

PULLMAN

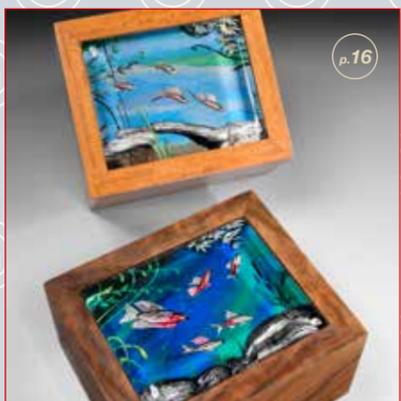
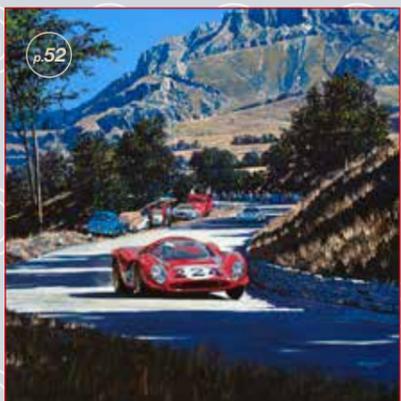
The Magazine of the Pullman Gallery

Issue No. 69



A magnificent, large-scale model of The Clock Tower at London's Palace of Westminster (*colloquially known as Big Ben*), circa 1900, recreated in the finest detail in oak and embellished with applied parcel-gilt mouldings. Measuring **70" in height** (approximately 1:60 scale) full details of this extraordinary model can be found on **Pages 36 & 37**.

PULLMAN INDEX



Napier Wit



Two outstanding examples of cocktail shaker design at its best by American maker Napier; (left) the famous silver-plated shaker in the form of a stylized penguin, the hinged 'beak', with cork stopper, lifts for accurately pouring the contents when shaken, the 'head' removes for filling. Marked **NAPIER** to the base, the piece was designed by Emil A. Schuelke and introduced by Napier (for the gifting season) in December, 1936. **Height: 12 inches (30 cm) Ref 6867**

(Right) the super-scarce 'Esquire Man' shaker, designed after the symbol of the world renowned 'Magazine for Men', first published in 1933. The caricatured gentleman with bulbous body and round head with handle-bar moustache, button nose and heavy-lidded eyes featured on the cover of 'Esquire' from first publishing through to the 1950s. The shaker's body and cap in silver-plate and stamped **NAPIER** to the base. American, circa 1940. **Height: 12 inches (30 cm) Ref 6846**



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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, 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 objects, art and sculpture.

Monday – Friday 10.00 – 18.00 and by appointment

Shaken, not stirred

Cartier



(Left) a silver-plated two-tone recipe cocktail shaker by Asprey known as the 'Tells-U-How', the outer sleeve turning to reveal recipes for 15 different cocktails, the inner sleeve and cap is lemon gilded. This design was patented by Asprey & Co, London, circa 1930s, and bears *PATENTED IN GREAT BRITAIN and ASPREY LONDON* to the base. No self-respecting mixologist should be without one! **Height: 11 inches (28 cm) Ref 6876**



(Main image, left) **Asprey & Co:** the 'Thirst Extinguisher', a novelty silver-plated cocktail shaker introduced by Asprey in 1932, in the form of a period fire extinguisher, the base turning to reveal recipes for 8 different cocktails, including a 'Manhattan', 'Clover Club' and 'Between the Sheets'. Stamped *ASPREY LONDON* to the base and bearing the model's patent numbers.

English, 1930s. **Height: 15 inches (38 cm) Ref 4807;** (above) a pair of 'Dumb-Bell' silver plated cocktail shakers in the form of weight-lifters dumb-bells, originally designed to be retailed in pairs. Stamped *Asprey & Co., circa 1935.* Who would have thought that formal exercise could be so agreeable! **Height of each: 9 inches (23 cm) Ref 6698**



An exceptional and important Sterling silver cocktail shaker designed for Cartier by designer Lurelle van Arsdale Guild (American, 1898-1985). The heavy gauge shaker, with crisp *Art Deco* styling, a tapered body, narrow neck and concentric patterned foot and shoulder, has a Modernist ball cap, intersected by a deep linear-detail post. With impressed marks to the base, the shaker is stamped *CARTIER, STERLING* and bears design registration numbers. Approx. weight: 24.24 troy ounces. **Height: 12½ inches (32 cm) Ref 6848**

Lurelle Van Arsdale Guild was an architect and interior designer and founding member of The Society of Industrial Designers in New York in 1944. Commercial designs by Guild include a vacuum cleaner for Electrolux, decorative serve ware for Kensington Inc., the International Silver Company and Chase. Examples by Guild are held in the permanent collections of the Cooper Hewitt, Smithsonian, and the Metropolitan Museum of Art.

Italian Illusions



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

Length overall: 27 inches (69 cm)



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

Length overall: 19 inches (48 cm)



(Above, left) **Mauro Manetti (Italian):** a beautifully modelled and substantial silver-plated mid-century ice bucket, the design of the body is styled in the form of bamboo stems, with a basket weave pattern culminating in five central leaves to the lid, acting as the finial. Made by Italian designer Mauro Manetti, the bucket has the 'M M ITALY' marks with design registration numbers. The original metal liner assists in keeping the ice cold. Italian, circa 1960. **Height: 9 inches (23 cm) Ref 6863;** (above, right) an extremely well observed figural Sterling silver trinket box in the form of a pumpkin by Buccellati, with lobes and hammered, stippled 'skin'. The main section rests on three leaf supports, with realistic stalk and surrounding leaves. Unlined, the box is stamped **BUCCELLATI, ITALY**, and bears a post 1967 Italian date mark for Pradella Illario. **Height 5 inches (13 cm): Ref 6744**



(Left) **Alessandria, Italy:** a solid silver novelty pineapple-form bucket for ice, with a realistic-modelled body with a crown of leaves acting as the finial, with the lid lifting to reveal a fully gilded interior. Stamped with Italian Alessandria province silver hallmarks to the base and date marks indicating it was made circa 1970. **Height: 8 inches (20 cm), diameter: 4½ inches (12 cm) Ref 6879**

Jean Després (1889-1980)



A stylish and important, heavy gauge *martelé* finish Champagne bucket, with trademark Després chain motif around the foot and rim of the bucket, with curled side handles terminating in a spherical detail. Signed *DESPRÉS* to the base.
Ref 5985

Height: 9 inches (23 cm)

A designer as well as a jewellery maker, Després was perhaps best known for his intricate jewellery designs made with semi-precious stones, machine parts and enamel. Heavily influenced by Cubism, Després was a contemporary of Braque, Picasso and Modigliani, and an active member of the Montmartre set. Works by Després can be seen in the *Musée d'Art Moderne* in Paris and the Metropolitan Museum of Art in New York.



The missing link: classic Modernism in the form of a timelessly elegant cocktail set also by Després, the shaker signed to the base in hand-engraved script and each of the six cups bearing the immediate visual signature of the chain or 'gornette' motif created by the designer. He convincingly captured the streamlined aesthetic of the Machine Age and a strong *Art Deco* feel defines the distinctive vision of a truly original artistic talent. **Height of shaker: 10 inches (25 cm) Ref 6594**

Shooting from the Hip



(Above, left) an extremely large and impressive Sterling silver hipflask by Henry William Dee, London silversmiths since 1867. The over-sized and probably unique rectangular flask is engraved with engine-turned *guilloché* panels, the front with a (vacant) circular *cartouche* and the screw cap is secured to the body with a silver safety chain. Engraved to the base, *Jenner & Knewstubb*, respected armorial engravers and retailers of luxury goods between 1866 and 1889, located at 33 St. James's and 66 Jermyn Street, London.

English, hallmarked 1870. Approx 20.9 troy ounces. **Height: 11½ inches (29 cm) Ref 6774**; (shown right) a very large, silver-plated hipflask, made by Alfred Dunhill of 1¼ pint capacity, with bayonet fitting, cork-lined cap with an unusual ribbing to the length of the body and over the shoulders of the flask. Stamped *DUNHILL LONDON* to the base and bearing hallmarks and design registration marks. English, circa 1920s. **Height: 9½ inches (24 cm) Ref 5551**

Magnum force



(Above) **'When Tyred, Scotch'**: a novelty whisky decanter in the form of a car tyre, in clear glass cut to simulate the tread, with a silver-plated fluted neck and glass stopper in the form of a car wheel. To the front of the decanter is etched the legend, *'WHEN TYRED, SCOTCH'*. English, circa 1910. **Height: 10 inches (25½ cm) Ref 6880**



A generous wine decanter in the form of a Champagne **Magnum** with hand-blown glass with a Sterling silver 'neck' and hinged cap in the form of a Champagne cork, with glass stopper beneath. Hallmarked Pullman Editions, London 2016. Perfect for the gifting season, the decanter comes fitted in a wooden wine gift case, with sliding cover. Shown with a Magnum of Berry Brothers Good Ordinary Claret, for scale. **Height: 16 inches (40 cm) Ref 6289**

Wheel of Fortune

Norman Bel Geddes (1893-1958): a large and imposing Modernist cocktail set in the form of a Ferris Wheel, comprising a rotating frame containing 12 cocktail glasses, 4 glass trays for olives and snacks, with a pair of large 'Manhattan Skyscraper' cocktail shakers acting as the 'engines' of the Ferris Wheel. American, designed by Bel Geddes in 1936. **Ref 6850**

Height of wheel: 24 inches (61 cm)
Diameter with fittings: 25 inches (64 cm)

Purchased by Pullman Gallery in 1999 and sold soon after, it was subsequently discovered to have been used in **"The Godfather Part II"** (1974), in which it enjoys considerable screen time in Michael Corleone's bar at Lake Tahoe, where Michael has a lengthy conversation with Johnny Pentangeli. We recently had the opportunity to buy it back and are now delighted to offer this amazing set for sale once again.

