hinged octagonal glazed door and features a silvered chapter ring with Arabic numerals. The interior bears the original ivorine makers label, 'Asprey, London'. English, circa 1930. **Ref 6608**



This exceptional clock is the only example known and is likely to have been a special commission piece. The cabinet work is of the finest quality, the Macassar veneers are perfectly quartered and matched, and no detail has been overlooked, with fluted ebonised *Art Deco* detailing fitted above and beneath the clock face. The fully-functioning clock with Elliott movement, features a Westminster chiming movement and has been completely overhauled.

Height: 74 inches (188 cm)



Detail of label

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: 4 inches (10 cm)
Size of box: 9 x 5 x 4 inches (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.

Poker face

(Below) an unusual nickelled bronze paperweight in the form of a giant dice, with red enamelled dots, set on a circular stand. French, circa 1950s. **Height: 6 inches (15 cm) Ref 6575;** and (right) a silvered bronze 'Dice' desk clock with mechanical 8 day movement with alarm function and a brushed-finish dial with gilded baton hour markers. Made by Imhof of Geneva. Swiss, circa 1960s. **Height: 4 inches (10 cm). Ref 4376**

(Right) a 1930s set of highly unusual Bakelite Poker dice, in three sizes. The scarce, largest size (2 inches square) intended for carpet play, the middle set (1 inch square) for table play, and the smallest set of pocket dice. Each six-sided die with a Jack, Queen and King, Ace of Spades, 9 of Spades and 10 of Hearts to each side. Retailed by Asprey, this set of fifteen die comes in a bespoke Asprey presentation case. Dice games like this, with playing card motifs instead of pips, date back as early as the 1890s. **Ref 6586**

Length of case: 14 inches (36 cm)



How to play: in this simple dice game, your goal is to make the best possible hand. Each player takes a single turn and may roll the dice up to three times, trying to roll the best poker hand they can. On any of the three rolls the player may set aside one or more of the dice, (although they are not required to). The current player may choose to end his turn after the first or second roll.

How to score: the dice hands rank as follows (from highest to lowest): Five of a kind, four of a kind, full house (three of a kind and a pair), three of a kind, two pair, one pair, high card. And that's it – the player with the highest hand wins the game!

A Matter of style



Herbert Matter (1907-1984): "Winter-Luftverkehr". A rare original poster by Herbert Matter, a pioneering graphic designer and photographer whose innovative work helped shape 20th century design. Promoting Swiss Air's DC3 winter schedule from Zurich to various European destinations, this extraordinary 1935 poster

shows the legendary DC3 in flight, high above the Alps, with a party of skiers below. Printed by Ringier & Co. (Zofingen), the poster is in excellent original condition and is conservation framed and glazed. **Ref 6696**

Poster size: 40 x 25 inches (102 x 63 cm)

Up in the Air



Of early aviation interest is an extremely scarce, amber glass and Sterling silver overlay hipflask, depicting a biplane with two central passengers flying over the motto 'Up in The Air', the flask with a plain, Sterling silver screw cap stamped *STERLING* to the edge. Items such as this one, depicting scenes of early aviation history, are seldom found. Complete with a bespoke calfskin presentation case. American, circa 1910. **Ref 6520**

Height: 5½ inches (14 cm)

Kasper Ernst Graf(1909-1988)



'Grand Prix Suisse 1934'. Arguably the most Art Deco-styled automotive poster of the era, Graf shows the Type 59 Bugatti and Maserati 8CM against the dramatic backdrop of the Bernese Oberland and the steeple of Berne Cathedral. One of the rarest and most valuable Grand Prix posters of the 1930s, this is the desirable French text version, and was printed by Société Polygraphique in

Laufen, Switzerland. The winner was Hans Stuck in his Auto-Union, at the Bremgarten circuit in Berne, which hosted races through to 1954. In the Swiss 'weltformat' size, in perfect, original condition. Conservation framed and glazed. **Ref 6695**

Overall size: 59 x 44 inches (150 x 112 cm)

