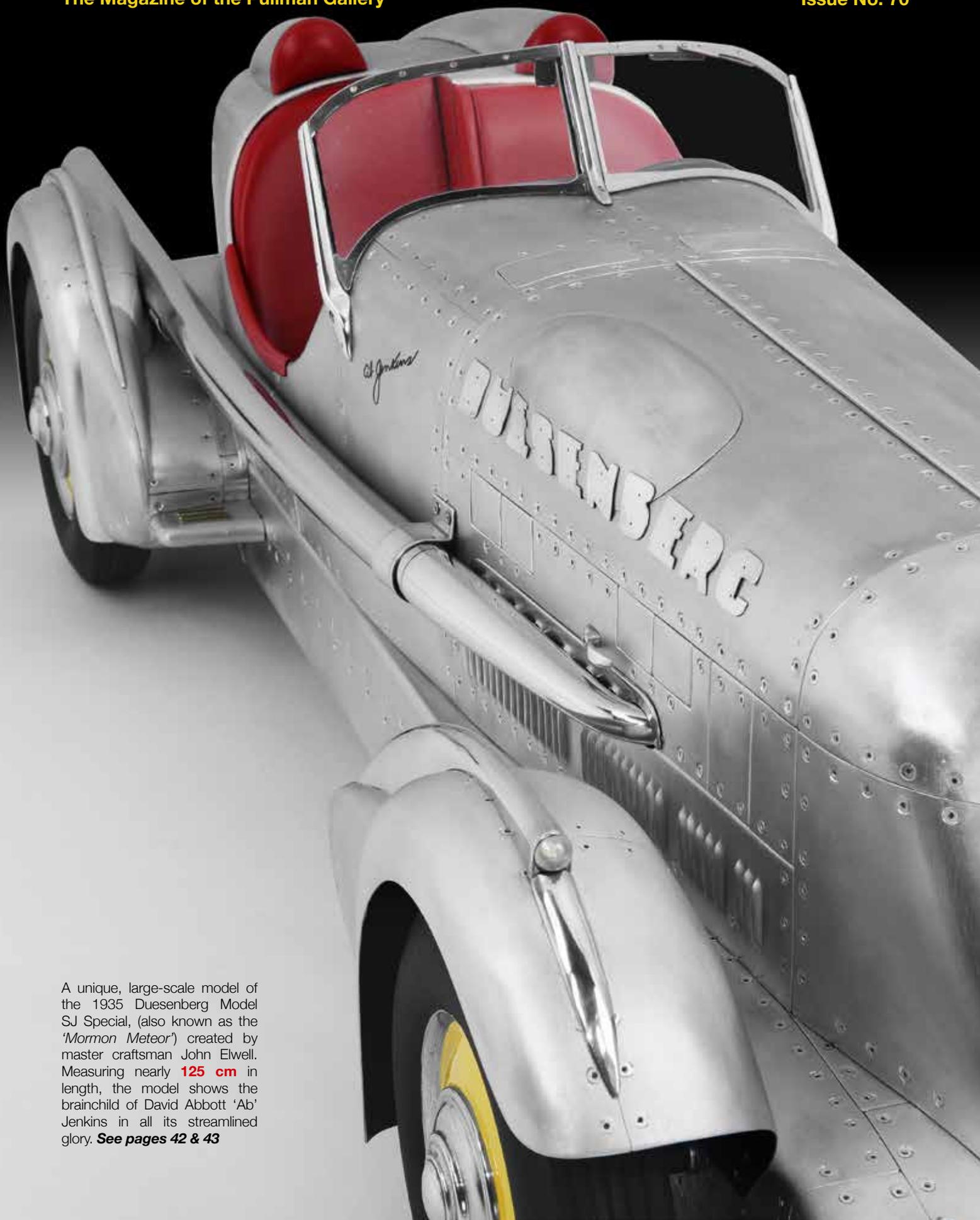


# PULLMAN

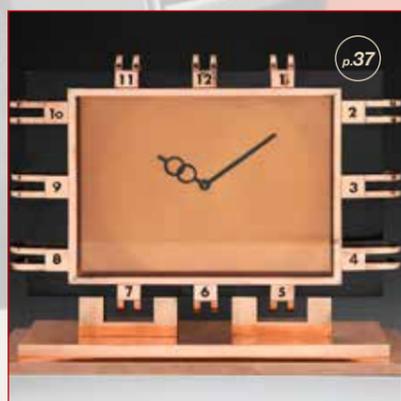
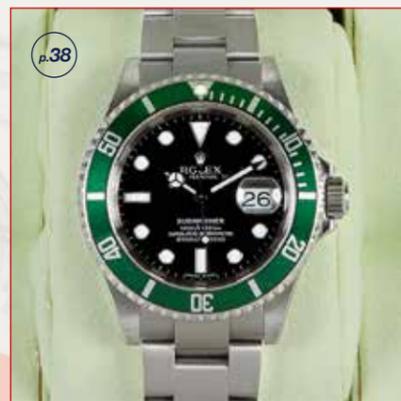
The Magazine of the Pullman Gallery

Issue No. 70



A unique, large-scale model of the 1935 Duesenberg Model SJ Special, (also known as the 'Mormon Meteor') created by master craftsman John Elwell. Measuring nearly **125 cm** in length, the model shows the brainchild of David Abbott 'Ab' Jenkins in all its streamlined glory. **See pages 42 & 43**

# PULLMAN INDEX



## 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**



  
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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

# Drunk Elephants



*Detail of engraved elephant monogram*

An outstanding and unique Sterling silver cocktail set, featuring a 4-pint capacity cocktail shaker in the form of a milk pail, with looped top handle to the lid and body, surrounded by eight matching milk pail-form shot cups, also with lids and handles. Each of the cups in the set, sitting on a circular Sterling silver tray, bears a hand-engraved monogram cleverly designed in the shape of an elephant's head, and the cocktail shaker has a larger monogram of the entire animal in profile (*see detail*).

Made by the Boston firm of Tuttle Silversmiths, the shaker bears date marks as well as the mark for President Calvin Coolidge (1872-1933), a custom the company observed on their silverware throughout every year of Coolidge's presidency (1923-1929). American, *circa* 1925.  
**Ref 6901**

*Provenance: Private collection, Baltimore.*

**Height of shaker: 9½ inches (24 cm)**  
**Diameter of tray: 14½ inches (24 cm)**

# Cocktail Hour



A classical and elegant Sterling silver cocktail tray by Cartier, New York. Stamped **CARTIER STERLING** with design registration number 9603 to the underside. American, circa 1940s. **Length: 15 inches (38 cm) Ref 6897.** (Shown on tray, from left) a rare, large capacity, baluster shaped black 'onyx' glass shaker made by the West Virginia Glass Company, featuring 20 applied recipes to the body, including some less traditional ones like 'Jersey Lightning', and 'Harmony' with a chrome-plated cap with integral strainer. American, circa 1930s. **Height: 12 inches (31 cm) Ref 5836;** an exceptional **Art Deco** Sterling silver cocktail shaker designed for Cartier by designer Lurelle van Arsdale Guild (American,

1898-1985). The heavy gauge shaker, with 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 signed **CARTIER, STERLING** with design registration numbers to the base. **Height: 12½ inches (32 cm) Ref 6848** and finally (right) a supremely elegant cylindrical shaker with side handle, made by the American firm Napier, the bayonet-fitting cap with Georg Jensen-style scrolled finial, opens to reveal a pouring spout inside. American, circa 1930s. **Height: 12 inches (30 cm)** Featured in 'The Cocktail Shaker' by Simon Khachadourian, Philip Wilson Publishers, Ltd, 2000, Page 38. **Ref 6632**

# Centre of Attention



**Cartier, New York:** an impressive silver table centrepiece, circa 1960 in the form of woven basket with cover, realistically modelled as a fruit bowl piled high with grape bunches, figs, apples, pears, and a pineapple surrounded by well-observed leaves. Retailed by Cartier, New York and created in the Italianate style, the woven circular basket is engraved *Cartier STERLING*. Ref 6904

**Height: 10 inches (26 cm), diameter: 14 inches (36 cm)**

# Just Chill!

# Sub-Zero



(Above, on left) **Faccioli of Italy**: a stylish Italian silver ice bucket or wine cooler of gently curved form, with two pierced semi-circular handles and an ornate pierced rim, with conforming pattern to the foot. Stamped *FACCIOLI 800* and with registration *485M*, to the base. Italian, circa late 1970s. **Height: 9 inches (23 cm) Ref 6891**; and (right) a highly unusual and early Sterling silver mounted, heavy glass wine chiller or ice bucket by Asprey & Co. The glass body has an etched concentric band decoration, with silver mounted rim and tall carrying handle of sweeping form, and all the elements of the mount and handle are hallmarked *Asprey & Co. London*, with date marks for 1912. **Height of bucket: 10 inches (26 cm). Ref 6059**

Two decorative and desirable lidded ice buckets or wine coolers, (on left) a silver-plated *Art Deco* 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.** (On right) 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**

# All hands on *Deco*



**Luc Lanel for Christofle:** 'Ondulation' a superb pair of *Art Deco* silver plated Champagne buckets, the heavily fluted bodies with similar fluted handles, designed by Luc Lanel and created by Christofle exclusively for use in the first-class dining room of the legendary French ocean liner SS *Normandie*, which entered service in 1935. **Ref 6946**

**Height: 10 inches (25 cm)**

Illustrated: 'The World of Art Deco' by Bevis Hillier for the Minneapolis Institute of Art, page 69.

