

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 68



Sir Hubert von Herkomer (1849-1914):
'Normandie'. An extremely rare, original 1939 poster, in excellent condition. After the Cunard Line's R.M.S *Queen Mary* beat Normandie's speed records in August 1938, the French promoted her, as shown here, as *'the world's most perfect ship'* (since she was unfortunately no longer the fastest!). Conservation linen mounted, framed and glazed. **Overall size: 32 x 46 inches (81 x 117 cm). Ref 4936**

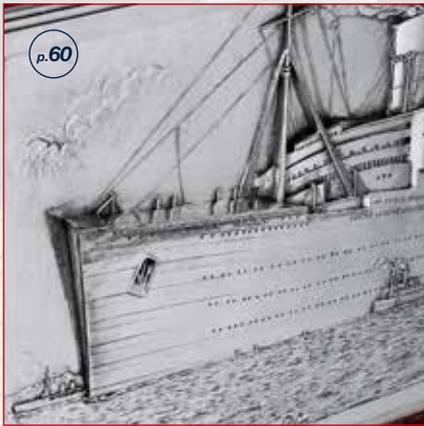
"NORMANDIE"

THE WORLD'S MOST PERFECT SHIP

French Line

PULLMAN

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PULLMAN
 GALLERY

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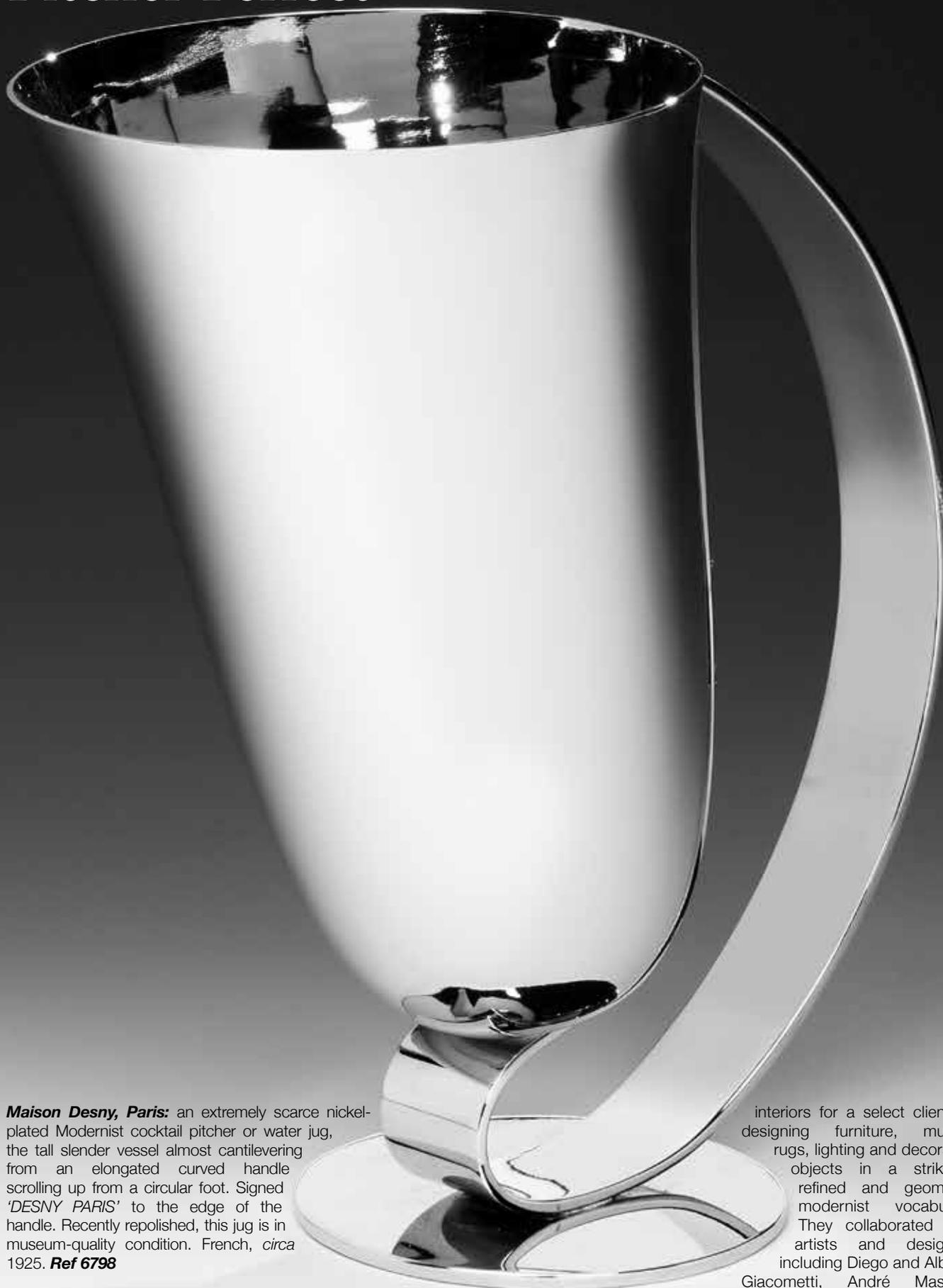
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The Pullman Gallery specializes in 20th century *objets de luxe*. Our gallery in King Street, St. James's next to Christie's, houses London's finest collection of rare Art Deco cocktail shakers and luxury period accessories, sculpture, original posters and paintings relating to powered transport, as well as automobile bronzes, trophies, fine racing car models, early tinplate toys, vintage car mascots, Art Deco furniture, winter sports-related objects, art and sculpture.

Monday – Friday 10.00 – 18.00 and by appointment

Pitcher Perfect



Maison Desny, Paris: an extremely scarce nickel-plated Modernist cocktail pitcher or water jug, the tall slender vessel almost cantilevering from an elongated curved handle scrolling up from a circular foot. Signed 'DESNY PARIS' to the edge of the handle. Recently repolished, this jug is in museum-quality condition. French, *circa* 1925. **Ref 6798**

Height: 10 inches (26 cm)

Maison Desny was located at Avenue des Champs Elysées in Paris from 1927 to 1933 and was established by M. Desnet and Clément Nauny (the name 'Desny' being an amalgam of their two surnames). During its brief history, Maison Desny created complete

interiors for a select clientele, designing furniture, murals, rugs, lighting and decorative objects in a strikingly refined and geometric modernist vocabulary. They collaborated with artists and designers including Diego and Alberto

Giacometti, André Masson, Robert Mallet-Stevens, Djo Bourgeois, Eckart Muthesius and Jean-Michel Frank, and created interiors for Worth and Chanel. The short lifespan of the company and short production period (due to Desnet's death in 1933), has resulted in all of Desny's work being scarce and highly sought-after today.

Sub-Zero



Three highly decorative and desirable ice buckets of varying design, (above) a silver-plated *Art Deco* lidded ice bucket by Lapparra Orfèvre Argentier of Paris, the faceted body with a swept circular base, the lid with a black angular Bakelite finial and stepped *Art Deco* handles to each side. **Height overall: 11 inches (28 cm)**, French, circa 1930. **Ref 6795**



(Centre) a large Italian silver ice bucket, with strong Art Deco fan motif to the side handles and lid finial, the bucket with liner designed to keep the ice colder for longer. This capacious bucket measures **10 inches (26 cm) tall, and approx. 10 inches wide** (over the handles) **Ref 6783**; and (above) an extremely unusual, lidded ice bucket in the form of a medieval castle. The lid has an applied tower with flagpole, 'brick' detailing, battlements and gothic arched windows and lifts off to reveal the original ceramic liner inside. The exterior of the tower features silver plated buttress details around the main body. **Height: 10 inches (26 cm), diameter: 7 inches (18 cm). Ref 6785**

Eternal triangle



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)

René Lalique (1880-1945)



Signature detail

Bar None: a supreme example of the exquisite *Art Deco* workmanship of René Lalique, represented by an exceptionally rare nickel-plated Tantalus frame. The oblong base with key and patent locking mechanism, employing three recessed bars designed to hold the decanters in place.

The survival rate of the original decanters was so low that Pullman commissioned a unique, handmade Lalique-influenced design of more robust construction.

This Tantalus frame - the rarest model of them all, was introduced by Lalique in 1931 under their reference 1184 and remained available until 1937. This is the *only* example known. The frame signed *R.LALIQUE FRANCE* to the base, with registered trademark (see detail). **Ref 2705**

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

Length: 14 inches (36 cm)

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

Silver Service





Walker & Hall:

an extremely elegant Art Deco Sterling silver cocktail tray, of long and slender form with cut corners and a reeded edge featuring an Art Deco scroll and scallop decoration to the handles and corners. Of heavy gauge, the tray bears Sheffield hallmarks for 1935. **Length over the handles: 24 inches (62 cm), depth 9 inches (24 cm).** **Ref 6784**

(On tray, left to right) a superb and highly usable silver-plated cocktail shaker of heavy gauge by Tiffany, this example in a 2-person

(or 1½ pint) capacity. Signed *Tiffany & Co.* to the base. American, circa 1930s. **Height: 10 inches (26 cm) Ref 2422;** an impressive and large cocktail shaker with a silver-plated body, 3-pint capacity and a pierced pattern strainer in the form of a flower. American, circa 1930s. Signed *Tiffany & Co.* **Height: 12¼ inches (30 cm) Ref 1804;** an elegant, tall and capacious Sterling silver Art Deco cocktail shaker of 4½ pint capacity, made by the International Silver Company of Meriden, Connecticut. The shaker with a classic, slightly ovoid shape has a fluted foot, cork-lined neck and strainer, with a knurled cap. Bearing maker's and design registration numbers to the base, and stamped *STERLING*. American, circa 1930s. **Height: 13 inches (33 cm) Ref 6736** and finally an unusual emerald green glass Art Deco baluster shape cocktail shaker, with deep cut-to-clear incised pattern to the glass body, with silver-plated cap. Japanese, circa 1935. **Height: 10 inches (26 cm). Ref 2101**

Georg Jensen: Since 1904



Georg Jensen, Denmark: three outstanding and important examples of the quality workmanship of designer Harald Nielsen for Danish silversmith Georg Jensen (est. 1904), a complete set of the three different sizes of this iconic cocktail shaker, design reg. 462 (*from left*) a Sterling silver cocktail shaker, *circa* 1945 (design reg. no. 462D), the shaker body with plain finish has a stepped foot and cap with bead detail and finial of buds and scrolled foliage, which lifts to reveal a beautifully delicate pieced strainer in the shape of a ring of tulips. **Height: 10 inches (26 cm)**

Ref 6819; (*centre*) the largest of the three shakers, this extraordinary 1935 example (462C) with a lightly hammered, *martelé* finish, a stepped cover and tapering body, also with similar foliate finial, and tulip pierced strainer. **Height: 13 inches (33 cm)** **Ref 6818.** Finally (*right*) a large Sterling silver cocktail shaker also of tapered form, *circa* 1935 in the pattern variant 462B, with a stepped neck and cap with a rolled, beaded edge. All are marked with their design numbers and bear the famous dotted oval stamp for Georg Jensen. **Height: 12 inches (30 cm).** **Ref 6817**

Cocktails Incolor



Ref 6788



Ref 6810

Four examples of the rare 'Master Incolor' design of Bakelite cocktail shakers designed by Lawson Clarke for Wilson & Gill, in black, orange, ivory and green, all made in England circa 1935. The body of each shaker unscrews for filling, and the combination cap/measure of 1 gill capacity, rotates the neck to reveal recipes for the perfect cocktail every time. A large strainer on the inside ensured perfect mixing, and the magical spout boasts a 'spillage-free' pour.