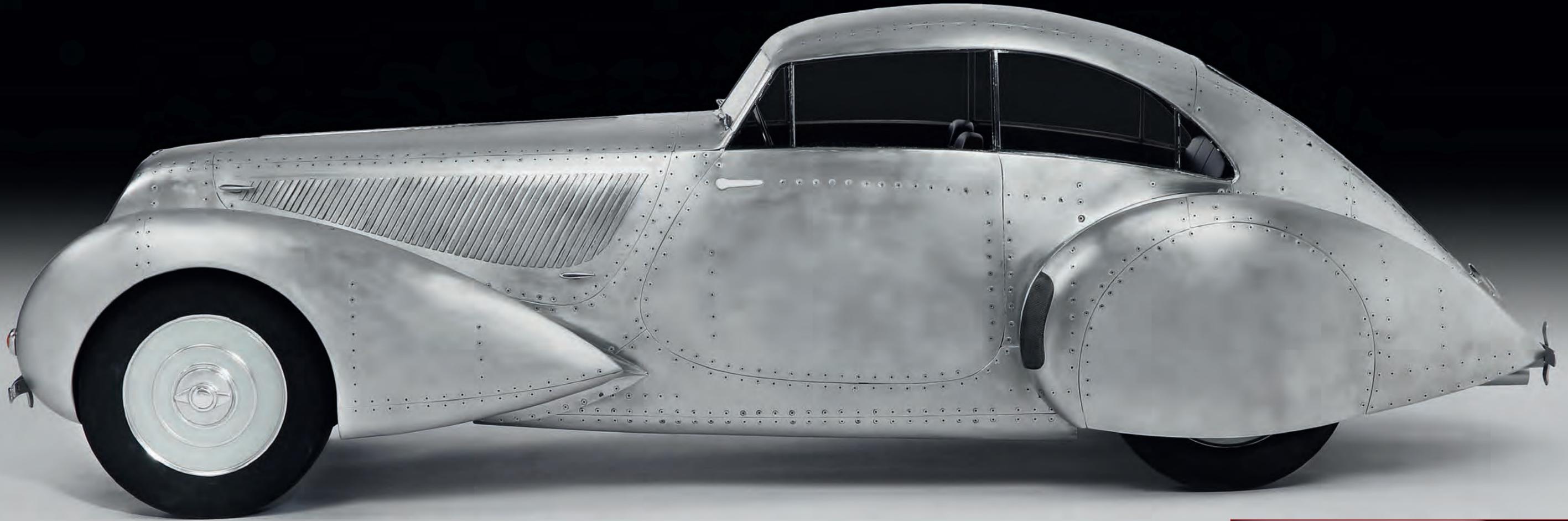


Bern, 1934: a striking original pencil and gouache *projet couleurs* for the competitor's badge for the 1934 Swiss Grand Prix, taken from the event poster created by Ernest Graf (*opposite*) for the event, that year. The design artwork is unique by nature, but the actual competitor's badge taken from this design, is also rare in the extreme and an image of an actual badge is fixed to the reverse of the artwork. With acid-free

mount and set within an antique white gold leaf frame and glazed. The artwork marked in pencil HUGUENIN FRÈRES LE LOCLE, a firm of jewellery and medal makers based in Le Locle, Switzerland since 1868. **Ref 6139**

Size: 19 x 16½ inches (48 x 42 cm)

Bentley 'Embiricos', 1938



The 1938 Bentley 'Embiricos' during high-speed trials, France 1938

John Elwell (British, b. 1949): a spectacular, one-off large-scale model of the famous 1938 Bentley 'Embiricos' Special, built of Duralumin (a lightweight aluminium alloy), to the order of French-Greek racing driver and playboy André Embiricos.

This, undoubtedly John Elwell's tour de force, required more than 1,200 hours of skilled craftsmanship to create (with the help of detailed drawings), and has just been completed.

Remarkable in its fine detail, it is approximately 1:4 scale and measure an imposing **56 inches** in length. Elwell has created the model in lightweight aluminium in his signature 'riveted' style, with a complete interior and intricately detailed dashboard, clearly visible through the rear windscreen (right).





The Bentley 'Embiricos' Special was the work of Parisian coachbuilder André Pourtout to the designs of their leading French stylist and aerodynamicist George Paulin (1902-1942). Paulin was a hero of the French Resistance and perished serving his country in 1942. Embiricos had high-speed Continental touring and racing in mind when he commissioned this astonishing car, which he enjoyed for 2 seasons. Sold by Embiricos just before the war, it entered the 1949 Le Mans 24-hour race where it placed 6th. It entered twice more in the early 1950s, completing the race on both occasions.

John Elwell's outstanding creation (like all the work he has created for the Pullman Gallery since 2004), is a unique, one-of-a-kind piece which he will never repeat. Signed to a Sterling silver plaque fixed to the side is *The Embiricos Bentley, John Elwell 2020, 1/1. Ref 6699*