# 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.



(Left) A stylish large *Art Deco* silver-plated cocktail pitcher or water jug, reminiscent of the work of Hermès and Jean Després, with a heavy-gauge chain motif to base with guard to catch the ice when the contents are being poured. French, *circa* 1940s. **Ref 1831**

**Height: 12 inches (30 cm)**

# Table Manners

An extraordinarily large Sterling silver peppermill and a smaller salt shaker, both in the form of stylized lighthouses, the mill, modelled after the famous Hatteras Lighthouse in North Carolina USA (known for its double-helix, striped design) features engraved brickwork to the lower section, with linear engraved details encircling the cylindrical tapered body and a balustrade with beaded details, terminating in a pointed finial at the top. Made by Juwelier Schimmelfeng of Hamburg, Germany this was most likely a special commission piece made in the early 20th century. The grinding mechanism (interestingly) is made by Peugeot, renowned for their pepper mills to this day, and is stamped *PEUGEOT FRANCE*, to the underside. Stamped 925 and bearing maker's marks and date marks to the base. Height: 11 inches (28 cm) **Ref 6693**; shown on the left, the salt cellar - more diminutive in stature but no less desirable - modelled after the famous Sandy Hook lighthouse in New Jersey, the oldest lighthouse in the USA. With faceted sides and engraved windows features a domed pierced cap at the top for dispensing the salt. Marked 950 to the underside with date and maker's marks and engraved *SANDY HOOK USA*. Height: 4 inches (10 cm) **Ref 6694**



(Left) **Christopher Johnson & Co (Sheffield)**: a very stylish silver-plated condiment set in the form of three milk churns, the salt and pepper pots finely detailed with side handles, and the mustard pot with cobalt glass liner and silver-plated spoon. Each element of the set bearing maker's marks *CJ & Co*, the trio set within a trefoil stand stamped *CHRISTOPHER JOHNSON WESTERN WORKS SHEFFIELD* to the underside. English, circa late 1930s, early 1940s. **Height overall: 3 inches (8 cm), width: 5½ inches (14 cm). Ref 5852**

# For Richer, for Purer



A stylish and highly usable Italian solid silver olive oil pourer, reminiscent of an old fashioned motor oil can. The cylindrical body of classic shape, has a long, tapering spout with a push fitting lid for easy filling, and sweeping side handle. Italian, circa 1960, the can has Italian silver marks on the lid and base. **Ref 6955**

**Length: 7 inches (18 cm), height: 6 inches (15 cm)**



**Cartier, New York:** an ingenious and extremely rare *Art Deco* Sterling silver travelling cocktail set by Cartier, New York, comprising of two, 2-pint capacity spirit flasks, flanking a central covered container, which 'assembles' into a long-necked cocktail shaker, with dual integral strainer and juicer, and knurled screw-cap perfect for use as a spirit measure, and six silver shot cups for serving (four are illustrated).

All component parts marked *Cartier* and *STERLING* and bearing registration numbers. In a bespoke, fitted three door long-grain burgundy leather Cartier presentation case. **Ref 6932**

**Height of set: 8½ inches (22 cm)**

Note: An example of this design was exhibited in March 2015 at 'Brilliant: Cartier in the 20th Century', an exhibition held at the Denver Art Museum in the United States and featured in the book accompanying the exhibition.



# Measure for Measure

Three Sterling silver cocktail measures or 'Jiggers', essential accessories for any self-respecting barman. (On right) an extremely desirable and unusual Sterling silver-gilt (or vermeil) cocktail measure by Cartier, New York in the form of a miniature flowerpot, with an engine-turned decoration to the body and set within its own bespoke Cartier presentation case. Stamped *Cartier STERLING*. American, circa 1940s. **Height: 1½ inches (4 cm). Ref 6898**



An amusing Sterling silver vermouth dropper in the form of a watering can by Cartier, Paris with scalloped edge detail to the handle, and 'rose' for dispensing the spirit. Signed *Cartier STERLING* to the base. French, circa 1935. **Height: 3 inches (8 cm). Ref 6944**



A fine Sterling silver 'Stoplight Jigger' by American maker Gorham, with enamelled red, yellow and green marks to signify caution when pouring drinks ('Green', a single measure for 'go ahead', 'Amber' double measure for 'proceed with caution' and 'Red' triple measure, meaning 'WATCH OUT!'). Signed *GORHAM STERLING*. **Height: 2½ inches (6 cm). Ref 6936**

# Tiffany Superstars!



**Tiffany Time:** (from left) an extremely heavy gauge Sterling silver Art Deco cocktail shaker made by Tiffany & Co. of scarce 1½ pint-capacity. The classic baluster shape of the body with concentric engraved detail, also has an attractive applied raised monogram 'WW' (for Wallis Windsor by repute) in gold, with the distinctive Tiffany foliate strainer design. Stamped *TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000* to the base with design registration number 20621. **Height: 8½ inches (22 cm) Ref 6905;** a fine quality Sterling silver shaker of

slightly more conventional form, also with delicate foliate strainer, this example of 3-pint capacity is signed and marked *TIFFANY & CO. Height: 11 inches (28 cm) Ref 6877;* an unusual straight-sided design has a 2¾ pint-capacity and a rounded neck and cap. Stamped *TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000* to the base with design registration number 21380. This is the first time we have seen or owned this particular Tiffany design. **Height: 9½ inches (24 cm) Ref 6909;** finally (far right and above) a Sterling silver cocktail shaker with matching tray *ensuite*, with a 3½ pint-capacity the shaker has an interrupted, etched vertical pattern continued up onto the stepped neck and cap, which removes revealing the classic Tiffany foliate strainer design underneath. Both pieces feature a high-Art Deco circular monogram 'AMC'. Stamped *TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000* to the base. American, circa 1930s. **Height of shaker: 11 inches (28 cm), width of tray: 16 inches (41 cm). Ref 6896**

# Hello Sailor!



**Nový Bor, Czechoslovakia:** a hand painted mid-century modern heavy glass cocktail shaker and glasses set featuring a shaker with a gilded cap and strainer and six glasses *ensuite*, all with a variety of applied hand-painted *vignettes* of sailors and ladies on an evening out. In complete and unused condition. Czech, *circa* 1940s. **Ref 6921**

**Height of shaker: 9½ inches (24 cm)**  
**Height of each glass: 3 inches (8 cm)**

Nový Bor in North Bohemia, around 100 km north of Prague will be forever associated with the art of glassmaking. From the early 17th century, the town and region were famed for its glass production, primarily due to the rich stocks of wood and quartz in the local area, resources essential for glass making. The first schools in the art of glass appeared in the second half of the 19th century. One founded in 1856 in neighbouring Kamenický Šenov is considered to be the oldest institution of its kind in Europe, and a second, established in Nový Bor in 1870, were considered pioneers in the art and still exist to this day.

# State of Play



A very attractive glass cocktail shaker set, consisting of a baluster shaped clear glass cocktail shaker with chrome cap and spout, four tumblers and four shot glasses *ensuite*. The shaker, with overlaid details in black and gilt features a map of the USA, with each of the states and their capitals highlighted. The tumblers with conforming map, show just the capitals, and the shot glasses each have a view of the Capitol Building in black and gilt, applied to the front. American, *circa* 1950. **Ref 6945**

**Height of shaker: 10 inches (26 cm)**

# 18ct gold Boucheron, 1945



**Boucheron, Paris:** an extraordinarily rare and beautiful, 18ct gold pocket lighter made by French jewellers Boucheron, known as the 'Jerrican', resembling the classic WW2 20-litre gas can. This 'military chic' lighter, with special-order engine turned body, features a heavy cast, **solid 18ct gold** body with an unusual double wheel mechanism that elegantly lifts for striking when pressed. It is filled via the screw off 'gas cap'. Fully hallmarked, the base is stamped 'JERRICAN, MODÈLE ET MARQUE ET MODELE DÉPOSÉS, LICENCE BOUCHERON' with registered design number 469664. The lighter is complete with a bespoke Boucheron presentation case. French, circa 1945. **Ref 6953**

**Height: 1¾ inches (4½ cm)**

This model was originally patented by Clodion, an important French manufacturer of interesting mechanism lighters. 'Jerrican' models exist in larger, table sizes in silver plate, but it's the smaller 1¾ inch tall pocket-sized examples, in Sterling silver and 18ct gold, such as



Marlene Dietrich in *The Blue Angel*, (1930)

this one, that are particularly sought after by lighter collectors and museums. We understand only 8 solid gold examples were made, this being one of only 2 survivors.

