

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 71



A spectacular and colossal pair of Japanese naval binoculars by Fuji, measuring **39 inches (99 cm)** in length and set on a fully adjustable steel tripod. Magnificent!

See pages 72 & 73

PULLMAN INDEX



p.2



p.43



p.4



p.74



p.38



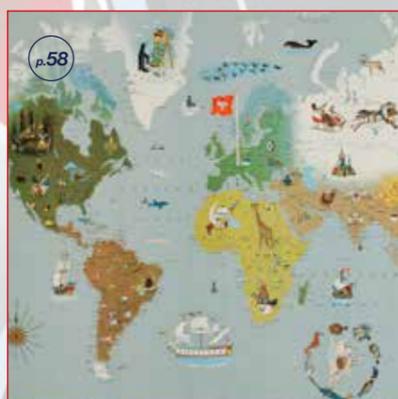
p.21



p.46



p.50



p.58




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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

Champagne Lifestyle



(Above, left) an extremely desirable silver-plated cocktail shaker in the form of a Magnum bottle of Champagne, a pull-off cap modelled as a stylized Champagne cork reveals a strainer underneath, and is engraved with 'wire' detailing, the shoulder engraved with a faux label with void circular *cartouche* perfect for engraving. French, *circa* 1930s. Illustrated: 'The Cocktail Shaker' by Simon Khachadourian, p.30. **Height: 13 inches (33 cm) Ref 2807**; (right) the famous patented design by Asprey London, with a heavy silver-plated body, polished oak 'neck' and realistically

cast 'Champagne cork' stopper which unscrews to reveal a pouring spout for the shaken cocktail. On the interior is a removable clapper which makes the shaker 'ring' as you shake, whilst helping with mixing. Signed ASPREY LONDON to the base. English, *circa* 1930s. **Height: 13½ inches (34 cm). Ref 6970**

Maison Desny, Paris (1927-1933)



An extremely rare and important Art Deco cocktail set from 1928, comprising cocktail shaker and six goblets *ensuite*. All elements of the set are correctly stamped 'DESNY PARIS, MADE IN FRANCE' and are in lovely, original condition. **Height of shaker: 10 inches (26 cm) Ref 6965**; shown with a stylish mirrored hardwood Art Deco cocktail tray, with barrel handles and linear detailing. **Size: 11 inches (28 cm) square. Ref 5259**

Illustrated: 'The Cocktail Shaker' by Simon Khachadourian, page 40

Maison Desny was located at Avenue des Champs Elysées in Paris from 1927 to 1933 and was established by M. Desnet and Clément Naury (the name '*Desny*' being an amalgamation of their two surnames). During its brief but illustrious 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, Robert Mallet-Stevens, Djo Bourgeois and Jean-Michel Frank, and created interiors for Worth and Chanel.

The short life-span of the company, due to Desnet's death in 1933, has resulted in all of Desny's work being scarce and highly sought-after today. This cocktail set is arguably Desny's most iconic and desirable piece, undeniably evoking the spirit of Art Déco.

Darlings of *Art Deco*



A large, showstopping pair of Sterling silver *Art Deco* Champagne coolers by renowned Parisian silversmiths Cardeilhac. Each geometric cooler has eight sides and a deep semi-circular foot set proud of each corner, finished in black enamel. The bottom edge and rims feature a sleek linear moulding and is punctuated by a black and white enamel stepped motif, to the front and reverse. Each feature Cardeilhac silver marks, and the Minerva mark for Sterling silver. French, *circa* 1930s. **Ref 6910**

Height of each: 12 inches (30 cm)

Established in Paris in 1804, Maison Cardeilhac specialised in luxury silver tableware and cutlery. Under the supervision of Ernest – third generation of the family – the desirability for Cardeilhac's designs grew, and several of their pieces feature in important museum collections, including the Musée d'Orsay in Paris.

The Going is... *Cool*



An extremely large and heavy Sterling silver Champagne cooler capable of chilling at least six bottles of Champagne, the plain bowl with a decorative and dynamic frieze of racehorses around the rim stands on a deep, swept foot. Hallmarked London, 2003. **Ref 6422**

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

Close-up of racehorse frieze around rim

Thirst Quenchers



(Above) **Asprey & Co.:** a novelty silver-plated cocktail shaker known as the 'Thirst Extinguisher' introduced by Asprey in 1932, in the form of a period fire extinguisher. The base rotates 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)**. Illustrated: 'The Cocktail Shaker' by Simon Khachadourian, page 63 **Ref 4807**; and (right) a scarce and important, silver-plated cocktail shaker manufactured for Alfred Dunhill by Napier circa 1925, in the form of a stylized slide-trombone, the cylindrical body surmounted by a cover with fitted pump (in the form of the 'mouthpiece') and spout (in the form of the 'slide'). The contents of the shaker are mixed by pumping the 'mouthpiece' and dispensed through the swivelling 'slide' by the same method. Ingenious! **Height: 15 inches (38 cm)**. **Ref 6967**



Jade Jewel



An extremely rare and opulent Sterling silver and jade cocktail shaker of tapered cylindrical 3-pint form decorated with fretwork gadrooned bands, with an exquisite carved qilin jadeite belt-hook form handle and hexagonal nephrite lid. The body of the shaker features an ornate, impressed monogram 'SES' (not shown). Japanese, circa 1925. Signed YAMANAKA, STERLING. Ref 6706

Height: 12 inches (31 cm)

The House of Yamanaka were originally antique dealers in Osaka, Japan and date back to the second half of the 19th century. Realising the demand and taste for Oriental pieces in the United States, Yamanaka opened shops in Boston and New York City in the newly built Rockefeller Plaza, enabled by their friendship and business

relationship with the Rockefeller family. By 1912, their operations extended to London's Bond Street, and in 1919 they gained the prestigious Royal Warrant as Purveyors to His Majesty King George V. They traded successfully through the 1920s and 1930s, but the Japanese invasion of Pearl Harbour in December 1941 led to the confiscation and disposal of their assets in Britain and America.

Yamanaka never recovered from this and ceased operations in 1965.

This cocktail shaker is immensely rare and in over 20 years we have neither seen nor owned an example of it. The quality of workmanship is unsurpassed, the size and scale highly impressive.

'Tally-Ho!'