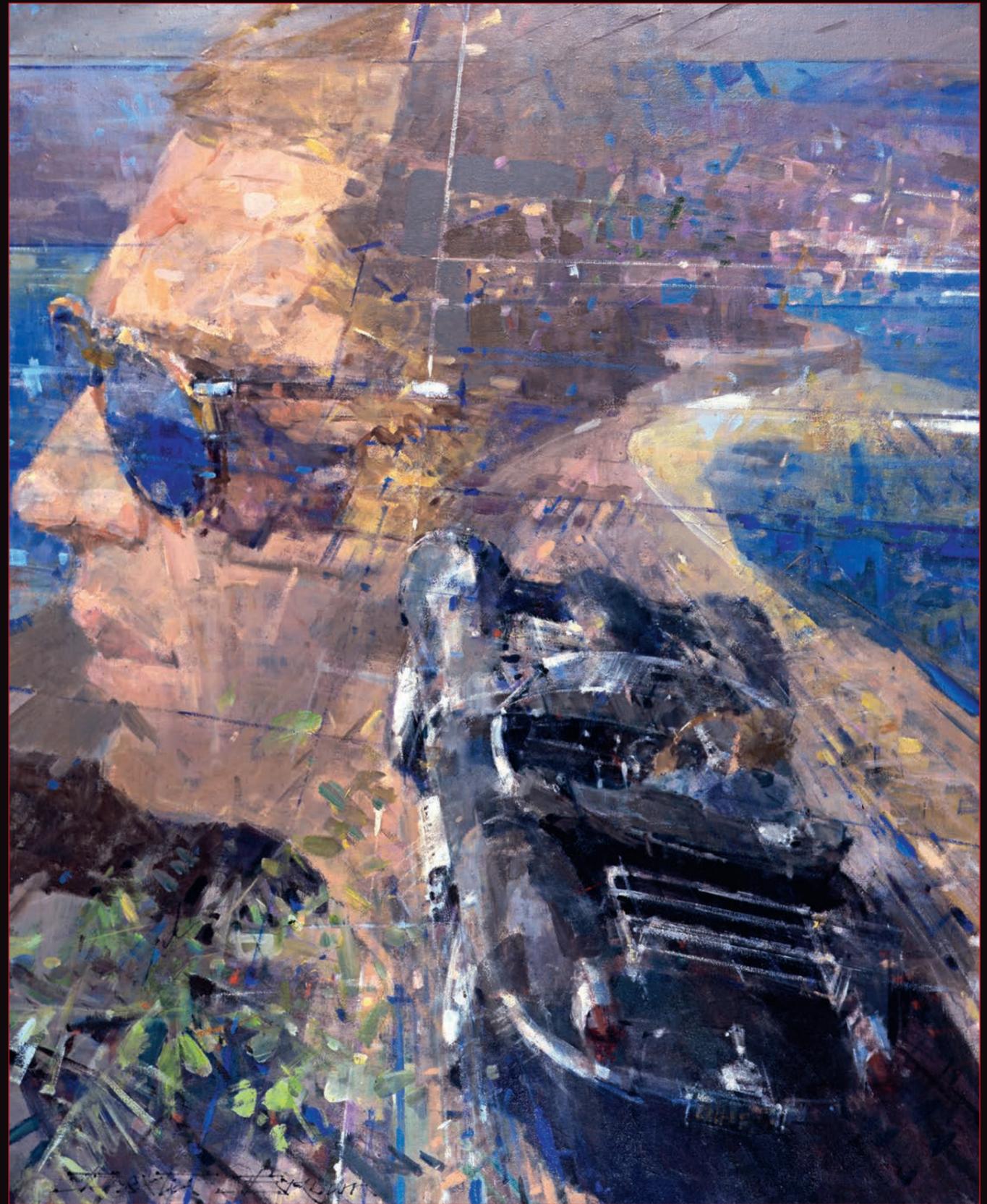
Length overall: 56 inches (142 cm)

Dexter Brown (English, born 1942)

The Golden Years of Monaco

Inaugurated in 1929, the *Grand Prix de Monaco* quickly grew in importance, and by 1933 was ranked as a *Grande épreuve* alongside the much older GP races of France, Belgium, Spain and Italy. In 1936, the Monaco event became a round of the European Championship, by which time it customarily attracted the Titans of motor-racing in their Alfa-Romeo, Maserati, Bugatti, Auto-Union and of course, Mercedes-Benz Grand Prix cars. The 1937 event was the last to be held at Monaco until 1948. Immortalized in the valuable and highly sought-after race posters of the 1930s, the Golden Years of Monaco have always inspired legendary motor-racing artist Dexter Brown. Commissioned by Pullman Gallery, Dexter created this outstanding painting, depicting a dramatic scene from the 1932 event.

'1932 Monaco Grand Prix': The Alfa-Romeo 8c-2300 *Tipo 'Monza'* of Etancelin pursued by Earl Howe's Bugatti Type 51. Original artwork, mounted, framed and glazed. **Size overall: 36 x 26 inches (90 x 65 cm). Ref 5198**

