

PULLMAN

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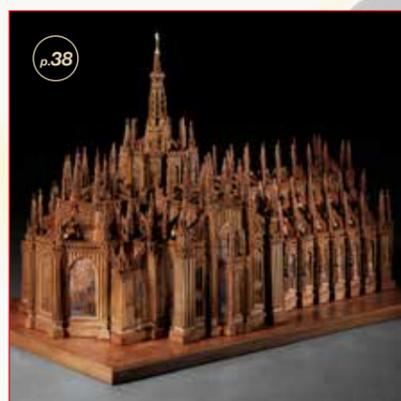
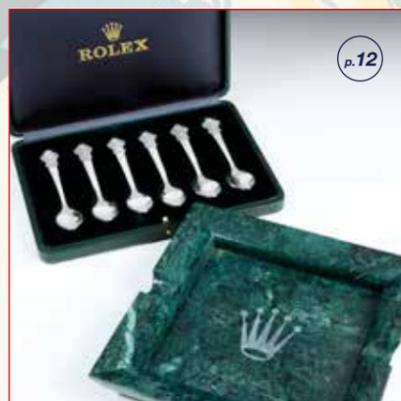
The Magazine of the Pullman Gallery

Issue No. 72



Bronze Age: an outstanding and significant 1904 motoring sculpture by Austrian artist Carl Philipp (1872-1949), depicting Baron Pierre de Caters (Belgian, 1875-1944) aboard his 90 hp Mercedes racing car, at the start of the 1904 Coupe Gordon Bennett race. See pages 52-55

PULLMAN INDEX



PULLMAN
GALLERY

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Monday – Friday 10.00 – 18.00 and by appointment

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.

Magnum force



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

Double *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 French 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.

Zeppelin!



The German firm of J.A. Henckels was renowned for its innovative and ingenious pieces designed with the long-distance traveller in mind. From the 19th century onwards, they were responsible for many different types of travelling drink and picnic sets, intended for use in circumstances where the availability of refreshment was uncertain.

(Top) the famous Henckels Zeppelin 'Airplane' bar set was created in 1930 following the success of the earlier, wingless 'Zeppelin'. This incarnation with hipflasks for the 'wings', retains all the interior fittings of the original design. The above, complete example is in the **12-inch (30 cm)** wingspan size. **Ref 5511**

(Right) the 'Airplane' further evolved into a smoker's companion of similar form - a particularly fine example of the design, illustrated here. Only made in the **9 inch (24 cm)** wingspan format, the companion afforded the smoker a cigar receptacle within the fuselage, a pair of removable cigarette cases in the wings and a set of four nesting ashtrays housed in the cockpit set behind a match safe with removable cover and striker. A charming final touch is provided by the propeller which is sprung and serves as a cigar cutter. Both German, circa 1930. **Ref 6885**



Stirring Sterling



Tiffany Time: (from left) an extremely heavy gauge Sterling silver Art Deco cocktail shaker made by Tiffany & Co. of scarce 1½ pint-capacity, with attractive applied raised monogram 'WW' (for Wallis Windsor, by repute) in gold. Stamped **TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000** **Height: 8½ inches (22 cm) Ref 6905**; a fine quality Sterling silver shaker of slightly more conventional form, 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 2¼ pint-capacity and a rounded neck and cap. Stamped **TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000** to the base. This is the first time we have seen or owned this Tiffany design. **Height: 12½ inches (32 cm) Ref 6909**; finally (far right and above) a Sterling silver cocktail shaker with matching tray ensuite, with a 3½ pint-capacity. Both pieces feature a high-Art Deco circular monogram 'AMC'. Stamped **TIFFANY & CO, MAKERS 2235 STERLING SILVER 925-1000** to the base. **Height of shaker: 11 inches (28 cm), width of tray: 16 inches (41 cm)**. All American, circa 1930s. **Ref 6896**



A highly unusual set of 12 Sterling silver cocktail goblets or julep cups, with gently flared rims, each tall, slender cup with a swept foot and ornate central monogram 'MV' (erasable). Each bears maker's marks for the International Silver Co. of Meriden, CT, USA to the bases, along with the design registration no. 84. American, circa 1930s. **Height of each: 5 inches (12½ cm). Ref 5960**

Masters of Colour



Ref 6788

Ref 6810

Ref 6811

Ref 6789

Four examples of the rare 'Master Incolor' design of Bakelite cocktail shakers designed by Lawson Clarke for Wilson & Gill, in black, orange, ivory and green, all made in England circa 1935. The body of each shaker unscrews for filling, and the combination cap/measure of 1 gill capacity, rotates the neck to reveal recipes for the perfect cocktail every

time. A large strainer on the inside ensured perfect mixing, and the magical spout boasts a 'spillage-free' pour.

Height of each: 11 inches (28 cm)

Bakelite was advertised as the *Material of a Thousand Uses* and was developed

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



(Left) a massive and supremely heavy ruby glass cocktail shaker, the classic baluster-shaped body with bun-shaped Sterling silver cap, and a deep collar to the neck. To the front is a cut-to-clear etched decoration in the form of a crest, featuring a shield flanked by scrolls and surmounted by a griffin.

T.G. Hawkes & Company of Corning, New York were renowned for their finely detailed glass etching, meeting a demand in the United States for the emerging European taste for sparkling cut glass, later known as the *Brilliant Cut Glass Period*. Hawkes famously won acclaim and the Grand Prize at the Paris Exposition in 1889, and the company continued for 82 years. Signed HAWKES STERLING. American, circa 1930s. **Ref 5549**

Height: 11 inches (28 cm)

True Blue



Four cobalt blue glass *Art Deco* cocktail shakers, (from left to right) a baluster-form shaker with a Sterling silver overlaid scene of friends drinking outside a country hostelry or pub. In unused, new-old-stock condition, it even retains the original New York retailer's label **Ref 2324**. A rarely seen tapered glass shaker with chrome cap and Sterling silver overlay of a pair of dice and the humorous legend 'Shake Well Before Using'. Made by the West Virginia Glass Company, circa 1930s. **Ref 1857**; a large capacity, deep cobalt

blue glass cocktail shaker with Sterling silver hunting scene inlay to the body and a linear overlaid pattern to the shoulder and foot, with a chrome cap and strainer. American, circa 1930s. **Ref 7009**; and finally, a large 'cut-to-clear' *Art Deco* shaker by renowned American art glass maker Durand (1924-1931). Although better known as a maker of iridescent glass (not unlike Tiffany), Durand made a very limited amount of cut glass at their factory in New Jersey **Ref 1369**. **Largest: 11 inches (28 cm) tall.**

Pour Me!



Clear winners: (from left) a very fine and delicate *Art Deco* decanter made by the French maker of fine crystal, Baccarat, founded in 1764. Known as the 'Rohan' design, the decanter has a heavy cast, fan-shaped stopper, a short neck and acid-etched foliate decoration to the spherical body. French, *circa* 1935. **Ref 1592**; two unusual and very pleasing Sterling silver mounted glass

decanter by Asprey & Co., each with a central, pinched design to the waist creating a slight hourglass silhouette, (on left) the Sterling silver neck with heavy ball stopper has London hallmarks for 1962. **Ref 2211**; and (above, right) of slightly smaller capacity the mounts are signed *ASPREY LONDON*, with date marks for 1926. **Ref 2908** **Largest: 11 inches (28 cm) tall.**

(Above, left) a very early, unusual and large Sterling silver-mounted glass decanter of triangular form, with rounded shoulders, and oval cut out enabling a grip to the vertical silver handle extending down the rear of the body. The decanter has an elegant, mounted collar with pouring spout, and (original) bulbous glass stopper. The heavy glass body is etched with its registration number 'Rd.