Norman Bel Geddes was an industrial and theatrical set designer. He opened his design studio in 1927. Amongst many achievements during the ensuing 30 years, he is known for his futuristic designs, including a tear-drop shaped car, classic *Art Deco*-styled radios, and the original *'Futurama'* concept at the General Motors Pavilion in the 1939 World's Fair. In 1940, in the same style, he conceived *'The Metropolis City of 1960'* and even designed the casing for IBM's 'No.1 Computer' which was presented to Harvard University in 1940. As a set designer of note, he is recognised in the American Theater Hall of Fame, a distinction shared with his actress daughter Barbara Bel Geddes (1922-2005), *'Miss Ellie'* in the TV series *'Dallas'*.

Illustrated: *'The Cocktail Shaker'* by Simon Khachadourian, p.112, published in 2000.



Scene from *'The Godfather Part II'* (1974), Dir. Francis Ford Coppola, Paramount Pictures



Zeppelin!



The Zwilling J.A. Henckels name evokes an image of sleek, high-quality kitchen knives and cutlery, not necessarily garlic presses, Champagne tongs or even cocktail sets. Yet this 290 year-old cutlery manufacturer based in Solingen, Germany, made all of these items and many more.

The knife maker Peter Henckels (1693 – 1771) registered the famous twins trademark with Solingen's Cutlers' Guild in 1731 making them one of the earliest trademarked companies. The logo has gradually changed over the years but is still in use today. German cutlery manufacturers were not known for selling quality

products in America in the 19th century and J.A. Henckels was the first company to reverse the trend, selling top quality domestic products. In 1883, Henckels opened a sales office in New York and subsequently expanded throughout Germany and then into Europe, winning the *Grand Prix* in Paris in 1900.

Henckels' *Zeppelin* and *Zeppelin Airplane* design cocktail sets from the late 1920s, have been a favourite of Pullman Gallery since its inception. These travelling bars, designed in an era where the popularity of air travel crossed into other disciplines of art and design, can still be regarded as one of

the most collectable novelty cocktail shakers from the period. The *Zeppelin* exists in three sizes, the 9-inch, 12-inch and (the singular) 'Exhibition' size 18-inch, and all contained internal hipflasks, cups, spoons, funnel, olive or nut box and a strainer with cover, which attached to the main body to convert it into the cocktail shaker. The later, updated *Zeppelin Airplane* design also featured two 'wings' which functioned as removable hipflasks.

In the early 1930s, Henckels also produced a '*Smoker's Companion*' variant to the *Zeppelin Airplane* (shown in the centre).

Made in extremely limited numbers, the design included a cigar receptacle in the fuselage, a pair of removable cigarette cases in the wings and a set of four ashtrays housed in the cockpit behind a match safe with cover and striker. A charming final touch is provided by the propeller which is sprung and served as a cigar cutter!

Illustrated is the complete collection of all the sizes of all Henckels' *Zeppelin* models. Please contact us for availability and pricing on individual pieces or visit our website www.pullmangallery.com for full details.

Seasonal Favourites

(Right) **Saunders & Shepherd of Chester:** a stylish 1906 Sterling silver pepper pot in the form of an Edwardian motorist, in stylized motoring attire, with a head that detaches for filling, and a weighted circular base. The design is affectionately known as the 'Mr. Popple', the pot bears makers marks for Saunders & Shepherd, and Chester hallmarks for 1906, with design registration number 490421. **Height: 3½ inches (9 cm) Ref 6862;** the pot is flanked by a pair of diminutive mustard pots of the same design, the motorists head removing to reveal a silver spoon affixed to the inside of the cap. Similarly hallmarked 1906 and bearing corresponding design numbers. **Height of each: 2½ inches (6 cm) Ref 6861**

The design of these novelty condiment pots recalls a brief moment in motoring history when drivers and passengers in their open cars wore specially tailored motoring outfits complete with caps and goggles. The craze for special motoring garb was immortalised in popular media of the time, such as the number 'The Motor Carnival' in 'Mr Popple (of Ippleton)', a musical comedy by Paul Rubens, first staged in London in 1905.



(Left) **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. **Ref 2758**

Height of each: 6 inches (15 cm)



Garrard & Co., retailed by Asprey: a pair of charming and very heavy-gauge cast Sterling silver salt and pepper pots in the form of realistically modelled golf bags, each of the pots with gilded caps which dispense the condiment, and the bases have pull-off caps for re-filling. The 'strap' of the bag acts as a small handle. Each pot has hallmarks for Garrard and date marks for 1991. The set is complete with a bespoke, fitted Asprey presentation case. **Ref 6835**

Height: 3 inches (8 cm)

Marine Marvels



(Opposite page) **Alfred Dunhill, London:** two extremely sought-after 'Aquarium' cigar or cigarette boxes created for Dunhill by Ben Shillingford (English, 1904-2000). The sides of each box are in satinwood veneer and inlaid to the top of each is a Perspex panel, hand carved, painted in reverse and then silver leaved to give an iridescence, each illustrating four tropical fish in an aquatic scene, swimming amongst detailed rocks, plants and reeds. The plain, cedar lined interiors each have an inlaid 'Dunhill London' label fitted to the lid. English, circa 1950. (Top) **Ref 6841** (bottom) **Ref 6842**

Size of each: 5 x 4½ x 2¾ inches (13 x 11 x 7 cm)

The 'Aquarium' series of lighters were all designed and hand-made between 1950 and 1959, by Ben Shillingford (1904-2000) - a precious metal engraver by trade - whose unique skills in designing, carving and hand-painting the Perspex panels could never be equalled. Upon his retirement, the skills necessary to make the 'Aquarium' lighter could not be found, so manufacture ceased in 1959. By nature, no two 'Aquarium' lighters are the same - each is, in its way, a unique work of art. The vast majority, logically, depict aquatic scenes, of either sea water or fresh-water fish - but under Shillingford's direction - never both.

(Above) **Alfred Dunhill, London:** a pair of underwater treasures in the form of a similarly scarce 'Aquarium' cigar box made by Ben Shillingford for Dunhill, circa 1950, with a matching colourway lighter *ensuite*. 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 reverse *intaglio* technique and hand painted illustrating four tropical fish, with detailed rocks and reeds. The cedar lined interior has the original label 'Dunhill London' 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 such as these are super-scarce, and the most famous example being a humidifier commissioned by Sir Bernard and Lady Docker and gifted to Sir Winston Churchill for his desk at Chartwell Manor.

New-Old-Stock



Alfred Dunhill: (left) a scarce 'Miniature Onyx' table lighter by Dunhill, in new-old-stock and completely unused condition, first appearing in Dunhill's 1954 catalogue. The body of the lighter is carved white onyx with silver-plated hardware and has its original cardstock box with crest *BY APPOINTMENT TO THE LATE KING GEORGE VI*. **Length: 2¾ inches (7 cm), height 3 inches (7½ cm) Ref 6843**

(Right) a rare 'Bijou Giant' table lighter also by Dunhill, similarly in unused original condition, this earlier model first seen in 1936. The body of the lighter is wrapped in green shagreen with silver-plated hardware and has its original cardstock box with crest *BY APPOINTMENT TOBACCONISTS TO H.M. THE KING*. With

registration number 737418 and *DUNHILL MADE IN ENGLAND* on the base, and original handwritten label to the side of the box. Given that this lighter was hand labelled as a 'Bijou Giant' which appeared in the 1936 catalogue (to be renamed the following year to the 'Half Giant'), we can accurately date this example to the design's original release in 1936. **Length: 3¼ inches (8½ cm), height 2 ½ inches (6½ cm) Ref 6844**

Both models are illustrated on pages 212 & 216 of 'The Dunhill Petrol Lighter - A unique Story' by Blei and Bottoni, the definitive reference work on the Dunhill petrol lighter, in which both are described as 'uncommon to rare'.



Gucci, Italy: an extremely scarce white porcelain ashtray by Gucci with a nautical theme, the central motif of anchor, rope and ship's wheel is surrounded by a lift-off domed circular cover with two rests, featuring *GUCCI* in gold and eight motifs emulating flags from the International Code of Signals. Stamped *GUCCI MADE IN ITALY* to the base. **Diameter: 7 inches (18 cm) Ref 6840**



(Right) a superior Sterling silver *Unique Sports* lighter, circa 1930s, owing its origins to an imaginative Anglo-French affiliation between Dunhill and Cartier, whose commitment to quality on both sides of the Channel (and beyond) is second to none. The lift-arm is marked *DUNHILL* and the base imprinted *CARTIER, SWISS MADE, and STERLING*. The face of the lighter is suitably decked with three maritime signalling flags, denoting the letters *H.P.L.*, the initials of the fortunate recipient of this clearly, bespoke commission. Complete with a tooled green leather Cartier presentation case. **Length: 5½ inches (14 cm) Ref 4754**

Perfect Percussion



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)



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)



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

Ref 6371
Length: 9 inches (23 cm)



From Russia with Love



Box shown containing Cohiba Montecristo No. 1s

Ivan Evstigneev of St. Petersburg: an unusually large Imperial Russian silver *trompe l'oeil* cigar box circa 1885, profusely engraved to all five sides with woodgrain to resemble a wooden cigar box, with parcel-gilt 'taxation bands' and engraved 'labels'. Retailed by Laferme, the box is stamped with 84 standard marks, and bears the St. Petersburg assayer's mark 'IE' for Ivan Evstigneev as well as the work master's mark 'J.O' for Johan Olsoniu. Russian, dated 1885. **Ref 6859**

Size: 9 x 5 x 4 inches (23 x 13 x 10 cm)

Russian Masters



Ref 1692

Ref 5270

Ref 6866

Ref 1469

Ref 2190

Ref 3146

Ref 5063

Four outstanding examples of Imperial Russian silver and parcel-gilt *trompe l'oeil* cigar boxes, all engraved on the sides and the covers to imitate wood grain, with areas highlighted in lemon gilding, with engraved tobacco 'taxation bands' (clockwise, from top left) with Imperial eagle and Cyrillic inscription 'Imported Tobacco', bearing the marks of Michael Isakov (Postnikova-Losseva #1335) of St Petersburg, 1888. **Length: 5 inches (13 cm) Ref 1692**; a box branded for *H. UPMANN FLOR, COLORADO MADURE* and

made in Moscow in 1887. **Length: 4½ inches (11 cm) Ref 5270**; a box by I.L. Profikier (dated between 1899-1908), a skilfully engraved box for the Cuban brand of *Por Larranaga* cigars. **Length overall: 4 inches (10 cm) Ref 2190**; and finally, a box by assay masters *A Svetchin*, with similarly engraved wood graining and Imperial tax bands, and with brand stamps for *H. UPMANN FLOR, REGALIA ELEGANTE*. **Length overall: 4 inches (10 cm) Ref 3146**