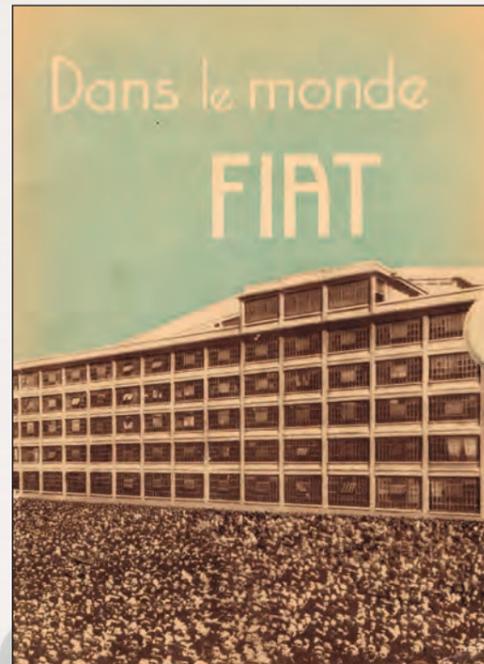


Dexter Brown (English, born 1942): 'Steve McQueen, Jaguar XK-SS, Pacific Coast Highway, 1959'

A large and powerful, original oil and acrylic painting on canvas, painted in 2009. Framed within a swept black oak frame and unglazed. **Size overall: 65 x 55 inches (165 x 140 cm). Ref 5208**

Exhibited: 'Marilyn & McQueen', Pullman Gallery, London 2009.

Velocità!



Above: FIAT's promotion of the trophy, 1924

Circuito Automobilistico Alessandria trophy, 1924.

Attr. Achille Locatelli (Italian, 1864 - 1948).

A large and important bronze and marble trophy awarded for victory at the famous motor race at Alessandria, located about 50 miles from Turin, which commenced that year.

This imposing trophy depicts three well-detailed bronze Goddesses each holding a symbol of speed (*Velocità*), mounted on a massive *verde antico* marble plinth bearing the title and winners of the trophy. Also present are enamelled plaques showing the symbol of the circuit and the Coat of Arms of Milan.

This inaugural race was won by Domenico Masina driving a FIAT 501s. The circuit was later renamed *Circuito Bordino* in honour of racing driver Pietro Bordino who perished in practice for the previous year's event. Signed *LOCATELLI* in the bronze. **Ref 6573**

Height overall: 24 inches (61 cm)
Size of base: 13 inches (33 cm) square



Mighty Mercedes



The Mercedes-Benz team at the 1952 Carrera Panamericana - this steering wheel was fitted to one of these cars!

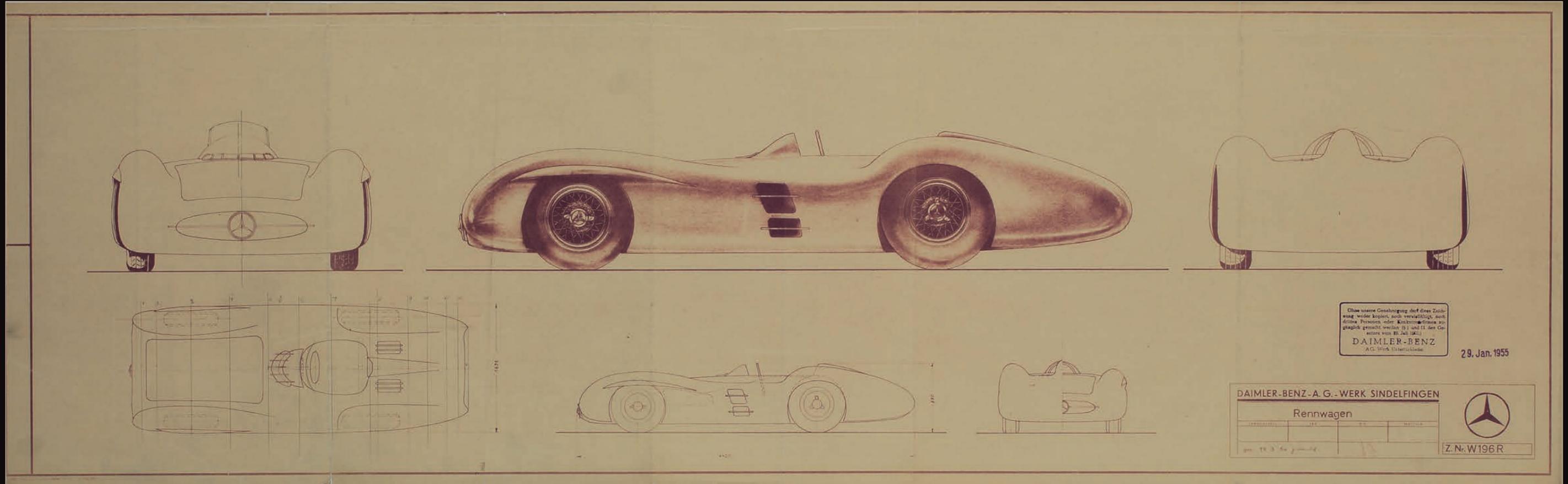
Mercedes-Benz 1952-1955: A very rare, original steering wheel as used in (and interchangeable with) the W194 sports-racing car, the W196 Grand Prix car and the 300SLR sports-racing car. This wonderfully 'battle-scarred' steering wheel includes the quick-release mechanism superbly engineered by Mercedes-Benz and common to each of these models, allowing them to be interchangeable. This particular steering wheel is believed to have been fitted to a Type W194 that participated in the 1952 Carrera Panamericana in Mexico in 1952. Of undoubted museum quality the steering wheel is presented within a bespoke glazed presentation case with silver plaque. **Ref 6702**