Height of each: 11 inches (28 cm)

Bakelite was advertised as the *Material of a Thousand Uses* and was developed by the Belgian chemist and inventor Leo H. Baekeland and was patented in 1907. Initially developed for use in the electrical industry, the modernity of the material attracted designers and manufacturers and was adopted for use across most disciplines of the decorative arts.



Ref 6811



Ref 6789



A stylish and unusual *Art Deco* cocktail tray with a reverse-painted Modernist geometric design and nickelled framework and handles. American, circa 1935. **Ref 6782**

Literature: *'Popular Art Deco'*, Heide and Gilman (p. 64) published 1991, *'The Machine Age in America'* Richard Wilson (p 296) published 1986. Exhibited: Seagram Museum Ottawa - *'Shaken not Stirred - Cocktail Shakers and Design'*, December 1992-October 1993.

Width: 18 inches (46 cm)

Ship Ahoy!



Asprey & Co.: an extremely scarce, complete set of 3 'Ship's Lantern' novelty cocktail shakers by luxury English makers Asprey & Co, each of the shakers with a silver-plated frame with ebonized carrying handle, surrounds a glass liner – the ruby glass denoting port, the emerald green liner denoting starboard, and (the rarest of all) the clear glass liner for the mast head lantern. All stamped *Asprey & Co.* to the bases. English, circa 1935 **Ref 6597**. This is only the second time we have been able to offer the complete set of 3 Ship's Lantern shakers.

Height of each: 12 inches (30 cm)

Tread Carefully



A highly covetable novelty whisky decanter in the form of a car tyre, in clear glass cut to simulate the tread, with original silver-plate and glass stopper in the form of a car wheel. To the front of the decanter is etched the legend, 'WHEN TYRED, SCOTCH'. Perfect after a long day on the road! English, circa 1920. **Height: 10 inches (25½ cm) Ref 6790;** and (in foreground) an unusual glass and silver mounted ashtray with four cigarette rests in the form of a car wheel, with 8 spokes, hub and innertube valve detailing. German, circa 1930s. **Diameter: 7 inches (18 cm). Ref 6804**

Alfred Dunhill's Record Breaker



Detail of removable 18ct gold lighter



Dedication and great skill are what you need to create a unique piece of this **extraordinary** quality – a massive 18ct gold (over 1.5 kilos) and amethyst table lighter in the form of a lighthouse. It is set on top of a solid section of amethyst geode, 112 pounds in weight, beautifully cut to emulate a rocky shoreline, consisting of 9 rectangular cut AAA grade polished amethysts. The base of the Lighthouse, also in 18ct gold, is engraved to resemble brickwork, and even has a ladder leading up to a fenced ledge with a small door. The glazed lamp at the top, also has 'windows' of bevelled amethyst. The lighthouse lantern hinges open to reveal a removable 18ct gold butane lighter of unique design, with corresponding brickwork pattern.

The components are hallmarked 18ct gold, Dunhill London 1975. Clearly Dunhill spared no expense in the conception and construction of this work of art, and the attention to detail is unsurpassed. **Ref 6766**

This unique one-off design featured in Dunhill's Christmas collection, and retailed for \$56,000 over 40 years ago. It held the Guinness world record as the most expensive table lighter ever recorded, and a copy of the 1987 Guinness Book of World Records, accompanies the piece.

Literature: Guinness Book of World Records, Sterling Publishing Co. Inc, New York, 1987. P.253

Dimensions: 18ct gold Lighthouse: 18 inches (46 cm) tall

Amethyst geode base: 25 inches (64 cm) wide

Weight: 112 lbs.





Shake, Rattle and (Drum) Roll



Cartier, New York: a matched pair of charming Sterling silver 'drum' trinket boxes, in the form of regimental side drums, complete with applied twisted ropes held by stylized silver 'straps'. The lift-off lids are each mounted with a crossed pair of drum beaters. Both signed **CARTIER, STERLING**. American, circa 1940s. **Ref 6820**

Height of each: 4 inches (10 cm)



Cartier, Paris: a magnificent, scarce and extremely impressive Sterling silver 7-piece bar set, comprising a pair of ice tongs, a long handled mixing spoon, ice pick, corkscrew, bottle opener, ice-crusher and double cocktail jigger (single and double measures), all the elements of the set are signed *Cartier* and marked *STERLING*.

Complete with a fitted Cartier presentation case. French, *circa* 1930s. This is only the second example that we have seen of this Art Deco bar tool set in over 20 years! **Ref 6786**

Size of case: 15 inches (38 cm) square

Cartier Street





Cartier, Paris: a remarkable and most likely unique Sterling silver table lighter in the form of a 1930s gas streetlamp. The tapering lantern reflector with alternating blue and frosted glass panes, holds the wick which is revealed by removing the chained silver finial at the top, which is cleverly 'stored' when the lighter is in use, on a post that projects from the corner (see opposite). The wick efficiently runs through the central column into the reservoir in the swept base. The

streetlamp sits on a circular plinth, engraved into sections to emulate a stylized section of pavement. In seemingly unused condition, with its original Cartier presentation case, this is the first time we have encountered this design. Stamped *Cartier Paris* to the edge, with *pointon* marks to the side and base. French, circa 1930s. **Ref 6831**

Height: 10 inches (26 cm)

Cartier's Boxes of Delight



A sumptuous Sterling silver cigar box by Cartier, Paris, the box of classic form features a deep, undulating and graduated ribbed pattern to the lid, which is seamlessly echoed down each side of the box. To the front is a heavy silver thumbpiece, and the interior is cedar lined with a single central divider. The box is hand engraved *CARTIER FRANCE* to the edge and has a stamped *poinçon* mark and is complete with a bespoke Cartier presentation case. French, circa 1940. **Length: 7 inches (18 cm). Ref 6821**



A magnificently stylish Sterling silver cigar box of high *Art Deco* style by Cartier, Paris, the rectangular box with stepped pyramid motif set to the lid and sides in applied Sterling silver and 14ct gold, each terminating in a set gemstone with the box resting on four bracket feet, also in gold and silver. The interior of the box is cedar lined and is in beautiful, original condition. Hand signed *CARTIER* in script and stamped *STERLING 14K*, with design no. 1490 to the base. This outstanding time-warp piece of luxury design is complete with its own Cartier presentation case. French, *circa* 1930. **Length: 7½ inches (19 cm). Ref 6814**

Name Brand



Bvlgari, Italy: an extremely fine and large Sterling silver cigarette box of square form with trademark Bvlgari satin finish and slender gold thumbpiece. The cover is finely engraved with six brands of cigarette, including Muratti and Pall Mall, and the cedar lined interior of the box has silver dividers for cigarettes. In almost unused condition, it could easily be used to store cigars. Clearly a special-order piece - so most likely unique - the box is stamped *BVLGARI*, 950 and dates to *circa* 1960. **Size: 8 inches (20 cm)** square. **Ref 6787**



Dress for Success



Ref 6825

Ref 6823

Ref 6187

Ref 6824

Ref 6188

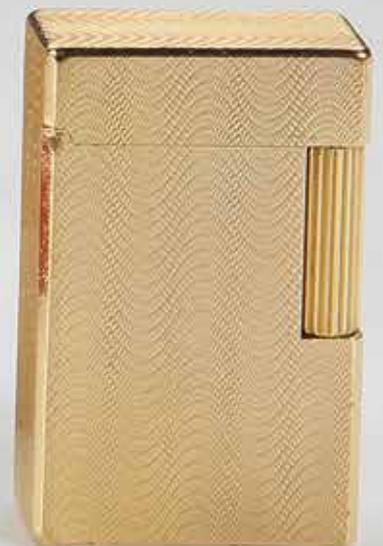
A small collection of ladies' and gentlemen's dress lighters by S.T. Dupont, circa 1960-1970, all featuring the heavy 20-micron gold plate, and in a variety of finish and design, including the very stylish *Lacque de Chine* ranges. All have been serviced and are in full working order. Details of each lighter can be found at www.pullmangallery.com, or please call the gallery for details and availability.



Ref 6826



Ref 6828



Ref 6186

Simon Tissot-Dupont (French, 1847-1922)

S.T. Dupont was established by a 25-year-old Tissot-Dupont in 1872 originally as a *malletier*, specialising in creating bespoke, personalized luggage for the European elite. By 1929 the company began supplying luxury travel cases to the Cartier boutique on Fifth Avenue, where they became an instant success. Over the following years their enviable client book included royalty, world leaders and screen legends. Following a commission in 1941 from an Indian Maharajah for 100 *minaudière* evening bags each containing a solid gold dress lighter, S.T. Dupont focused their attention to designing luxury lighters. They created bespoke examples for, notably, Jackie Kennedy and Picasso, who personalised three *Lacque de Chine* dress lighters in 1962 with sketches in the lacquer - a harlequin and Pierrot for his son and daughter-in-law and a faun as a gift for a friend.

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 airman stands on a deep *sôcle* 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 airman 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)

Strike a Light!



(Above left) a fine and unusual Sterling silver table lighter made by Goldsmiths & Silversmiths Company in 1941, realistically modelled as a Mills 'No.5' grenade, complete with removable safety pin and strike lever, Goldsmith's and Silversmith's Company marks and hallmarks for London, 1941. **Height: 4 inches (10 cm)** **Ref 6812**; and (right) a very early Sterling silver novelty table lighter by

Hamilton & Co. Ltd of London, modelled as a 'candlestick' telephone, with the mouthpiece acting as the wick holder and cover to the fuel reservoir and the earpiece acting as a taper holder, all set on its original ebonized hardwood base. Fully hallmarked London, 1911. **Height: 5 inches (14 cm)**. **Ref 6792**

Mighty Mappin and Webb



An unusual double-opening *Art Deco* Sterling silver cigarette or cigar box by Samson Mordan & Co for Mappin & Webb, with an engine turned pattern to the body and plinth. The box, hinged at the base, opens by pressing on a central rectangular *cartouche* embellished with a starburst pattern. The base of the gilt-lined interior is in cedar, and can accommodate an entire box of Montecristo *Joyitas*. Stamped *Mappin & Webb Nice* to the exterior (where it was retailed) and bearing English hallmarks for 1932. **Ref 6737**

Length: 6 inches (15 cm)



Timeless



Two classic Art Deco timepieces from luxury makers Mappin & Webb (top) an unusual geometric desk or mantel clock, circa 1925, made of two bands of black polished slate set within a silvered bronze frame, the square face with classic Art Deco numerals, 8-day mechanical movement and features a conforming, flat easel stand set to the back. The face marked *MAPPIN & WEBB PARIS LONDON, MADE IN FRANCE*. **Height overall: 9 inches (22 cm)** **Ref 3404**; (above) a beautiful quality Sterling silver cigarette or cigar box also by Mappin & Webb, the geometric-form box with engine-turned panels on each side is surmounted with an 8-day clock, with a gilded face and a red and white enamel surround, marked *MAPPIN & WEBB PARIS-LONDON*. The interior is cedar lined, and to one end, bears the maker's marks and hallmarks for 1958. **Length: 7 inches (18 cm)**. The box is complete with a fitted glazed calfskin presentation case (shown right). **Ref 6212**

Highly Suitable

Christian Dior (French, 1905-1957): a set of four white glazed porcelain ashtrays of personal size, with swept sides and a motif of each of the Kings of the four playing card suits. In beautiful original condition, each tray is stamped *CHRISTIAN DIOR PARIS* to the base. French, circa 1950s **Ref 6803**. Founder of one of the world's most famous fashion houses, Dior died unexpectedly of a sudden heart attack on 24th October 1957 in Montecatini, Italy. An amount of mystery has since surrounded the circumstances, but one story reported by *Paris Match*, was that it happened during (ironically) a game of cards!