(From top) a superb quality, Imperial Russian silver and parcel-gilt *trompe l'oeil* cigar box, finely engraved to resemble a wooden box of *H. Upmann Flor* cigars, with 'paper' taxation bands highlighted in silver-gilt, and bearing inscriptions to the lid, with woodgraining around the sides and *Colorado* engraved to the front. Bearing hallmarks for 84 zolotniks, Moscow. **Length: 7½ inches (19 cm) Ref 6866**; a fine cigar box with a satin finish and engraved cigar taxation bands heightened in silver-gilt, the lid with applied silver

emblem bearing the Imperial Russian double-headed eagle symbol of the Romanov dynasty. With correct assay marks and maker's marks for Nikolai Kulikov, Moscow 1896-1904. **Length: 8 inches (20 cm) Ref 1469** and finally a superb example by Khlebnikov and Co. (Postnikova-Loseva # 1436a) of St. Petersburg branded for *H. UPMANN FLOR* with engraved 'paper' taxation bands similarly lifted in silver-gilt. Bearing hallmarks for Khlebnikov and Co., Moscow 1908-1917. **Length: 7 inches (18 cm) Ref 5063**

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)



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**



A chic Italian bridge box with four applied, hallmarked silver and enamel playing cards set to the top, the body of the box in figured flame burlwood veneer, with a long thumbpiece for lifting the lid to reveal an interior configured with compartments (vacant) for everything required for bridge, cards, pads and pencils. The silver cards and thumbpiece bear Italian silver marks, and lozenge marks dating the box between 1934-1944. **Length: 9 inches (23 cm) Ref 6874**

The Bigger Picture



An epically large Sterling silver photograph frame, the wide silver border with all-over basket-weave engine turning with a plain (vacant) *cartouche* set in the lower border of the frame. The substantial back of the frame is lined with deep blue velvet, with the easel stand sitting recessed, when flat. Fully stamped with the maker's and retailer marks, this is quite possibly the largest frame of its kind that we have seen. American, *circa* 1910. **Size of frame: Height: 22 x 16 inches (56 x 41 cm). Aperture size: 19 x 13 inches (48 x 33 cm) Ref 6868**

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 12 inches (45 x 30 cm) Ref 6829**

House of Hermès

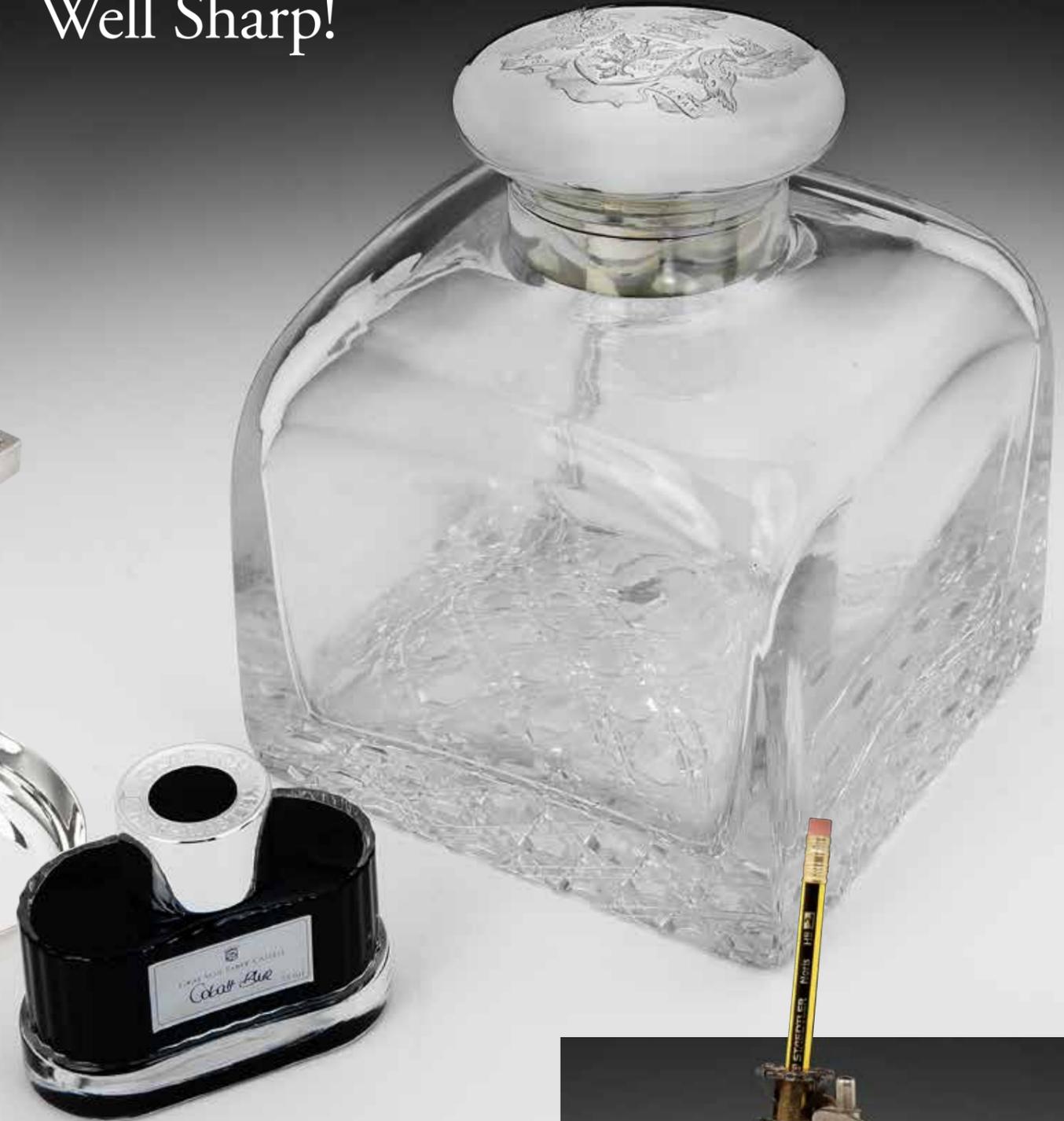


House Style: a collection of desk and table accessories by the House of Hermès (clockwise from top right) a silver-plated pen tray with applied horse head detail and engine-turned interior **Ref 5841**; a silver-plated straight-edge or ruler with horse head motif **Ref 5558**; a fine silver plated paper or napkin holder, the plain looped clip surmounted by a cast horse's head **Ref 5835**; a silver-plated pen tray with leather tab detailing, and when inverted, provides a centimetre rule and straight edge **Ref 5557** and finally a double bottle coaster divided by a central carrying handle made up of a stylized snaffle-bit **Ref 5840**.

(Above, from bottom) a fine Sterling silver desk magnifying glass in the form of a spur, the circular lens set in a shaped silver surround, with spur handle **Ref 1245**; an early Sterling silver personal ashtray in the form of a stylized stirrup cup **Ref 2209**; a large circular silver-plated bottle coaster with rope detailing around the outer edge **Ref 5838** and a single bottle coaster or dish, with stylized horse head handle **Ref 3370**. All marked *Hermès Paris*, and dating between the 1930s and the 1950s.

For additional details of each piece, please visit www.pullmangallery.com

Well Sharp!



(Above) **Asprey & Co., London:** an extraordinarily large and very heavy, Sterling silver mounted cut crystal inkwell with liner. The glass body with deep diamond cut base has a domed Sterling silver neck and cover bearing hallmarks for London 1885, and maker's marks for W. Leuchars (London & Paris) made for retail by Asprey. The hinged cover with finely detailed engraved armorial crest with shield flanked by winged beasts with the motto 'FIDEI TENAX' the family crest of Frederick Glyn, 4th Baron Wolverton (1864–1932). The Glyn Baronetcy was seated at Gaunt's House in the County of Dorset. **Height: 9 inches (23 cm) Ref 6822**

(Right) an early pencil sharpener of George V vintage by Asprey & Co. London, the ingenious design features a steel mechanism which takes the pencil vertically, sharpens via the blades, which shave and rotate simultaneously, with the turning of a wooden handled lever to the rear, with the falling shavings being caught in a drawer beneath. Stamped *ASPREY LONDON* and bearing hallmarks for 1912. The sharpener is set on a hardwood plinth. **Length: 4½ inches (11 cm), height: 7 inches (18 cm) Ref 6767**