Diameter: 16½ inches (42 cm) approx.
Case size: 24 x 22 x 4 inches (61 x 56 x 10 cm)



Mercedes-Benz W.196 *Stromlinien*



(Above) **Mercedes-Benz:** a rare factory *Blaupose*, or blueprint, of the legendary W.196 streamlined racing car, stamped and dated January 29th 1955, showing the W.196 in front, rear and side elevations. West German, 1955. Framed with an acid-free mount and glazed. **Ref 6700**

Overall size: 21 x 51 inches (53 x 130 cm)

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

Length overall: 10 inches (26 cm)

As is well known, Mercedes-Benz withdrew from motor racing following the disaster at Le Mans in 1955, and did not return until

the 1980s. Extraordinary success had been achieved during the period 1952-1955, including World Championship victories in 1954 (jointly with Maserati) and 1955, with the victorious *Typ* W196 driven by Juan Manuel Fangio. The *Mille Miglia* was of course won by Stirling Moss and Denis Jenkinson in 1955 in the closely related Mercedes-Benz 300 SLR.

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



German Grand Prix, Nürburgring 1938



An historic, original photograph of the Mercedes-Benz racing team and their manager Alfred Neubauer, the team comprising (from left) Manfred von Brauchitsch, Richard Seaman, Hermann Lang and Rudolf Caracciola. The photograph has been signed in ink and dedicated by Neubauer to Gunter Molter, journalist and Mercedes-Benz PR manager, on the 10th anniversary of the race and is dated in ink '1948'.

The German Grand Prix of 1938 was highly eventful, including von Brauchitsch's car catching fire, and the young British driver Seaman racing to victory. This was to be his only success, and he sadly perished at Spa in 1939, aged 25.

This large original photograph has been framed with an acid-free mount and glazed. **Ref 6701**

Overall size: 15 x 17½ inches (38 x 45 cm)



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

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

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

Art Deco elegance



Robj Paris: an extremely scarce porcelain *Art Deco* sculpture, circa 1925, in the form of a streamlined racing car with female driver in period attire. The body with black red and gilded glaze detailing, and a lift-off bonnet (hood). Stamped to the underside *ROBJ PARIS MADE IN FRANCE*. **Length overall: 12 inches (30 cm) Ref 6707**

The House of Robj was set up by Jean Born in 1908 and was an anagram of his name. Robj was principally a design house rather than a manufacturer and they sponsored an annual design exhibition to encourage new talent. Their products were made by

ceramic and porcelain manufacturers, principally Villeroy and Boch, commissioned especially by Robj. Jean Born tragically died in a car accident in 1922, but the company continued under the direction of his partner, Lucien Willmetz, until 1931, and the 1920s are considered the golden age of the company.

This perfect piece of *Art Deco* styling is illustrated in '*The Motor Car in Art, The Raymond E. Holland Automotive Art Collection*' by John Zolomij, published in 1990.

French Aviation



(Above) **St. Clement:** an Art Deco craquelure glazed ceramic sculpture of a stylized seaplane. French, circa 1935, signed *St. Clement, France* to the tail. **Ref 3022**
Length overall: 13 inches (33 cm), wingspan 12 inches (3 cm) Ref 3022



Edmond Maurus: 'Golden Ray (Air Union)'. Original poster dated 1932. Published by Creation "Publix" of Paris and hand numbered in the border. Conservation linen mounted and unframed **Size: 30 x 20 inches (76 x 51 cm).** **Ref 4816**

Le Jazz Hot



Roger Cogneville (1903-1965): A highly unusual and extremely stylish Art Deco ivory-coloured ceramic sculpture of a Jazz trio, the large stylized figures tightly grouped and dynamically playing their instruments, featuring a percussionist, sax player and sousaphonist,

the Modernist contours of the trio is highlighted by the *craquelure* glaze. Signed *R. COGNEVILLE*. French, circa 1930s. **Ref 6263**

Height: 15 inches (38 cm)