**Size of each: 5 x 4 x 1 inch
(13 x 10 x 2½ cm)**



Bvlgari, Italy: a pair of desirable, heavy Sterling silver personal ashtrays of rectangular form each with a deep faceted interior with straight sides and in the trademark Bvlgari satin finish. The trays feature a playing card motif to each, one showing the Jack of Clubs with gilded faces, and the other with the Ace of Spades, both in finely detailed black enamel. Stamped *BVLGARI, 950* to the edge, both ashtrays date to circa 1960. **Size of each: 4¼ x 3½ x ¾ inches (11 x 8½ x 2 cm). Ref 6815**

Highly Hermès



Hermès, Paris: a very unusual Modernist box designed by Paul Dupré-Lafon (French, 1900- 1971) for Hermès, the body of the silver-plated box features curved rails to each end, and similarly designed handles which lift open the double calfskin lid with sprung hinges. The box has a plain silvered interior with single, movable divider and can be used in a multitude of ways - a cigar box, playing card box or just a stylish desk accessory. Marked *HERMÈS PARIS* in gold inside the right lid. French, circa 1940s. **Size: 8 x 5 x 1½ inches (20 x 13 x 4 cm).** Ref 6816

Be Safe with Cartier



Cartier, London: of motoring interest, an extremely unusual and highly covetable Sterling silver St. Christopher, intended to be mounted on a car dashboard by means of a hinged mounting plate to retain a map. The central relief, featuring St. Christopher with the Christ child on his shoulders against a gilded background, is surrounded by vertical reeded decoration and has two

plaques on either side with *LOOK AT ST. CHRISTOPHER AND BE SAFE*. Hand engraved *CARTIER LONDON*, the clip bears English import hallmarks for 1954, along with the maker's mark of JC (Jacques Cartier, 1885–1942). The clip is complete with a green tooled Cartier presentation case. **Size: 2½ x 2 inches (6½ x 5 cm).**
Ref 6830

Style in the Round



(Left) two promotional *craquelure* ceramic ashtrays made for *Officine Nardi* by Mastro Ghigo of Torino Italy. In the form of a steering wheel, the trays each bear a facsimile signature of *E. Nardi* (Enrico Nardi, 1907-1966) in gilt, one for the marque of Alfa-Romeo (**Ref 6777**) and the other for AC (**Ref 6196**). Both Italian, circa 1950s.

Established in 1951, *Officine Nardi* specialized in automotive prototypes, but by the mid-1950s their focus was creating speed-enhancing car components. The company was most known for its design of the Nardi steering wheel, in mahogany and walnut, from which this design is inspired.

Diameter of each: 8 inches (20 cm)



(Above) **Gucci, Italy:** a fine and large cigar ashtray, with a removable clear glass insert with four deep rests, and a chocolate brown leather body featuring a chain motif. Italian, circa 1960s. **Ref 6796**

Diameter: 9 inches (23 cm)

Main Frames

(Right) **Tiffany & Co.:** an extremely large Sterling silver photograph frame, made by Tiffany & Co. in New York, *circa* 1920. The wide *martelé* finish border has a vacant *cartouche* set at the top, and the rear easel back is in a stained hardwood with silver hinge support. On the interior is cream *moiré* silk. Fully stamped *Tiffany & Co.* and includes the pattern number 17261E (denoting the model first introduced by Tiffany in 1908). Complete with a Tiffany presentation case. **Height 14 inches (36 cm), width 11 inches (28 cm). Aperture size 12 x 9 inches (30 x 23 cm). Ref 6752**



(Left) **Tiffany & Co.:** a classic, plain Sterling silver photograph frame, made by Tiffany & Co. in New York, *circa* 1950. The plain border with a glossy black lacquered easel back enabling the frame to be displayed in landscape or portrait format, has an interior in cream *moiré* silk. Fully stamped *Tiffany & Co.* and includes the post war pattern number 23484. Complete with a Tiffany presentation case. **Size of frame: Height 13 inches (33 cm), width 10½ inches (27 cm). Aperture size: 11½ x 9 inches (29 x 23 cm). Ref 6755**

A Touch of Gold



A magnificent, *circa* 1950 Sterling silver Art Deco photograph frame in the style of Cartier. Of massive proportions, the wide silver border with deep bevel is surrounded by 14 individual gold-plated screws running around the edge of the frame, and to the centre at the top is an ornate, engraved monogram. The substantial back of the frame is made of solid oak, with adjustable oak easel stand with silver catches, and bears maker's and silver marks to the edge. **Size of frame: Height 20½ inches (52 cm), width 15 inches (38 cm). Aperture size: 17¾ x 11¼ inches (45 x 30 cm). Ref 6829**

A. M (Adolphe Mouron) 'Cassandre' (French, 1901-1968)



'L'Intransigeant' (1925)

An extremely rare Modernist bronze sculpture, one of only six created, after the original poster design created by Cassandre for the political newspaper *L'Intransigeant*, founded in 1880 in France. Following WWI, in a bid to attract a more politically engaged audience the paper repositioned itself by utilising emerging technologies and in the 1920s and 30s, promoted the use of photography and illustration as a visual tool in the reporting of current affairs and metropolitan life.

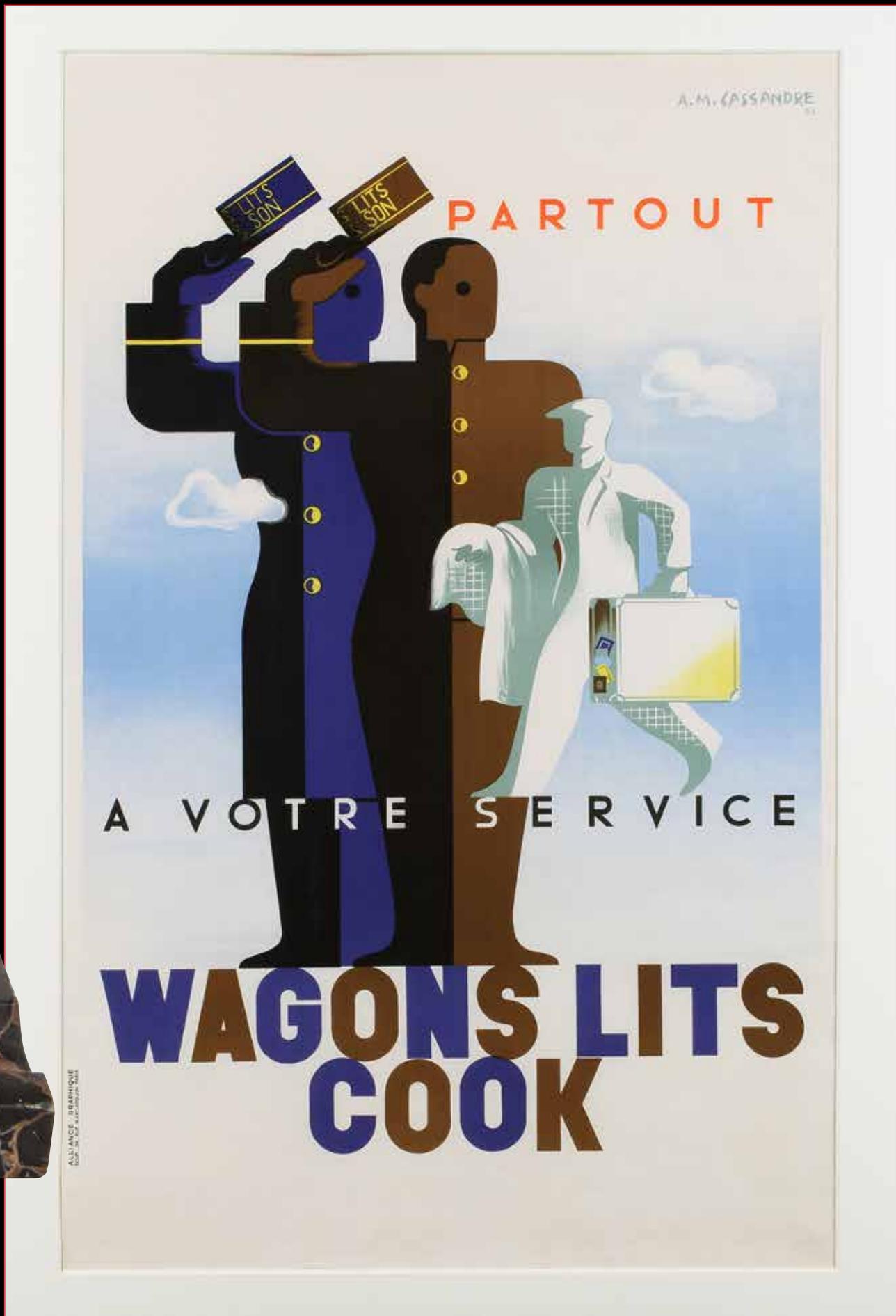
The poster design from which this piece Cassandre abstracted, was commissioned in 1925 and depicts a male face, possibly a

newspaper vendor in profile, shouting out the day's top story. The only original example of this poster that has emerged in recent years was sold at public auction in 2014 for the remarkable sum of EURO 230,000. The heavy cast sculpture is set on a portoro marble base, with pen rests to each side, and is hinged to reveal a recess for ink. The rear of the sculpture is stamped 'OFFERT PAR L'INTRANSIGEANT' with stamped numbers '4/6' and '21'.
Ref 6675

Height of sculpture: 5 inches (13 cm)

Height overall: 8 inches (20 cm)

Footprint of base: 8 inches (20 cm)



A. M (Adolphe Mouron) 'Cassandre' (French, 1901-1968): 'Wagons Lits Cook'. Original Art Deco poster dated 1933, created by the world's greatest poster artist 'Cassandre', and printed by Alliance Graphique of Paris. Conservation linen mounted, framed with an acid-free mount and glazed. The Wagons Lits Cook World Travel

Service was formed in 1927 when British travel company Thomas Cook & Son was acquired by the Belgian railcar manufacturer *Compagnie Internationale des Wagons-Lits*, operator of the famous Orient Express. **Overall size: 49 x 34 inches (125 x 86 cm).** **Ref 6797**

Flying Fortress



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**



(Above) an enigmatic, solidly carved hardwood model of a World War II B-17 bomber, better known as the *Flying Fortress*, the model is detailed using hand carved and stained sections, and is highly polished to reveal the woodgrain, and has four metal 'engines' with rotating propellers, and wheel housings for the spinning wheels in the undercarriage. The model is supported by a hardwood plinth on supporting pins, unobtrusively banking the model upwards for display. With stylized US Army Air Corps (USAAC) decals to the wings, the model is in wonderful original condition. American, circa 1945. **Ref 6800**

Wingspan: 16 inches (41 cm)



A B-17 Flying Fortress bomber in flight, 1944-45

'Aviation', 1925



A highly evocative *Art Deco* bronze, depicting a typical 'Speed God' by French sculptor Frederic C. Focht (1879-1937). The silvered and gilded bronze portrays the sculptor's willingness to embrace the Machine Age in a period of history where the emergence of powered transport was idolized. Signed in the bronze *Fred. C. Focht*, and mounted on a polished plain black marble base. French, circa 1925. **Ref 6537**

Length: 34 inches (87 cm)
Height: 20½ inches (52 cm)

Frederic Focht was born in Paris in 1879 and studied under the celebrated sculptor Falguiere. His remarkable talent was recognised early in his career, exhibiting at the *Salon des Artistes Français* and winning the coveted Medal of Honour in 1900 at the tender age of 21. Focht was responsible for some of the most striking bronzes of the 1920s and 1930s.