Pushing the Boat Out

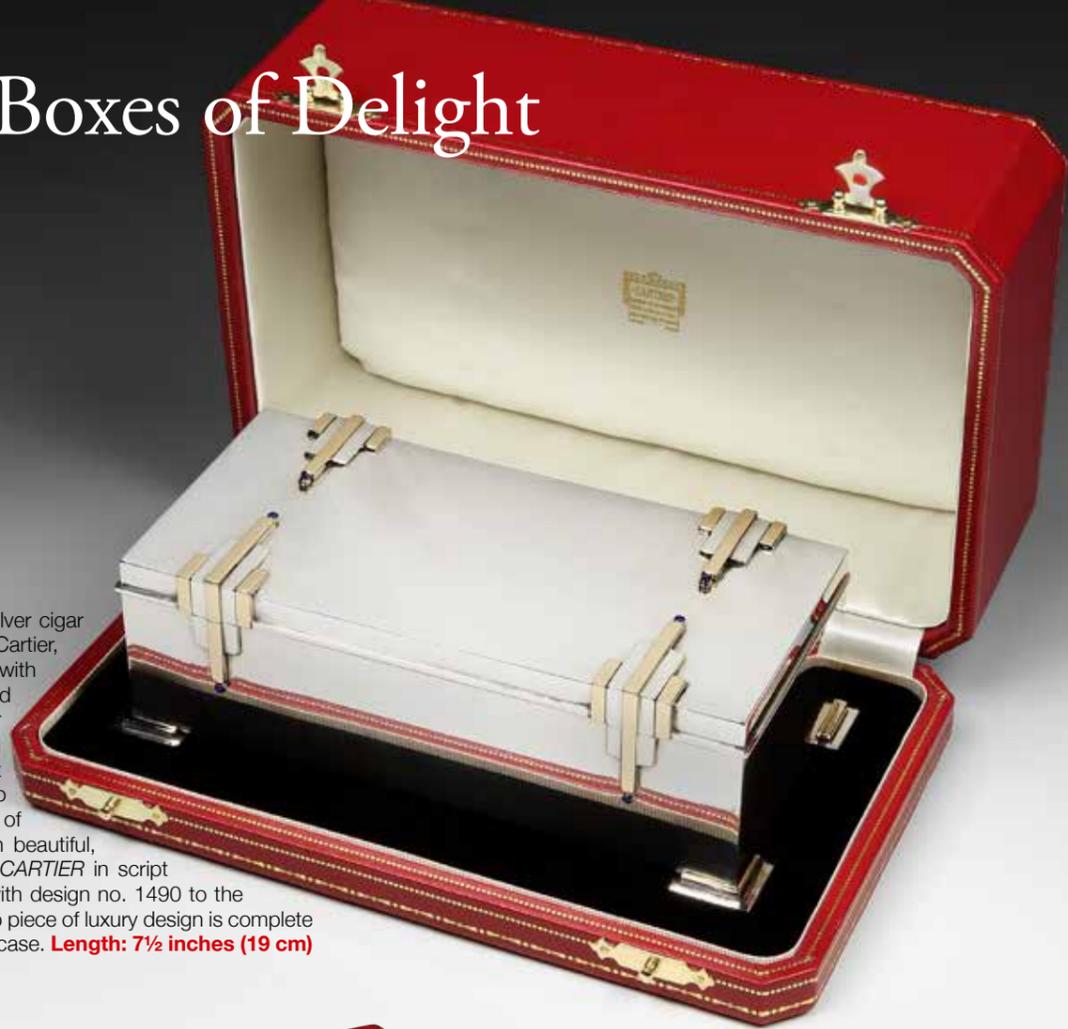


Cartier, New York: a beautifully modelled Sterling silver single-mast yacht or *Sloop*, the vessel with five hand-engraved sails, with delicate silver rigging and gilded details to the pennant flag and deck, is set on a wave-textured silver *sôcle* and mounted onto a black marble base. Stamped *CARTIER* to the *sôcle* and *STERLING SILVER* to the yacht,

the model is complete with a bespoke fitted Cartier presentation case. American, *circa* 1960s. **Ref 6833**

Height: 8 inches (20 cm)
Length: 9 inches (23 cm)

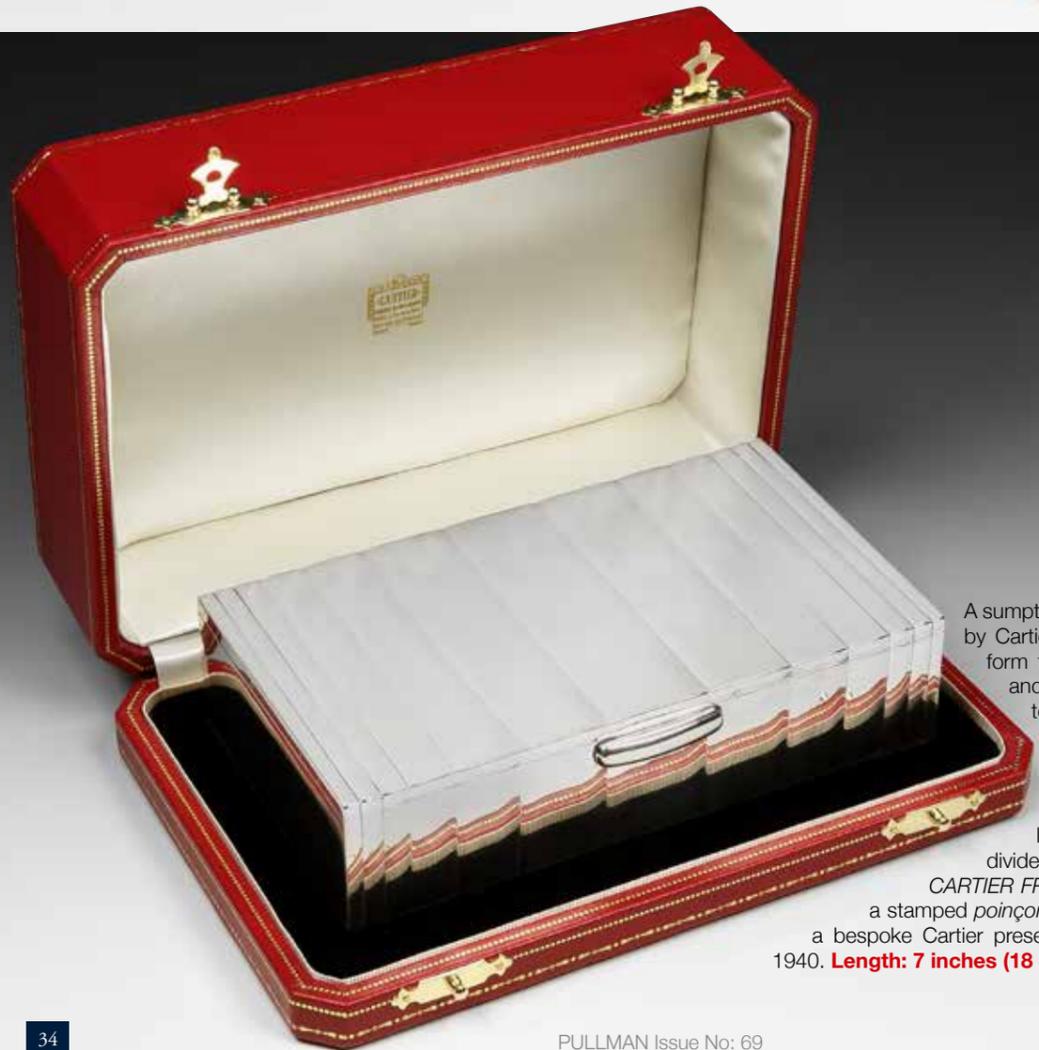
Cartier's Boxes of Delight



A magnificently stylish Sterling silver cigar box of high *Art Deco* style by Cartier, circa 1930, 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. **Length: 7½ inches (19 cm)** Ref 6814



Gorham, USA: a supremely elegant Sterling silver cigar box by American makers Gorham, circa 1960, the rectangular box with stepped foot and engraved linear details on all sides has a lid embellished with thick rose-gold bands, a central *cartouche* (vacant) and corner details which could also be engraved. The interior has a plain, undivided cedar lining. Stamped *GORHAM STERLING* to the underside with design numbers. **Length: 8½ inches (22 cm)** Ref 6864



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 *poignon* mark and is complete with a bespoke Cartier presentation case. French, circa 1940. **Length: 7 inches (18 cm)** Ref 6821



(Left, above) a slender and desirable trinket or cigarette box by Italian design icons Gucci, of gently arched form, the main body and interior in a highly polished hardwood, the Sterling silver lid with buckle motif is stamped 925 and *GUCCI*. **Length: 9 inches (23 cm)** Ref 6717 and (left) a stylish cigarette or cigar box by Hermès, Paris with a *faux* leather brass studded 'strap' detail to the lid, forming a loop to open the box, and a plain, wood lined interior. Marked *HERMÈS PARIS* to one side. **Length: 7 inches (18 cm)** Ref 6730

Big Ben



A superbly observed, large-scale model of The Clock Tower at London's Place of Westminster (colloquially known as *Big Ben*, actually the nickname given to the *Great Bell* within the tower). Painstakingly constructed to approximately 1:60 scale around 1900 in the finest detail in oak and embellished with applied parcel-gilt mouldings, the model emulates precisely the details of the actual 96-metre-tall clock tower - the largest four-faced chiming clock in the world. The model features three working clocks, with electrical movements by Smiths and are all illuminated from within, the fourth clockface is used for accessing the fully overhauled movement. The numerals and hands are enamelled in 'Prussian Blue' as original to the Augustus Pugin (1812-1852) Gothic Revival design and is crowned with a framed spire. The oak plinth with gilded mouldings features a hand painted plaque bearing the crowned portcullis device of the Houses of Parliament. English, circa 1900. **Ref 6854**

Height overall: 70 inches (178 cm)

In popular visual media, The Clock Tower has become a globally recognized symbol of the United Kingdom and particularly London, and has been frequently used in establishing shots, often with a London bus, to denote a London setting. Renamed the Elizabeth Tower in 2012 to mark the Diamond Jubilee of Her Majesty Queen Elizabeth II, the Tower has long been the focus of New Year's celebrations, and the chimes of *Big Ben* mark the commencement of two minutes silence on Remembrance Day. The main tower was designed by architect Charles Barry (1795-1860) after the old Palace of Westminster was destroyed by fire in 1834. Completed and operational in 1859, the clock within the tower is famous for its reliability and ran accurately throughout the Blitz in 1940. In 2017, an extensive and complex £80m restoration of the clock and tower commenced, due to be completed in 2022, being the longest period in its history that Big Ben has been silent.

The restoration to the actual clock face will see the re-instatement of the original 'Prussian Blue' hands and numerals.