Côte d'Azur



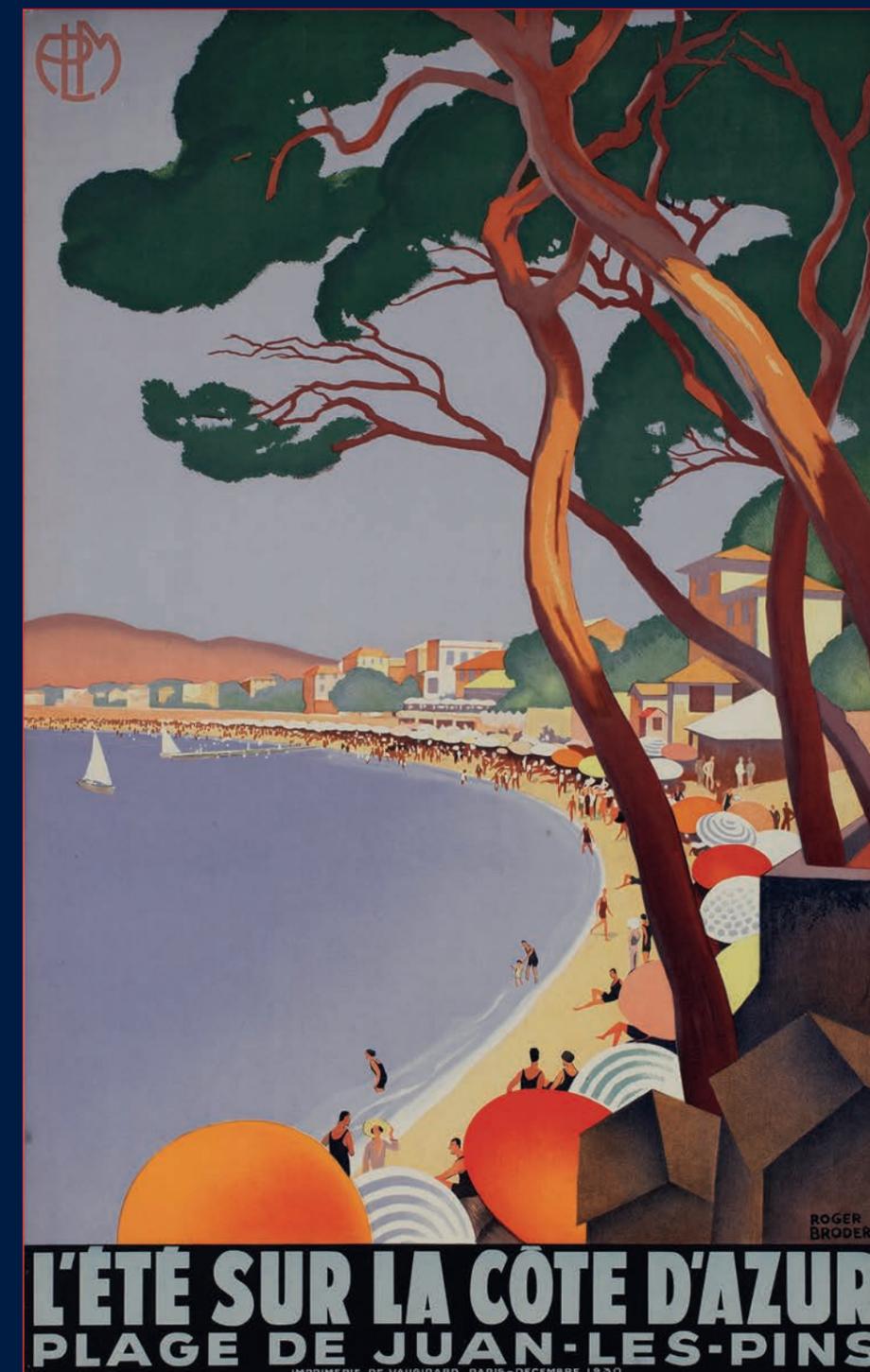
Emil-André Schafer (1876 – 1942): 'Paris-Lyon-Méditerranée, La Côte d'Azur – A Une Nuit de Paris'. Original poster dated 1926. Conservation linen mounted and unframed. **Ref 3685**

Size: 40 x 30 inches (100 x 70 cm)



Graph: 'Les Trains du Soleil – Côte d'Azur'. Original poster depicting the coastal train route from Marseille to Menton. French, circa 1931. Conservation linen mounted and unframed. **Ref 4204**

Size: 40 x 25 inches (100 x 65 cm)



Roger Broders (1883-1953) 'PLM L'Été sur la Côte d'Azur, Plage de Juan-les-Pins'. Original poster, dated 1930. Conservation linen mounted and unframed. **Ref 3535**

Size: 40 x 25 inches (100 x 65 cm)

Lake Como, *circa* 1905



'Lago di Como': an early original poster *circa* 1905 depicting a group of sightseers on a paddle steamer gliding across the lake with the pastel mountains in the background. Conservation linen mounted and unframed. **Ref 5505**

Size: 40 x 30 inches (100 x 70 cm)