Hollywood actress Marlene Dietrich, who was famously a collector of beautiful lighters, was presented one of these 18ct gold Boucheron 'Jerricans' in recognition of her contribution to the war effort. In 1944 and 1945, she performed for allied troops in Italy, the UK and France. Asked why she had done this, despite the obvious danger of being within a few kilometres of German lines, she replied, "aus Anstand" – "out of decency".



Boucheron's advertising campaign for the gold 'Jerrican', circa 1945

# 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

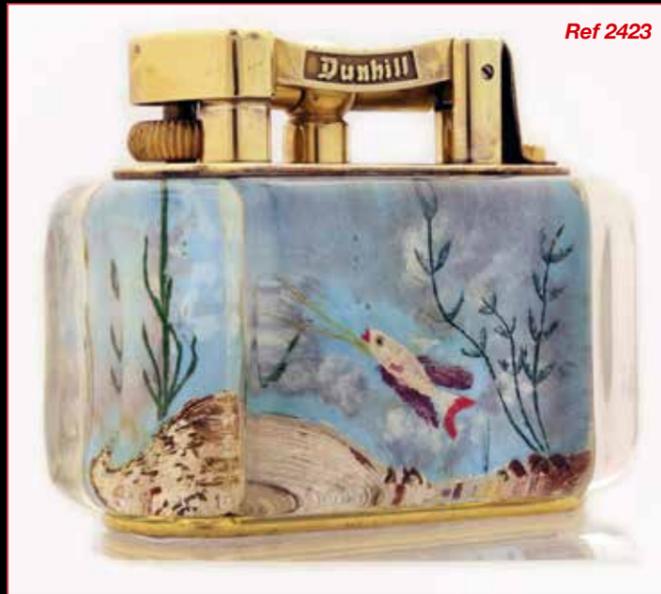
streetlamp sits on a circular plinth, engraved into sections to emulate a stylized section of pavement. In seemingly unused condition, with its original Cartier presentation case, this is the first time we have encountered this design. Stamped *Cartier Paris* to the edge, with *pointon* marks to the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

**Height: 10 inches (26 cm)**

# Age of Aquarium



Ref 2848



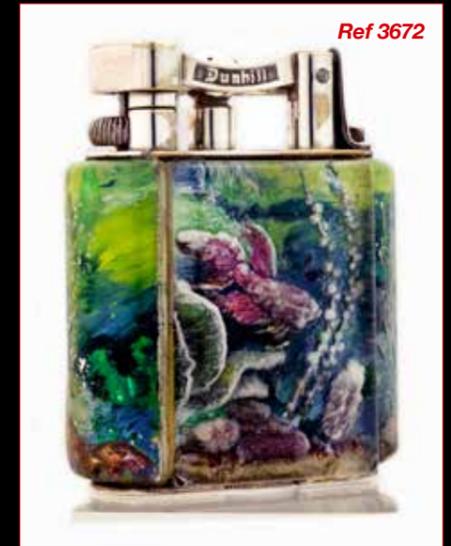
Ref 2423



Ref 2311



Ref 2939



Ref 3672



Ref 2720



Ref 2893



Ref 2769



Ref 4144



Ref 6014



Ref 2213



Ref 3650

The 'Aquarium' range of lighters were designed and hand-made for Alfred Dunhill by Ben Shillingford, between 1950 and 1959. Shillingford's unique skills in designing the cast Perspex panels that surround each lighter, using the technique of *intaglio*, (carving into the flat surface of the Perspex) and then applying the fine, painted design in reverse, could never be equalled. Upon his retirement, the skills necessary to continue to manufacture the 'Aquarium' lighter to the quality of Shillingford's examples could not be found, and so production ceased.

No two 'Aquarium' lighters are the same – each is by nature, a unique work of art.

The vast majority, logically, depict aquatic scenes, of either sea-water or fresh-water fish (but never both). The 'Aquarium' were produced in two sizes, the 'Half-Giant' (opposite) and the smaller (and somewhat rarer) 'Service' size (as seen above). They were available in three metal finishes - gold-plated, silver-plated and chromium-plated and were all fuelled with petrol rather than butane, which came into common usage in the 1960s.

Shillingford also produced a very small number of complementary pieces, which rarely come on to the market and are highly sought after. Cigar boxes with 'Aquarium' panels have been known, and most famously a

humidor which was commissioned through Dunhill by Sir Bernard and Lady Docker, was gifted to Sir Winston Churchill and kept on his desk at Chartwell, (see the *only other recorded example of this model, illustrated overleaf*).

All of our 'Aquarium' lighters are presented in full working order, with flints and wicks present, ready for use.

Bespoke calfskin Dunhill presentation cases can be made to order for any of our lighters, and please contact us for prices and specifications of any of the lighters featured.

Our entire current inventory can be viewed on our website [www.pullmangallery.com](http://www.pullmangallery.com)

# Dramatic Aquatic



**Alfred Dunhill, London:** of superlative quality and scale, this Dunhill *Aquarium* humidor is the first of its kind that we have owned (or indeed seen). A beautifully painted special-order collaboration between Ben Shillingford, the craftsman behind the *Aquarium* lighter series in the 1950s (see *previous pages*) and watercolour artist Margaret Bennett. The lid has a scene of white Waterlilies and all four sides of the box have scenes of silvery rocks, plants and reeds with iridescent fish swimming amongst them. The deep Plexiglas walls of the box have a refractive quality, giving the box a sense of liquidity as if looking into a real aquarium. The interior of the box retains its original cedar lining and humidification system fitted to the lid, and a single, central divider. Capable of storing approximately 100 loose cigars comfortably, we have illustrated the box with Montecristo no. 1s, fitted for scale.

a gift from 1950s socialites Lord and Lady Docker. Through Dunhill, they commissioned it from Shillingford and Bennett, who were both kept unaware of the importance of the recipient of the gift, until it was completed. English, circa 1950s. **Ref 6931**

**Length: 14½ inches (37 cm)**  
**Depth: 9½ inches (24 cm)**  
**Height: 7 inches (18 cm)**

The only other recorded example of an *Aquarium* humidor of this magnitude, was the example owned by Winston Churchill, which resided on his desk at Chartwell. This piece was known to have been



# Deco Dupont



**S.T. Dupont, Paris:** a rare and apparently unused gas-powered table lighter known as the 'Jeroboam' made by S.T. Dupont in very limited edition as part of their 'Art Deco 1996' range. Complete with original red leather box, service booklet, certificate bearing serial number 070643, and limited-edition number 234 of 500 (also engraved to the base of the lighter). The lighter with a stepped high-Art Deco *Lacque de Chine* pattern in red and black enamel, has gilded hardware and is in immaculate, unused condition. French, made in 1996. **Ref 6892**

**Height of lighter: 4 inches (10 cm)**

# Dunhill Rules!



**Alfred Dunhill:** (right) a very stylish novelty table lighter in the form of a 12 inch (foot) ruler with inches marked to the front, the body of the lighter with a brushed-gilt finish. Marked Dunhill, English, circa late 1950s, complete with a bespoke Dunhill presentation case. **Ref 6104**

An earlier equivalent (far right) this time in silver-plate, the rule calibrated in both inches and centimetres, with a plain back and *cartouche*, and stamped *Dunhill Made in England* to the foot. These scarce foot rule lighters were available in three versions, plain, in inches and centimetres or just inches. **Ref 6521**

**Overall length of each: 12¼ inches (31 cm)**

# First Class Compartments



(Above, on left) a silver cigar box of pure French Art Deco styling, with sides and lid in a refined, hammered or *martelé* finish, with curved sides. The lid, with cylindrical hardwood thumbpiece, is supported by gilded linear strap details and lifts to reveal a cedar lined interior with three compartments and a gilded inner lid. Each of the four bracket feet are lifted by a similar linear gilded motif. The box has French silver and maker's marks stamped to the underside. **Length: 10 inches (25 cm) Ref 6895;** (top) an extremely decorative 1930s rectangular silver cigar box with lobed sides and a gently domed lid, which lifts to reveal a plain wood lined interior making it adaptable for a variety of purposes. The box is raised on four bracket feet, each with conforming scalloped pattern, and bears maker's and silver marks to the underside. **Length: 8½ inches (22 cm). Ref 6903**

# Band of Gold



**Gorham for Cartier, New York:** a supremely elegant Sterling silver cigar box by American makers Gorham for Cartier, New York, 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 *CARTIER, GORHAM STERLING* to the underside with design numbers. The box is complete with a bespoke Cartier presentation case. **Ref 6864**

**Length: 8½ inches (22 cm)**

# Fit for a Queen



**Garrard & Co.:** a rare Sterling silver box of outstanding quality, the body of the box has a striped etched detail, and the lid has an applied gold crowned cipher for HM Queen Elizabeth II and is edged with a raised floral border which is echoed around the base. The plain interior is lemon gilded. Stamped *Garrard & Co.* with London hallmarks for 1969, the box has its own bespoke red Morocco leather presentation case with gold *EIIR* cipher embossed to the silk and lid. **Ref 6894**

**Length: 5 inches (13 cm)**

**Provenance:** This box was presented by the Queen to her friend and cousin once removed, Lady Elizabeth Shakerley C.V.O (1941-2020), more widely known as Lady Elizabeth Anson, sister of photographer Patrick, Earl of Lichfield. From 1960, Lady Elizabeth served as the Queen's party planner and arranged a number of events for the royal household and other high-society clients. Notable functions included Margaret Thatcher's 70th birthday, a reception for the Duke and Duchess of Cambridge's wedding in 2011, and the Queen's 90th birthday in 2016.