Mercedes-Benz: a unique and important bronze car mascot of exceptional quality, by renowned sculptor Max Daniel Hermann Fritz (German 1873-1948). The unusually large, 10 ¾ inch (27 cm) mascot depicts a speed god with the Mercedes-Benz 3-pointed star emblem on his forehead, astride a lightning flash, flying above a globe. This in turn is mounted on a circular base which bears the artist's signature. No other example of this mascot is recorded in any of the accepted reference works on the subject. **Ref 6760**

Length overall: 10¾ inches (27 cm)

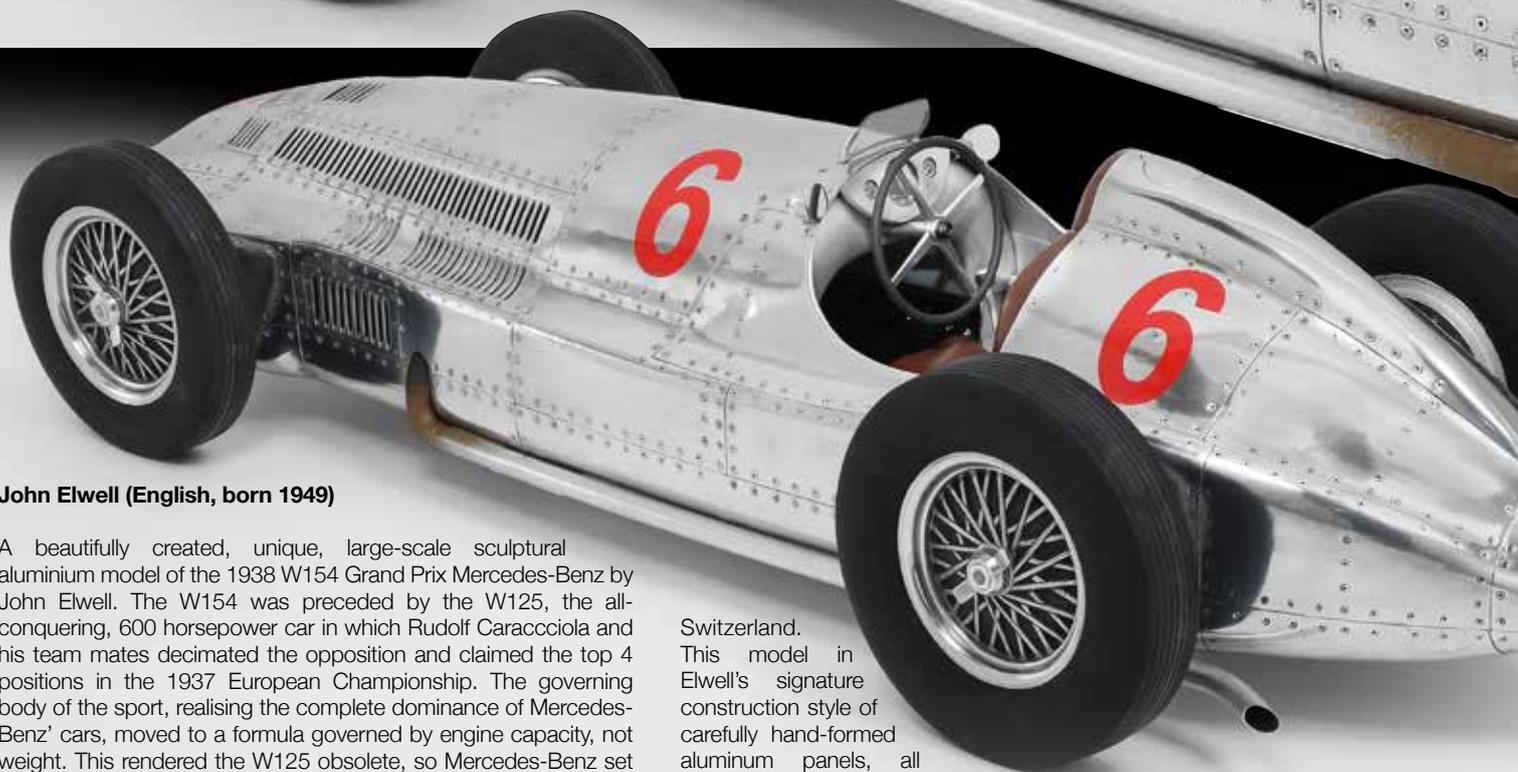
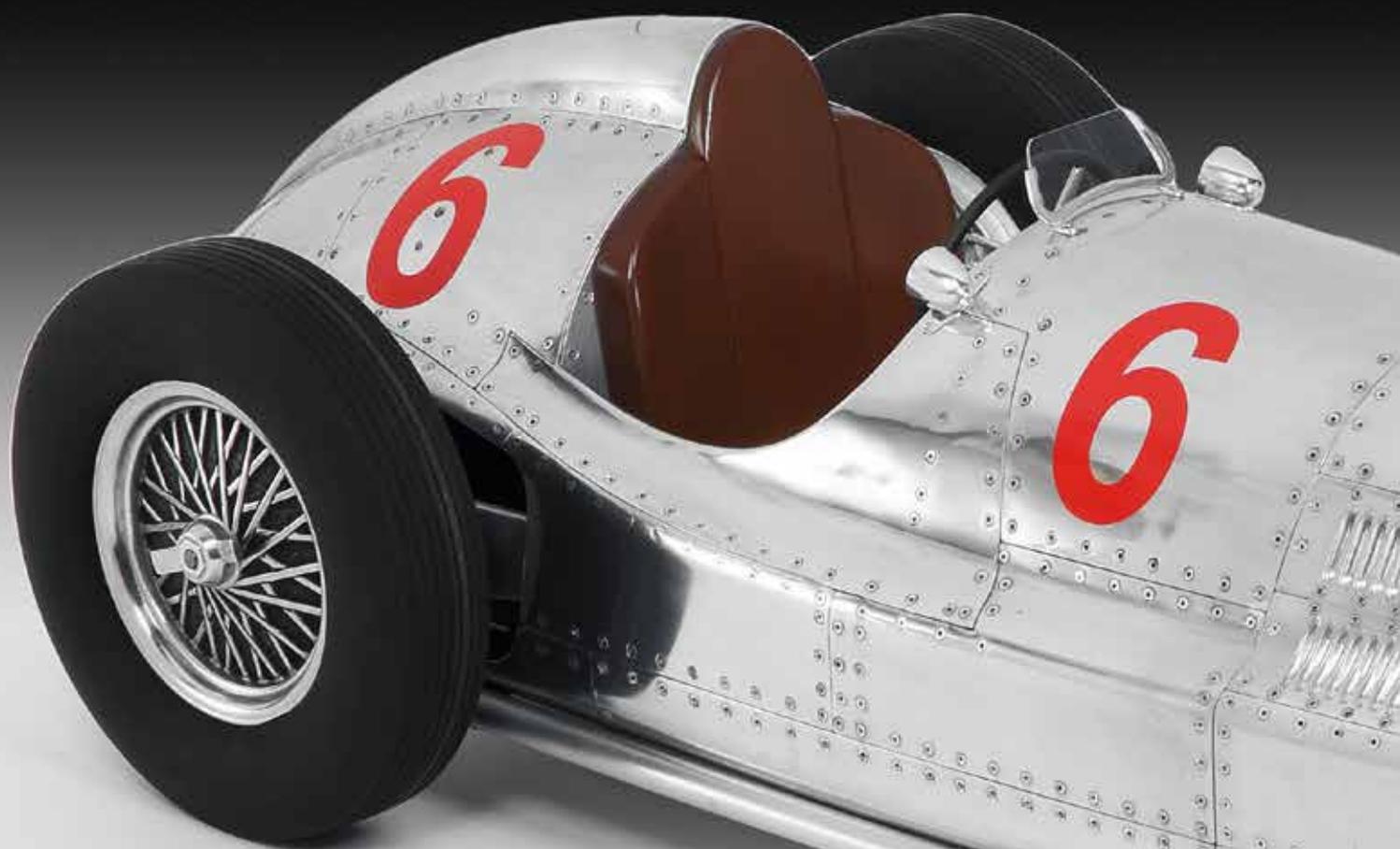
Judging by its large size, this mascot would have been fitted to a large Mercedes-Benz model such as the first-series 770K *Grosser*, introduced in 1930, or possibly a slightly earlier *Typ 680S*.

Supercharged



A masterful, unique large-scale model created by John Elwell, of the 1938 Mercedes-Benz W154, the embodiment of advancements made in Grand Prix car design, prior to World War II. In hand-formed panels of aluminium with cast tyres, patinated exhausts and full dashboard detailing, this model celebrates the '*Age of the Titans*' an era in which German motor racing teams achieved total domination of the sport (see over).

Mercedes-Benz W154, 1938



John Elwell (English, born 1949)

A beautifully created, unique, large-scale sculptural aluminium model of the 1938 W154 Grand Prix Mercedes-Benz by John Elwell. The W154 was preceded by the W125, the all-conquering, 600 horsepower car in which Rudolf Caracciola and his team mates decimated the opposition and claimed the top 4 positions in the 1937 European Championship. The governing body of the sport, realising the complete dominance of Mercedes-Benz' cars, moved to a formula governed by engine capacity, not weight. This rendered the W125 obsolete, so Mercedes-Benz set about creating its successor, the W154, with a supercharged 3-litre, V12 engine. This too proved indomitable in 1938 and was used by Rudolf Caracciola to win the 1938 European Championship.

Slightly modified in 1939 (as seen here), the W154 again brought victory to Caracciola, and his teammates Hermann Lang and Manfred von Brauchitsch in the Grands Prix of France, Italy and

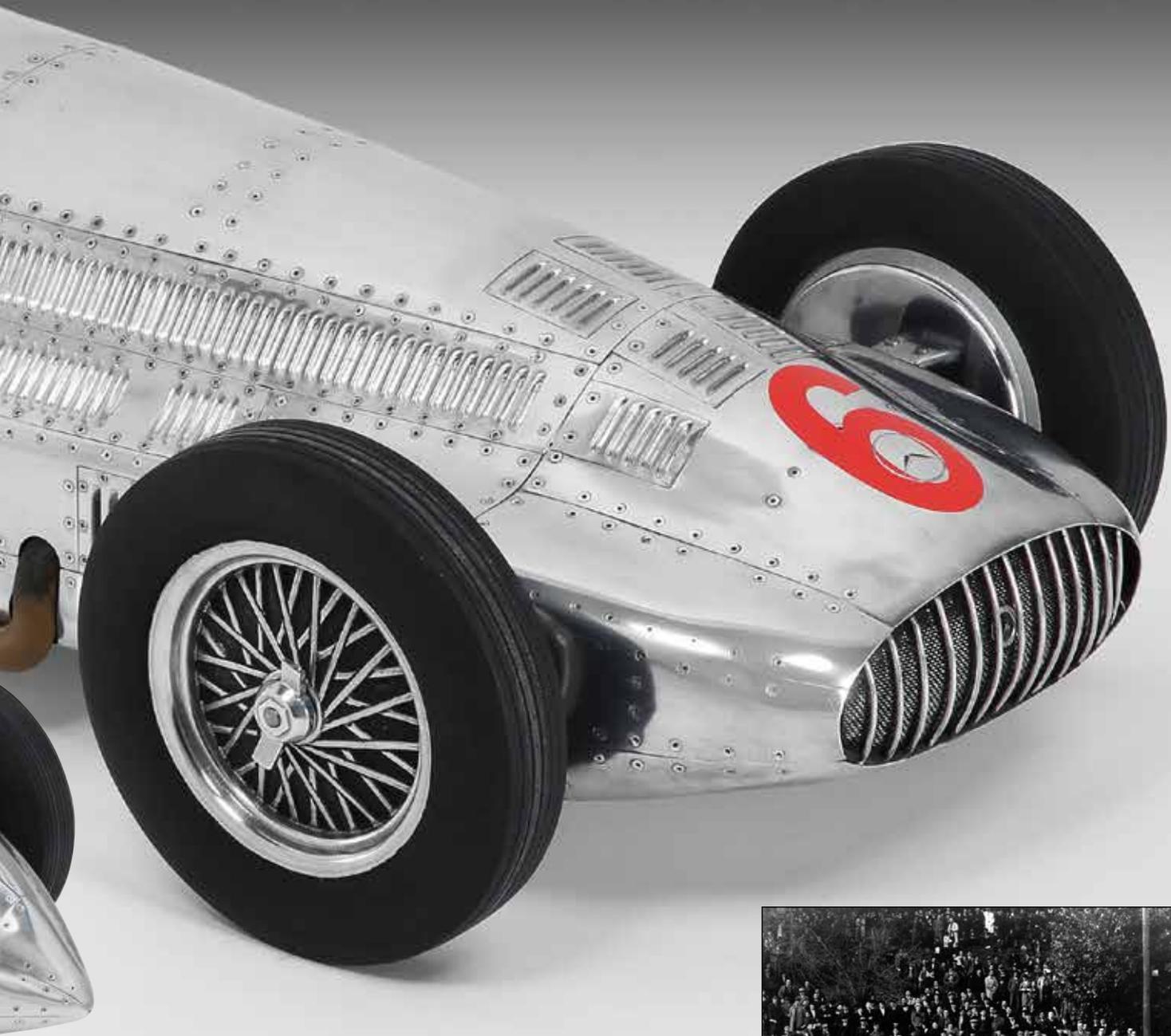
Switzerland.