Original Lake Como poster artwork



Charles Avalon: 'Lake Como'. The striking, original artwork is for the famous poster published by our sister gallery Pullman Editions Ltd. in 2011. The stunning Alfa-Romeo 2900 Spider is seen beside the lake, as a seaplane from Lake Como Flying Club passes overhead. To complete this

idyllic setting a Riva is passing in the background. Please note: this unique, one-off artwork is sold strictly without copyright. Mounted and unframed. **Ref 6708**

Artwork size: 30 x 20½ inches (76 x 52 cm)

You Can Be Sure of SHELL

Edward McKnight Kauffer (American, 1890-1954): *You Can Be Sure of Shell (Bodiam Castle)*. Original advertising poster for Shell Oil dated 1932, depicting the 14th century Bodiam Castle in East Sussex. Conservation linen mounted and unframed. **Ref 4137**

Size: 30 x 45 inches (76 x 114 cm)

A fine artist by training, Kauffer came to London in 1914 and within a year was commissioned by Frank Pick of London Transport to design their advertising posters, producing over 140 over a period of 26 years. An extremely diverse and influential designer, Kauffer designed posters for Great Western Railway, and a number for Shell Oil, of which this is a stunning example. Many retrospective exhibitions of Kauffer's work have been held, including at the Museum of Modern Art, NY and at the Victoria & Albert Museum.



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: 9½ inches (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.



R.M.S 'Mauretania'



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

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

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

Ref 6330

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

History of R.M.S 'Mauretania'

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

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

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

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

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

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



Length of model: 103 inches (262 cm).

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



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: 41 x 71 inches (104 x 180 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.

Sovereign of the Seas



Alfred Dunhill: 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, (more commonly seen featuring fish in an underwater landscape), 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: 4 inches (10 cm). Ref 6360**

To the generation between the two world wars, crossing the North Atlantic ranked as a great adventure and the ocean-going *R.M.S. Queen Mary*, flagship of the Cunard White Star Line in which the vessel entered service in 1936, was the epitome of glamour and romance. In 1967, she left Southampton amid much fanfare for her farewell voyage, sailing to Long Beach, California for permanent mooring, and a well-deserved listing in the National Register of Historic Places.



Cary Grant arriving in New York aboard the Queen Mary, 1950.



A. Roquin: 'Cunard White Star'. Rare, original poster dated 1947 featuring *R.M.S. Queen Mary* and *R.M.S. Queen Elizabeth* majestically flanking the New York skyline with the Empire State Building dominant. Printed by Nadal of Paris. Conservation linen mounted and unframed. **Size: 40 x 25 inches (100 x 65 cm). Ref 5665**

Master animalier



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

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



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

Height overall: 20 inches (50 cm)

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

Frédéric Focht (1879-1937)

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

Height: 42 inches (107 cm)

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

Fascinated by the link between human form and stylized machine, his bronzes have depicted speed gods evolving into aircraft, semi-abstract automobiles and locomotives.



Close-up Detail



www.pullmangallery.com

All Vuittons great and small



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 important 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.

(Above and right) **Louis Vuitton, Paris:** an exceptionally scarce 'Malle Chemise' (shirt trunk) in Vuitton's famous 'Monogramme' pattern canvas, the double doors to the front opening to reveal two pull-out drawers which locate on brass runners affixed to the insides of the doors, the inner tray with original canvas straps, the top tray fitted with lift-out compartments, the inside of the lid with LV ribbon quilting, and all original leather handles and brass locks, latches and fittings and studded brass corners. In exceptionally good, original condition. French, circa 1920s. Both locks stamped with the unique number of 032341. **Ref 6452**

Length: 40 inches (102 cm)
Depth: 22 inches (56 cm)
Height: 23 inches (59 cm)



Glorious Gladstones



A majestic and extraordinarily large wide-mouth Gladstone bag, dating from the late 19th Century and made from the hide of a saltwater crocodile (*Crocodylus porosus*). The bag featuring the spines of the animal to all four sides, has hand-stitched reinforced corners and edges, original handles and over-straps, and thick sliding polished brass latches, studs and a central lock. The interior is fully lined with heavy, printed silk with stitched inner pockets. The saltwater crocodile is the largest living reptile, and can grow to 7 metres in length. Commonly found in Eastern India, they are known to be particularly aggressive due to their incredibly territorial nature, and have long been one of the world's most formidable predators. English, circa 1890s. **Ref 6551**

The model of bag known as the 'Gladstone' was designed in the late 1800s by J. G. Beard from his leather establishment based in the City of Westminster, and was so named after William Ewart Gladstone (1809-1898) four-time Prime Minister of Great Britain, whom Beard greatly admired. We believe the history of this piece is that, by repute, the crocodile was shot by a British Army officer in India who brought the hide back when he returned home. It was then made into this bag for him by London's Army and Navy Stores, and it has descended through the family.