Goldsmiths & Silversmiths Company: an impeccable and unique Sterling silver drinks set with a hunting theme, featuring a large cocktail shaker in the form of a hunting horn as the centrepiece. The shaker, partly lemon gilded to resemble a copper finish, is flanked by seven silver stirrup cups – resembling the heads of six hounds, and (shown at the top of the case) one fox, the object of the hunt's pursuit.

Set within a bespoke, chocolate-brown calfskin fitted presentation case, the shaker is fully hallmarked Goldsmiths & Silversmiths Company, London 1925, and also bears the engraved mark of Longman and Strong (Mayfair's finest purveyor of luxury hunting goods between the wars). Ref 6278

Height of shaker: 16 inches (40 cm)

Cocktail Hour



(Above) **Tiffany & Co.:** a set of six classic cocktail 'glasses' in Sterling silver, each with a distinctive conical 'Martini' bowl and straight stem with a concentric linear detail. The typical martini glass design was first introduced at the 1925 Paris Exhibition, as a Modernist take on the Champagne *coupe*. However, its versatility became clear in the serving of popular aromatic cocktails, the increased surface area of the bowl and the longer stem meaning the contents of the drink, shaken over ice (but served neat), was not warmed by body heat. Each stem is stamped 'TIFFANY & CO MAKERS STERLING SILVER 22199 M'. **Height of each: 4½ inches (11½ cm). Ref 6968**



(Left) **Buccellati, Italy:** a set of six hand-made Sterling silver stemmed goblets by Buccellati, each goblet with a plain, swept foot and the bowl in a hammered or *martelé* finish, in pristine and seemingly unused and original condition. Each stamped *BUCCELLATI STERLING* to the foot. Italian, *circa* late 20th century. **Height: 5 inches (13 cm) approx. Ref 6134**

Italian Invention



(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**



Made to make your mouth water



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. Retailled 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)**

Middle Eastern Treasure

An extremely decorative and beautifully engineered Sterling silver model of a mosque. The finely detailed model with areas of decorative engraving and beadwork, features a central, removable *Qubba* (dome) with bayonet fitting, which leads us to believe this model possibly also functions as an incense burner, with the aromatic smoke venting through the perforations in the four smaller domes set to each corner. The model is set on a raised silver plinth, with ornate bracket feet, and features four tall minarets with pointed finials. Of Middle Eastern origin, circa 1920. **Ref 6986**

Size: 6 inches (15 cm) wide, 7 inches (17½ cm) tall



Mosque shown with incense burning



Linley's Folly



A beautifully crafted architectural-form jewel box created by David Linley for Alfred Dunhill in 1994. Made in a very limited edition of only 10 and affectionately known as 'Folly Boxes', this design known as 'The Villa' was made using dark walnut veneers with a columned façade in light maple, with satinwood details. The lockable, hinged roof lifts to reveal a small dressing mirror inside the lid, etched with the edition number '1 of 10', and has a fully fitted interior with multiple lift-out trays, each lined in suede. The box has its original key and is in seemingly unused, original condition. **Ref 5281**

No detail was overlooked on these boxes, and each of the minute finials and columns were turned by hand. Set into the plinth, (and typical of all the 'Folly Box' examples Linley created) is a secret compartment with a push-release mechanism.

A real architectural 'Folly' by definition has no discernible purpose and was constructed purely to please the eye. These boxes provide a similar small-scale visual pleasure but with the added element of usefulness, combined with the highest quality of craftsmanship and ingenuity.



Illustrated: David Linley
Extraordinary Furniture, by Mitchell Beazley, published 1996, page 145

Height: 16 inches (41 cm)

Cool Modernism



A highly unusual Modernist ice bucket of architectural form created by the designer Paul Evans (American, 1931-1987), the lift-out stainless steel bucket for the ice is enclosed within an extremely substantial burr-walnut veneered 'building' with polished brass arches set into each side. The stepped lid hinges opens to reveal the bucket, which bears the manufacturer's marks to the underside. American, circa 1970. **Ref 6545**

Height: 16 inches (41 cm)
Footprint: 14 inches (36 cm)

Paul Evans was born in Pennsylvania in 1931. Having studied sculpture, metal work and silver at the Cranbrook Institute of Art, he exhibited at the Museum of Contemporary Art in New York in 1957. In 1964 he became Director of the furniture manufacturer Directional, and continued designing furniture, sculpture and metalwork until his premature death aged 56. He is regarded today as one of the foremost American designers of the 1960s and 1970s, and his now famous *Cityscape* series continues to be highly sought after, on both sides of the Atlantic.

Hot Shots



(Above) **J.E Caldwell & Co. of Pennsylvania:** a stylish and most likely bespoke Sterling silver 12-piece cocktail set, featuring a pitcher and 'shot' glasses resembling cartridges, the pitcher with a finely-detailed handle in silver gilt resembling a shotgun, all items of the set with concentric details to the bodies. Bearing maker's marks for J.E. Caldwell of Pennsylvania, and stamped *STERLING* to the base. American, circa 1920s. **Ref 6692**

Height of pitcher: 8 inches (20 cm)
Height of each cup: 3 inches (7½ cm)

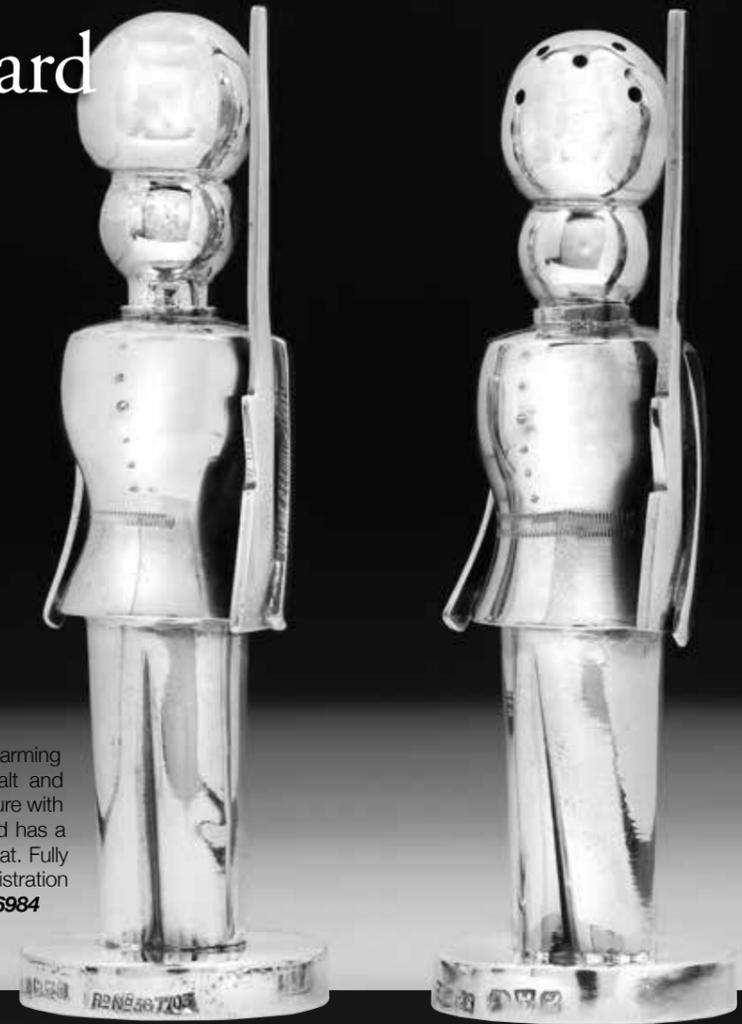
J.E Caldwell, established in Philadelphia in 1839 was a jewellery retailer and silversmith, known for producing special order pieces for the US Navy.