This model in Elwell's signature construction style of carefully hand-formed aluminum panels, all riveted over a space frame, features cast, patinated tyres with spinners, side exhausts and vents, and full dashboard detailing. **Ref 6802**

Length: 45 inches (114 cm)

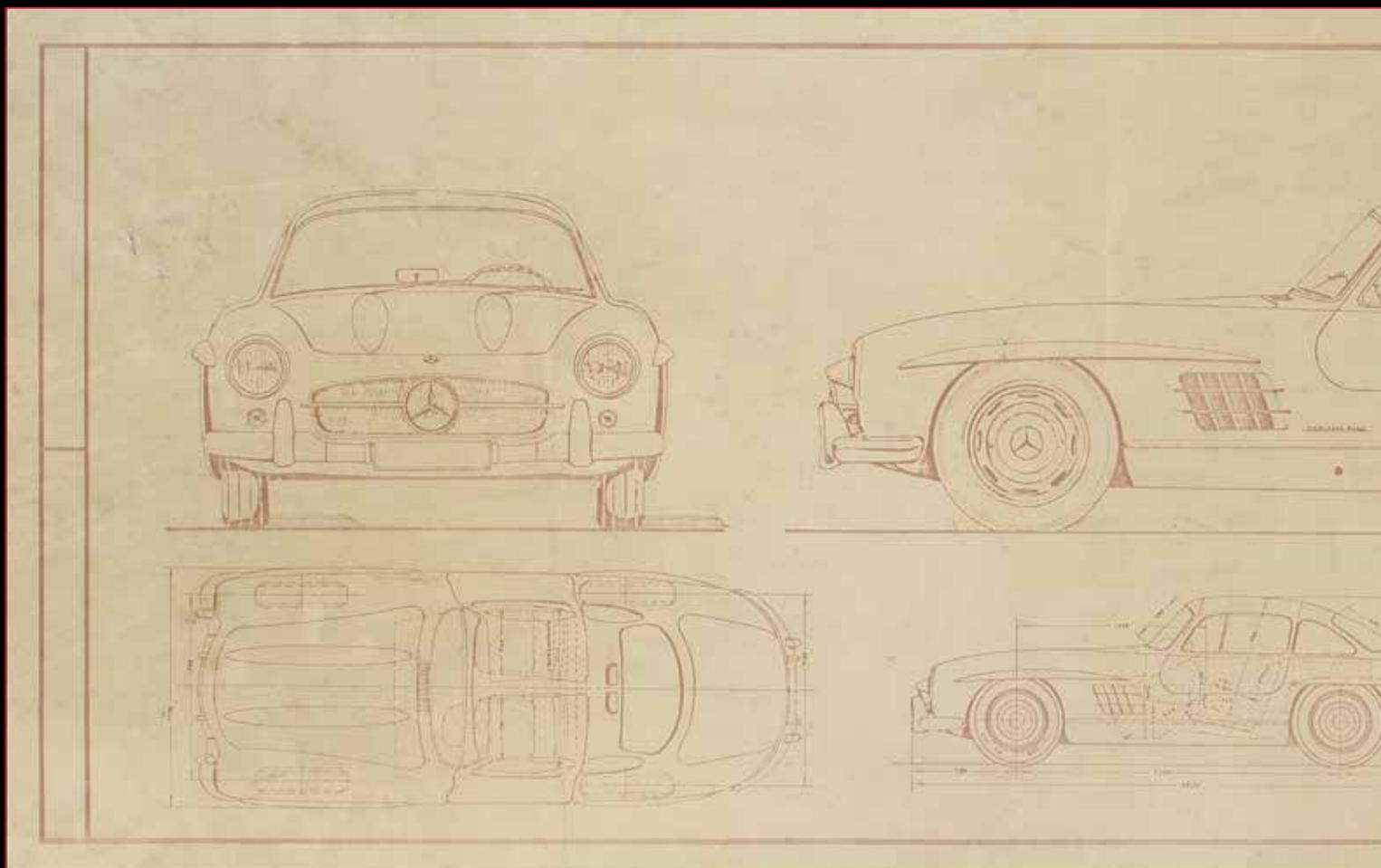
Depth: 16 inches (41 cm)

Height: 11 inches (28 cm)



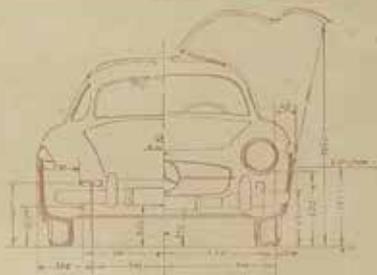
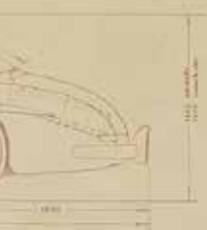
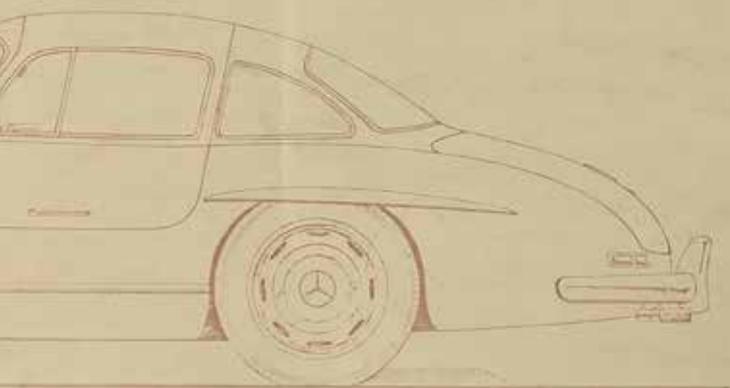
Winner Hermann Lang in the Mercedes-Benz 3-litre W 154 at the Grand Prix of Pau, 8th April 1939

Gullwing!



Daimler-Benz A.G.: a large and rare 1:10/1:20 scale factory *Blaupose*, or blueprint, showing six different views of the Mercedes-Benz 300SL 'Gullwing' *Coupé* (in production between 1954-1957), along with dimensions. Stamped and dated September 20th 1954. Conservation framed with an acid-free mount and glazed. **Ref 6813**

Size of blueprint: 13½ x 42 inches (34 x 107 cm)



DAIMLER-BENZ A. G. WERK SINDelfINGEN

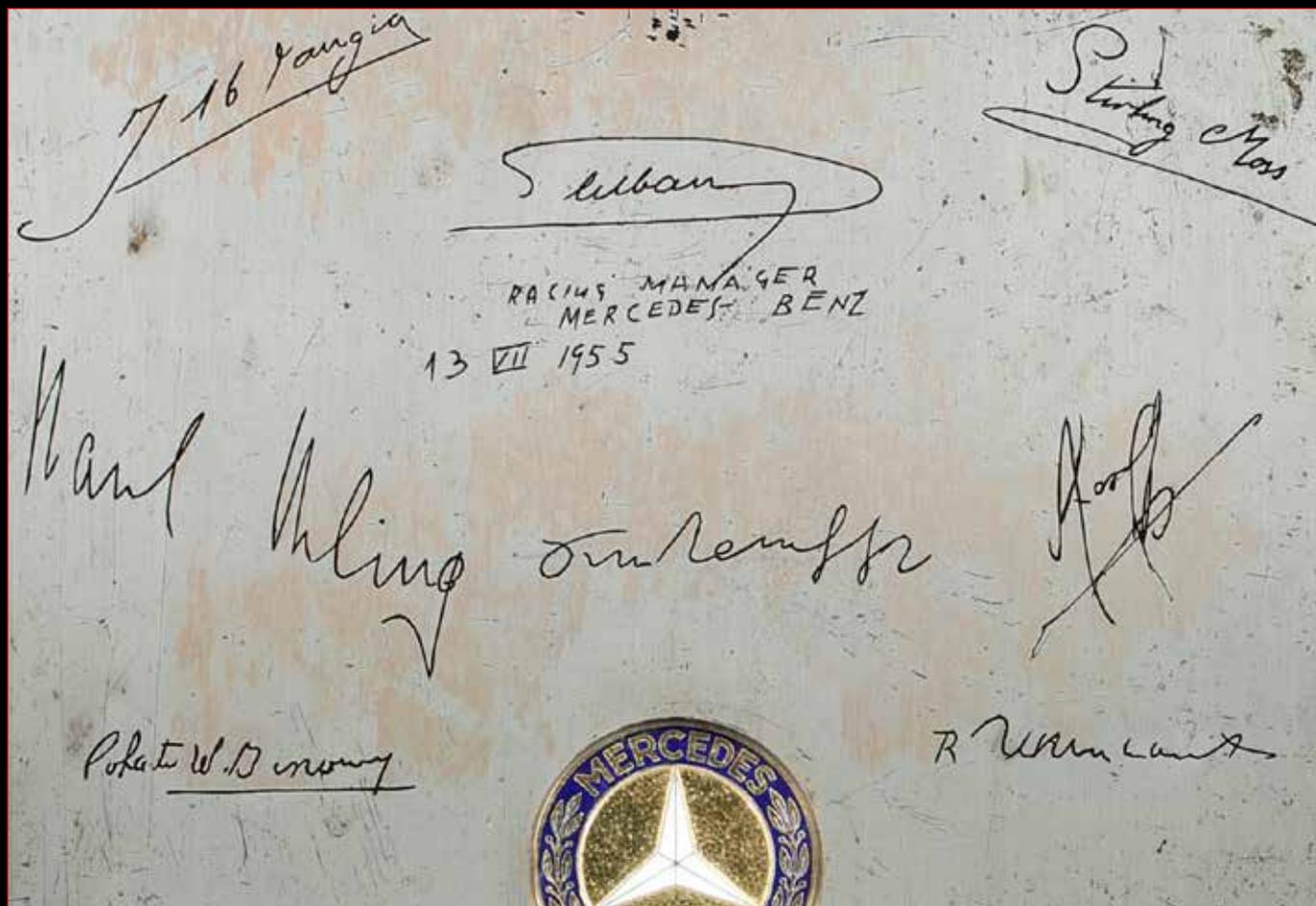
300 SL COUPE

198	300SL	1:10
20.9.54	Geigert	1:20



Z. Nr. 290/54

British Grand Prix, Aintree 1955



Detail of panel

An aluminium panel from 1 Mercedes-Benz W196 racing car, signed on that date by important personalities associated with the legendary quadruple victory of Mercedes-Benz in the 1955 British Grand Prix, held at Aintree, Liverpool, a few days later.