# Games Masters



A beautifully conceived playing card box, in highly polished and heavily figured Amboyna wood, with Sterling silver corners, escutcheon with original key and central (vacant) *cartouche*. The box interior, with removable central divider could also easily be utilized as a cigar box and is finished in a matt black oak stain. All the silver details are fully hallmarked with London maker's marks, *G.E & Sons*, and bear date marks for 1903. **Length: 8½ inches (22 cm). Ref 6836**



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**

# Clearly Superior



(Above) a monumentally large glass and chrome Art Deco 'Skeleton' mantel clock by ATO, with applied silvered Art Deco numerals and plain hands set over a glass face, with a triple-stepped glass plinth. The electromagnetic movement runs by the assistance of a battery, this being in the very scarce, large size and the second of only two examples that we have ever owned. French, circa 1931. **Ref 6322**

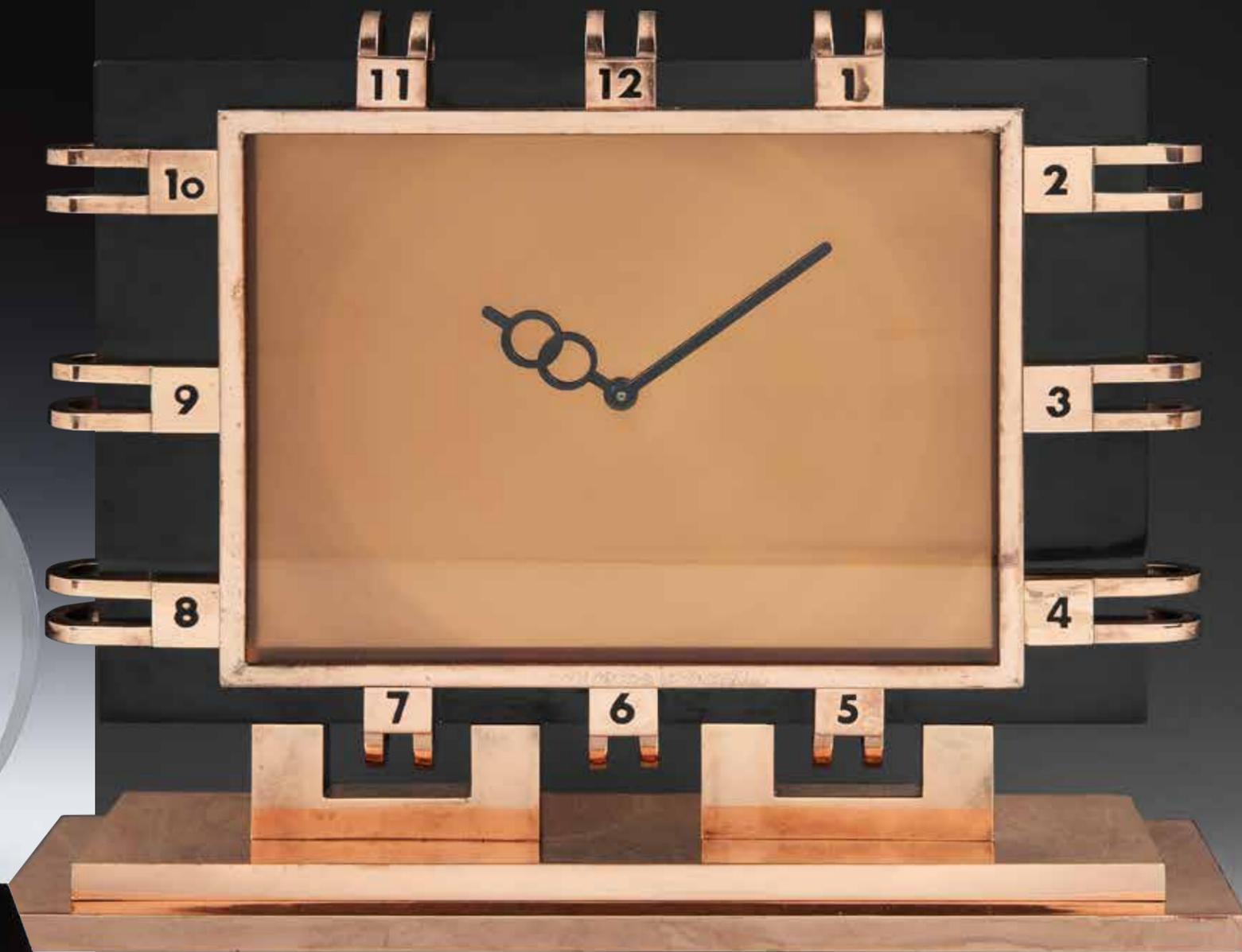
**Height overall: 13 inches (33 cm)**

(Right) a smaller glass and chrome Art Deco 1931 'Skeleton' clock to similar design, also by ATO, this version with applied Art Deco numerals and 'spoon' hands set over the glass face, supported by a triple-stepped black Bakelite plinth. This version is perfectly adaptable for displaying on a mantel or desk. **Ref 6479**

**Height overall: 9 inches (23 cm)**

ATO was a company established in the 1920s by Léon Hatot (1883-1953). Trading under the name ATO from 1923, electric clocks were produced in a partially rebuilt factory in the rue de la Rotonde in Besancon. They were an immediate and unprecedented success, and at the *Exposition Internationale des Arts Décoratifs* in 1925, Léon Hatot won a *Grand Prix* for a range of electric clocks, housed in marble, chrome and fine wood cases. The Léon Hatot Company still functions as a watchmaker, under the umbrella of the Swatch group.

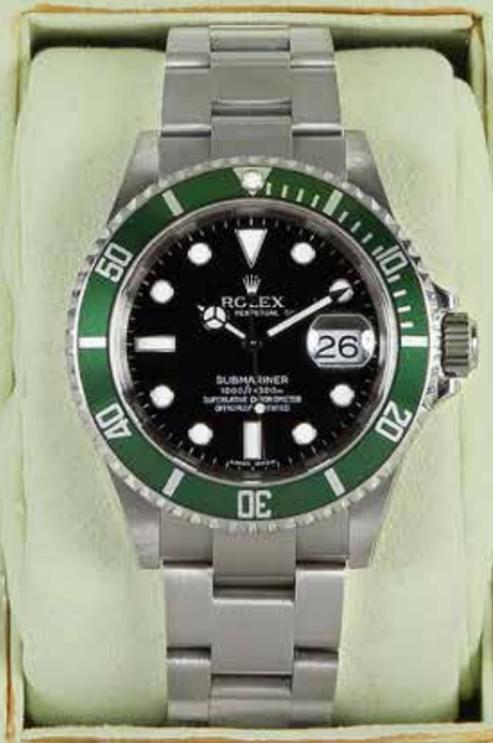
# Streamline *Moderne*



A large and impressive mantel or desk clock featuring streamlined Art Deco motifs, the black Bakelite body with copper face, plinth and supports, has wrap-around copper surrounds to the numerals, and the 7-day regulated clockwork movement runs the black enamel hands. French, circa late 1930s. **Ref 6920**

**Height: 10 inches (26 cm)**  
**Length: 13½ inches (34 cm)**

# Pretty Green



**Rolex Oyster Perpetual Submariner 16610 'Kermit' (Flat 4)**  
Serial number: 93250

Released as Rolex's commemoration of the 50th anniversary of the Submariner model, the 'Kermit' – as nicknamed by aficionados due to its green bezel – is a model that has become highly sought after. Featuring the signature flat area on the top of the number 4, the 'flat 4' model was produced for a limited period of only five years, between 2003-2008.

This example from 2004, is in virtually unused condition, and retains its original green sticker on the back of the 40mm steel case, inner and outer box. **Ref 6951**

# "A Crown for Every Achievement"



**ROLEX:** an unusual and highly decorative dealership display for luxury Swiss watch brand Rolex, the polished bronze letters circa 1960 are remounted onto a polished Cadmium Green Plexi background, surrounded by an ebonized frame perfect for wall mounting. **Ref 6606**

**Size: 16 x 20 inches (41 x 51 cm)**

Originally founded in London in 1905, what was to become the Rolex Watch Co. Ltd moved its headquarters to Geneva after WWI. Currently, three Rolex watches feature among the world's ten most valuable - in particular, actor Paul Newman's Rolex Daytona currently holds the title of the most expensive wristwatch and the second most expensive watch ever sold at auction.