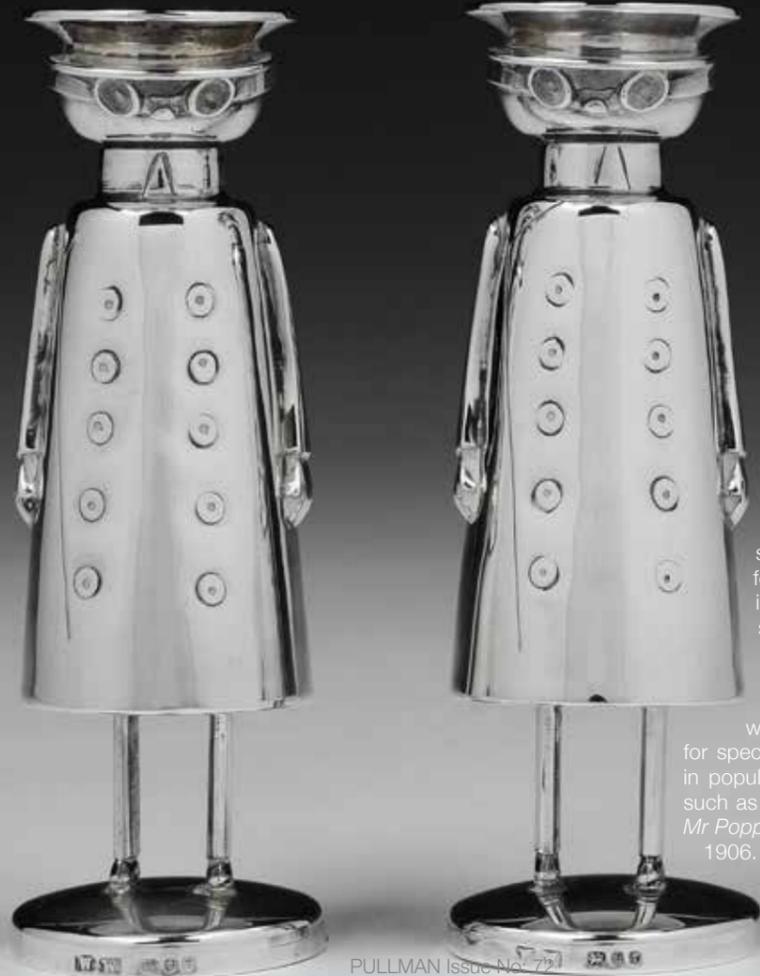
86044', and the Sterling silver mount is fully hallmarked for Thomas Smily London, 1887. No other examples of this decanter are recorded, and it was probably a on-off prototype piece, its 'Modernist' style perhaps deemed too radical for Victorian England! **Height: 13 inches (33 cm).** Provenance: The collection of 'Decanter' Magazine. **Ref 1749**

(Above, right) an extremely novel whisky decanter in the form of a car tyre, in clear glass cut to simulate the tread, with a silver-plated fluted neck and glass stopper in the form of a car wheel. To the front of the decanter is etched the legend, 'WHEN TYRED, SCOTCH'. Perfect for after a long day sat behind the wheel! English, *circa* 1920. **Height: 10 inches (25½ cm).** **Ref 6880**

Salt 'n' Pepper



A characterful pair of extremely heavy-cast Sterling silver salt and pepper pots in the form of a King (salt) and his Queen (pepper), each character is wearing a long cloak, embellished with cast 'jewels' and fancy trim, the King with detailed features, beard and a tall crown. Weighing in at 4.1 troy ounces in silver, each pot is filled by a knurled screw-thread base for filling, and bears London hallmarks for 1969. **Height of each: 2½ inches (6½ cm) Ref 7012**



(Left) affectionately known as the 'Mr. Popple', these novelty Sterling silver salt and pepper pots are in the form of Edwardian motorists dressed in period attire. The design of this set harks back to a time in motoring history when drivers and passengers in their open-top cars wore specially tailored motoring outfits complete with caps and goggles. The craze for special motoring garb was immortalised in popular media in the early 20th century, such as the number 'The Motor Carnival' in *Mr Popple of Ippleton*, a musical comedy of 1906. Hallmarked London 1993. **Height of each: 3½ inches (9 cm) Ref 7010**

Are you being served?



Closed detail

Lifting the lid on luxury: an extremely practical silver-plated caviar server in the form of an egg set on a square pedestal stand, the lid which hinges at the rear lifts to reveal the original glass liner for the caviar, which is suspended above the lower section which holds the crushed ice, intended to keep the caviar perfectly cool. Made by the firm St. James's, and dated to the 1960s. **Ref 6513**

Height: 11 inches (28 cm)
Base: 5 inches (13 cm square)



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)

Crowning Achievement



(Top) **ROLEX:** a set of six demitasse teaspoons made by Bucherer of Switzerland as presentation gifts for Rolex dealers based in Lucerne, Switzerland. Each stainless-steel spoon features an impressed relief to the bowl, depicting the famous 'Lion of Lucerne' monument, a rock relief carved in 1821 commemorating the Swiss guards who died in the French Revolution. Each spoon is signed *BUCHERER OF SWITZERLAND* to the reverse and bears the Rolex crown to the

finial. The set is complete with a green calfskin ROLEX presentation case. **Length of each spoon: 4¼ inches (11 cm) Ref 6994** and (above) a jade green marble cigar ashtray with etched Rolex crown motif to the centre, swept sides and two rests. In new-old-stock condition with original box, these collectable ashtrays were designed as Rolex retailer's promotional pieces. **Size: 7½ inches (19 cm) square, 1¼ inches (3 cm) tall. Ref 6993**

Royal Recognition



Garrard & Co.: a rare Sterling silver box of outstanding quality, the body of the box has a striped etched detail, and the lid bears the applied gold crowned cipher of Her late Majesty Queen Elizabeth II. 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 EIR cipher embossed to the silk and lid. **Ref 6894**

Length: 5 inches (13 cm)

Provenance: This box was presented by the late 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 late 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 late Queen's 90th birthday in 2016.



CARTIER
LONDON PARIS 1875-1909
MADE IN FRANCE
ESTD 1875



An extremely desirable, solid 18ct gold 'Sports' pocket lighter by Cartier, Paris. The body of this rare lighter with a vertical ribbed pattern features a protective wind guard which protects the wick when the lighter is in use whilst enjoying outdoor pursuits.