(Right) **The Alexander Clark Manufacturing Company:** a large and very unusual, silver-plated Champagne or wine cooler in the form of an oversized bullet, the removable inner liner thoughtfully designed to accommodate a single standard bottle of wine or Champagne, keeping it away from the ice allowing it to remain chilled but also perfectly dry. Fully stamped with maker's and design marks to the base. English, circa 1930. **Ref 3503**

Height: 14 inches (36 cm)



The Old Guard



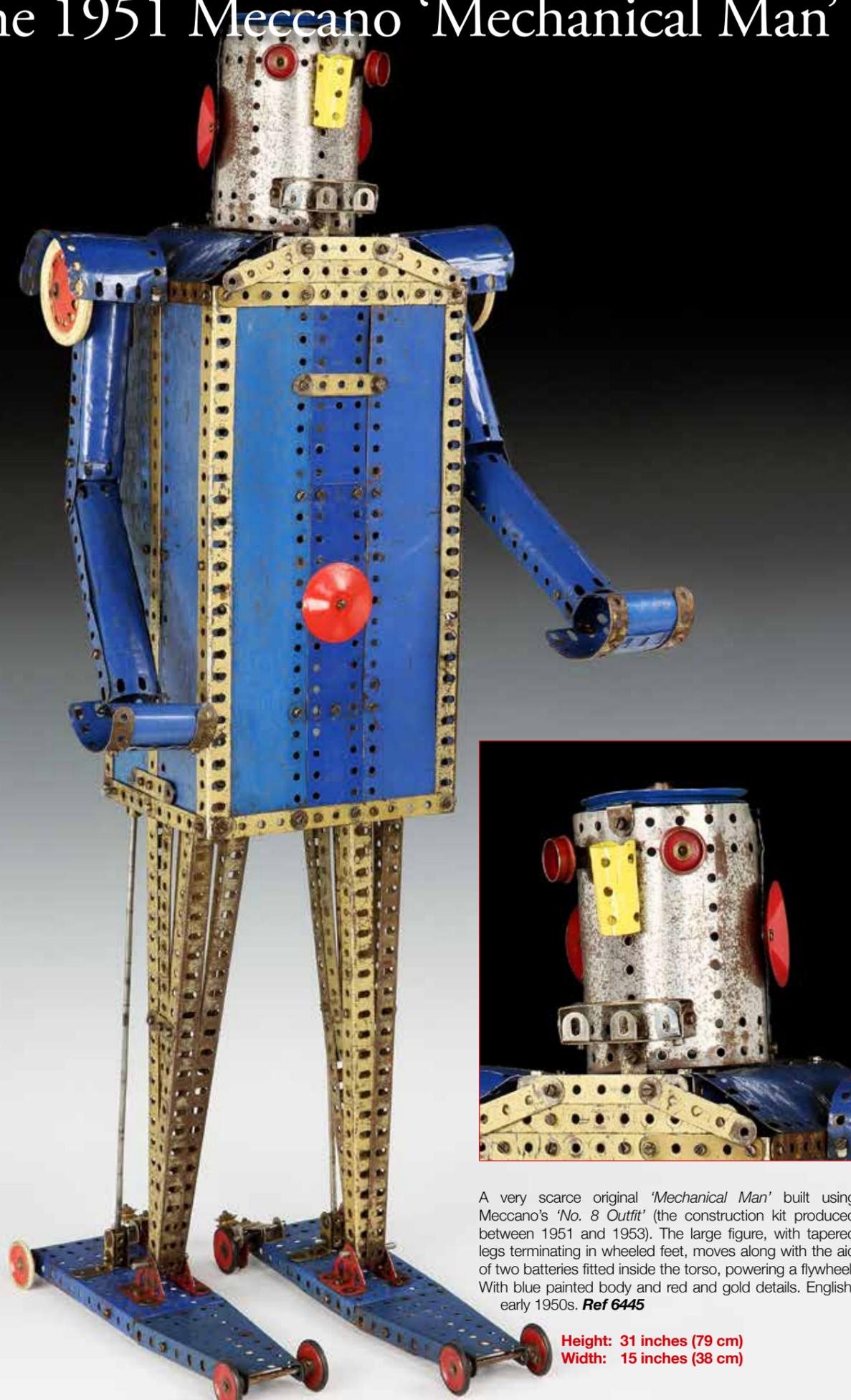
Saunders & Shepherd, Chester: a charming Edwardian novelty Sterling silver matched salt and pepper set in the form of Guardsmen, each figure with a buttoned jacket is holding a stylized rifle and has a removable head for filling with bearskin-style hat. Fully hallmarked Saunders & Shepherd, with registration marks and hallmarks for 1902 and 1908. **Ref 6984**

Height of each: 3 inches (8 cm)



(Right) a very heavy gauge, two-tone silver-plated table lighter in the form of a shotgun cartridge, made by luxury maker Hermès, circa 1950. Stamped *HERMÈS PARIS* to the base. **Height: 4 inches (10 cm)** **Ref 3236**; and a set of two miniature salt and pepper pots by Tiffany & Co., in Sterling silver with the pepper pots each having screw-off gilt caps, so you can tell the salt and pepper apart in each set. In unused condition, each pot is stamped *Tiffany & Co*, *Sterling silver 925* to the base, and comes complete with their original presentation box. **Height of each pot: 1 inch (3 cm).** **Ref 6524**