# Coupe des Alpes, 1936



An extremely decorative and covetable silver competitor's presentation plaque for the 8th *Coupe Internationales des Alpes* held in 1936. The plaque stamped *Parcours Total 2333 km. 32 Cols COLLABORATEUR*, features an applied map of the route to the centre in gilt, and set to one corner is the badge of the AIACR or *Fédération Internationale de l'Automobile*, an organisation better known today as the FIA. The plaque is stamped 800 silver and has the maker's marks for Jezler, the respected Swiss firm of silversmiths. The plaque is set within a black oak frame and mounted with a deep gilded slip and glazed. Established in 1822 by Johann Jacob Jezler, Jezler remain at Schaffhausen in Switzerland to this day, and held the exclusive rights to make luxury silver pieces for Bulgari. **Ref 6564**

Overall size: 10 x 11 inches (25 x 28 cm)

# 1935 Duesenberg Model SJ Special 'Mormon Meteor'



## John Elwell (English, born 1949)

A beautifully created, unique, large-scale sculptural aluminium model of the 1935 Duesenberg Model SJ Special, also known as 'The Mormon Meteor', created by master-of-the-art, John Elwell.

The one-off speed record car was the brainchild of David Abbot 'Ab' Jenkins, professional race car driver and former mayor of Salt Lake City, Utah. Built on a Duesenberg Model J, the project was financed by sponsorship Jenkins secured from oil companies and motor part manufacturers on the premise that the resulting automobile would break all established land speed records. In 1935 Jenkins delivered on his promise, achieving a new record of 153.97 mph (247.79 km/h) on the Bonneville Salt Flats. In 1938, the engine was removed, and Jenkins restored the vehicle back to Duesenberg

Special specifications and used it as a road car until 1945. The car remained untouched until sold in 2004, achieving a then-record price for an American car. The new owner restored the car back to its 1935 racing specification and went on to win the Best of Show at the Pebble Beach Concours d'Elegance in 2007.

This unique model in Elwell's signature construction style of carefully hand-formed aluminium panels, all riveted over a space frame, lends itself perfectly to the streamlined form of the car, and has no less of the detailing including racing exhaust, louvres, applied DUESENBERG script, and 'Ab' Jenkins' facsimile signature, as well as cast, painted wheels and patinated tyres and full dashboard and windscreen detailing. **Ref 6857**

**Length: 49 inches (125 cm)**

# Speedy Roadster



**WMF (Württembergische Maschinenfabriken):** a fine and rare desk smoker's companion in the form of an Edwardian racing car, the driver and riding mechanic hunched forward in concentration, the bonnet opening to reveal a recess for cigars, and the rear *tonneau* opening to reveal a space for matches. In very good original plated finish, the piece has engraved serial numbers to the rear and a full complement of marks for WMF, stamped to the base. German, circa 1910. **Length: 15 inches (38 cm). Ref 6922**

**Alfa Romeo 158 Alfetta ashtray, 1950:** an extremely attractive and rare presentation ashtray from 1950, made to commemorate what was a highly successful year in Alfa Romeo's racing history. The wide, square tray with 5 rests, is mounted with a miniature model of the Alfa 158 *Alfetta* of 'Nino' Farina (1906-1966), the Formula 1 World Championship winner at Silverstone that year.

Alfa Romeo achieved a staggering 11 victories in 11 races in 1950, with a racing team consisting of (in addition to Farina), Juan Manuel Fangio, Reg Parnell and Constalvo Sanesi. This example, (unusually with yellow enamel text other than with black text as we have previously seen), was made as a celebration of the year's achievements and would have been presented as a gift. **Size: 7 inches (18 cm) square, height: 3 inches (8 cm). Ref 6934**

# Frederick Gordon Crosby (1885-1943)



A rare and important bronze sculpture by the famed motoring artist Frederick Gordon Crosby depicting a car being driven at speed, with driver and co-driver side by side, fixed in intense concentration. The car is set on a textured bronze *socle* and mounted on a figured marble base with swept edge.

Crosby observed features from cars by Riley, ERA and MG, and combined them as the inspiration for the vehicle featured in this bronze. Another example of this bronze appears in the John J. Zolomij book *The Motor Car in Art* (p. 140) and the bronze was also used as the Brooklands Trials Championship Trophy. **Ref 6924**

**Length: 14 inches (36 cm)**



**E. Mardini** 'Maserati en Course': a silvered bronze sculpture of a Maserati 4CL at speed, the automobile is shown on a steep banking suggested by a curving, pitched *sôcle*, with a Modernist impressed cross-hatched surface adding to the illusion of movement.

The bronze is set on a deep angular marble base, and is signed in the foreground of the cast, *E. MARDINI*. Little is known of the sculptor, Italian by birth but who mostly worked in France, but Mardini was known to have created several motorcycle bronzes in the 1930s, each with speed as its focus. French, *circa* late 1940s. **Ref 6923**

**Length: 16 inches (41 cm)**

# Behold St. Christopher!



**Georges-Henri Prud'homme (French, 1873–1947):** a highly unusual silvered-bronze dashboard mounted cigarette dispenser, featuring a finely detailed applied St. Christopher plaque to the front, the dispenser with back plate for mounting has two cylinders either side to take pencils, and a lift-up lid for filling, bearing a small medallion engraved *MINISTERRE DE FINANCES*, with 'IC' monogram either side. The plaque signed *G PRUDHOMME*, lower left. French, circa 1920. **Size: 5 inches (13 cm) long, 4 inches (10 cm) tall. Ref 6950**

Prud'homme, sculptor and medallist, was born in Landes, France. He attended the *Ecole des Arts Décoratifs* then at the *Ecole des Beaux-Arts* where he studied sculpture under Falguière and engraving under Alphée Dubois. Exhibited regularly at the Paris Salon from 1894, he received la Légion d'Honneur in 1923. Prud'homme's works feature in the collections of both the British Museum and the Science Museum, amongst others.

(Left) **Tiffany & Co.:** a cased Sterling silver money clip of plain but highly practical form with an applied St. Christopher medallion to the front. Stamped *TIFFANY & CO., STERLING. Ref 6893*

**Size: 2½ inches (6½ cm) long**



**Richard Placht (Austrian, 1880–1962):** 'Grossglockner Rennen, 1935, *Semperit Cord*'. A large and beautifully observed driver's presentation plaque for the inaugural International Grossglockner race, held in Austria on August 4th, 1935. The octagonal silvered-bronze plaque features a central St. Christopher in relief, and is framed within a stepped octagonal mount, gold leaf frame, and glazed. Signed in the cast, *R. PLACHT. Ref 6926*

**Overall frame size: 10 x 9 inches (26 x 23 cm)**

Limited to only 75 participants, the 1935 race attracted several formidable international drivers including Luigi Villorosi in his FIAT,

Richard 'Dick' Seaman in his powerful ERA, and Christian Kautz in an Alfa-Romeo 1750. The winner of the event was Italian Mario Tadini in his Alfa-Romeo P3 for Scuderia Ferrari, in 14:42.72 minutes.

The medallist Richard Placht was born in Kratzau, Bohemia but spent the majority of his life in Austria. In 1904 he entered the service of the engraving department of the Vienna Main Mint, of which he was head from 1916. Placht worked primarily on portrait plaques, sports medals, christening plaques and circulation coins. The Vienna Museum of Military History retains 15 embossed medals and cast *plaquettes* by Placht in their permanent collection and his works also feature in the collection of the British Museum in London.

# '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!

# F.I.A.T. 1899



**Giovanni Battista Carpanetto (Italian, 1863-1928):** 'F.I.A.T., Fabbrica Italiana di Automobili'. Conservation linen mounted, framed to edge and glazed. 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)**

# 'Auto Spass', 1923



*„Escho' wissn, Herr Doktor, heut' fahr'le mar in d' Puzzellangasse!“*

'I know Herr Doctor, today we drive to the seedy part of town'



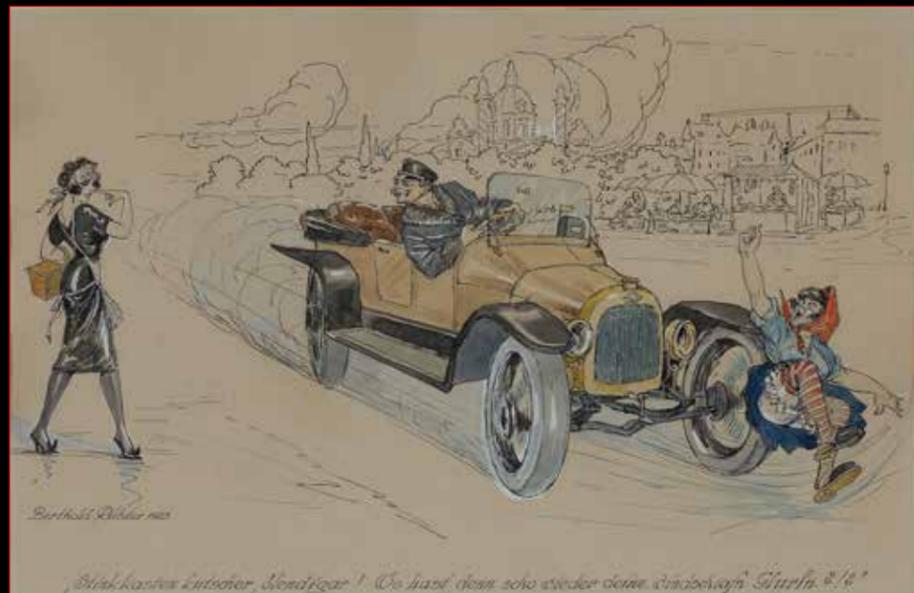
*„Im Namen des Gesetzes! Schließ' a' ihwa Auspuffloch zuz!“*

'In the name of the Law! Block up your exhaust pipe!'