The lighter bears French *poinçon* marks denoting 18 carat gold and model numbers to the circular fuelling cap in the base and is signed *CARTIER PARIS*. This extraordinarily elegant example of *Art Deco* design of design is complete with a Cartier presentation case. French, circa 1932. **Ref 7026**

Height approx. 2 inches (5 cm)

Dunhill deluxe



Dunhill, Paris: an extremely rare, solid 18ct gold 'Unique' A lighter by Dunhill, Paris circa 1925. The vertical engraved body of the lighter is decorated with an Art Deco border to the top and bottom edge in black and white enamel, with a central geometric motif, (possibly a monogram 'MM'). Signed ALFRED DUNHILL PARIS to the underside, with hallmarks to the upright of the lift arm. French, circa 1925. Complete with a glazed calfskin Dunhill presentation case. **Ref 7000**

Height: 2¼ inches (5½ cm)

The 'Unique' A was officially catalogued in 1925, although the design was first seen a year earlier. Typical of this model was a more decorative and ornate finish, including applied decorations in gemstones, decorative lacquers, and as in the case of this example, geometric Art Deco patterns in enamel.

The 'Unique' A in a variety of finishes is illustrated in 'The Dunhill Petrol Lighter – A unique Story' by Blei and Bottoni, London 2004, the definitive reference work on the Dunhill lighter.



Dupont Decadence



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



The High Ligne:

(above, top) a very desirable, gas powered 20-micron gold plated table cigarette lighter of large proportions, known as the *Ligne 1* by S.T. Dupont, featuring the classic deep-cut 'diamond head' pattern to the body, in excellent condition with its original grey *grosgrain* box and papers. Signed 'S.T. Dupont de Paris, Made

in France' to the base with 00495J model number. **Length of lighter: 5½ inches (14 cm) Ref 6189.** Also shown is the slightly smaller model, in heavy silver plate, with the same classic pattern to the body and is also complete with original box and papers, in 'new-old-stock' condition. **Length of lighter: 5 inches (12½ cm). Ref 7024**

Lunar Luxurious



S.T. Dupont: a scarce *Ligne 2* 'Shoot the Moon Prestige' gas-powered pocket lighter by S.T. Dupont. Created to honour the author Jules Verne (1828-1905) and his short story 'From the Earth to the Moon' in an edition of 1865 examples (the year of publication of the novel), this lighter is hand numbered 0297. The body is in a brown ombre *Lacque de Chine* and has ornate engraving and inlaid gold-plated details, and a centrally mounted moonstone. Themes of Astronomy

and artillery form the basis of Verne's novel, and the symbolism in the decoration, as well as the miniature artillery shell used for striking, perfectly echo this. The lighter is in unused original condition with black lacquer presentation box and booklet, with plaque *S.T. Dupont Atelier Haute Creation*. **Ref 6987**

Height: 2½ inches (6½ cm)

Dunhill's Golden Rule



Alfred Dunhill: an extremely rare and fully operational lighter known as 'The Yard', the body engraved in inches and centimetres, the lift arm and fuel cap and the base signed 'Dunhill', 'Made in England'. In beautiful original condition, 'The Yard' was a novelty lighter that never appeared in any of Dunhill's catalogues, making the numbers produced very low. The lighter is complete with a bespoke dark blue Dunhill presentation case: **Ref 7001**

Length: 36 inches (91½ cm)

Illustrated: 'The Dunhill Petrol Lighter – A unique Story' by Blei and Bottoni, 2004, page 209. The model, first seen in 1935 is classified as 'Extremely Rare'.



(Above) 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**



(Above) four Sterling silver mounted match strikers, ranging from the diminutive to the outright enormous, each with a body of clear ribbed crystal glass (clockwise, left to right) an early and large clear crystal and Sterling silver mounted vesta striker and holder, the collar with an engine turned pattern, the glass body unusually with a hollow base incorporating the recess for matches, the silver collar bearing maker's marks and hallmarks for Stuart Clifford Silversmiths of London (Est. 1904) and bearing date marks for 1912. **Height: 5 inches (13 cm), and diameter 5½ inches (14 cm) Ref 6645;**

an extraordinarily large crystal vesta match striker, the collar bearing marks for James Dixon & Sons and Birmingham hallmarks. **Height: 7 inches (18 cm), diameter: 7 inches (18 cm) Ref 6644;** a similar example by luxury makers Asprey & Co., the collar bearing maker's marks and hallmarks for 1938. **Height: 5 inches (13 cm), diameter: 6 inches (15 cm) Ref 6623;** and finally the most compact, perfectly sized for the original Swan Vesta (or 'strike anywhere') matches, standing **3 inches (8 cm) tall Ref 6647.** These hugely decorative strikers provide a stylish alternative to lighters for cigars, cigarettes or simply candles.

Marine Dream



Alfred Dunhill, London: of extraordinary quality, this *Aquarium* humidor is only the second example that we have been fortunate enough to acquire. This beautifully painted special order collaboration between Ben Shillingford and watercolour artist Margaret Bennett, features beautifully painted pink lotus flowers being circled by koi carp to the heavy Plexiglas lid. All four sides of the box are profusely decorated with shoals of freshwater fish, including angel fish, swimming amongst silvered rocks, aquatic plants and reeds. The deep and refractive Plexiglas walls of the box gives the sense of looking into a real aquarium. The interior

of the box is cedar lined and has its original humidification system fitted to the lid, with a single open compartment, and bears original inset *DUNHILL LONDON* label. We have illustrated the box containing Montecristo no. 1s fitted, to show its scale and capacity. English, circa 1950s. **Ref 7014**

Length: 11 inches (28 cm)

Tremendous *trompe l'oeil*



Box shown containing Cohiba Montecristo No. 1s

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

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

Goldsmiths' Gems



(Above) a fine and unusual Sterling silver table lighter also made by Goldsmiths & Silversmiths Company Ltd in 1941, realistically modelled as a Mills 'No.5' grenade, complete with removable 'safety pin' and 'strike lever', Goldsmith's and Silversmith's Company marks and hallmarks for London. **Ref 6812**

Height: 4 inches (10 cm)



Goldsmiths & Silversmiths Company: A massive and very heavy gauge 1902 Sterling silver cigar box with a swept plinth base, and raised escutcheon lock, the interior with adjustable dividers for reconfiguration of the compartments for varying sizes of cigars, and lemon gilding to the inside of the lid. The box bears maker's marks for The Goldsmiths & Silversmiths Company Ltd, and date marks for London, 1902. Complete with a bespoke navy leather presentation case. **Ref 7013**

Length: 13 inches (33 cm)
Depth: 10 inches (25 cm)
Height: 5 inches (13 cm)



Paul Dupré-Lafon for Hermès



Stacked leather cigar drum with cigars



Paul Dupré-Lafon (1900 - 1971) was an architect and furniture designer who from 1929 through the end of the 1950s collaborated with Hermès, Paris to produce a select range of special order designs for the office and home, all featuring a signature motif of stacked and hand-stitched leather.