The 1951 Meccano 'Mechanical Man'



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

Height: 31 inches (79 cm)
Width: 15 inches (38 cm)

i ROBOT



A highly unusual and very charming table lighter in the form of an Art Deco Robot. The heavy cast polished brass figure standing on a circular *socle* is holding a removable axe, perfect for opening wooden cigar boxes, and the characterful head with polished copper features removes to reveal the lighter underneath. Highly reminiscent of Fritz Lang's 1924 movie masterpiece 'Metropolis'. German, circa 1930s. **Ref 6959**

Height: 5 inches (13 cm)

Déco Decadence



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)



(Left) Cartier, Paris: an extremely scarce (and most likely a special commission) Sterling silver table lighter made by Cartier, circa 1935 and heavily influenced by the design of Dunhill's 'Giant' table lighter. The straight-sided lighter with a beautiful indecipherable monogram (removable if required) to the front, has a flat lift-arm stamped **CARTIER** and **STERLING**, and a hand-knurled flint wheel. The lighter is complete with a tooled red leather presentation case. This is the only example of this type of lighter that we have ever seen. French, circa 1935. **Ref 6596**

Height: 4 inches (10 cm)

Join the Dunhill Club



Alfred Dunhill, London: a very scarce 1929 Sterling silver table lighter with clock, the body with fine linear pattern is complete with Dunhill's trademark signed, 'lift-arm'. The *Club Clock*, as it is known, was their first table lighter to incorporate a timepiece, and was manufactured in Switzerland circa 1929 for Dunhill's lucrative American market. Marked **STERLING**, and **MADE IN SWITZERLAND**, this rare piece is fully signed, and importantly retains its original signed filler screw, often missing. Recently serviced and in working order, the lighter is complete with a bespoke presentation case. **Ref 6704**

Height: 9.9cm (3.9 inches)

BVLGARI Brilliance



(Above) a very heavy-gauge Sterling silver cigar box by Bvlgari with Tessera-style square blocks to all sides, with gold squares at each intersection, and has set in the centre a double-mounted micro-mosaic depicting the Colosseum, as well as an invisible hinge and a cedar wood-lined interior. Stamped *BVLGARI* with an additional maker's mark for the Florentine maker Guerrazzi Fiorenzo, the box is numbered 5184. **Length: 7½ inches (19 cm). Ref 6743**

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

Dragons' Den



(Above) A very heavy gauge but intricate silver Chinese cigar box. The main body in a hammered finish, overlaid with an ornate *repoussé* dragon motif to the top, with another two dragons woven on the sides, front and back, with a central oval *cartouche* (vacant) to the lid, the ebonized, wood-lined interior with a single movable central divider, the base bearing maker's marks with *STERLING*. **Ref 5612**

Length: 9 inches (22 cm)



(Top) A **truly massive**, superbly-made, heavy-gauge Sterling silver cigar box, the deep sides profusely decorated with reliefs of mythical fire-breathing dragons against a stylized motif of rolling seas, and to the deep, *repoussé*-work lid is a central carrying handle surrounded by a single creature. The cedar lined interior of the box has a single lift-out tray and capacious lower section for cigars in their boxes. Stamped with the symbols for 'Junjin' (Japanese silver) and dating to *circa* early 1920s. **Ref 6226**

Size: 14 inches (36 cm) wide, 9½ inches (24 cm) deep and 6½ inches (17 cm) tall.

A Cut Above



Cancerian character: a very stylish Sterling silver paper knife or letter opener, with an applied crab to the handle, the body and blade with a hammered finish, and applied symbol for the astrological sign for Cancer. Made by the English silversmith Michael Allen Burton and bearing London marks for 1990, the piece is complete with a glazed burgundy calfskin presentation case. **Length overall: 12 inches (30 cm). Ref 5723**

Flying Spur



Hermès, Paris: a fine Sterling silver desk magnifying glass with a swept handle, terminating in a stylized scalloped spur. The deep, domed lens is set within a shaped silver surround, signed *Hermès Paris* and bears French silver mark to the edge. Very unusual in Sterling silver, as the majority of Hermès' desk items of this period were made in silver plate, this would surely be an elegant addition to any desk. The glass is complete with a bespoke Hermès pigskin presentation case. French, circa 1930s. **Length overall: 5 inches (13 cm). Ref 6983**



An exceptionally elegant silver paper knife with large amethyst stone pommel and silver rope decoration grip, the blade bearing the inscription 'PRESENTED BY H.M. KING EDWARD VII TO J.W. LARNACH, XMAS 1909'. In a bespoke, amethyst-coloured calfskin presentation case. **Length of knife: 14 inches (36 cm). Ref 6394**

A close friend of King Edward VII, James Walker Larnach was a renowned horse breeder who owned the thoroughbred Jeddah (1895-1909). In a two-year racing career, Jeddah ran nine times and won three races, starting with The Derby in 1898 in which he became the first horse ever to win at odds of 100/1, proceeding to win the Prince of Wales Stakes at Royal Ascot in the same year. Most likely commissioned as a Christmas gift for Larnach, King Edward VII usually stayed at Larnach's house on his visits to the Newmarket Races.