*„Waaa?!? – Um viere in der Fruah wogst' es noch der Tax' fahrn?! Da fahrts mit der kitzel' lakomatt!“*

'You're joking! At 4am you expect to be charged the meter rate? You'd better take the tram!'



*„Stinkkasten kutscher, Mond'iger! Wo hast' denn scho wieder deine a'mädelwag' Sturln?!“*

(Young lady) 'You miserable coachman of a stink closet, you!',  
(old lady) 'Where the hell are your crooked eyes?!'



*„Herr Schöffel! Ich bittl' sie schalt'n's d' vierte ein – er fangt an sich's zu überlegen!“*

'Driver-get into fourth gear quickly- he's starting to change his mind!'



*„A klane Drahrerel da is ja nix dabei – –“*

'Just a quick spin – there's no harm in that, is there?'

## Berthold Richter (Austrian, born 1881)

The artist and illustrator Berthold Richter created these six amusing watercolours and their rather idiosyncratic captions, in 1923. Amidst the familiar background scenery of Vienna, Richter depicts various adventures with a humorous automotive theme, all involving ladies and their lovers (or perhaps admirers). The watercolours are finely detailed and extremely accomplished in their execution. The automobiles are all recognisable German and Austrian *marques*, and include Steyr, Wanderer, Mercédès and Audi.

We are aware of several poster designs by Richter, also created in the 1920s. We understand that this 'Auto Spass' series may have been illustrated in the leading German automobile magazine, *MOTOR*. Originally purchased from a private museum of 20th Century illustrations in Vienna in 1980, 'Auto Spass' resided in a private American collection until their acquisition by this gallery. Mounted, framed and glazed. **Ref 6933**

Size of each: 20 x 26 inches (51 x 66 cm)

# Doctor's Orders



**Emile Brégeon (French, active 1890-1930):** a large, speciality 'Doctor's car mascot in patinated bronze, the heavy-cast skull and crossbones with original patina, would have been mounted on a car radiator, now set on a swept, oak base. The symbol of the skull has no shortage of cultural and artistic connotations. Skull imagery featured in pieces presented to doctors by their grateful patients, following a recovery from illness – examples include pocket watches, cane handles (see right) and paperweights.

Stamped *BREGEON*, French, circa 1920. **Ref 6958**

**Height overall: 8 inches (20 cm)**

(Right) **Memento Mori:** a superbly modelled and highly decorative continental silver cane handle in the form of a skull, the handle set on a bespoke stand to enable it to be shown off the cane. German, circa 1920s. **Ref 6240**

**Height on stand: 9 inches (23 cm)**



# 'La Folie de la Vitesse', 1920



**Pierre de Soete (Belgian, 1886-1948)**

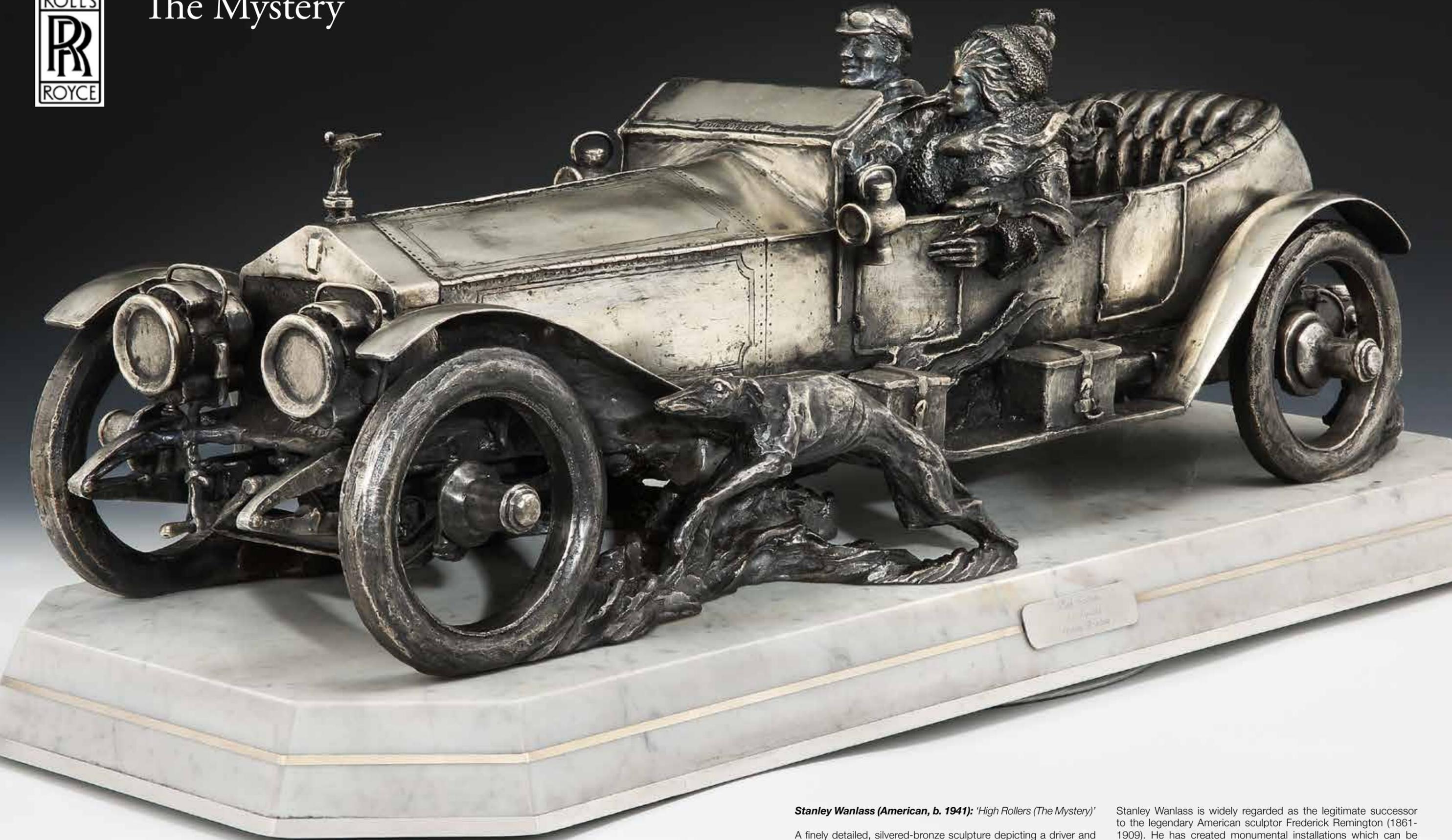
A scarce nickel-plated bronze car radiator mascot by de Soete, featuring a Jester riding a winged wheel and holding a rattle aloft. Known as '*La Folie de la Vitesse*' ('*The Speed Fool*'), this mascot is made more significant by the presence on an applied silvered bronze plaque to the marble base, featuring the profile of American aviator **Charles Lindbergh (1906-1985)**, and made by the sculptor Oscar Nemon in 1927.

Oscar Nemon (1906-1985) was famous for his series of over a dozen public statues of his friend and painting partner Sir Winston Churchill (1874-1965), as well as sculptures of Sigmund Freud and Field Marshal Montgomery. A student of de Soete, Nemon was heavily influenced by the Cubist and Modernist movements in Europe in the 1920s, settling near Oxford in 1938, where he continued to work until his death in 1985.

We believe this piece was a collaboration between Nemon and de Soete, and gifted to Charles Lindbergh in 1927, the year of his historic transatlantic flight. A similar plaque was gifted to the Leeds Art Gallery and Museum by the sculptor's daughter-in-law, Alice Nemon-Stuart in 2004 for the museum's permanent collection. '*La Folie de la Vitesse*' in addition, was awarded a prize at the *Salon de l'Auto de Paris* in 1921. Signed in the cast, *P. De Soete* to the base of the mascot. **Ref 6907**