(Above, on left) a very rare and unusual desk clock designed by Paul Dupré-Lafon for Hermès, Paris, the arched clock case made of laminated handstitched oxblood leather, the 8-day mechanical clock movement with a cream face with pierced black enamel hands, features gilded metalwork. Marked *HERMÈS PARIS* to the clock face and stamped 023924 to the reverse of the movement. French, circa 1940s. **Height: 7 inches (18 cm) Ref 6250**; and a highly sought-after 'stacked' leather humididor of drum form, circa 1940, with hand stitched green leather to the lid and surround, the leather sides with a dark mahogany patina. The underside of the lid is in gilded bronze and signed *HERMÈS*

PARIS - similarly signed on the underside in gilt script on the green leather base. The inside of the drum is lined with cedar, perfect for accessible cigar storage. This is the first time we have seen or owned this particular model. **Height: 8 1/4 inches (21 cm). Ref 6999**

(Right) an example of the famous Hermès 'Weatherstation', also designed by Paul Dupré-Lafon featuring a stepped base section covered in dark green handstitched leather. The compendium features various functions including compass, thermometer, barometer, hygrometer, perpetual calendar and a 7-day clock signed 'Hermès, Paris' to the face. French, circa 1940s. **Height: 5 1/2 inches (14 cm), base: 6 inches (15 cm) square.** Collaborating with Hermès for over 30 years, Dupré-Lafon had a keen affinity with practicality combined with luxury, principles embodied by this design for the ultimate multi-function desk accessory made by one of the finest names in luxury goods. **Ref 6287**

American Beauties



Ref 7006

Ref 7005

Ref 7007

Ref 7004

Ref 7008

Five American Sterling silver photograph frames (shown from left), this frame features a wrap-around engine turned linear pattern to the border, and a (vacant) *cartouche* to the top edge, perfect for engraving. Fully stamped with the maker's marks for Lebkuecher, and bears design number 8, and *HAND MADE*. **Overall size: 10½ x 8½ inches (27 x 21½ cm), aperture size: 9¼ x 7 inches (23½ x 18 cm)** Ref 7006; A Sterling silver frame, with plain silver border and back lined with a dark blue velvet, with an easel stand enabling either landscape or portrait display. Fully stamped with the maker's marks for fine American maker

Gorham, and bears design number 9. **Overall size: 11¼ x 8½ inches (28½ x 21½ cm), aperture size: 9½ x 7 inches (24 x 17½ cm)** Ref 7005; a large Sterling silver photograph frame, with plain silver border and cream *moiré* silk lining. The back of the frame has an easel stand for portrait display. Fully stamped with the maker's marks for Hickok Matthews, the Newark maker (better known as Lebkuecher), and bears design number 3009, and *HAND MADE*. **Overall size: 12 x 9½ inches (30 x 24 cm), aperture size: 10½ x 8 inches (26½ x 20½ cm)** Ref 7007; a large photograph frame, with plain Sterling silver border with

cream *moiré* silk lining. Fully stamped with the maker's marks and design number, and *HAND MADE*. **Overall size: 13¼ x 10½ inches (33½ x 26½ cm), aperture size: 11¼ x 9 inches (30 x 23 cm)** Ref 7004; and finally, a Sterling silver photograph frame by Graff, Washbourne & Dunn of New York, with a wide silver border with the back of the frame lined with a dark blue velvet, with easel stand. Fully stamped with the maker's marks and bears design number 12. **Overall size: 13 x 10 inches (33 x 25 cm), aperture size: 11½ x 8 inches (29 x 20 cm)**. All American and made *circa* 1940. **Ref 7008**

Well, Well, Well!



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



Kayserzinn: a very stylish silver-plated inkstand by Kayserzinn and 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. The Kayserzinn factory, established in 1862, commissioned famous

German artists and sculptors in their creation of decorative Art Nouveau pieces. The sculptor Wilhelm Zwick (1839-1916) was responsible for this model, capturing the interest generated by the early and heady days of motor-racing. **Length: 12 inches (30 cm). Ref 6895**

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



'L'Intransigeant' (1925)

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

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

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

Ref 6675

Height of sculpture: 5 inches (13 cm)
Height overall: 8 inches (20 cm)
Footprint of base: 8 inches (20 cm)

Drum Major



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

Height of each: 4 inches (10 cm)



'Ceres', 1936



An extraordinary and beautifully crafted Art Deco silver cigar canister made by *Atelier Borgila* in Sweden. The canister was commissioned by the Swedish Brewery Association as a presentation piece for Erik Olsen (1886-1966), a Swedish parliamentary politician and Vice Chairman of the Swedish Brewers Association. Appropriately, the lid features the seated figure of *Ceres*, goddess of agriculture and grain crops, and the base of the faceted canister features stylized, Art Deco symbols of wheat and hops, and central monogram, all hand hammered and shaped by Erik Fleming and his artisans. The interior has a wood lining, with a lift-out Sterling silver platform, which when raised, elegantly 'offers' the cigars. All elements of the piece are hallmarked 'K8' (for 1936) and signed *BORGILA STERLING*, and to the interior of the lid, there is a hand engraving *CIVILINGENJÖREN ERIK OLSON 1886-*

1936 FRÅN VÄNNER INOM SVENSKA BRYGGAREFÖRENINGEN. **Ref 6989**

Height: 7½ inches (19 cm)

Atelier Borgila was founded by designer Erik Fleming in the early 1920s. In a very short time the company achieved great success and came to the attention of the Swedish royal family. When a wedding gift was to be commissioned in 1932 for Prince Gustaf Adolf and Princess Sibylla, *Borgila* was commissioned to design and manufacture a service that comprised over 800 elements. In 1933, pieces from the royal tableware service were exhibited at the World's Fair in Chicago and resulted in the Metropolitan Museum in New York commissioning a number of works from *Atelier Borgila* for their permanent collection.

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

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



Timeless



Atelier Borgila, Sweden: an extremely elegant and sophisticated Sterling silver mantel or desk clock, dating from 1947. Of deep cylindrical form, the clock is supported by curving, tendril brackets, with *streamline moderne* central upright plinth, and is set on a veined black marble base. Also made by Swedish silversmith Erik Fleming's *Atelier Borgila*, the repeated banding around the circumference of the clock demonstrates Fleming's unique interpretation of *Art Deco* styling. The recurring 'L' motif in Sterling silver to the inserted fillet at the foot is perhaps a reference to the original owner of the clock, and the satin finish clockface under a glazed door features two winding squares, one for the chimes and one for the movement and the minute and hour hands have a slightly organic aesthetic. The movement, with strike on the hour and half hour, is by French clockmaker Vincenti and dates to *circa* 1880, and the original key with ornate, pierced bow in gold is present, and sits safely within a special recess in the clock's bespoke two door glazed calfskin presentation case. The case is signed *BORGILA STERLING, S V8*, Swedish, indicating it was made in 1947. Fleming's works in silver are world-renowned and can be found in the collections of the Metropolitan Museum of Art and the Cooper-Hewitt in New York, amongst others. **Ref 6988**

Height: 8 inches (20 cm)
Width: 7 inches (18 cm)



Duomo di Milano

The *Duomo di Milano* (or Milan Cathedral, more prosaically) took almost six centuries to complete, from 1386 until the final details were deemed to be finalised in January 1965. It is without question one of the most magnificent structures on earth.

We are privileged to offer here, a spectacular illuminated architectural model, dating from the late 19th century. Constructed of lime wood, it has been equipped with a modern lighting system designed to give a soft 'candle lit' glow through the hand-carved window apertures. The model is mounted on a conforming base, emulating the paving around the real *Duomo*. **Ref 6991**

Length: 53 inches (135 cm)
Depth: 31 inches (79 cm)
Height: 20 inches (51 cm)





In addition, the model is accompanied by a joinery-quality dovetailed travelling case in oak into which the model slides and is secured by runners. The case can then be installed into a shipping crate for transport, and then utilised as a plinth for the model to rest on, whilst on display.