Length: 32 inches (81 cm)

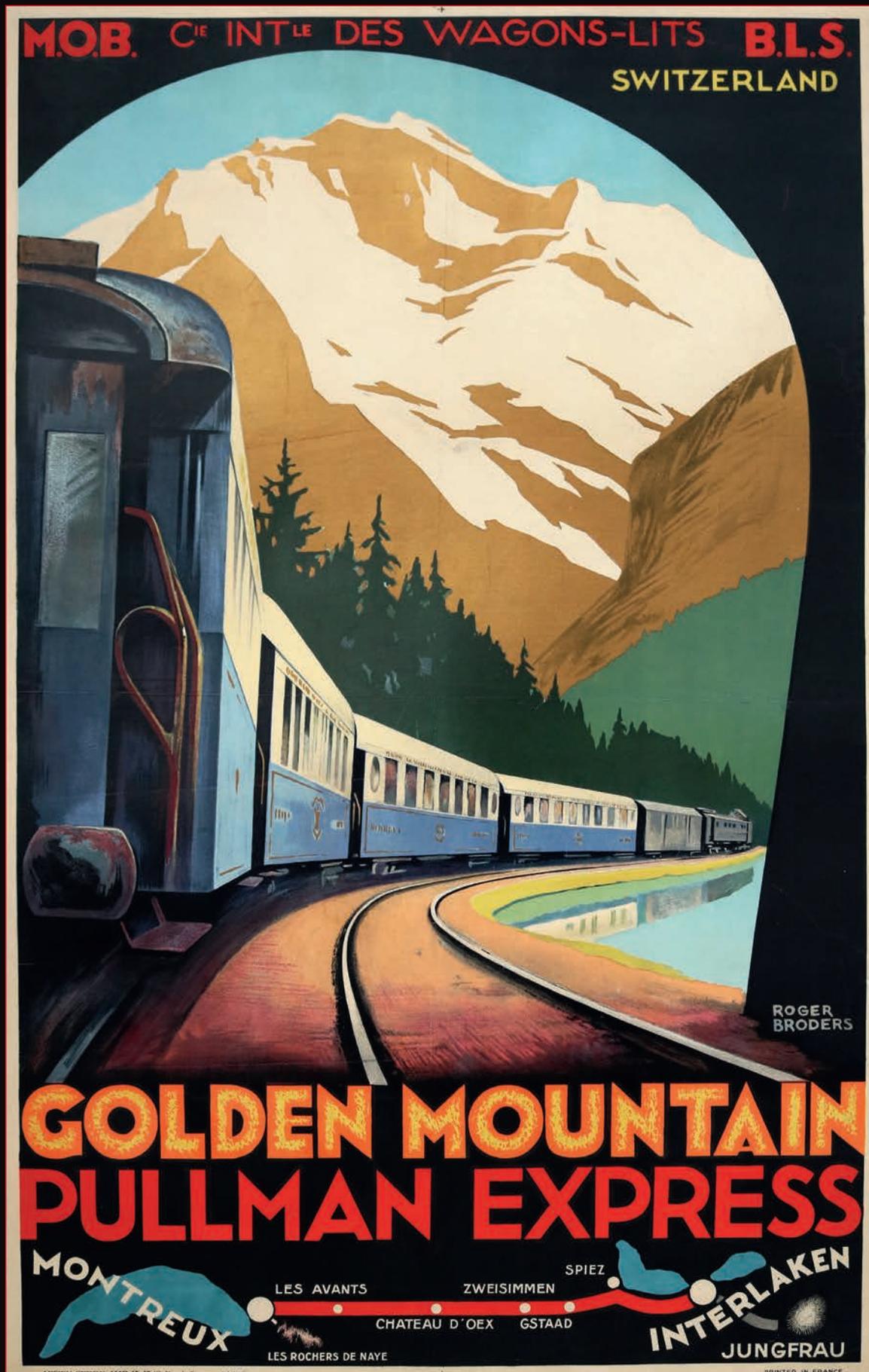
(Left) **Moynat, Paris**

An extremely practical 'every-day' leather Gladstone bag of extraordinary quality by French fashion house Moynat. In a lightly burnished leather, the bag has its original 'unbreakable' polished brass handles covered with handstitched leather, each stamped *BREVETE MOYNAT*, with the rear of the lock stamped *MOYNAT, 4 L'AVENUE DE L'OPERA*, and stamped into the lining the date it was made of *11 Juil 1904*. In virtually unused and original condition, the bag also retains its original leather trimmed canvas foul weather cover. French, dated 1904. **Ref 6567**

Length: 22 inches (56 cm)
Height: 12 inches (30 cm)



Roger Broders (1883-1953)



'Golden Mountain, Pullman Express'. Rare, original poster taking in the route by the Pullman Express from Montreux to Interlaken via Gstaad.

Swiss, circa 1930, and printed by Lucien Serre of Paris, the poster is conservation linen mounted and unframed. **Poster size: 40 x 25 inches (100 x 64 cm) Ref 5011**