Alfa Romeo



Alfa-Romeo: a set of solid silver place card holders depicting in the finest detail six of Alfa-Romeo's best sports racing cars (shown from left) the ALFA 24HP from 1910, the Mille Miglia and Targa Florio RL Sport from 1922, the P2 from 1924, the 6C 1750 Super Sport from 1929, the 8C 2900 B from 1937 and finally the 159 from 1950. Each holder has a clip to hold the place card to the rear and the set is complete with a burgundy glazed calfskin Alfa-Romeo presentation case. **Length of each holder: 2½ inches (6 cm) Ref 6875**



(Above) **Asprey & Co:** an exquisite 1906 set of four novelty Sterling silver place (or menu) card holders, in the form of period motorcar wheels. Each holder has a turquoise cabochon set to the centre of the wheel - which the card sits behind - and is mounted on a circular silver foot. Hallmarked 1906 and made by William Hornby for retail by Asprey, the holders are set within their own bespoke Asprey presentation case. **Height of each holder: 1 inch (2½ cm) Ref 6872**



Giò Pomodoro (Italian, 1930-2002) for Alfa-Romeo: an extremely heavy cast aluminum motor racing trophy commissioned from Italian sculptor Giò Pomodoro by Alfa-Romeo for presentation to the French racing driver Christian Pellae in 1966. The trophy, of heavy cast, 'Alfa-Romeo' red aluminium is in disk form, with a projecting stand to the rear with artist monogram 'GP' engraved to the ferrule at the tip, and is mounted with an engraved Alfa-Romeo Quatrifoglio to the front. The trophy has its original wooden Bertoni of Milan box with engraved plaque and paperwork, including a typed letter dated 19th July 1967, from H. Fougereuse, director of Société Française Alfa-Romeo commending Pellae's 'excellent results' in competition events for the 1966 season. **Ref 6856**

Diameter of trophy: 8½ inches (22 cm)

Giò Pomodoro (brother to Arnaldo Pomodoro (b.1926) was an Italian abstract sculptor, printmaker and stage designer most known for creating assemblages of mixed materials and reliefs in clay, and cast metal. Working with some of the leading avant-garde artists of the 1950s, later in his career he focused mostly on public commissions and outdoor structures. Giò Pomodoro was an important Italian abstract sculptor and a large number of his works are held in major national art collections.



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

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

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



CIJ (Compagnie Industrielle du Jouet): a supremely-scarce first series example of the Alfa-Romeo P2 racing car toy by the French toy company CIJ, this example with barely-play-worn blue paintwork (indicative of France's racing colours) and complete with its (essential) original filler caps, starting handle, handbrake, working steering and black painted spoked wheels with early balloon tyres typical of the first series. This example comes with its original key. French, circa 1925. **Ref 6624**

On introduction in 1925, the first series P2 was a highly popular but very costly toy, costing a week's wages for a working man. Because of Alfa-Romeo's racing successes, most children opted for the *Rosso Corsa* (deep red) version, making the blue examples very scarce.

Length overall: 21 inches (54 cm)



C.I.J. (Compagnie Industrielle du Jouet): a first series example of the Alfa-Romeo P2 racing car toy by CIJ, with deep red paintwork, (representative of Italy's racing colours), and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with distinctive untreaded 'balloon' tyres, and all-original paint finish. French, circa 1925. **Ref 6473**

Length overall: 21 inches (54 cm)

Magnificent Monza



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



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

Diameter: 54.5mm.

Theo Fennell, London: an extremely fine and intricately made, Sterling silver scale model of an Alfa-Romeo Monza by London silversmith Theo Fennell, complete with double windscreen, opening louvered bonnet revealing a highly detailed engine, full interior detailing and anodized silver 'treaded' tyres. The model, one of only

ten examples produced, is set on a black marble base with circular silver stamp inset to one corner. Fully hallmarked THEO FENNEL London, 1987. Complete with fitted presentation case. **Ref 6652**

Length overall: 13 inches (33 cm)

Dinky Toys, 1950



'World Famous Racing Cars'. An extremely scarce shop window or counter display board for the complete Dinky Toys 200 series 'gift set' of racing cars. The board in red and yellow, with the six cars of the set applied staggered as if mid-race on a racetrack. These display examples are slightly smaller than the series models available to purchase individually at the time, which included the '231 Maserati', with a red body and racing number '9', '230 Talbot-Lago', in light

blue with racing number '4', '234 Ferrari', in dark blue with racing number '5', '232 Alfa-Romeo', with a red body and racing number '8', '239 Vanwall', in dark green with racing number '35', and finally '233 Cooper-Bristol', in green with racing number '6'. The display board has been framed with a deep limed-oak frame and glazed. English, circa 1950s. **Ref 6853**

Overall size: 13 x 21 x 3 inches (33 x 53 x 8 cm)



(Left) a streamlined 'Pylon' or 'Tether' model racing car, of all-aluminium construction with original red painted details and treaded rubber tyres. These model cars were powered by miniature internal combustion engines and raced on indoor tracks when 'tethered' to a central post. Unlike remote control racing cars, the operator (or driver) would have no real control over the steering or the cars speed. Surviving in lovely, original condition, the model dates to the early 1950s, and closely resembles the 1951 Formula 1 Alfa-Romeo *Alfetta* 159, as raced by World Champion Juan Manuel Fangio (1911-1995). **Length: 13 inches (33 cm)**
Ref 6851

(Top) the Ferrari *Tipo* 500/F2 dominated the race circuits of Europe in 1952 and 1953, particularly in the hands of its great exponent, Alberto Ascari. His remarkable driving ensured Ferrari's first ever World Championship in 1952, an achievement repeated in 1953. To mark the occasion, a large-scale toy was created in small numbers by Toschi of Milano, and we are pleased to offer the finest example we have ever seen. A generous **22 inches (55 cm) long**, the toy comes complete with exhaust cut outs, decals, spinners and steering wheel, and serves to remind us of a great milestone in the glorious career of *Il Commendatore*, Enzo Ferrari, and his first World Champion, Alberto Ascari. **Ref 6555**

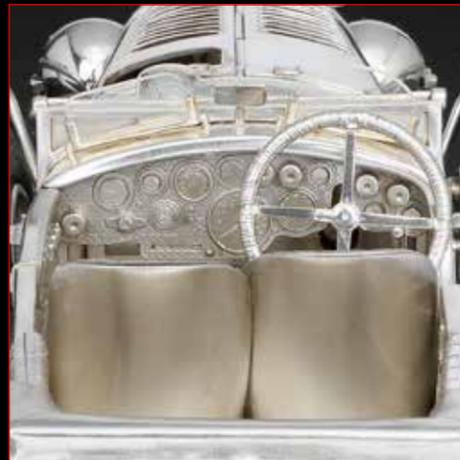
UU 5872 - Birkin's 'Blower' Bentley



An extraordinarily detailed and immaculately recreated Sterling silver 1:12 scale model of Bentley's 1929 supercharged 4½ litre 'Blower' by British silversmith Gil Holt. Only four 'Team Blowers' were built for racing, and this registration UU 5872, was Tim Birkin's own team racing car, no.2, raced at Le Mans and went on to play a pivotal role in the Speed Six victory in 1930. The model has Sterling silver patinated tyres to resemble 'tread', a double hinged louvred bonnet, revealing fine engine detailing on both sides, as well as an extremely well-observed dashboard with full instrumentation, and sits on a deep lacquered plinth. The model is complete with its own bespoke green calfskin Bentley presentation case. Bearing maker's marks and London hallmarks for 2020. **Ref 6748**

Length overall: 18 inches (46 cm)

Based on 'UU 5872', Bentley Motors announced in 2019, the production of a 'continuation' series of 12 'Blowers' would be produced, as a faithful recreation of Bentley's own 'Team Blower', chassis number HB 3403. The original car would be disassembled, catalogued and meticulously scanned in three dimensions, the component parts then being recreated using the original 1920s moulds, tools and jigs, alongside the latest manufacturing technology. The 12 continuation 'Blowers' would then be assembled by specialist Mulliner engineers over a period of two years, as close mechanically, aesthetically (and spiritually) to the original car.



Nino Vaccarella (1933-2021)



Tim Layzell (English, born 1982) 'Hometown Hero, 1967 Targa Florio'

An original oil on canvas, framed in a deep, white gesso hardwood frame and unglazed. **Ref 6869**

Overall size: 22 x 18 inches (56 x 46 cm)

Nino Vaccarella was one of many Italian drivers who graced the seats of works Ferrari F1 and sports cars between the 1950s and the 1970s. Vaccarella however, holds a special place in Ferrari folklore, in particular for his performances on the mighty Targa Florio. As a Palermo school teacher who lapped the 72km (45 mile) Piccolo Madonie course each evening after

work, he had an advantage over his opposition and used it to good effect when he won the race in 1965 sharing with Lorenzo Bandini. In 1967 however, his luck seemingly ran out. Four days after Bandini's death, Ferrari sent just one 330P4 to Sicily for Vaccarella to share with fellow driver Ludovico Scarfiotti. Fastest in practice, Vaccarella started as favourite and as depicted in this painting, he leads out of Campofelice through the first lap, ending up a full minute ahead of the less powerful but nimbler Porsche 908s. As he exited the village of Collesano on lap 2 he momentarily lost concentration and hit a kerb, forcing instant retirement. Nino would return to win the Targa Florio again for Alfa-Romeo in 1971 and 1975, thereafter living in peaceful retirement in his hometown of Palermo, until his passing in September 2021, aged 88.



Ferrari: A highly important commemorative cast bronze 'Cavallino Rampante' ('Prancing Horse') trophy, set on a square marble plinth, with enamelled Ferrari badge applied to the front and beneath an engraved brass plaque bearing 'Alla Maranello Concessionaires, 1960-1985'. Provenance: The Estate of Colonel Ronald J Hoare. **Ref 5267**

Height overall: 15 inches (38 cm)

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

Aladin's Lamp



Aladin Luxe, France: an exceptionally rare Art Deco ceramic table lamp in the form of a stylized sports racing-car at speed set on a banked plinth. The white glazed body and hubcaps with drivers in white livery, is highlighted with gold details and bears the number '2' to the sides of the bonnet. The lights are electrically powered, and emits from the two open headlamp apertures, signed 'Aladin (sic) LUXE' to the underside. French, circa 1920s. This is the earlier and rarer model

which also features a ceramic inkwell set to the rear, and aperture under the radiator cap, both complete with original lift-off matching ceramic covers (usually missing but both present). **Ref 6870**

No other examples to this specification are known.