Detail: Duomo di Milano, Via Carlo Maria Martini in Milan

UU 5872 - Birkin's 'Blower' Bentley



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

Length overall: 18 inches (46 cm)

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





"Tiger" Tim, Brooklands 1932



Roy Nockolds (1911-1979)

A wonderful period watercolour depicting Sir Henry 'Tim' Birkin in the pits at Brooklands, preparing to start the BARC Meeting in his 'Blower' Bentley. Birkin is seen in his customary attire of dark blue shirt, proudly sporting his British Racing Drivers Club (BRDC) badge, pulling on his gloves. Other Brooklands personalities are gathered around him, the centrepiece of the picture being the striking, bright red single-seat

Bentley 4 ½-litre 'Blower', known as the 'Outer Circuit' car after Birkin smashed the lap record in the car, averaging 137.96 mph. In the background can be seen a Bugatti Type 51, possibly that of Earl Howe, co-founder and President of the BRDC, who won the Le Mans 24-hour race that year with Tim Birkin in his Alfa-Romeo.

and other racing drivers of the time, he had his first solo exhibition in Chelsea in 1934. His pre-war paintings such as this work are highly detailed and established him as the equal of Frederick Gordon Crosby and Bryan de Grineau.

Nockolds was a talented artist, who really hit his stride by 1932, even at his young age. A Brooklands devotee, and friendly with Birkin

Signed by the artist, and framed with a double thick mount, gold leaf frame and glazed. **Ref 6638**

Size overall: 19 x 21 inches (48 x 53 cm)

William Base & Sons, Birmingham: a highly unusual and beautifully made Art Deco Sterling silver novelty hip flask in the form of a petrol can, made as a bespoke commission in 1929 by the silversmith William Base & Son. Of rectangular form, the flask has rounded corners with a rolled rim and bottom edge, and panels of engine turned decoration to the front and reverse, and a flat 'carrying' top handle and a hinged knurled bayonet-fitting cap. To the front is the legend 'BENTLEY' and 'LUBRICANT' with an engraved shell motif central to the two, intricately hand engraved and surrounded with engine turning. Fully hallmarked Birmingham, 1929. **Ref 6997**

**Size: 4 inches (10 cm) tall
3 inches (8 cm) wide**



Ref 7020 (1958)



Ref 7021 (1966)



Ref 7022 (1954)

Birmingham Medal & Badge Company (est. 1939): three Sterling silver Bentley 'Winged B' lapel badges, each bearing hallmarks for (from left) 1958, 1966 and 1954. The body of each badge in Sterling silver with central 'B' surrounded by enamel. Each has a pin fastening

and is set within a green velvet lined presentation case. **Length of each: 1½ inches (4 cm).** A well-respected medallist based in the jewellery quarter of Birmingham, the company produced enamelled automobile club badges, including the ones for the RAC and the AA.

Vive la France!

Three very scarce examples of the work of sculptor Jean Verschneider (French, 1872 -1943), rarely found as a complete group of the three models Verschneider created, we are pleased to present (right) a charming patinated bronze mascot, depicting a child with period driving coat and cap holding aloft a French flag with 'VIVE LA FRANCE' printed to the centre. The bronze is set on a turned oak base and has its original gilded patina and is signed *Jean Verschneider*, with foundry stamp. French, circa 1909. **Height: 13 inches (33 cm) Ref 6982**; and (left) a pair of patinated bronze mascots, known as 'Le Chauffeur Râleur' and 'Le Chauffeur son Avertisseur' respectively. Each bronze depicts a child also 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. **Height of each: 5½ inches (14 cm). Ref 6972**

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.



'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)



Paul Bouvot (1922-2000)



'Bugatti Type 35'.

An original unframed lithograph by Paul Bouvot printed on high quality art paper, one in an edition of only 150 published, in 1990.
Ref 2726

Size: 40 x 28 inches (100 x 70 cm)



Lalique for Bugatti 'Dancing Elephant'

Lalique pay homage to the wonderful imagination of sculptor Rembrandt Bugatti (1884-1916), in this clear and frosted crystal 'Dancing Elephant', the iconic mascot Rembrandt designed for his brother, Ettore Bugatti to adorn the radiator of Bugatti's ambitious automobile, the Type 41 *Royale*. Intended to be the most luxurious car in the world, only six *Royales* were built between 1929 and 1933, with just three being sold, due its launch coinciding with the Great Depression.

Created in a limited edition, the 'Dancing Elephant' is based on Rembrandt Bugatti's original moulds and was crafted using the highly specialized lost-wax casting technique. The figure sits on an engineered metal collar, bearing the Bugatti emblem. **Ref 7023**

Height: 8 inches (20 cm)

Complete with original box and certificate of authenticity co-signed by Silvio Denz, President of Lalique and Massimiliano Ferrari, MD of Bugatti International S.A., this example is numbered 5 of 431.

VULCAIN *'The Watch for Presidents'*



1956 Vulcain Cricket advertising campaign, 'The Watch for Presidents'

A very special, solid 18ct gold, diamond set *Full Hunter* pocket watch, made by Swiss watchmaker Vulcain for renowned Indian jewellers Marcks & Co., circa 1906-1908. The Vulcain company was formed in 1858 and was the inventor of the alarm complication for wristwatches. This innovation caught the attention of the 33rd President, Harry S. Truman (1935-1945) and earned the brand the reputation as *'The watch for Presidents'*. Marcks & Co. Ltd of Bombay & Poona were artisans of the highest regard and specialized in precious jewellery and watches for the Indian elite of the day, including the Maharajas and landowners.

The hinged 18ct gold cover to the watch face is opens via the pumpkin-shaped winder and features a beautifully detailed scene in relief of a French motorcar of similar era, with driver and two passengers on a lakeside drive. The car has headlights created

by two large set diamonds, and beneath the radiator on the number plate is the signature for *Huguenin Frères*, esteemed Swiss jewellers, medallists, and specialists in the *niello* watch case decorating technique, popular in the late 19th Century.

The silvered dial of 40mm diameter has an engine turned inner, and black Roman numerals and chemin de fer chapter ring, and is signed *MARCKS & Co. LTD, BOMBAY & POONA, SWISS MADE*. The cuvette is engraved with eight medallions and *LEVEES VISIBLES DOUBLE PLATEAU SPIRAL BREGUET COMPENSATEUR 15 RUBIS*, Swiss marks for 18ct gold, and the movement is decorated with the the *'Côtes de Genève'*. Weight: 64.9g gross. The pocket watch is complete with a burgundy glazed calfskin presentation case, with removable red velvet-lined easel-stand, perfect for display. **Ref 6998**



Carl Philipp (Vienna, 1872-1949)

Arguably the most important piece of Automobile Art that we have ever owned – an outstanding and highly important 1904 bronze sculpture depicting racing driver Baron Pierre de Caters (Belgian, 1875-1944) aboard his 90 hp Mercédès racing car, at the start of the 1904 Coupe Gordon Bennett race. The bronze is set on a beautifully hand crafted, stepped hardwood display base, with ebonized trim and bun feet. **Ref 6995**

The Baron, much fancied to win the race, unfortunately stalled his Mercédès at the start, and attempts by his riding mechanic, René Cozic, to restart it using the crank handle cost him 15 valuable minutes, while the rest of the field raced away. He eventually got underway, finishing the 500 kilometre race in a creditable 4th place. **Ref 6995**

Overall length: 23 inches (58½ cm)

Carl Philipp graduated from Vienna's prestigious Academy of Fine Art in 1895 and accomplished several fine public installations in Vienna and Salzburg, notably monuments and fountains. Accepted as an official war artist in 1917, he was awarded the Knights Cross with war decoration.