A Life on the Ocean Waves

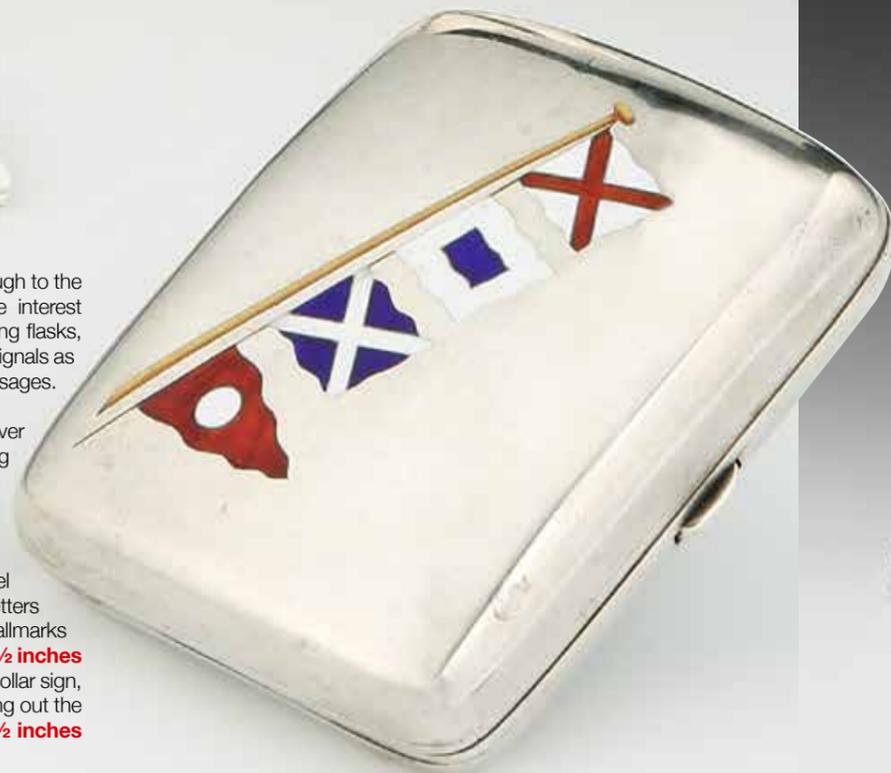


Cartier, New York: a beautifully modelled Sterling silver single-mast yacht or *Sloop*, the vessel with five hand-engraved sails, with delicate silver rigging and gilded details to the pennant flag and deck, is set on a wave-textured silver *socle* and mounted onto a black marble base. Stamped *CARTIER*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

Urgent Signal



From the late 1800s through to the 1930s, luxury makers exploited the interest for life on the ocean, by creating silverware including flasks, lighters and cigarette cases, featuring the International Code of Signals as a novel way of dedicating a gift, by spelling out initials or personal messages.

Three fine examples of this genre (clockwise from top); a Sterling silver hipflask by Tiffany, with a convex back and curved face with greeting message 'SWT HEART' (sic) spelt out to the front in applied signal flags, in bright cloisonné enamel. Signed TIFFANY & Co. 925-1000 to the base. American, circa 1925. **Height: 6½ inches (16 cm) Ref 4373**; and a superb and early Sterling silver and enamel cigarette case, the deep case with top-hinged lid is enamelled with 4 enamel commercial code flag symbols (used from 1857-1900) denoting the letters 'V,S,M and F', the gilded interior with original elastics bears Chester hallmarks for 1896 and has a bespoke burgundy glazed calfskin case. **Height: 3½ inches (9 cm) Ref 6347**; and a fine Sterling silver money clip in the form of a Dollar sign, with three applied enamel plaques denoting 'F M C', most likely spelling out the initials of the recipient of the piece. American, circa 1930. **Length: 1½ inches (4 cm). Ref 6002**

On the Rocks



'The Ideal American Lighthouse': Two outstanding examples of the iconic, International Silver Company-designed 'Boston Lighthouse' cocktail shakers from 1927. The shaker was originally retailed in two sizes, the largest (a monumental **21 inches** in height) and 12-pint capacity, was only retailed for the first year, its cost of \$600 (making it prohibitively expensive for most) resulting in this size being extremely scarce. This usable design, in three sections, the finial, cap and tapered body features applied windows and toward the top, a gallery with double balustrade surrounding the 'lantern'.

This novelty shaker model is based on the Boston Light, located on Little Brewster Island, outer Boston Harbour and is the oldest working lighthouse in the USA, dating back to the Revolutionary War. Destroyed in 1776 and subsequently rebuilt in 1783, it continues to shine a light 27 miles out into the Atlantic.

(Left) smaller model, **15 inches (38 cm) tall Ref 5974**
(Right) scarce, large model, **21 inches (54 cm) tall Ref 4181**

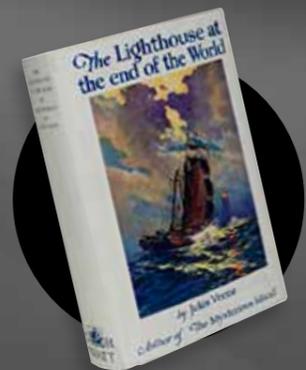
‘The Lighthouse at the End of the World’

A fabulous, unusual and decorative 1930s silvered bronze table lamp in the form of *Les Éclaireurs*, the lighthouse located at Ushuaia in Tierra del Fuego, Argentina. The main lighthouse with engraved brick detailing is set on a detailed rocky island on its original swept oak plinth, with a sweeping staircase leading up to the walkway and main door, with stylized balustrade featuring an overhanging lifeboat complete with oars. The beautifully engineered lantern, with domed cap and gallery features half-globe solid glass windows, and the lamp has been rewired using a twisted silk cable. Argentinian, circa 1930s. **Ref 6964**

Height overall: 25 inches (64 cm)

The actual *Les Éclaireurs* lighthouse (translated as ‘*The Scouts*’), was put into service on December 23rd, 1920 and is an 11 metre tall, windowless brick-built tower, painted red, white and red and topped by a black lantern and gallery. As with this artistic interpretation, only a single door pointing to the west provides access to the building. The lighthouse is still in operation, although unmanned, and is a popular tourist attraction reached by a short boat trip from Ushuaia.

It is affectionately known to the Argentinians as *Faro del fin del mundo* (the *lighthouse at the end of the world*) but is often confused with the San Juan de Salvamento lighthouse on the east coast of the remote Isla de los Estados, (made famous by the 1905 Jules Verne novel of the same name), built in 1884 and which lies further east.



Jules Verne's ‘*The Lighthouse at the End of the World*’, published in 1905





A humorous pair of motoring-themed bookends, each end with original gilded patina depicts a hill climb, one with a stylized snail and one with a racing car – illustrating two opposite ends of the speed spectrum. Mounted on black ebonized hardwood bases, the plinth to each marked *DEUX METHODES*. Designed by J. Thollet, these bookends are French and date to *circa* 1930. **Ref 6974**

Length of each: 5 inches (13 cm)

Jean Verschneider (French, 1872-1943)



A pair of rare and charming patinated bronze mascots, known as '*Le Chauffeur Râleur*' and '*Le Chauffeur son Avertisseur*' respectively. The bronzes depicting two children, each wearing a fur motoring coat, cap and driving goggles, with one embracing an oversized bulb horn. The bronzes are both mounted as bookends with period marble bases and upstands, and each bronze is stamped with the foundry mark for AG Paris. French, circa 1910. **Ref 6972**

Height of each: 5½ inches (14 cm)

Jean Verschneider was an extremely versatile French artist and sculptor who also created a number of statues for Goldscheider. He was probably best known for '*The Kid*', a rare 1925 car mascot depicting Jackie Coogan as featured in the title role, in the 1921 Charlie Chaplin film of the same name.