**Height overall: 10½ inches (27 cm)**

# 'The Mystery'



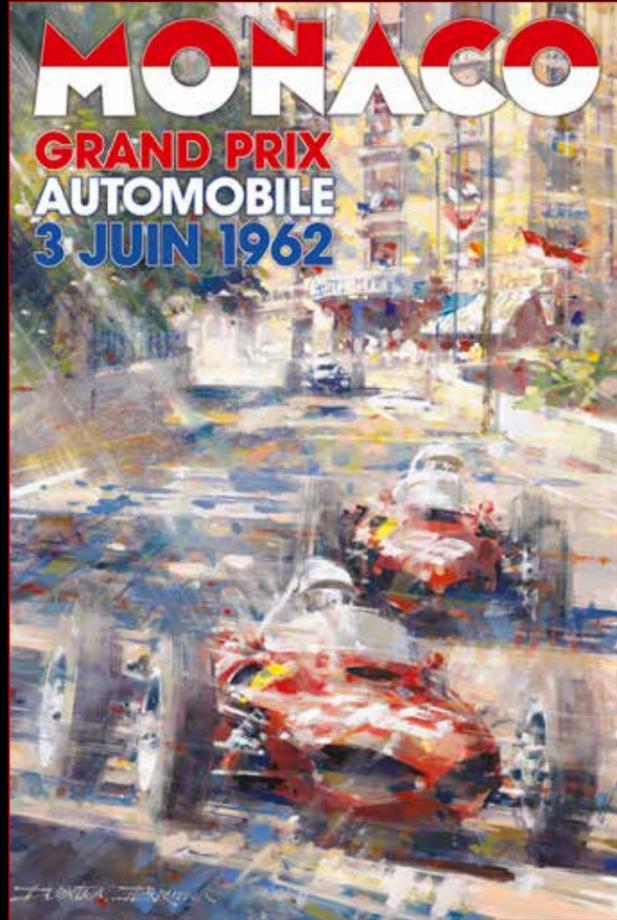
**Stanley Wanlass (American, b. 1941): 'High Rollers (The Mystery)'**

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

**Length: 32 inches (82 cm)**

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

# Magnificent Monaco



**Dexter Brown (English, born 1942):** 'Monaco Grand Prix Automobile, 3 Juin 1962'. Bruce McLaren, seen here in the background in his Cooper-Climax took pride of place on the podium in the 1962 Formula 1 race, where Phil Hill's 'shark-nose' Ferrari was runner up, and Lorenzo Bandini's car placed third. Pictured far in the background is the Hotel Miramar, now, alas, no more. Painted in gouache on art board, this original artwork is supplied mounted and unframed. **Ref 6956**

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



**Charles Avalon:** 'Monaco Grand Prix Automobile, 18 Mai 1958'. The 100-lap Monaco Grand Prix was won, much to the delight of the Monegasque crowd, by popular French *pilote* Maurice Trintignant in a Cooper-Climax, flagged home ahead of the Ferraris of Luigi Musso and Peter Collins in second and third place respectively. Painted in gouache on art board, this original artwork is supplied mounted and unframed. **Ref 6957**

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

Designed by our sister gallery, these striking, original artworks were commissioned from Dexter Brown and Charles Avalon to create the famous limited-edition posters produced by Pullman Editions. Please note that these unique, one-off artworks are sold strictly without Copyright.



**Jacques Ramel (1913-1999):** 'Monaco Grand Prix, 1956'. A scarce original poster advertising the 1956 event in Monaco. The poster depicts a stylized Ferrari 500/625 (the 1955 winner) leading a French Blue Gordini. The 1956 event was won by Stirling Moss in the Maserati 250F followed by Fangio in a Ferrari and Behra in the sister 250F. Ramel was a poster artist living in France, who signed his poster artworks *J RAMEL*. His

most famous posters were produced for the Monaco Grand Prix in the 1950s and 1960s and he also produced posters for other automobile events such as the speed trials in Nice on the Côte d'Azur. Conservation linen mounted, framed and glazed. **Ref 6925**

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

# Aston Martin's Golden Years



## Roy Nockolds (1911-1979)

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

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

**Ref 6495**

**Size: 37 x 32 inches (94 x 81 cm) overall**

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

### Provenance:

Commissioned by Graham Whitehead in 1958, following his famous 2nd place at Le Mans.

Whitehead Collection 1958-1998 (evidenced by attached Whitehead inventory label).

Private Collection until acquired by Pullman Gallery.



*'1957 Silverstone International Race'*

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

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

### Provenance:

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

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

The collection of the late John Young.



**Marcel-Louis Baugniét (Belgian, 1896-1995)**

*'Autocomposition' (1929)*

An original pencil, crayon and gouache painting of Constructivist style by Belgian artist and designer Marcel-Louis Baugniét. One of the most diverse and significant Belgian avant-garde artists of the early 20th century, Baugniét also created theatre costumes and sets, designed furniture, posters and tapestries. A contemporary of Magritte and Delvaux, during a period in Paris,

Baugniét discovered the abstract art of Kandinsky and Delaunay, but mostly it was there his fascination for Russian Constructivism was born. Somewhat unrecognized during his lifetime, in 1927 Baugniét founded an interior design practice and continued to design furniture and decorative objects right up until the 1970s. Signed *M.L. BAUGNIÉT*, 1929, and framed with a triple stepped acid-free mount and plain gold leaf frame and glazed.

**Ref 6935**

**Overall framed size: 21 x 25 inches (53 x 64 cm)**



**(Above) Roger Pérot (French, 1908-1976):** a unique, original design project, drawn in pencil and heightened with watercolour, for the *Le Vieux du Volant* car badge (also see below). Framed with a Modernist, antique white gold leaf frame, double stepped mount and glazed. French, circa 1925. **Ref 6900**

**Overall size: 17½ x 19½ inches (45 x 49 cm)**

**(Right) Roger Pérot (French, 1908-1976):** 'Le Vieux du Volant'. The rare, silvered bronze and enamel club members badge, created from the 1925 design by Pérot, as featured above. *Les Vieux du Volant* or 'The Old Drivers' was a French car club for veteran drivers, and this example is stamped with the original membership number and has an impressed signature *R. Pérot* lower left. **Ref 6954**

**Height: 4 inches (10 cm)**



# St.Moritz, 1930



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

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

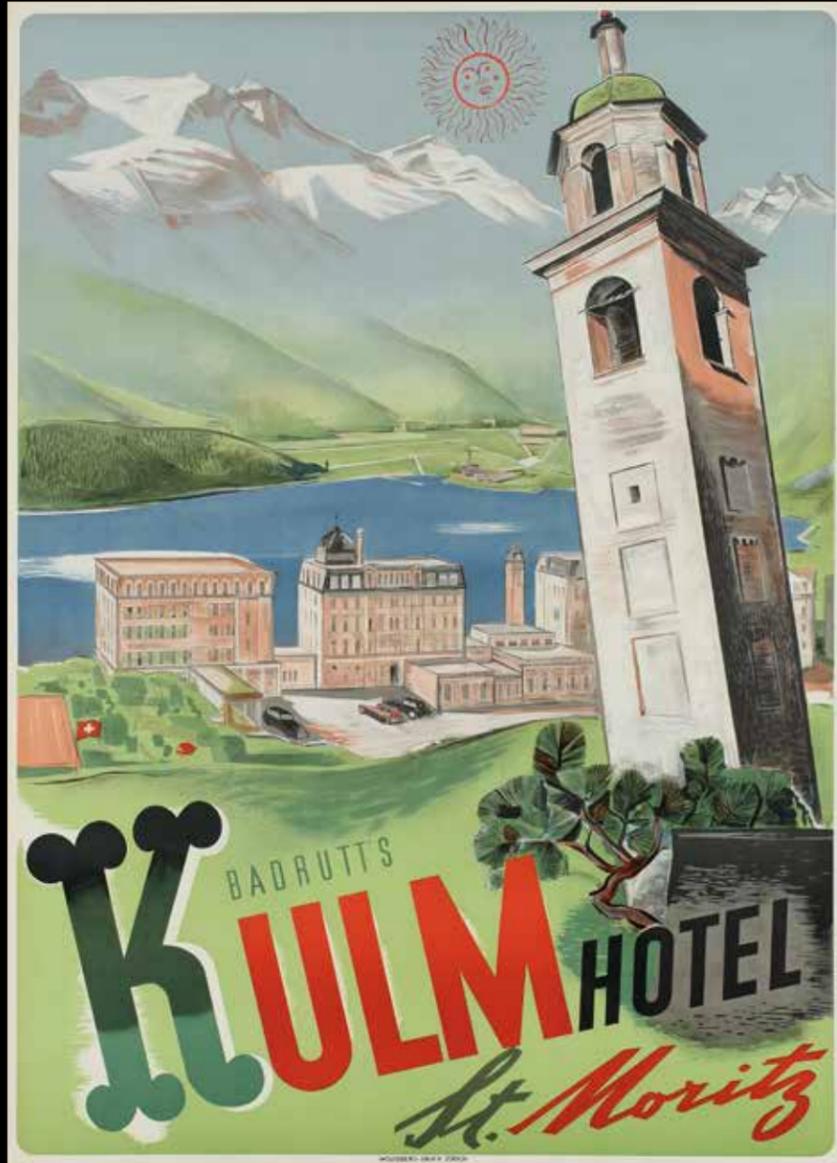
**Overall size: 40 x 47 inches (102 x 120 cm)**

