

PULLMAN

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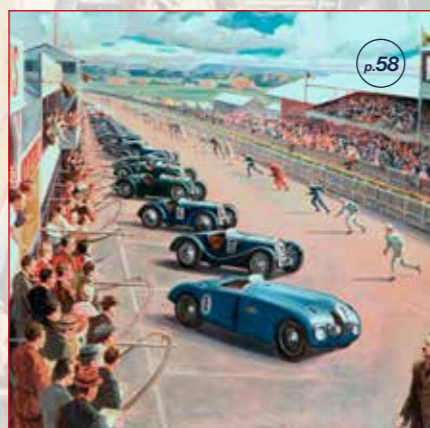
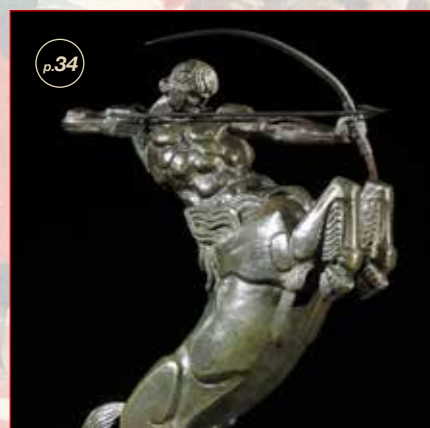


René Vincent (French, 1879-1936): 'Peugeot'. An extraordinarily rare and dynamic original large-format poster, dated 1912. Conservation linen mounted and unframed. **Size: 63 x 48 inches (160 x 120 cm).** Ref 6070

Peugeot

René
VINCENT

PULLMAN INDEX




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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.

Dunhill's Jewel



Alfred Dunhill: A 1930s Art Deco Carlton Ware cocktail shaker made for Alfred Dunhill, the body of the tapered-form shaker with ornate *Chinoiserie Bleu Royale* enamel. The jewelled and gilded shaker has a scene of a populated Chinese garden landscape, and has a silver plated collar with a domed silver cap with cork stopper. Marked *Carlton Ware, Made in England* to the base, Dunhill commissioned a number of Carlton Ware items for retail in their showrooms. **Ref 7071**

Height: 8½ inches (22 cm)

Georg Jensen, Denmark



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

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

Masters of Colour



Ref 6788

Ref 6810

Ref 6811

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)

Jean Després (1889-1980)



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

Height: 9 inches (23 cm)

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



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

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.

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**

Fox on the Run



Walker & Hall: a very finely observed solid Sterling silver sculpture of a fox baring his teeth, extremely well-modelled and very heavy cast, the animal is set upon a textured

silver sôcle and mounted on a polished granite base. Hallmarked Sheffield, 1921. **Ref 2886**

Length overall: 7 inches (18 cm)



(Opposite) **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 pieces are fully hallmarked Goldsmiths & Silversmiths Company, London 1925, and also bear the engraved mark of Longman and Strong (Mayfair's finest purveyor of luxury hunting goods between the wars). English, 1925. **Ref 6278**

Height of shaker: 16 inches (40 cm)



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**

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

**Height: 10 inches (26 cm)
Diameter: 14 inches (36 cm)**

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) **Thomas Campion & Sons, Sheffield:** a very unusual Victorian silver plated six slice toast rack formed from crossed Mauser rifles, finely cast and each stamped also with the number 1871 just above the trigger. The looped handle is formed as a wreath. Stamped with a registration design lozenge dating the piece to October 1871. **Height: 6 inches (15 cm), Length: 6¾ inches (17 cm), and width: 4 inches (10 cm).** **Ref 7067**



Fishing for Compliments



(Right) **Hagenauer:** a rare and stylish item of angling interest in the form of a chrome ashtray depicting a stylized fisherman with rod and line reeling in his catch, the fish and figure in chrome with lacquered wood details, is cantilevered over the ashtray which sits in an ebonized tray stamped *WHW Austria*, the mark for *Werkstätte Hagenauer Wien*, the firm of silverware makers founded by Carl Hagenauer (1872 - 1928) and known for their modernist figures and decorative objects typical of the *Art Deco* era. Austrian, circa 1930s. **Diameter of ashtray: 7 inches (18 cm).** **Ref 6246**