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**



Kayserzinn: an important and rare Edwardian silvered metal inkstand modelled on the 1907 Lorraine-Dietrich, and depicts Arthur Duray, victor of the 1906 Circuit des Ardennes, and his riding mechanic at speed on the powerful 130hp racer. German, *circa* 1907. **Length: 12 inches (30 cm). Ref 6985**

Lorraine-Dietrich, distinguished by the Cross of Lorraine emblem to the radiator, built some of the finest racing cars of all time. Duray's

victory is commemorated in ceramic tile form in a rendering of his historic victory by foremost French illustrator Ernest Montaut, forming a sequence of 34 panels and destined for the Michelin headquarters in London's Brompton Cross. All the panels mark the pioneer racing achievements of the tyre maker and, still extant, are widely admired by visitors at the suitably named Bibendum restaurant.



Automobiles Renault: an extremely rare and ceaselessly stylish three-piece *Art Deco* tea service, commissioned by Renault and gifted to clients and friends, rather than produced for retail. The teapot, sugar bowl and milk jug are each modelled on period Renault automobiles, and have finely observed window and door detailing and revolving wheels, all in a matted finish. Each element is filled by lifting a hinged roof, and the milk jug and teapot pour via a radiator 'mascot' spout.

Bearing French *poignon* marks and makers marks to the base of each. French, *circa* 1930. An exceedingly rare and desirable design, this is the only set we have seen or owned since the mid-1980s. **Length of teapot: 10 inches (26 cm). Ref 6253**

Illustrated: *The Motor Car in Art* by John J. Zolomij, *Automobile Quarterly Publications*, 1990, page 282.

(Right) **Alfa-Romeo:** An historically important 18 carat gold 'Hunter' pocket watch by Longines (Est.1842) 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, 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 and 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, as 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



St. Christopher, 1935



(Top) **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.

(Left) a small driver's presentation plaque also for the first International Grossglockner race, held in 1935. The octagonal silvered-bronze plaque features a central St. Christopher in relief and is mounted on a circular black lacquered base enabling it to sit on a desk or for use as a paperweight. **Ref 6962**

Diameter: 3½ inches (9 cm)

Jan et Joël Martel (1896-1966)



Detail: a large plaster maquette for Sainte-Christophe, 1935

Sainte-Christophe: a beautiful and very rare silvered bronze plaque featuring a Modernist relief of St. Christopher striding across stylized waves, with Christ perched on his shoulder. Most likely designed as a personal good luck talisman due to its scale, the Martel Brothers were commissioned to create a number of religious reliefs just like this one, in bronze (some to very large scale) to adorn the altar and organ of the chapel of the celebrated ocean liner SS *Normandie*, in 1932. The plaque is signed J. MARTEL in the bronze and has its own bespoke calfskin presentation case. French, circa 1932. **Ref 6971**

Size of plaque: 2¼ x 1½ inches (6 x 4 cm)

Illustrated: *Joël et Jan Martel Sculpteurs, 1896-1966*, published 1996, page 77



Detail: the chapel organ on the SS Normandie, 1935

French Futurism

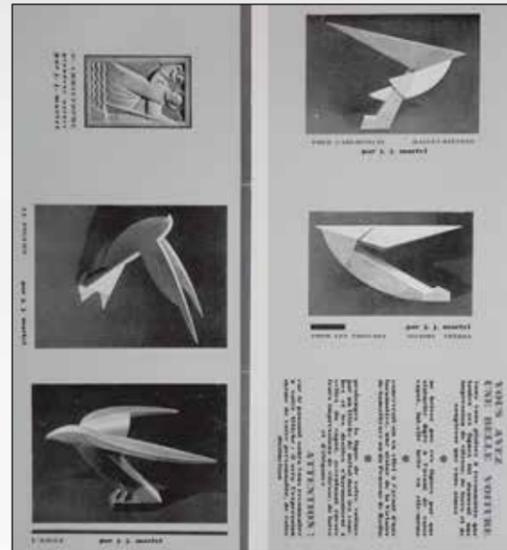


Illustration from Joël et Jan Martel Sculpteurs, 1896-1966



Detail: 'L'Art et L'Automobile' by Hervé Poulain, 1973, page 111

Jan et Joël Martel (1896-1966)

The second example of the four unique prototype mascot designs as created by the Martel brothers in 1925 (see opposite). This Modernist mascot design in nickelled bronze is mounted on a rectangular, ebonized hardwood base to allow it to be displayed, and captures the essence of flight and speed perfectly. **Ref 6960**

Length: 7 inches (18 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.

Fill 'er Up!



Rear view of measures

London Borough of Barking: a beautifully engineered and rare complete set of six highly-polished copper and brass imperial measurement petrol measures, for the London Borough of Barking's Weights and Measures Department. Comprising 5,4,3,2,1 and ½-gallon measures, the substantial copper bodies have brass carrying handles and (unusually) also feature applied brass linear details and knurled copper and brass covers, fitted to the spouts. Each measure has a central horizontal brass band marked with its capacity, and LONDON BOROUGH OF BARKING. English, circa 1920s. **Ref 6978**

Height of 5-gallon measure: 18 inches (46 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 car's 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) **Alfa-Romeo:** a scarce second series Alfa-Romeo P2 tinplate toy made by CIJ (Compagnie Industrielle du Jouet) in all-original French racing blue paint. With treaded *Pneu Michelin* tyres, the toy has its key and original filler-caps present and is in lightly 'play worn' condition. French toymaker CIJ, established by Fernand Migault in 1920, supplied carmakers Citroen and Renault among them, with miniature models. The P2 was produced between 1924-1939 in response to the competition success of Vittorio Jano's design, one of the most successful Grand Prix racing cars ever. French, *circa* 1930s. **Length: 22 inches (56 cm).** **Ref 6558**