Length: 10 inches (26 cm)

Jan et Joël Martel (1896-1966)

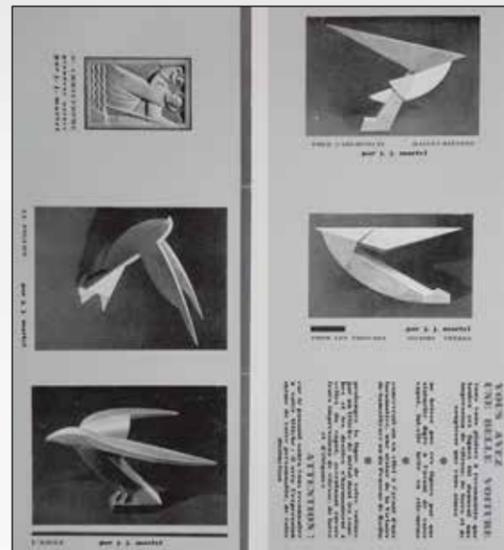


Illustration from Joël et Jan Martel Sculpteurs, 1896-1966

Monaco Grand Prix, 1934



Geo. Ham. (Georges Hamel, French 1900-1972): 'Monaco Grand Prix, 1934'. Original poster, advertising the 1934 event. Conservation linen mounted, framed in a plain black oak frame and glazed with UV Plexiglas. Geo. Ham. designed this poster for the sixth *Grand Prix de Monaco* held in April 1934, the poster depicting Earl

Howe's Maserati 8C in a tight turn by the Casino. The winner of the race was in fact Guy Moll, triumphant in his Alfa-Romeo P3. **Ref 6834**

Framed size: 54½ x 39 inches (139 x 99 cm)

A historically significant and unique Futuristic car mascot in nickelled bronze, commissioned from the artist brothers Joël & Jan Martel (1896-1966) by the Modernist architect Robert Mallet-Stevens in 1925. This is one of only four mascot prototype designs created as special commissions for Mallet-Stevens as well as the automobile *marque* Sizaire and Voisin. The mascot is mounted on a rectangular, ebonized hardwood base. **Ref 6865**

Length: 8 inches (20 cm)

Illustrated: *Joël et Jan Martel Sculpteurs, 1896-1966, 1996, page 77*
'L'Art et L'Automobile by Hervé Poulain, 1973, page 111

Parisian architect and designer Robert Mallet-Stevens (1886-1945) was one of the most influential figures in the French Modernist movement. Known for his works during the 1920s and 30s and for his commissions for wealthy French *Avant Garde* clients, including artist Tamara de Lempicka, Mallet-Stevens founded the *Union des Artistes Modernes*, whose members included Jean Prouvé, Charlotte Perriand and Le Corbusier. Following his earlier collaboration with the Martel brothers on this mascot, as well as a large number of other artistic projects, Mallet-Stevens completely redesigned 3,800 square metres of the 16th arrondissement in Paris, from the architecture down to the street furniture and interiors. Renamed Rue Mallet-Stevens, the home and studios of the Martel Brothers was located at n° 10.

Mercedes-Benz 300SL



Romain Schroeder (born Luxembourg, 1965)

A wonderful interpretation of the iconic Mercedes-Benz 300SL Gullwing, of 1:8 scale in a hand-finished dark patinated *cire perdue* (lost wax) bronze and mounted on a grey marble plinth. Signed by the artist and dated 2019, the bronze is numbered 1 in an edition of 8. The bronze is complete with a bespoke wooden travelling crate.

Length: 23 inches (58 cm)

Schroeder attended the École des Beaux Arts, and a background in mechanical engineering influenced his approach to his sculptural works. 'I try to respect the basic dimensional design and body shape and adapt it to create a sculptural harmony and a perfect fluidity of the lines'. **Ref 6773**



'A.D.A.C (Allgemeiner Deutscher Automobil-Club): 'Bergrennen, 3. Schorndorfer Bergrennen, Gottlieb-Daimler Bergpreis, October 14th, 1962': Scarce original poster depicting a Mercedes-Benz 300 SL Roadster driving a tight-turning road against a vivid red background. Framed with an acid-free mount and black oak frame and glazed with UV

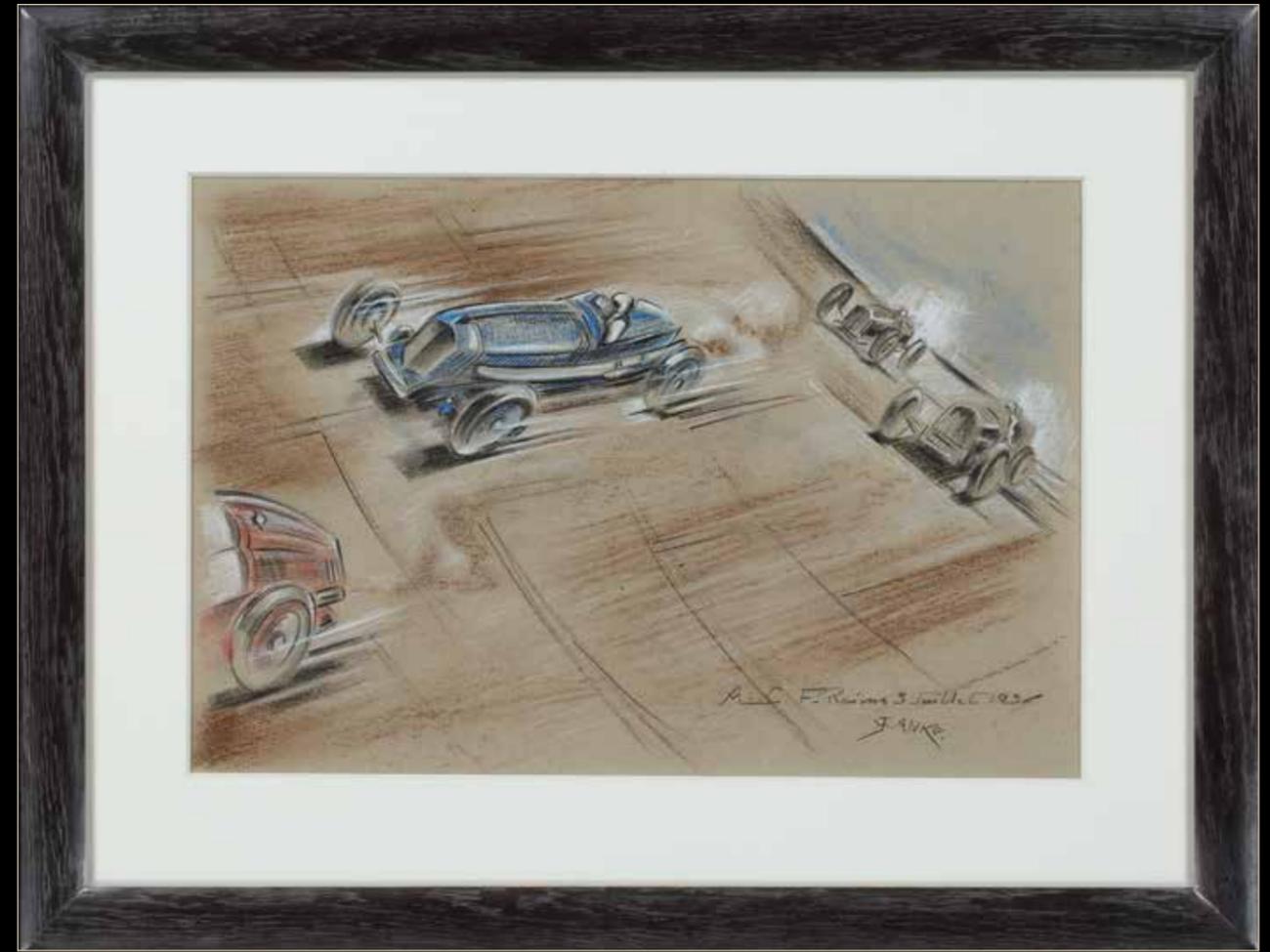
Plexiglas. German, dated 1962. This is thought to be the only advertising poster depicting a 300 SL Roadster. **Ref 6839**

Size overall: 31 x 24 inches (79 x 61 cm)

Prouesse, 1907



French Grand Prix, 1938



(Opposite page) **Charles Soudant (French)**

A large bronze trophy, circa 1907 with foundry marks for Susse Frères, Paris and stamped *cire perdue* (lost wax). This fine, stylish bronze was commissioned from Soudant by French-American car manufacturer Leon Rubay (1876-1937) who also used it in miniature as the mascot to adorn his Rubay automobiles. The plaque reads 'COUPE MAROCAINE des 1500 KMS. DES 23 & 24 JANVIER 1932, 1er DU CLASSEMENT GÉNÉRAL'. **Ref 6560**

Length of bronze: 22 inches (56 cm)
Height of bronze: 21 inches (53 cm)
Height overall: 69 inches (175 cm)

In accordance with (then) normal practice in France, this bronze would have been cast in an edition of no more than 8 examples. This particular cast, has an applied plaque indicating its use as the trophy for the 1932 *Coupe Marocaine*, a rally held over 1500 kms from Casablanca to Marrakech and back, awarded to Messrs. Malangioni and Buiges for their class victory in a De Soto SC automobile.

Leon Rubay emigrated to New York from Paris in 1902, and worked for coachbuilders Rothschild where he discovered a flair for automobile design. He later designed cars for Pierce-Arrow, and in 1923, launched his own brand of automobile. This venture became a victim of the Great Depression of 1931, and Rubay subsequently returned to his native Paris, where he died in 1937.

(Above) a dynamic, original chalk and crayon artwork depicting racing cars on the banking at Reims-Gueux racetrack during the *Grand Prix de l'ACF* held on 3rd July, 1938. Set within a plain section, black oak frame with acid-free mount and glazed. Signed by the artist, *W. Janko*, lower right. French, circa 1938. **Artwork size: 12 x 18 inches (30 x 46 cm), overall framed size: 19 x 25 inches (48 x 64 cm) Ref 6838**

Mercedes SSK, 1928



Paul Bouvot (French, 1922 - 2000): 'Mercedes-Benz SSK, 1928'.