The 14 signatories to the panel include Mercedes-Benz team manager Alfred Neubauer, the brilliant racing car designer Rudolf Uhlenhaut and Hanns Geier (assistant to Alfred Neubauer). Additionally, the panel has been signed by all four works drivers, namely Stirling Moss (winner), Juan Manuel Fangio (2nd place), Karl Kling (3rd place) and Piero Taruffi (4th place). It has also been signed by the wives of several of these personalities, and the panel bears a bronze and enamel Mercedes-Benz badge to the centre. All signatures have been engraved into the metal, which retains its original frame, now over-framed and glazed. Dated 13.VII.1955.

A highly important and unique artefact of museum quality marking one of Mercedes-Benz greatest victories, and the first Grand Prix victory by Stirling Moss, beating Fangio by 0.2 seconds. **Ref 6703**

Overall size 22 x 19 x 2½ inches (56 x 48 x 7 cm)



Stirling Moss claims his first Grand Prix victory, 0.2 seconds ahead of Fangio, British Grand Prix 1955.

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PRINCIPAL MANAGER
MERCEDES-BENZ
13 VII 1955

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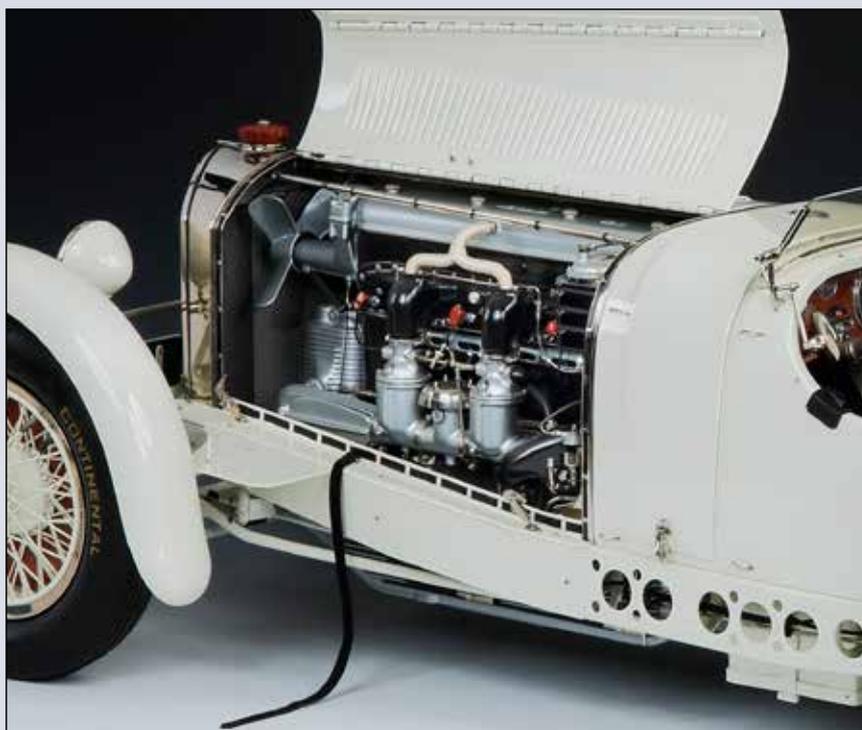
Mighty Mercedes



Sapor Modelltechnik: a finely detailed, large scale model of the legendary 1930 Mercedes-Benz SSKL (*Super-Sport-Kurz-Leicht*) two door racing car. 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, a 1904 Rolls Royce and a 1913 Mercer 35J Raceabout and are widely accepted as the finest detailed models ever produced. **Ref 6465**

Length: 33 inches (84 cm)

The Mercedes-Benz SSKL was based on a lightweight – L for *Leicht* – version of the model SSK, whose short wheelbase made it very light and manoeuvrable. Also known as the ‘SSK, 1931 model’, the SSKL 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.



Paul Bouvot (French, 1922-2000)



'Mercedes-Benz SSK 1929': Original pencil drawing on paper, with charcoal and red chalk, created by Paul Bouvot in 1987. Mounted, framed and glazed.

Illustrated: *Automobiles Classiques*, No. 21 Août/septembre 1987, page 118. **Size: 43 x 30 inches (110 x 75 cm).**
Ref 6637

'Nunc est Bibendum'



Michelin: the earliest design of the famous tyre manufacturer's car mascot, dating from 1916, featuring Mr. Bibendum (Michelin Man) in the 'scruter l'horizon' stance (looking into the distance) and kneeling on a Michelin tyre. The heavy cast silvered bronze figure stands on a black hardwood plinth and is stamped **MICHELIN CABLE** to the tyre. The mascot stands at **4½ inches (11½ cm)** tall. **Ref 6793**

Mr. Bibendum was an idea of André Michelin (1853-1931) who after seeing a stack of tyres which resembled the silhouette of a man at the 1894 Lyon exhibition, developed the character as the company's central advertising mascot.

'O'Galop', 1898



Marius Roussillon, (French 1867 – 1946): 'Le Pneu Michelin - Nunc est Bibendum'. Important original, first edition poster, dated 1898. Conservation linen mounted, and unframed. **Poster size: 60 x 48 inches (150 x 120 cm). Ref 6806**

'Le pneu Michelin boit l'obstacle' - Yes! 'The Michelin tyre drinks up the obstacles'. Michelin humour in the form of the unmistakable image of Monsieur Bibendum. Marius Roussillon, working under his pseudonym 'O'Galop', dreamed up Bibendum, seen here attending a banquet and raising a toast - *Nunc est Bibendum!*

(*'now let us drink'*) - with a goblet filled with assorted road debris. His companions, tyre 'Y' and tyre 'X' alongside are, quite literally, deflated by it all. The green background and the red lettering are exclusive to this incomparable 1898 first-edition Michelin poster, one of only a handful of first-edition examples to have survived. In 1899, Michelin changed their house colours to blue and yellow, and the subsequent, simplified editions of this poster bore their new colours in the place of the green and red of the first edition. A 19th Century piece of Automobile Art, for 21st Century collectors - 'O'Galop' at his inimitable best!

FIAT, 1899

Giovanni Battista Carpanetto
(Italian, 1863-1928): 'F.I.A.T.,
Fabbrica Italiana di Automobili'.
Conservation linen mounted and
unframed. Italian, dated 1899.
Ref 6807

This large and highly impressive 19th century poster was designed and created by Carpanetto to the commission of founder Giovanni Agnelli in 1899. His grandson, Gianni (affectionately known as *L'Avvocato* or 'The Lawyer') was President of FIAT up until his death in 2003 and was known to have owned one of the other three recorded examples of this poster. The others are held in private collections in Italy and Holland. Its significance as a 19th century automobile poster, the first ever for F.I.A.T., is enhanced by its great rarity and beauty.

Poster size: 80 x 45 inches
(200 x 110 cm)



Walter Gotschke (1912-2000)



'Porsche 356', 1953

A charming original watercolour of a Porsche 356 'Split-Window' Coupé, with driver and lady passenger navigating a snowy road with their dogs riding in the back. Framed and glazed, the artwork is signed by Gotschke lower right, and dated 1953. **Ref 6808**

Framed size: 16½ x 15½ inches (42 x 39 cm)

Gotschke worked for Mercedes-Benz in 1938 producing posters and illustrations depicting the team's numerous victories. Following the war, he returned as a freelance illustrator for Mercedes, and became chief illustrator for *Automobile Quarterly*, *Road and Track* and *Auto Motor und Sport*. Given his enthusiasm for racing subjects, to have a work depicting a more domestic subject, is quite rare.



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 cowlings lift 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)



Detail of engine with cowling removed



Pièce UNIC

A highly expressive and **unique** monumental bronze sculpture by French-born artist François Bazin (1890-1943). A most accomplished interpretation of the dominant *Art Deco* style of the era, depicting the imposing presence of a Centaur derived from ancient Greek mythology. Mounted on a green marble plinth, signed and impressed with *PIÈCE UNIQUE 1924. Ref 4350*

Height: 31 inches (79 cm)

This unique bronze was inspired by the automobile mascot created by Bazin for the French car manufacturer UNIC, in the same year (and an example is shown lower right). It is likely that UNIC commissioned Bazin to create this substantial bronze as a boardroom piece, or for the company's headquarters.

(Lower right) **François Bazin (French, 1890 – 1943):** a scarcely found example of Bazin's 'Centaur' *Art Deco* radiator cap mascot in bright nickel-plated bronze, this particular one with the original cast thermometer post present, and mounted on a swept, ebonized circular plinth. Designed by Bazin for the automobile marque *UNIC*, this mascot appeared on the 8-cylinder vehicles the company produced from 1924. **Ref 6204**

Height: 6½ inches (16 cm)



R.M.S Queen Mary, 1936



two threaded masts and is complete with original cardstock box and funnel for filling. The ebonized base has strike plates front and back, and measures **12 inches (30 cm) long, and 3 inches (8 cm) wide. Ref 6723**

R.M.S Queen Mary:

an extremely scarce, museum-quality silver-plated cigar table lighter, circa 1936 in the form of the mighty Cunard liner. Created to be retailed in the gift shop on the ship, from her maiden voyage through to just before World War II, the lighter is in virtually unused condition, with

The R.M.S Queen Mary was built along with her sister ship R.M.S Queen Elizabeth as a response to the superliners being built by French and German companies in the early 1930s. R.M.S Queen Mary was the flagship of the by-then renamed Cunard Line until October 1946 when she was replaced in that role by R.M.S Queen Elizabeth.