(Left) **Theo Fennell, London:** an extremely fine and intricately made, Sterling silver scale model of the 1931 Alfa-Romeo 8C 2300 '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 FENNELL* London, 1987. Complete with fitted presentation case. Initially designed as a racing car, but with a small number of cars made for road use, following the racing version being driven to victory by Tazio Nuvolari in the 1931 Grand Prix at Monza, the Alfa-Romeo factory christened the 8C, the 'Monza', as they often did following a racing victory. **Ref 6652**

Length overall: 13 inches (33 cm)

(Above) **Monza, Italy:** a large metal road sign for Monza, the town and commune located in the Lombardy region of Italy, 16 kilometres northeast of Milan, and of course also the location of the legendary motor-racing circuit, the *Autodromo Nazionale di Monza*. In beautifully patinated and worn condition, indicative of its life and purpose on the A1 motorway, the metal sign with a blue painted background, has letters and a border in light-reflective paint for easy visibility. Perfect for a garage or den, the sign has been mounted within a black gesso tray frame, ready for display. Italian, circa 1960s. **Ref 6973**

Size overall: 26 x 61½ inches (66 x 156 cm)

1962 Ferrari 250 GTO Dashboard



A stunning original painting by Emilio Saluzzi, depicting a stylized dashboard from the legendary Ferrari 250 GTO. Painted by hand in watercolour heightened with gouache, Saluzzi

has captured the functional drama perfectly. Mounted, framed and glazed. **Ref 6979**

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

1967 Targa Florio



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 (1933-2021) 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.



Automobili Lamborghini: a sculptural presentation model in polished black lacquer of a stylized Lamborghini, the model set on a chamfered plinth and bearing the Lamborghini shield to the corner. Made specifically for presentation to their Concessionaires, this model is signed and dated by Stephan Winkelmann (CEO of Lamborghini from 2005-2016 and who later returned as President in 2020). **Ref 6163**

Length: 26 inches (66 cm)

Founded by Ferruccio Lamborghini in Sant'Agata Bolognese, Italy in 1963, the brand's iconic golden *Taurus* logo reflected not only the founder's birth sign, but also his fascination for bullfighting which was the result of a meeting with a world-renowned breeder of Spanish fighting bulls, Eduardo Miura in 1962.

Many of Lamborghini's designs were named after famous fighting bulls, (as well as the breeder himself) and visual comparisons have been drawn between the *Taurus* on the logo and the *Cavallino Rampante* of Ferrari. This was not accidental, as there was always seen to be a tangible rivalry between the two Italian *marques*.

Aston Martin *One-77*



Emmanuel Zurini (French, b.1942): a patinated bronze sculpture of a stylized Aston Martin *One-77*, mounted on a honed limestone plinth, with engraved artist's signature and edition number, 2 of 8, and dated 2009. The *One-77* first appeared at the 2008 Paris Motorshow, partially obscured by a Savile Row tailored cover, to be fully revealed at the Geneva Motorshow the following year. **Ref 6268**

Size: 22 x 9 x 6 inches (56 x 23 x 15 cm)

Emmanuel Zurini was born in France in 1942 and became famous in the 1960s as one of the leading photographers of Grand Prix motor-racing. His exciting work was frequently adapted and used as artwork for some of the most memorable Grand

Prix and Le Mans 24-hour race posters of that period.

A trained artist, he turned to sculpture in 1975 and for the last 40 years has developed a reputation as the most innovative sculptor of stylized automotive bronzes worldwide. He has created numerous trophies for Formula 1 teams and personalities, as well as the Pebble Beach *Concours*.

His bronzes – when available – are widely collected and devotees of his bronzes include Jacques Villeneuve, Michael Schumacher and Flavio Briatore. Usually cast in editions of 8 only, Zurini bronzes often sell out as soon as they are announced.



Switzerland – Centre of the World!



Herbert Leupin (1916-1999): a rare pictorial world map, published in 1945 by Kümmerly & Frey in Bern. A wonderful example of 1940's graphic design and an early example of Herbert Leupin's style, this poster is taken from the large-scale original painted in gouache and commissioned in 1943 by Hans Theler (the then director of Swiss National Insurance) to furnish his office

in Basel. It portrays Switzerland, with an oversized flagpole and flag fluttering in the breeze, as centre of the world. Framed with a double thick, acid-free mount with a plain black oak frame and glazed. **Ref 6981**

Map size: 18½ x 31½ inches (47 x 80 cm)

Herbert Leupin (1916-1999) designed around 500 posters and won over 90 design awards and is now recognized as one of the most influential and successful poster artists of the era. Leupin began his studies in Basel and then moved to Paris to study under Paul Colin, the famous *Art Deco* graphic artist who helped launch the career of the dancer, singer and actress Josephine Baker. Returning to Basel shortly before the Second World War, Leupin opened his

own studio and began working on select commercial projects, bringing his distinctive, humorous style into the mainstream. Leupin was responsible for several iconic designs, including the 'Milka' chocolate logo and the 'Papermate' ballpoint pen man. In his later years he turned his creative abilities to the illustration of children's books, where he enjoyed further success.

Ultimate Victory - 1931 Schneider Trophy



John Elwell (English, born 1947): a magnificent and **unique** large scale sculptural model of the 1931 Schneider Trophy-winning Supermarine S.6B racing seaplane. The hand-formed aluminium panels formed over a space frame, incorporating cockpit detail and S1596 tail plane decals, the model mounted on a cantilevered, stepped hardwood display base, with streamlined aluminium detailing, fully adjustable with allen key, bearing a silver engraved plaque signed *John Elwell* and numbered 1/1, dated 2012. **Ref 5167**



Wingspan: 40 inches (102 cm)



Eyes on the Skies



(Left) a novelty aviator table lighter, the airman with a contrasting dark patinated flight suit, cap, goggle and gloves, has the lighter concealed underneath the aviator's head. Created to be a presentation piece, the figure stands on a tapered oak plinth with aged patina and to the front is a silver plaque engraved 'PRESENTED TO O.A. NICKLOUS FROM HIS (RAF) FINCHLEY COLLEAGUES'. English, circa late 1930s. **Ref 6475**

Height: 11 inches (28 cm)



(Above) **Latécoère 521 'Lieutenant de Vaisseau Paris' (France)**: a very stylish polished aluminium and copper desk model in the form of a Latécoère 521, the French six-engine flying boat and one of the first large trans-Atlantic passenger aircrafts, first flown in 1935.