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

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

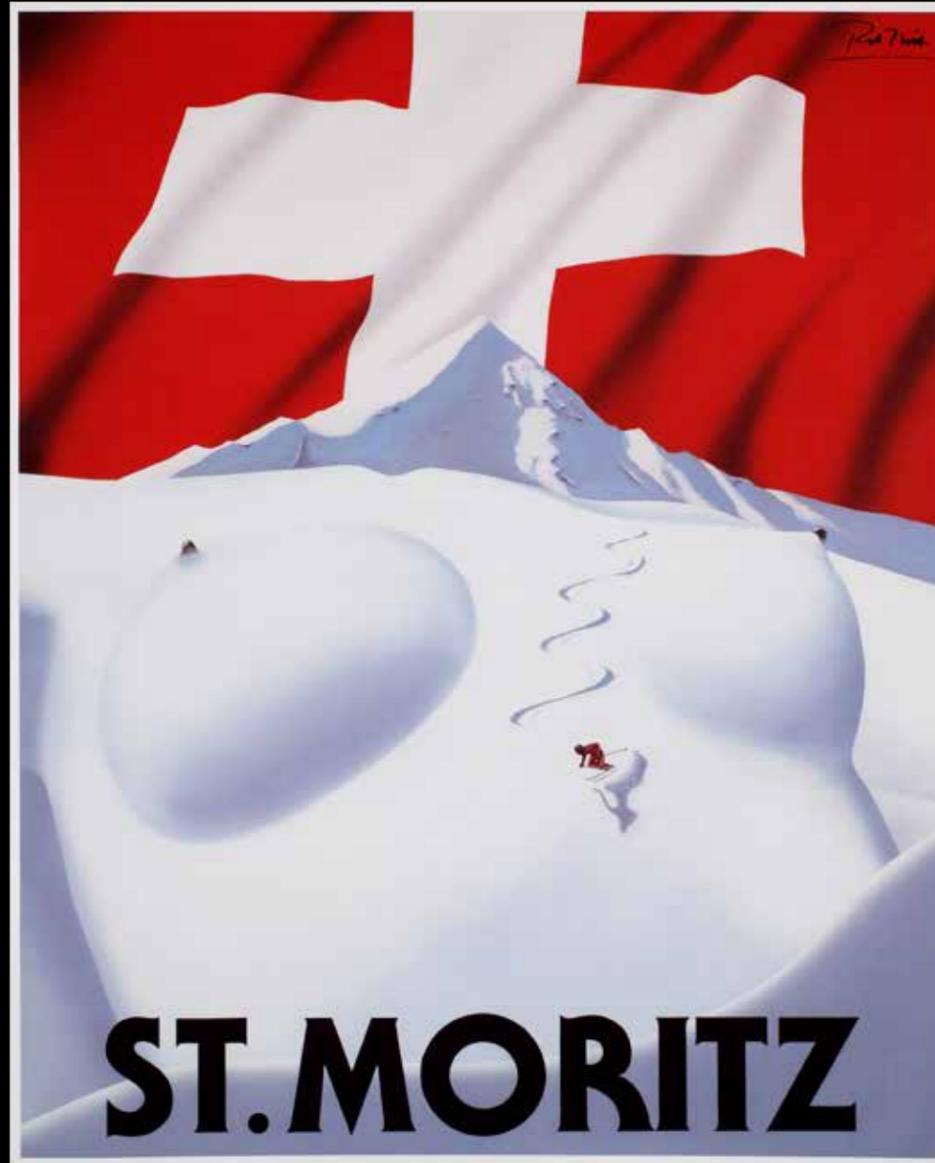
**Bibliography:** *Jean Yves Guillain, Art et Olympisme: Histoire du Concours de peinture, Editions du Muse National du Sport, Paris, 2004, page 178*

# St. Moritz for all Seasons



**A. Schneck: 'Badrutt's Kulm Hotel, St. Moritz'.** Scarce original poster circa 1920, featuring St. Moritz's Kulm Hotel, in the bright summer sunshine. Legend has it that the hotel, opened by the pioneering hotelier Johannes Badrutt in 1856, was the first hotel in the region to promote winter tourism to overseas travellers, the result of a bet between Badrutt and four English guests in 1864. Badrutt promised that if they returned to the hotel in the Winter and did not completely enjoy themselves, they would not pay for their stay. The tourists duly returned in December and did not leave until the following Easter!. Badrutt won the bet and winter tourism in St. Moritz began. Conservation linen mounted and unframed.  
**Ref 6491**

Size: 50 x 36 inches (127 x 91 cm)



**'Razzia' (Gerard Deneriaz, French, b.1947).** 'St. Moritz'. Contemporary, limited edition winter sports poster for St. Moritz - and gallery favourite - designed by the greatest living poster designer, Razzia. Better known for his poster designs for Louis Vuitton, Ferrari, Harrods and Bugatti, Razzia continues the tradition of creating posters from original artworks, rather than by digital creation, much as was done in the 1930s, and a tradition continued by our sister gallery Pullman Editions, with great success. Hand signed by the artist in ink. **Ref 6952**

Size: 56 x 46 inches (142 x 117 cm)



**Emil Cardinaux (1877-1936): 'Palace Hotel, St. Moritz'.** Rare original resort poster, circa 1920 for the famous Palace Hotel. Highly sought after with English text, this poster is conservation linen backed and framed to edge in an antique white-gold frame. Opened in 1896 by Caspar Badrutt, second son of Johannes, the Palace Hotel remains one of the world's most legendary hotels and has remained continuously operated by five generations of the Badrutt family. On July 29th, 2021, Badrutt's Palace Hotel celebrated its 125th anniversary.

Size overall: 54 x 39 inches (137 x 99 cm)

# Get to the point



A monumental and fully operational switch blade, or 'flick knife' of massive proportions made to exacting standards as an exhibition display piece designed by George Schrade of New York, who patented the 'Safety Pushbutton Knife' as early as 1904, with this display knife dating to the late 1930s.

The grip, in cast iron, has been 'marblized' to simulate the traditional material and the blade swings open vigorously when the button is pushed - just like the real thing! A remarkable and unique decorative object, shown above with a 'Brno' chair for scale. American, circa 1930s.  
**Ref 5166**

**Length fully extended: 60 inches (153 cm)**



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

**Height on stand: 23 inches (59 cm)**

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

# Crocodile Rocks!



(Left and below) **Asprey & Co.:** a time warp piece in the form of a large Victorian crocodile hide despatch box or case, the top of the box with a recessed brass military style handle and embossed Ducal monogram with crown, the Chubb patented lock with original key present. The interior also lined with crocodile, the lid with a grid of crocodile bandings for small notes and memoranda and stamped **ASPREY LONDON**. The piece in such pristine condition due to it being cased in its hard leather protective cover, and rarely – if ever – used. English, *circa* 1880. **Ref 5910**

**Size: 18 x 12 x 7 inches (46 x 30 x 18 cm)**



*View of the despatch box interior*



(Left and right) a very heavy cast bronze inkwell in the realistic form of a crocodile, in the manner of Franz Bergman, most likely cast by Argenter of Vienna, the entire top section of the finely modelled animal lifting to reveal a double inkwell, and recesses for stamps, the wells with beaded detailing and original glass liners. Austrian, *circa* 1920. **Ref 5177**

**Length overall: 16 inches (41 cm)**



*View of bronze inkwell open*

# Glorious Gladstones



(Left) **Moynat, Paris**

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

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

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

**Length: 32 inches (81 cm)**

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

# Deco Light



A large and architecturally grand Sterling silver table lamp in the form of a Corinthian column, with a tapered reeded stem and decoration of scrolled acanthus leaves to the capital and wreathes applied to each side of the square base. Hallmarked London, 1924 with maker's mark (indistinct). **Ref 6370**

**Height of base overall: 25 inches (64 cm)**  
**Footprint of base: 7 1/2 inches (19 cm)**



A stunning seven-branch candelabra of massive proportions made by renowned Paris silversmiths Christofle, the singular central column with finely reeded detail terminating in a single candleholder, with two broad, swept arms to each side, and grounded by a wide square plinth with circular

swept detail, bearing Christofle marks to the plinth. French, circa 1950s. **Ref 6199**

**Height: 33 inches (84 cm)**  
**Width: 32 inches (81 cm)**

# Edgar Brandt (1880-1960)



A pair of important nickel-plated Modernist table lamps by Edgar Brandt, each featuring an 'S' shaped body on a circular base, with two opaque, deeply-etched glass cylinder shades, and circular disk and ball motifs. Each lamp base is stamped with the artist's signature *E. Brandt*, and the shades have etched signatures *Daum Nancy France*. French, circa 1929. **Ref 6947**

**Height overall: 16 inches (41 cm)**

A student of *Ecole Nationale Professionnelle* of Vierzon, Brandt studied metal working from a young age, and by the age of 15 was an accomplished ironsmith. An interest in mathematics and technology enhanced his creative aspirations, and at the age of 20 Brandt began showing his work at salons with the *Société des Artistes Français*, where he met and was influenced by *Art Nouveau* artists such as Louis Majorelle. In 1905, Brandt first collaborated with fine glassworks Daum, a relationship which resulted in this Bauhaus-



Illustrated: *Edgar Brandt: Master of Art Deco Ironwork*, published by Harry N. Abrams, 1999, page 197



influenced lamp design some 24 years later and continued for many years. One of Brandt's and Daum's most recognized collaborations was '*La Tentation*' (1925), a standard lamp or *Torchere* in gilded bronze of a snake stretching upwards from a base emulating a basket, with the head of the snake coiled around a glass diffuser, as if at the mercy of a snake charmer. **Ref 6947**