Original pencil drawing on paper heightened with red crayon, executed in 1987. Framed with an acid-free mount and glazed with UV Plexiglas. **Ref 6881**

Overall size: 53 x 39 inches (135 x 99 cm)

Blitzen Benz, 1922



An extraordinary study in bronze, cast in 1922, of the Blitzen Benz, the first automobile to break the 200 km/h speed limit at Brooklands Oval in 1909. **See overleaf, pages 64 & 65**



Bedřich Stefan (Czech, 1896–1982): a large and dynamic bronze sculpture of the famous Blitzen Benz being driven at speed, and banking on a tapering bronze *sôcle*. Signed *Stefan* in the bronze, with foundry mark *LIL-AMÝŽ PRAHA VII*. The bronze sits on its original elevated, asymmetric hardwood plinth, with four ebonized raised feet. Czech, dated 1922. **Ref 6832**

Length overall: 24 inches (61 cm)

Bedřich Stefan, the sculptor of this piece, was Oto Gutfreund's chief studio assistant for many years, and during this period whilst working under the influence of this great sculptor, Stefan came to produce some of his best works. Stefan was an active member of the Czech *Kubismus* group of sculptors known as the 'Strong Nine' (who held a group exhibition at the Manes Gallery in Prague in 1922).

Stefan had experimented with a form of Cubism as early as 1919 and later in his life, taught at the Prague School of Decorative Arts, and was credited as single-handedly taking Czech sculpture in the

direction of pure abstraction, through his ideas and teaching. Stefan was instrumental in the development of the *Avant Garde* in his home country, in turn resulting in a mainstream appreciation of modern sculpture, elevating it to a new level in the early 20th century.

This depiction of the world land speed record-breaking 'Blitzen Benz' portrays the same level of dynamism and energy as Ottakar Svec's famous 'Motorcyclist' of 1924, (incidentally another member of the Czech *Kubismus* group). Many of Bedřich Stefan's other sculptures remain in the permanent collection of the Czech National Museum in Prague.

Large, period automobile sculpture such as this, is exceedingly rare and hard to find. It is in perfect condition with its original patina and weighs in at an impressive 70 kilos packed!



Alexander Kélely (Hungarian, 1874-1940)



(Above) **'The Release'**: a striking Art Deco bronze of four hounds straining at their leashes and being held back by their male keeper. The figures are set on a bronze *socle* and then mounted on a black marble plinth. Signed KELELY in the bronze. French, circa 1930. **Ref 6871**

Overall length: 25 inches (64 cm)

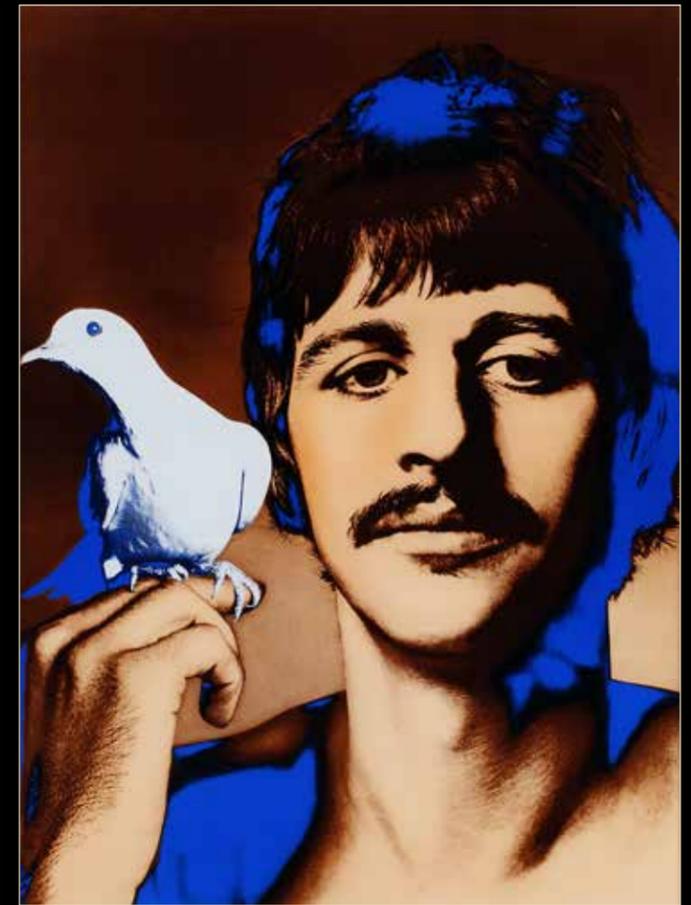
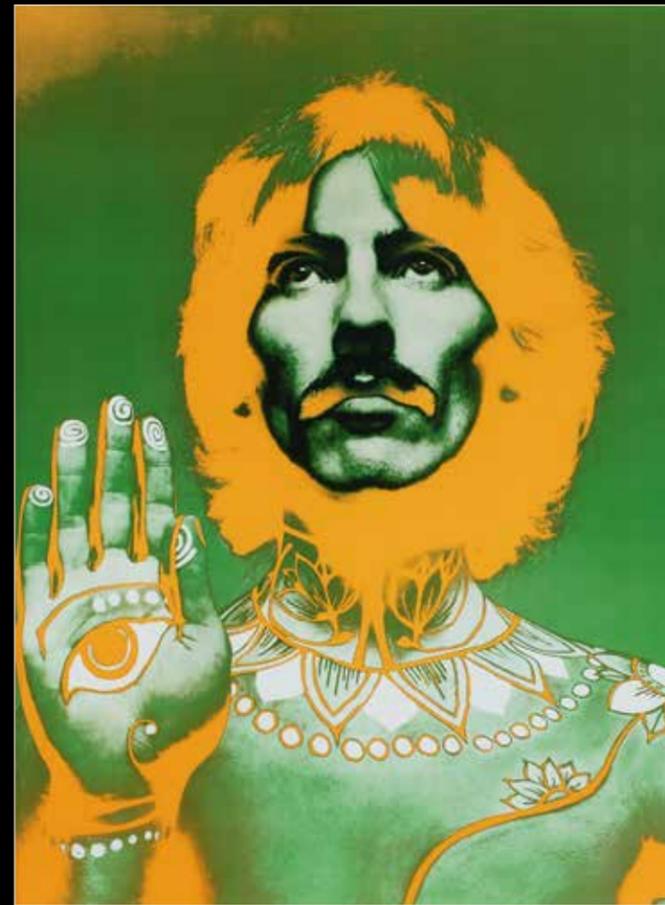
Born in Budapest, Kélely was a disciple of fellow Hungarian artist and sculptor Imre Simay. Better known for his *animalier* sculptures, Kélely's most recognisable works featured both figures and creatures together, a comment on the coexistence of the human and animal worlds, as perfectly illustrated here.



(Left) an exceptionally enigmatic Art Deco bust entitled **'Medusa Moderne'**, cast circa 1925. The female face – thought to be inspired by Marlene Dietrich – with delicate features in silvered bronze, is framed by tendrils of textured, dark-patinated hair, with areas of bronze highlights. The bust is mounted on its original, tall, stepped marble base. Signed KELELY in the bronze, with edition number 9. **Ref 6312**

Height: 16 inches (41 cm)

The Fab Four

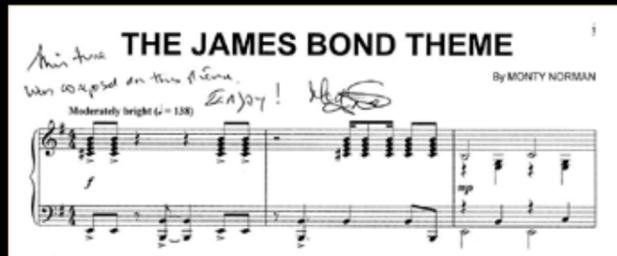


Richard Avedon (American, 1923-2004)

A set of four solarized poster portraits of *The Beatles*, commissioned by the band's management company from fashion photographer Richard Avedon for publishing in early 1967, to promote the release of *Sgt. Pepper's Lonely Hearts Club Band* album of that year. Each day-glo image plays to each of the band member's attributes - John in his trippy glasses, Paul's *flower power* attitude, George's mysticism, and Ringo's peace symbol. This set was published in the January, 1968 edition of the German current affairs magazine *Stern*, and each has been framed using an acid-free mount, plain black oak frame and is glazed with UV Plexiglas. **Ref 6873**

Overall size of each: 36 x 28 inches (92 x 71 cm)

The Name's Bond... James Bond



The 'James Bond Theme' Evestaff 'Minipiano', circa 1957

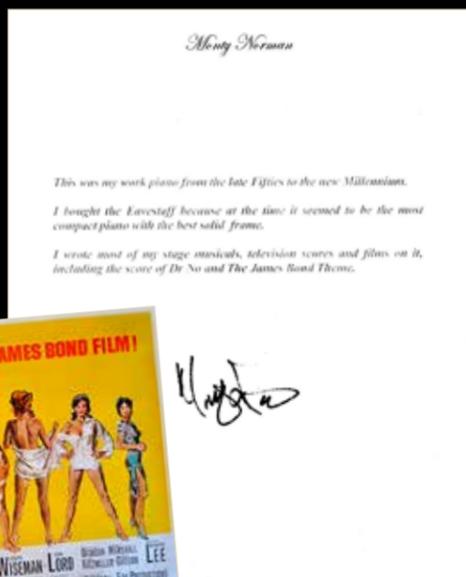
The highly important piano as used by Monty Norman to compose the 'James Bond Theme' in 1962. Bearing serial Number 177650, the piano is accompanied by a statement signed by Monty Norman which attests to this, as well as a notated copy of the sheet music. **Ref 6884**

Provenance: Monty Norman Esq.