Returning to civilian life, he continued his career as a sculptor until his death in Vienna in 1949. Captivated in his youth by the speed

and drama of powerful racing cars, like so many other sculptors and painters of the period, he created this magnificent bronze of his friend, Baron Pierre de Caters and his 90 hp Mercédès.

Pierre de Caters was also of the generation of young men entranced by speed at the dawn of the 20th century, whether on land, on water or in the air. He briefly held the land speed record in 1904 (also on a Mercédès).

He completed the Gordon Bennett race three times in 1903, 1904 and 1905, as well as the *Targa Florio* in 1906 and the *Circuit des Ardennes* in 1907, as well as numerous motorboat racing events in his racing boat *Sea-Sick!* Following this period he turned his attention to aviation, gaining the first pilot's license ever granted in his native Belgium, and completed a number of air races. He turned to aircraft manufacture, and successfully flew one of his own machines to Bombay in 1910!



The importance of this exquisite bronze cannot be overstated. Along with the actual Gordon Bennett trophy (held by the *Automobile Club de France*) it is one of the first automotive sculptures recorded and demonstrates Carl Philipp's prowess to great effect. The way de Caters' motoring coat is shown flowing onto the passenger's seat, for example, as he sits impassively at the wheel as his riding mechanic cranks the engine, is pure artistry. The whole composition is reminiscent of traditional 19th century sculpture – the young nobleman astride his steed as his groom tends his mount being a popular subject at the time – brought up to date with the inclusion of the 90hp Mercédès, the most powerful machine of its day.

Only one other example of this bronze is recorded, awarded as a trophy in the 1920s. The example offered here has been in the same ownership since 1960, when it was purchased in Paris (together with a Grand Prix Bugatti!) by the father of the gentleman from whom we purchased it.

An unrepeatable opportunity.

Illustrated: '*Baron de Caters (1875-1944) ou la Folie des Volants*', Guy de Caters, 2010, pages 69, 259

'*The Motor Car in Art*', John J Zolomij, 1990, page 107

Aladin's Lamp



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

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

No other examples to this specification are known.

Length: 10 inches (26 cm)

Forza Ferrari



'1936 Alfa Romeo Tipo C': a dynamic and unusually large watercolour by Walter Gotschke (German, 1912-2000) featuring the racing Alfa-Romeo Tipo C by Scuderia Ferrari, competing in the 1936 Italian Grand Prix. Signed and dated to the lower right, framed and glazed.

Gotschke, chief illustrator for Automobile Quarterly and Road and Track, was described by the latter as "the maestro of capturing

cars in motion". The editor of Automobile Quarterly, Scott Bailey, was a great fan of Gotschke's work and the publication featured an unprecedented two major features of Gotschke paintings, in 1971 and in 1989. Today, opportunities to acquire original paintings by Gotschke are exceedingly rare. **Ref 6162**

Size: 26 x 18 inches (65 x 46 cm)



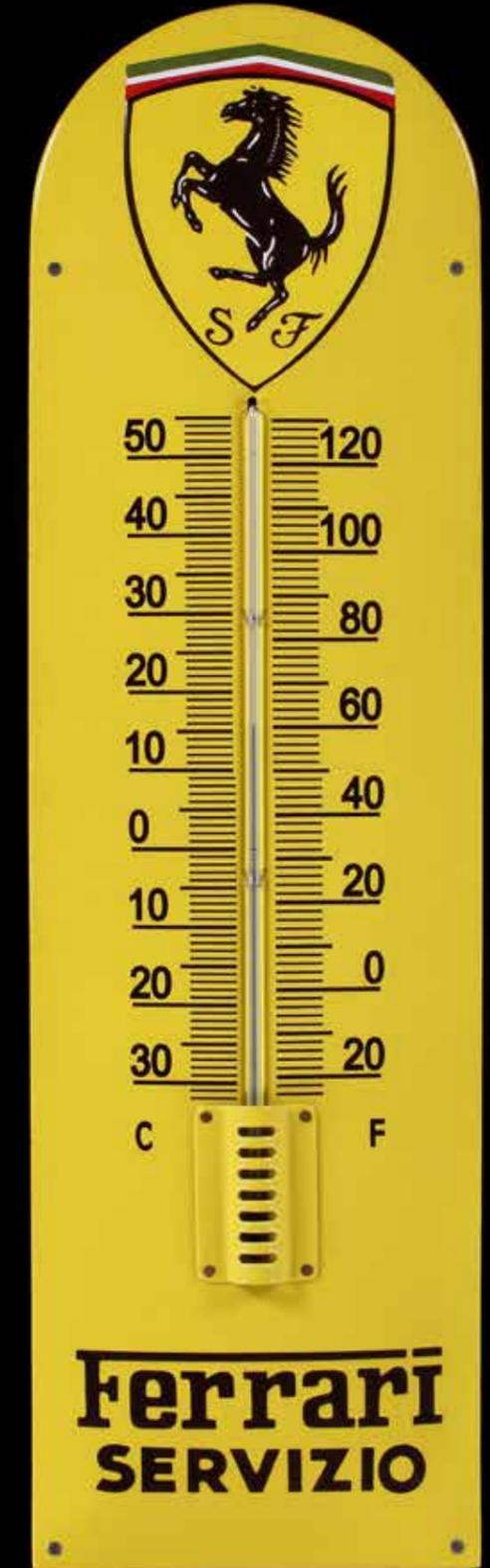
CIJ (Compagnie Industrielle du Jouet): an early first series example of the Alfa-Romeo P2 racing car toy by CIJ, with dark burgundy paintwork (representative of Italy's racing colours), and complete with filler caps, starting handle, handbrake, working steering and black painted spoked wheels with distinctive untreaded 'balloon' tyres typical of this series, and all-original paint finish. French circa 1925. **Length overall: 21 inches (54 cm) Ref 6403**



'Cavallino Rampante': Original artwork by Dexter Brown, mounted and unframed. **Size: 30 x 20 1/2 inches (76 x 52 cm). Ref 6770**