Detailed with pierced windows, and engines mounted as tandem push-pull pairs with Plexiglas 'rotating' propellers. The plane rests on a cantilevered tubular stand, the base made from a modified piston. French, circa 1930s. **Ref 6410**

Wingspan: 19 inches (48 cm)
Height: 10 inches (26 cm)

Roy Nockolds (1911-1979)

'Homeward Bound'

A dramatic and atmospheric depiction of a lone Avro-Lancaster bomber returning from night operations over Germany by British-born artist Roy Nockolds. Avro's heavy bomber, developed from the Manchester by Roy Chadwick, was primarily a night bomber and won its spurs in countless raids over enemy occupied territory, not least in the famous 'Dam Busters' raid in 1943.

Roy Nockolds made legitimate claim to being one of the most successful illustrators of his generation. Highly versatile, his subjects included marine, aviation, landscape and portrait commissions. He was predominantly active in the inter- and immediate post-war years and it is for his oil paintings that he is chiefly remembered.

As step by step, the path followed down the road to war in 1939, governments of all nations hastened to commission artists and graphic designers to produce information and propaganda posters. Nockolds, serving in the Royal Air Force, was recruited by Edwin J. Embleton, Art Director at the Ministry of Information, and seconded as official war artist to the design, poster and visualising group. Examples of his acclaimed aviation subjects of the period are hard to find.

Numerous private and museum collections hold works by Nockolds, including the RAF Museum, Royal Aero Club, Science Museum and Imperial War Museum. Post-war, he exhibited widely at the Royal Academy and Royal Society of Portrait Painters. In 1960 he was invited to contribute to the Exhibition of British Achievements held in New York. Chairman of the Guild of Aviation Artists, a memorial exhibition of his work was staged at the Quantas Gallery in London's Piccadilly in 1980, the year following his death. Signed by the artist and dated 1945. Framed with a substantial swept oak frame with slip and unglazed. **Ref 4093**

Overall size: 25 x 29 inches (64 x 74 cm)



Swissair, 1948



Bernhard Reber (Swiss, 1910–1992) 'Swissair'.

A scarce airline advertising poster from 1948, in outstanding original condition. Conservation linen backed, and unframed. **Ref 3482**

Poster size: 40 x 26 inches (100 x 65 cm)

Constellations



Ref 5122



Ref 5123

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

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

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

Air France



This large original oil on canvas by Lucio Perinotto shows Air France's Lockheed Constellation callsign F-BAZC in flight over Manhattan.

Operational in the fleet from June 1946, this was one of four Constellations purchased by Air France for the Paris to New York route. Unfortunately, the short range of the aircraft imposed at least two refuelling stops for the long crossing.

On one day in 1946, following a stop at the Azores and Bermuda, F-BAZC was heading to Paris via Casablanca when a fire broke out in engine 4. This resulted in a propeller separation which also blew out engine 3. Due to great skill and technical ability on the part of the pilot and crew, after flying on only two engines for over two and a half hours (only a few knots above the stall speed and at some points just a few feet above the sea), the plane was dramatically landed safely in Casablanca, with - amazingly - no casualties.

Lucio Perinotto (French, b.1947) 'Air France Constellation over Manhattan'
A large original oil on canvas, painted in 2010. The canvas is edged with a plain black stained frame and is unglazed. **Ref 5999**

Overall size: 38 x 51 inches (97 x 130 cm)

The Bear Necessities



(Left): a very fine and extremely heavy cast Art Deco sculpture of a polar bear in solid Sterling silver, circa 1930, bearing silver marks to the rear of one of the feet. Most likely the work of sculptor Georges Lavroff (Georgi Dmitrievich Lavrov, Russian 1895-1991). **Ref 6146**

Length: 13 inches (33 cm)

(Top) **François Pompon (French, 1856-1933): 'Ours Blanc' (Polar Bear)**: a beautiful Art Deco bronze sculpture with original dark brown patina of a striking polar bear. This sculpture was first exhibited at the 1922 *Salon d'Automne* in Paris, this example cast posthumously (circa 1960). With impressed signature *POMPON* to the back leg, the sculpture also bears the foundry mark for Valsuani. **Ref 6157**

Length overall: 18 inches (45 cm)

François Pompon was born in Burgundy and moved to Paris where he became the assistant to Rodin and studied under other celebrated sculptors of the era. He first found recognition in his own right with this piece, a monumental study in polished white marble, unveiled in 1922 and which permanently resides in the *Musée d'Orsay*. Pompon is regarded as the forerunner of modern sculpture, and influenced Brancusi and numerous sculptors of later generations.

The Main Focus



Fuji of Japan: an outstanding and powerful pair of Japanese naval binoculars, of 25 x 150 specification - (25 times magnification, and 150 mm focal objective) meaning a distance of 25 km will appear as a distance of only 1 km through the binoculars. The instrument has been beautifully restored and repolished, and although originally deck mounted, the substantial polished steel tripod stand they now sit on, is fully extendable with simple use of a crank handle. The feet with flat caps allow them to be used on a range of flooring, (and easily relocated), if required. A plaque set to the top of the instrument reads *FUJI PHOTO OPTICAL CO.LTD, Meibo - 25 x 150 2.7°-*, with serial no. 27436. Japanese, circa 1950. **Ref 6975**

Length of instrument: 39 inches (99 cm)

Time for Cartier



Detail: a similar example is illustrated in 'Le Temps de Cartier', Jader Barracca, Giampiero Negretti & Franco Nencini, first published 1989, page 149



Cartier, Paris: an extremely sought-after, solid 18ct gold and black enamel 'Briquet-Montre' (lighter watch) by Cartier, Paris. The body of the lighter with a vertical linear pattern is punctuated by batons of black enamel forming an Art Deco border to the top and bottom edge, and the lift arm is cloaked in black enamel. The square silver dial with five-minute divisions, has blued steel hands and the outer black bezel features inset Roman numerals in gold. The manually wound, 15 jewel movement is signed *European Watch & Clock Co. Inc.*, and the base is signed *CARTIER PARIS, MADE IN FRANCE* and bears French poinçon marks and model numbers. This extraordinary and scarce jewel of Art Deco design is complete with a Cartier presentation case. French, circa 1930s.
Ref 6980

Height: Approx. 46 mm