(Right) **Walter Thomas (1894-1971):** 'French Line CGT, Southampton to NY, Ile de France, Normandie'. Rare, first edition poster dated 1936 in outstanding original condition. Conservation linen mounted, framed and glazed. **Ref 5666**

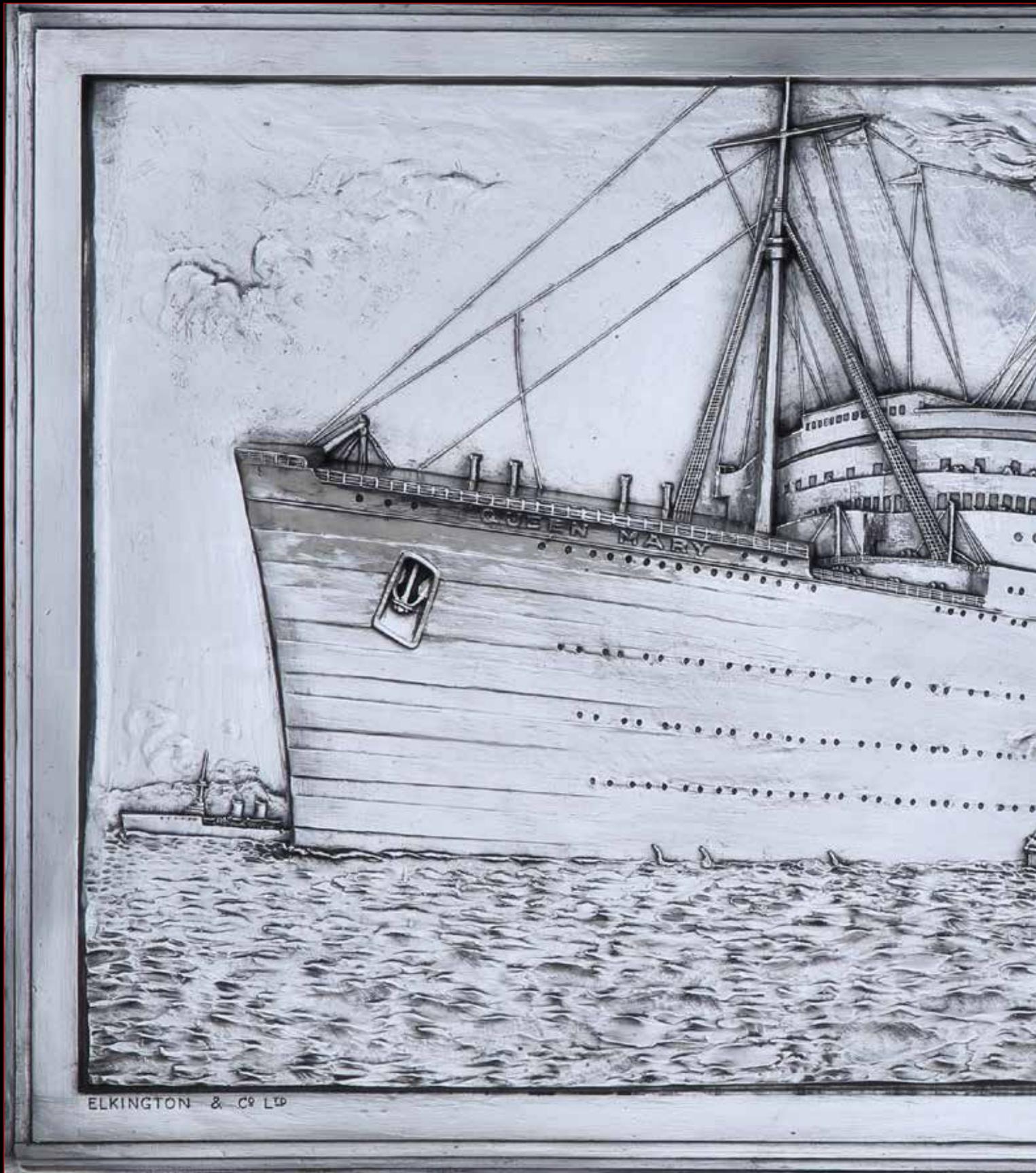
Overall size: 48 x 33 inches (122 x 84 cm)

The ultimate transatlantic ocean liner, SS *Normandie's* purpose was threefold: to be the largest liner afloat (over 60,000 tons and 1,000 feet long), to be the fastest and, thirdly, to be an extraordinary floating example of 'everything French' – from food to decor to style and fashion. Designed in *Streamline Moderne* style, *Normandie's* luxurious interiors were created by architect Pierre Patout (1879-1965), one of the founding figures of the *Art Deco* movement. Design elements famously included works by René Lalique, Jean Dunand, Paul Follot and other luminaries of the Parisian interior design world of the 1920s and 1930s.

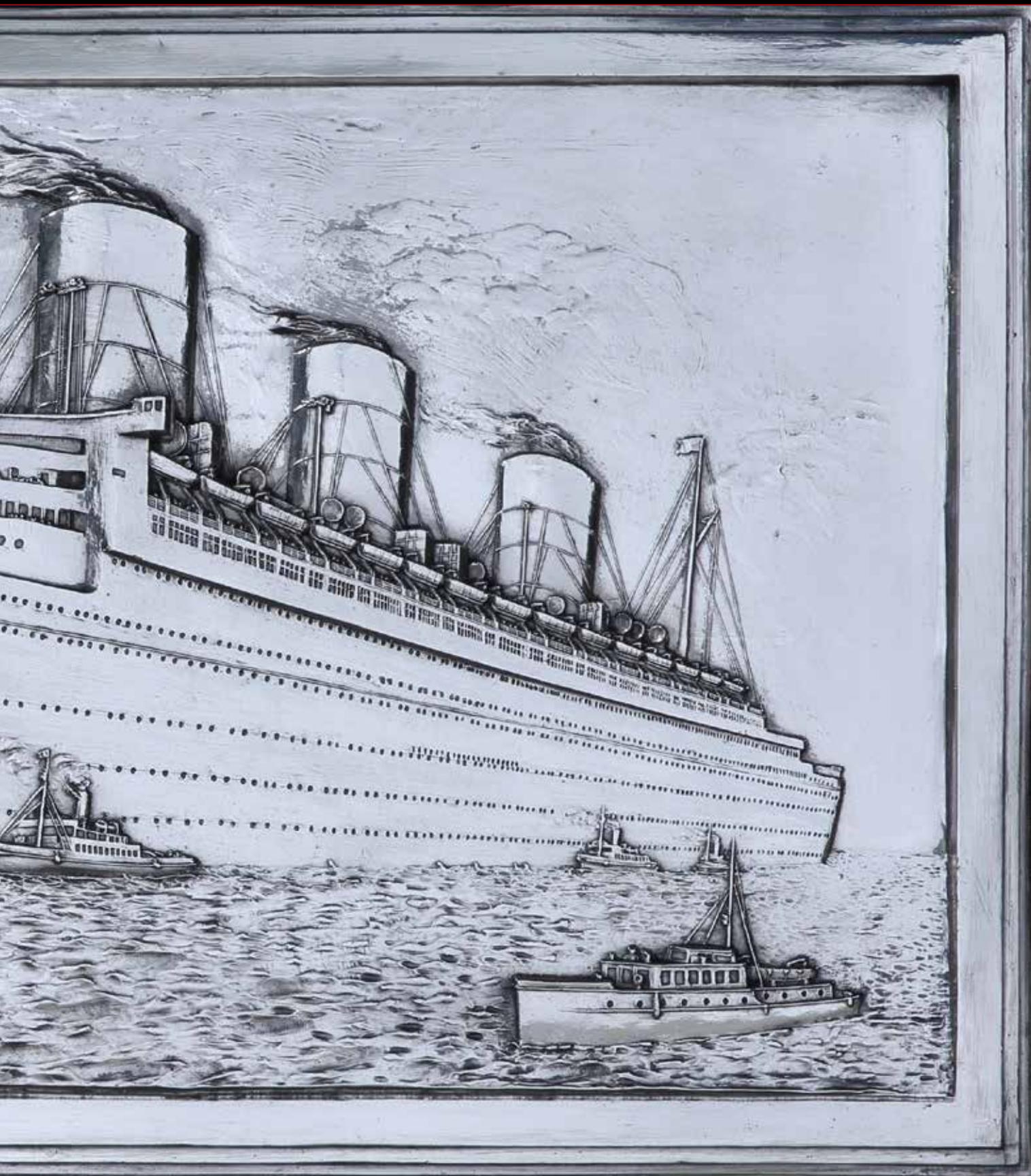
Normandie was in New York in 1939 at the outbreak of World War II. She was intended to be refitted as a troop carrier, and most of the interior fittings were removed. A fire broke out during the works, and during the attempt to extinguish it, she flooded with water and partially sank. It proved impossible to right her, and *Normandie* was eventually scrapped in 1946.



R.M.S *Queen Mary*, 1936



A large and magnificent electro-formed silvered plaque of outstanding presence and quality by renowned makers of English silverware Elkington & Co. Ltd, depicting R.M.S *Queen Mary* entering port with three accompanying tugs and a pilot in attendance. The high relief plaque, with a triple stepped surrounding border, is impressed lower left *ELKINGTON & Co. LTD*. English, circa 1936. Of substance and with such a fine attention to detail,



we can expect that this piece would have been commissioned as boardroom piece for Cunard, or perhaps for on board decoration on the ship herself. The plaque is set within a fluted mahogany-stained frame, and unglazed. **Ref 6799**

Size of plaque: 22 x 38 inches (56 x 97 cm)
Size overall: 27 x 43 inches (69 x 109 cm)

Elkington & Co. was founded in 1824 by brothers Henry and George Elkington, and in 1838 the company developed and patented a new technique of plating items with a thin layer of precious metal, employing electrical current. This new process, and its success, grew the company exponentially making Elkington the world leader in quality silverware. The most notable commissions came from Queen Victoria, the White Star Line for the silverware to be used on R.M.S *Titanic*, and the ladies singles tennis trophy at Wimbledon.

R.M.S Queen Mary, 1936

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)

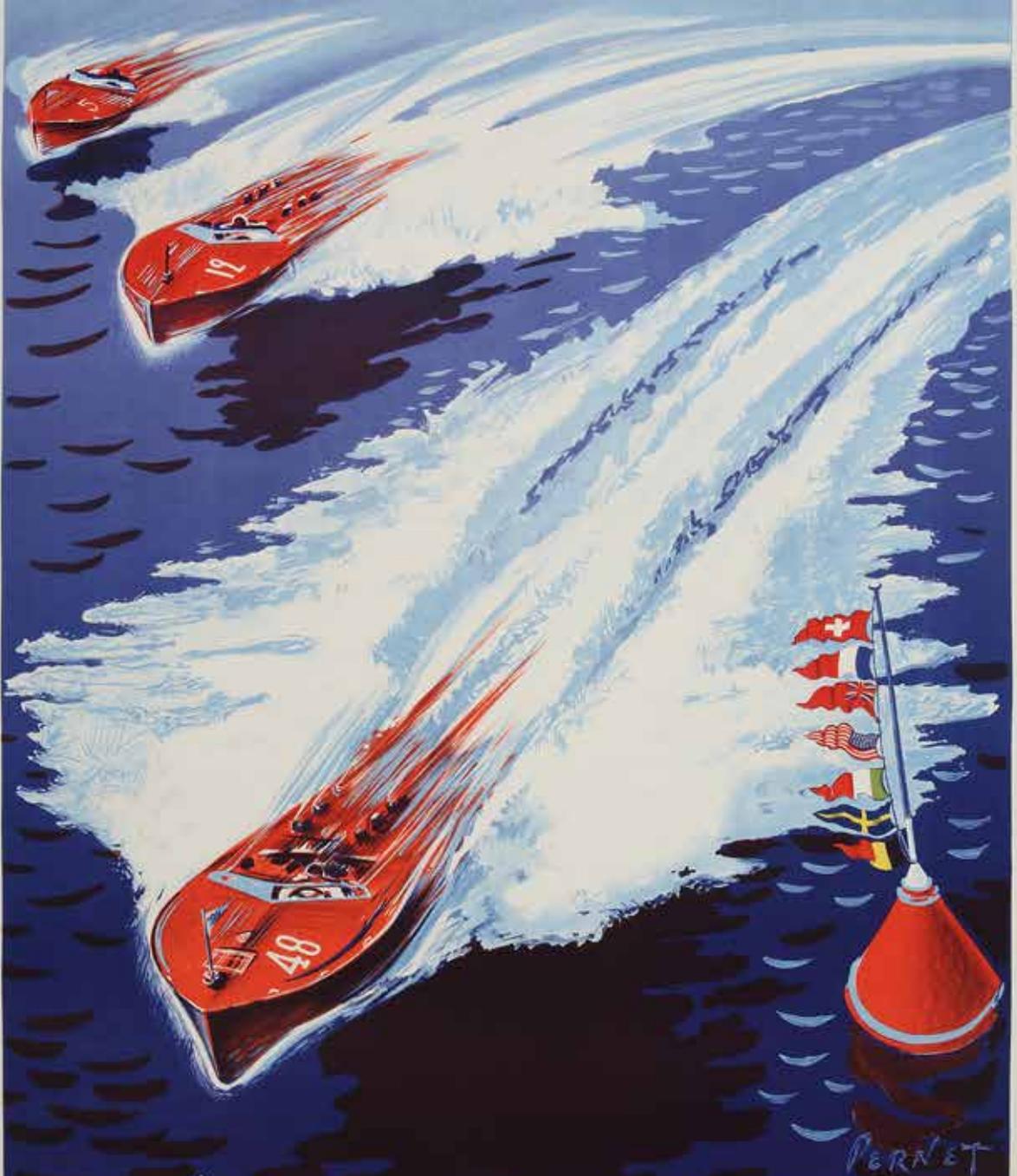


William McDowell started his career in the drawing office of the Vickers Shipyard in Barrow-in-Furness, and after World War I became a full-time commercial artist, commissioned by large companies such as Cunard to create paintings and illustrations to publicize their shipping lines.