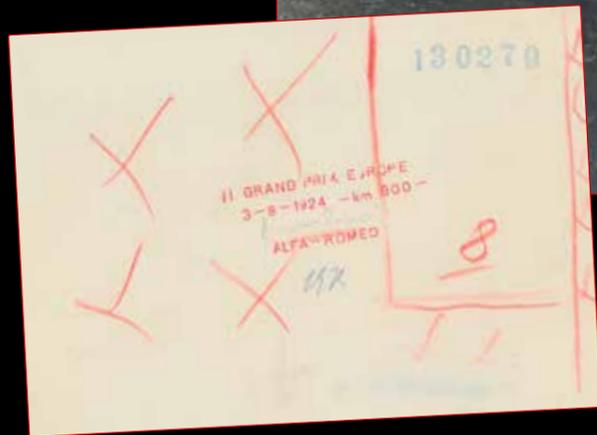
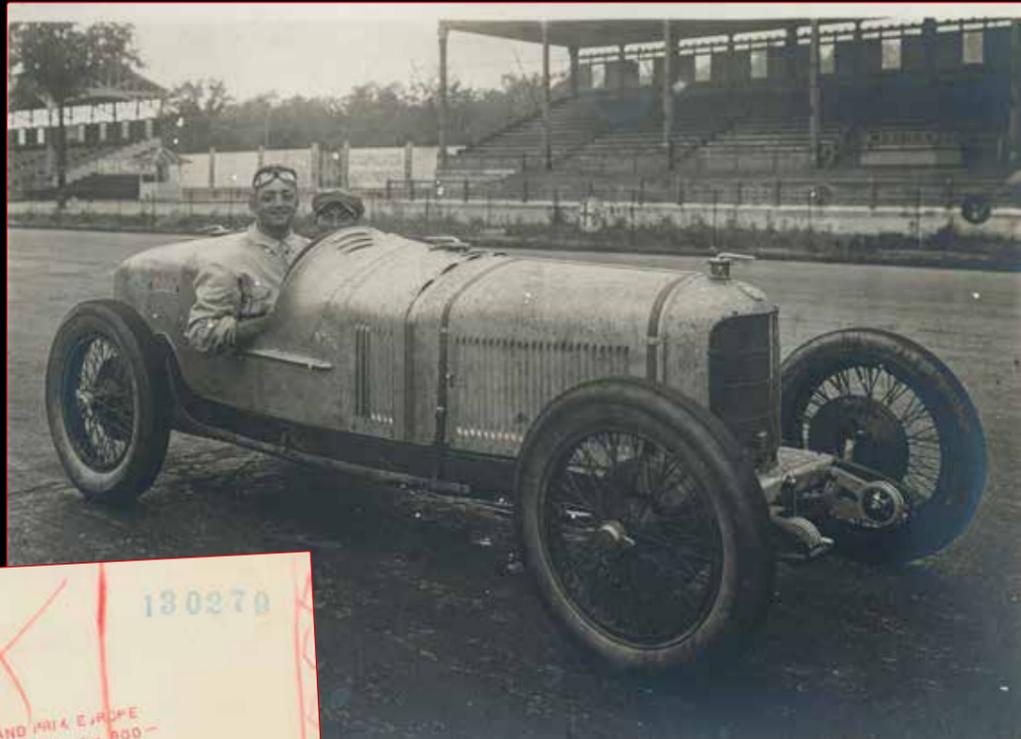
'1949 Gran Premio d'Italia': Original artwork by Emilio Saluzzi, mounted and unframed. **Size: 30 x 20 1/2 inches (76 x 52 cm). Ref 7028**



(Above) a large and extremely decorative, heavy-gauge enamelled steel advertising sign featuring a centrally mounted dual scale thermometer (in Celsius and Fahrenheit). In correct *Giallo Fly* enamel, the sign features the *Scuderia Ferrari* shield at the top and the slightly convex body has four holes for wall mounting. Perfect for a garage or den. **Ref 7019**

Height: 29 inches (74 cm)

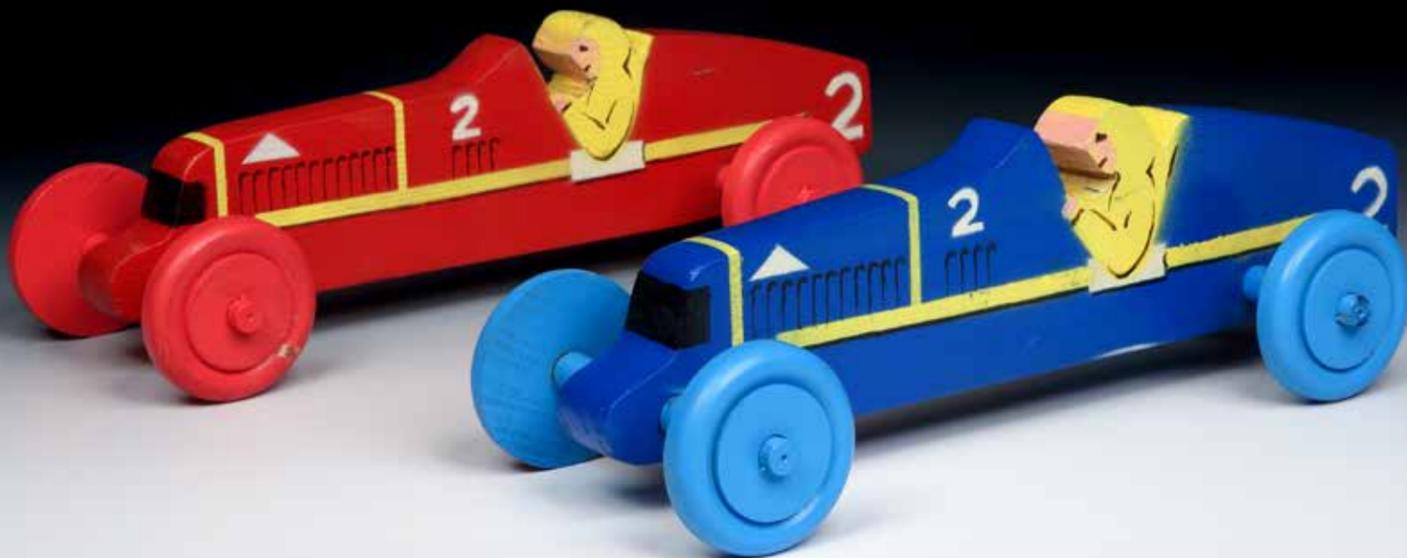
P2 Passione



Reverse of photograph marked Enzo Ferrari in pencil

Enzo Ferrari, 1924: an important original black and white photograph of Enzo Ferrari behind the wheel of his Alfa-Romeo P2 on the track at Lyon for the *Grand Prix de Europe*, held on August 3rd, 1924. The photograph is stamped to the reverse with the race dates, and has various photographer's notations, and is marked *Enzo Ferrari* in handwritten pencil to the centre.
Size: 5½ x 7 inches (14 x 18 cm). Ref 7018

In 1924, Ferrari was a young driver aged 26 and had been driving for Alfa-Romeo for four years. Together with teammates Ascari, Campari and Wagner, the 1924 season was the most successful for Enzo, racing in Alfa's new P2. His driving career was to be short lived, as Enzo realized that driving was not his calling, and after a short hiatus (in part forced by Ascari's premature death on the track in 1925), Ferrari's focus shifted to team management. The rest, as they say, is history.