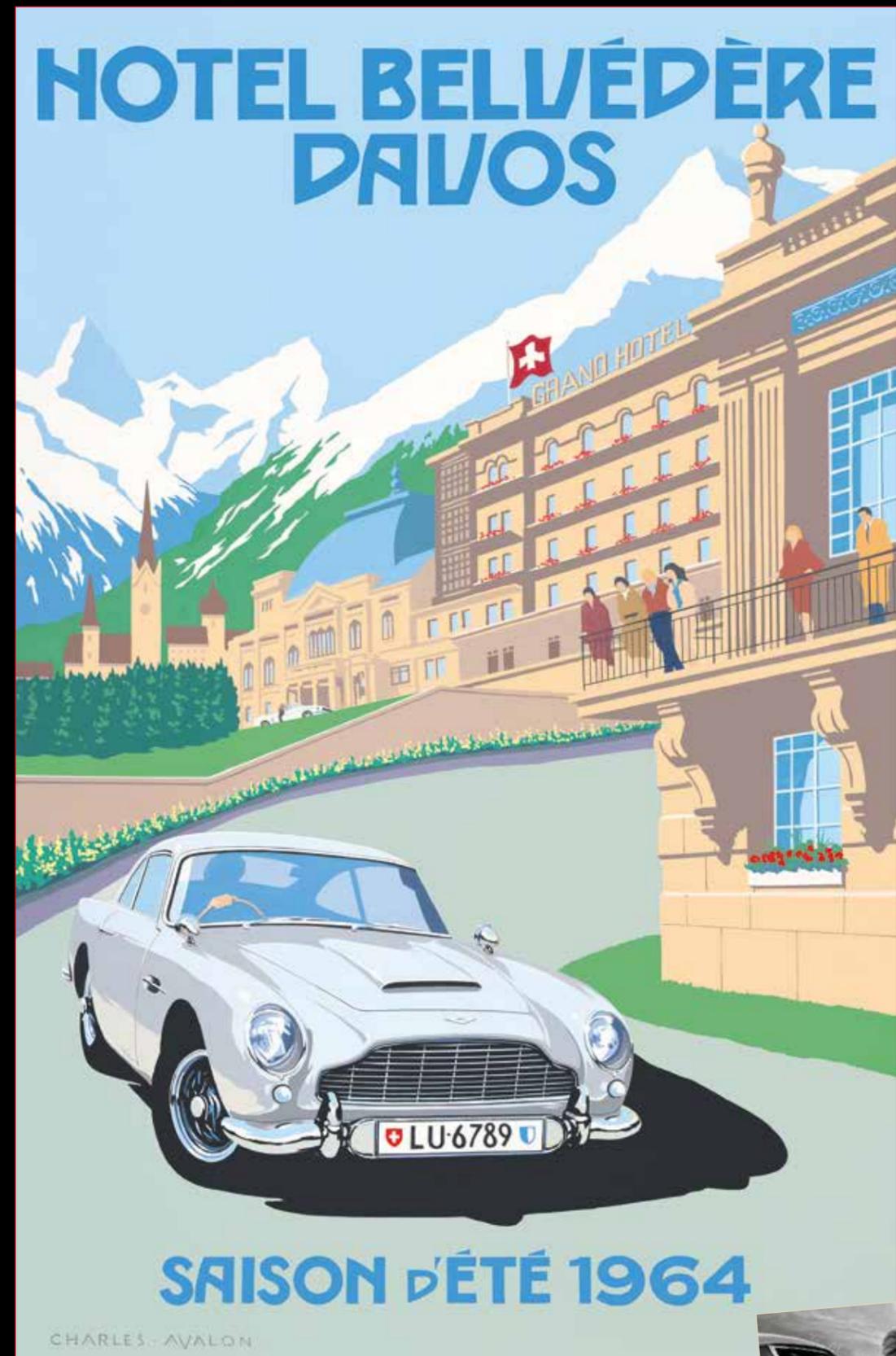
Width: 55 inches (140 cm)

What is now known as Monty Norman's 'James Bond Theme' is in fact a re-working of 'Bad Sign, Good Sign' written for the sitar by Norman in the late 1950s. Orchestrated by John Barry for the electric guitar, it debuted with the release of 'Dr. No' in 1962 and became arguably the most instantly recognized theme tune ever written, before and since.

Apart from the 'James Bond Theme', Norman also composed the score of 'Dr. No' and most of his stage musicals and TV scores on this very instrument. 007 producer 'Cubby' Broccoli commissioned Norman to score the first Bond film, following seeing his West End show 'Belle or the Ballad of Dr. Crippen' in 1961.



Handwritten signature

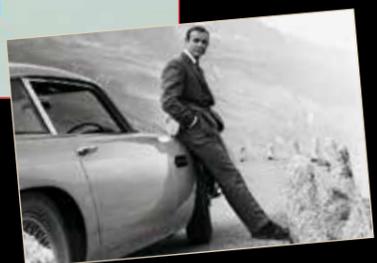


Charles Avalon: 'Hotel Belvédère, Davos'.

1964's 'Goldfinger', the third film in the James Bond series, saw the introduction of a new gadget-laden car for Bond – the Aston Martin DB5. Pictured here outside the Hotel Belvédère in the Swiss Alps (with Tilly's Masterson's Mustang in the background), the DB5 is without doubt the most famous James Bond car. Painted in gouache on art board, this original artwork is supplied mounted and unframed. **Ref 6878**

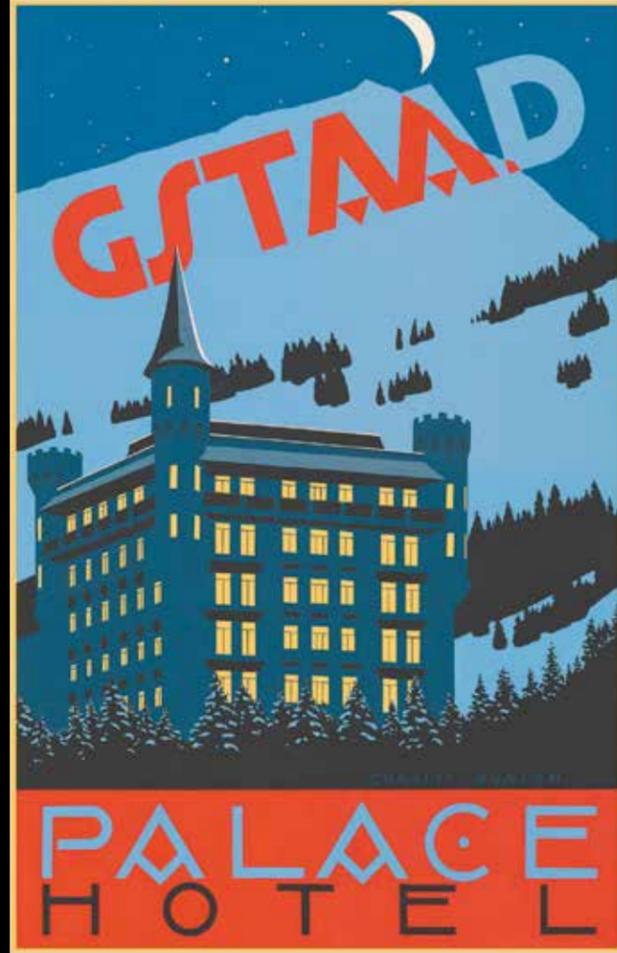
Artwork size: 30 x 20½ inches (76 x 52 cm)

Designed by our sister gallery and painted by leading artist Charles Avalon, this striking, original artwork was commissioned to create the famous limited-edition poster produced by Pullman Editions. Please note that this unique, one-off artwork is sold strictly without Copyright.



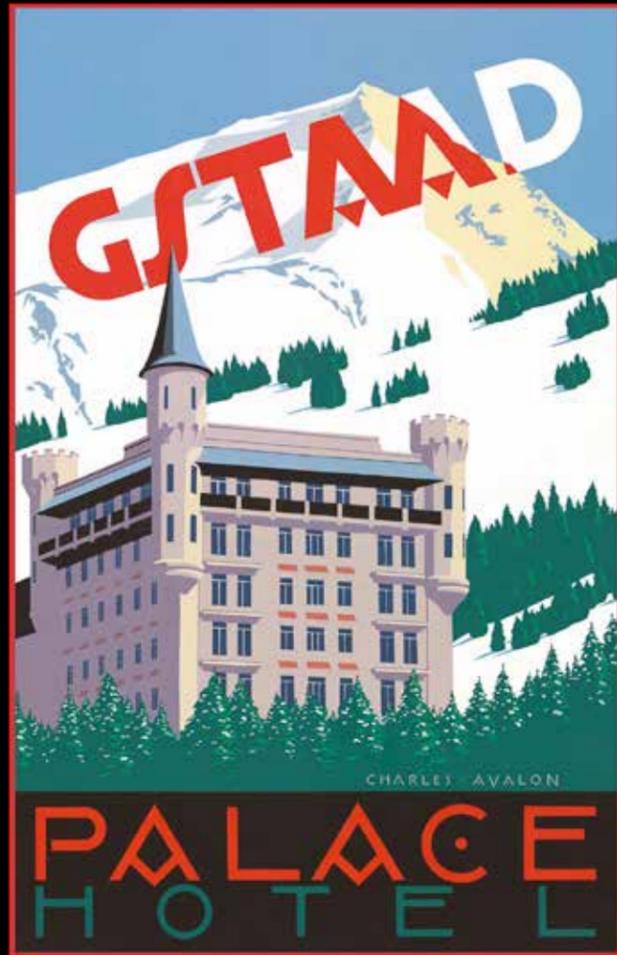
Grand Hotel

The spacious and splendid Palace Hotel in the heart of Gstaad, is captured here to perfection in the daytime and the nighttime. Gstaad, a village like no other, with impeccable winter sports credentials and equally as stunning in summer, is (quite fittingly) twinned with Cannes. These original poster artworks, commissioned by our sister gallery and painted by Charles Avalon, formed the design for two of Pullman Editions bestselling *Art Deco in the Alps* collection of limited-edition posters. Please note that both these unique, one-off artworks are sold strictly without Copyright.



Charles Avalon: 'Gstaad, Palace Hotel - Night'. Painted in gouache on art board, this artwork is supplied mounted and unframed. **Ref 6882**

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



Charles Avalon: 'Gstaad, Palace Hotel - Day'. Painted in gouache on art board, this artwork is supplied mounted and unframed. **Ref 6883**

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



Charles Henri Molins: 'Le Skieur Alpin'. A large polychromed Art Deco bronze in the form of a downhill skier in period attire, the figure set on a inclined portoro marble base, with onyx 'snow' and stylized mountain peaks to each side of the base. Stamped *H MOLINS* to both skis, and *BRONZE*. French circa 1930. **Ref 6048**

Height: 22 inches (56 cm)
Length: 16 inches (41 cm)

Luminous Tiffany



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

Height of each: 16 inches (41 cm)



Detail of marks