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.

CHAMPIONNAT DU MONDE 1946

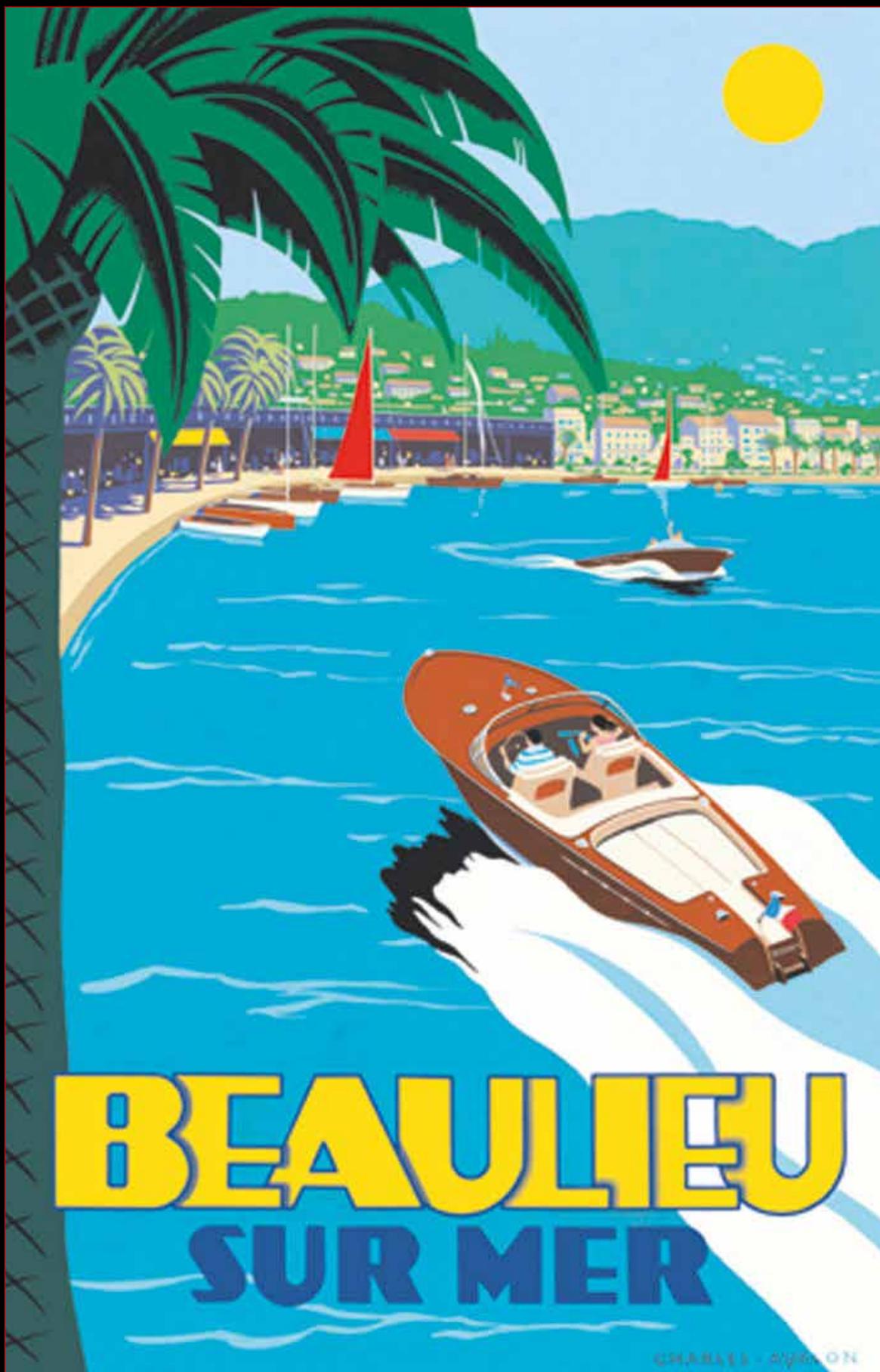
CANOTS AUTOMOBILES RACERS 450 KGS.



GENÈVE 26.27.28.29. JUILLET
27 JUILLET 1946 GRANDE FÊTE DE NUIT

Percival Pernet (French 1890-1977): 'Championnat de Monde 1946, Canots Automobiles Racers, Genève'. An incredibly dynamic original poster depicting motorboats racing on Lake Geneva. Printed by Affiches Atar, Switzerland and dated 1946. Percival Pernet was born in Evian, on the French side of Lake Geneva, in 1890. He moved to Geneva in his 20s and became a successful poster artist. Quite the polymath, he also practiced interior design and designed several striking pieces of Art Deco furniture in the 1920s and

1930s. Pernet is probably best known for this stylish poster for the annual speedboat races, held over the course of a week in Lake Geneva and coinciding with a summer festival held in the town. He also created the less well-known poster for the 1948 event. The famous British speed record holder Sir Malcolm Campbell attempted to beat his own water-speed record of 129 mph at Lake Geneva in July 1939 but was prevented by bad weather. Conservation linen mounted and unframed.
Size: 40 x 26 inches (100 x 65 cm). Ref 6518



Charles Avalon: *'Beaulieu-sur-Mer'*. The unique original artwork for the famous limited-edition poster published by our sister gallery Pullman Editions Ltd. A true jewel of the Côte d'Azur, to this day Beaulieu-sur-Mer maintains its old-world charm, and a Riva agency! Pictured here is a Riva *Aquarama* pulling into Beaulieu's yacht harbour – praised as the Ferrari of the boat world because of its speed, beauty and craftsmanship, the *Aquarama* is the most

famous of Carlo Riva's designs. First built in 1962, over time the *Aquarama* has become more than just a boat – it is celebrated as a nautical legend in its own right. Its evocative name is derived in part from the widescreen Cinerama movie format, popular in the early 1960s, which is echoed by the boat's wide windshield. This unique, one-off artwork is sold without copyright. Mounted and unframed. **Artwork size: 30 x 20½ inches (76 x 52 cm). Ref 6809**

Buenos Aires, 1932



Marthe Nöel née Coulon (French): an extremely enigmatic, circa 1932 Art Deco bronze, featuring three polo players on their horses, two players from one team with mallets raised vying for the ball from a player from the opposing team. The figures are mounted on a bronze *sôcle* with two applied plaques inscribed 'Club Hípico Militar, Buenos Aires 1932' along with the winning teams from 1932-1940 indicating its presentation as an

Argentinian polo club trophy. The bronze is signed *Nöel Coulon* in the cast and is mounted on a green marble base. Few examples of the sculptor are known or recorded, however what is known is that Nöel Coulon was the wife of Pierre Nöel, the noted French illustrator, landscape and Naval artist. **Ref 6794**

Length overall: 21 inches (54 cm)



Bruno Zach (1891-1945)





The explosion of popularity of the 'Old West' after 1918 was fed in large part by the huge growth of movies depicting the pioneering years of the United States in the 19th century. Actors possessing even basic equestrian skills (and cowboys with any acting ability) were rapidly signed up by Hollywood, some achieving huge wealth and fame – Tom Mix swiftly rose from knife-throwing circus hand to movie star, earning \$17,000 per week, a staggering amount at the time (unfortunately he spent \$18,000 per week...!).

The great exponent of 'Wild West' sculpture at the time was undoubtedly Frederic Remington, a scion of the arms-manufacturing family. His bronzes, depicting cowboys and other western figures usually on horseback, can sell at auction for hundreds of thousands of dollars, depending on the model.

Remington's work was a great influence on European sculptors, especially a young Bruno Zach, working in Vienna at the time. Later known for his erotic subjects, the handful of 'Old West' subjects he created include this massive and evocative rendering of two traditional cowboys in a knife-fight on horseback. Zach masterfully depicts the scene in wonderful detail – from their headgear to their spurs, the fighters are fully equipped, their rearing steeds complete with western saddles.

Flamboyantly signed '*Bruno Zach*' in the bronze, it is also dated 1923 and bears the mark of his preferred bronze foundry, Argenter of Vienna. The bronze sits on an asymmetric portoro marble base, and is set onto a bespoke sawn wood plinth, with handmade nails and rubbed wax finish. **Ref 6671**

**Height of bronze: 28 inches (71 cm),
Height overall on plinth: 72 inches (183 cm)**

Jambo Jumbo



Jean de la Fontinelle (French, 1900-1974): a beautifully modelled *Art Deco* silvered bronze sculpture in the form of an elephant, with trunk aloft and legs resting on a heptagonal plinth as if performing in the circus. The bronze, dating from around 1930, is mounted on a rectangular green marble base, and the silvered plinth is signed *L FONTINELLE*. **Height: 9 inches (23 cm), length of base: 5 inches (13 cm). Ref 6772**

De la Fontinelle exhibited at the *Exposition des Artistes Animaliers* in Paris in 1929, and was a contemporary of Paul Jouve, André Margat and the legendary sculptor François Pompon. Predominantly working in ceramic, de la Fontinelle's bronze works are rare.



'Jumbo': an extremely decorative, Victorian cast iron doorstop in the form of Jumbo the Circus Elephant in profile, with a japanned and gilt finish, the elephant's saddle and headdress is finely detailed, with the moulded swept base with *JUMBO* in raised letters. The doorstop has a diamond design registration mark to the rear.
Ref 6791

Height: 12 inches (30 cm), width: 10 inches (26 cm)

Jumbo was a 13,000-pound African elephant born *circa* 1850, who has inspired writers, circus goers and illustrators around the world. *Jumbo* is considered one of the world's most famous elephants, and in 1865 became a major attraction at London Zoo. Despite huge public protest in 1882, *Jumbo* was sold to P.T Barnum's Circus and taken to America, where he tragically died in a train accident in 1885. The elephant who inspired the Disney movie *'Dumbo'* was forever immortalised after the word 'Jumbo' entered the Oxford English Dictionary as a term used for something of a colossal size.

Top Tables



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

Ref 6279

Size of each: Height: 36 inches (90 cm)
Width: 48 inches (120 cm)
Depth front to back: 18 inches (45 cm)
Overall length fully assembled: 141 inches (358 cm)

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





Vision of Velocity



An extremely dynamic dark-green patinated bronze of a motorcyclist at speed, *circa* 1940s, the rider positioned low and leaning into his stylized Sunbeam, the figure mounted on an angular bronze *sôcle*, and set on a tall double-stepped *marbre rouge* plinth. Extremely well observed, and by a sculptor clearly well versed in the subject matter, the bronze is seemingly unsigned. **Ref 6758**

Length: 10½ inches (27 cm)
Height: 11½ inches (29 cm)