Two very charming, stylized Alfa-Romeo P2 toy cars, of wooden construction with turning wheels, painted in the racing colours of Italy and France. Each toy has a driver at the wheel, painted vent and strapwork details, and racing no.2. **Length of each: 13 inches (33 cm). Ref 7016, Ref 7017**



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



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

Length overall: 21 inches (54 cm)

Talbot Lago 'Goutte d'Eau'



Bruno Colombi: a large-scale example of the model maker's art in the form of the Geo. Ham-designed 1938 Talbot Lago T150C SS 'Teardrop' Coupé, built by the legendary Parisian *carrosserie* Figoni & Falaschi, meticulously detailed in metal and ebonized wood, the body in aluminium with distinctive vents and patinated accents, with spoked wheels, enamel Talbot 'badge', intricate dashboard instrumentation and red leather seats. **Ref 6245**

Length of plinth: 40 inches (102 cm)

At the time of its launch, the 'Teardrop' ('Goutte d'Eau'), was one of the few automobiles that redefined automotive style but also achieved winning results at top-level on the racing circuit. Having successfully combined competition function and extremely elegant form, the 'Teardrop' was trend-setting and led other French manufacturers to consider a more streamlined approach in their performance designs.



Robert Falcucci (1900-1989)



'Monaco Grand Prix, 1930': the first of Falcucci's designs for the Monaco Grand Prix event. Conservation linen mounted, framed and glazed with UV Plexiglas. The winner in 1930 was René Dreyfus, driving a Bugatti T35B. The multi-talented Falcucci – painter, decorator, illustrator and posterist, began his involvement with auto graphics at Renault but became more known for his three Monaco poster designs of the 1930s, as offered here. **Ref 6781**

Poster size: 47 x 32 inches (120 x 80 cm)



'Monaco Grand Prix, 1931'. We are pleased to present an authorised second-edition poster from the Falcucci archive for the 1931 race event. The original, first edition of this particular poster is extraordinarily scarce, with only one example being publicly sold in recent years. This authorized, second edition was published in 1960. Conservation linen mounted and unframed. **Ref 6140**

Poster size: 40 x 30 inches (100 x 70 cm)



'Monaco Grand Prix, 1932'. Rare, original poster for the event held at the *Circuit de Monaco* on April 17th, 1932. Tazio Nuvolari, driving for the works Alfa-Romeo team, beat Rudolf Caracciola by just 2.8 seconds. Conservation linen mounted, and unframed, this is Falcucci's third and final design for the event, to be succeeded in the role in 1933 by Geo Ham (Georges Hamel, 1900-1972). **Ref 6990**

Poster size: 47 x 32 inches (120 x 80 cm)

A Sunny Place...



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)



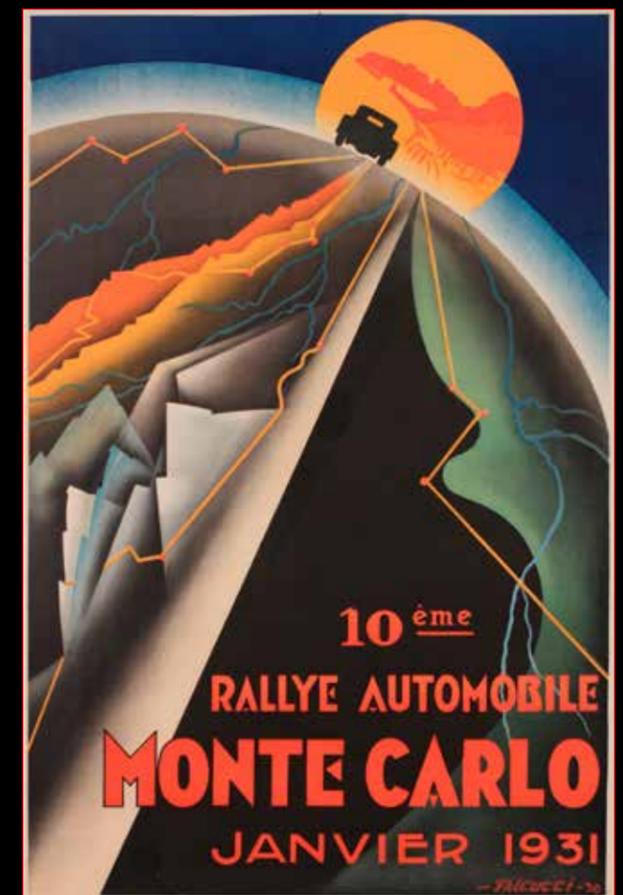
TOLMER for Vox Publicité

'Monte Carlo, The World's Wonder - All Pleasures, All Sports During the Four Seasons'. Rare, original resort poster, circa 1935. Conservation linen mounted and unframed. **Ref 6768**

Size: 47 x 31 inches (121 x 79 cm)

(Right) **Robert Falcucci (1900-1989):** 'Rallye Automobile Monte Carlo, Janvier 1931'. A rare original poster advertising the 10th annual event in 1931. Printed by Imprimerie Monégasque Monte-Carlo, the poster is in excellent, original condition. Conservation linen mounted, framed and glazed. Falcucci's imaginative approach to the 1931 Monte Carlo Rally portrays a futuristic design, a geometric, geographic fantasy with map course lines and rivers on a globe, and a car silhouette outlined against an orange and red sun. **Ref 6780**

Poster size: 47 x 32 inches (120 x 80 cm)



Maitre Animaliers



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

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



A highly unusual pair of heavy cast, aged-patina bronze bookends in the form of arching, stretching felines, each set on a square *socle*. French, circa 1930. **Height of each: 8 inches (20 cm). Ref 5597**



Alexander Kélely (Hungarian, 1874-1940): two beautifully modelled silvered-bronze Art Deco bookends in the form of doves of peace, each with a fanned tail and set on a portoro marble

stand. This model features in the definitive sculpture reference book '*Art Deco and other Figures*' by Bryan Catley (published in 1977). French, circa 1930. **Height of each: 6 inches (15 cm). Ref 6609**

Frédéric Focht (1879-1937)

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

Height: 42 inches (107 cm)

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

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



Close-up Detail



www.pullmangallery.com

Modernist Masterpieces



A large and supremely elegant silvered-bronze *Art Deco* sculpture of a stylized female head in the style of Brancusi or Modigliani (although unsigned), the face with slender, elongated features is mounted on a period marble plinth. Austrian, circa 1950s. **Ref 6313**

Height overall: 16 inches (41 cm)

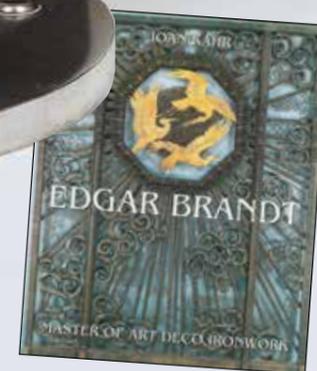
Edgar Brandt (1880-1960)



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 *Torchère* 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**

Five Stars



A pair of Sterling silver Modernist five-branch candelabra, each with a wide, triple-stepped base and hexagonal central column, with wonderfully cranked arms terminating in a wide disk with swept candle holder. Each stick bears French maker's marks, and the French Minerva mark indicating Sterling silver. French, *circa* 1920s. **Ref 7015**

Height: 10 inches (26 cm)
Width: 13 inches (33 cm)