Alfred Dunhill: 'Aquarium' table lighter in 'half-giant' table size, with silver-plated hardware, with a strong dark and pale green background, with dark green ends with black reeds, with a gold and silver with blue fish to the front, and a very striking large black and silver striped fish with red fins to the reverse, with green and pink rock details, front and back. English, circa 1950. **Length: 4 inches (10 cm).** This lighter is fully operational with cotton wick, wadding and flint fitted. **Ref 5152**

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)

Cartier No.1



Cartier, Paris: an extremely rare - and most likely a special-commission - Sterling silver table lighter made by Cartier, and heavily influenced by the design of Dunhill's 'Giant' table lighter. The straight-sided lighter with a beautiful and ornate 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 1930s. **Ref 6596**

Length: 3 inches (8 cm)
Height: 4 inches (10 cm)

Cartier's Boxes of Delight



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



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

The Big Smoke



The case is closed...

Asprey, London: an extraordinarily large and very rare travelling cigar humidor, in lustrous crocodile hide - the deep outer sleeve slides off to reveal the inner compartment, hand-stitched and triple-hinged to open like a book and stand vertically, and able to accommodate at least 40 cigars of various lengths. English, circa 1920. **Ref 6432**

Length: 9 inches (23 cm)

Zeppelin!



The firm of J.A Henckels were renowned for their 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 following the success of the earlier, wingless *Zeppelin*, this incarnation with hipflasks for the 'wings', but retaining the interior fittings of the original design. The above, complete example is in the **12-inch (30 cm)** wingspan size. **Ref 5511**

The '*Airplane*' further evolved into a smoker's companion of similar form - a particularly fine example of the design, illustrated here (*right*). 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. **Ref 6408**



Pulling Power



An extremely large 'exhibition' corkscrew, with a silver-mounted boar tusk functioning as the handle, the polished metal corkscrew mounted on a black patinated metal display stand. German, circa 1900. **Ref 5681**

Tusk length: 17 inches (43 cm)
Height overall: 14 inches (36 cm)

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**



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)

Skull-duggery 1935



A highly unusual carving set, the knife and fork with silver mounted bone handles and detailed skull finials cast in Sterling silver with sharpened steel blades, made for luxury retailer Asprey, the knife blade is stamped *GEORGE IBBERSON SHEFFIELD*. Bearing English hallmarks for 1935, the carving set comes complete with a green glazed calfskin presentation case. **Ref 6000**

Length of knife: 17 inches (43 cm)
Length of fork: 12 inches (30 cm)

The symbol of the skull has no shortage of cultural and artistic connotations. It has been used as a symbol of change, to invoke fear, and a means of welcoming good (or bad) luck – or (as in the case of this carving set), simply as pure decoration.



Glorious *Galuchat* I



(Right) a very rare, complete set of three shagreen-wrapped silver-plated table lighters by Alfred Dunhill, comprising the 'Half-Giant' (2 inch), the 'Giant' (4 inch) and 'Giant Extra' (6 inch), all with a fine, pale green shagreen covering and signed 'Dunhill' to the bases and the lift-arms. English, circa 1930s. **Ref 6175**

Tiffany, (Ash) Tray Chic!



Tiffany & Co: a matched pair of classically styled Sterling silver ashtrays, each with three cigar rests and edged with a slim Art Nouveau-style border and bearing Tiffany marks and 925-1000 to the bases. American, circa 1940. **Diameter of each: 8 inches (20 cm). Ref 6193**



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

Height of each: 4 inches (10 cm)



Tiffany & Co. New York: a stunning, 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)

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: 4 inches (10 cm)

Timeless



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



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**



Ref 6644



Ref 6647

(Above) Two Sterling silver mounted match strikers, each with a body of clear ribbed crystal glass. (Left): 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;** (Right): a compact version, 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.

Tremendous *trompe l'oeil*



Box shown containing 25 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)

Pièce UNIC



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

Height: 31 inches (79 cm)

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



Louis Vuitton, Paris: a superb and large capacity cigar humidor converted from a square 'Monogramme' travelling case, *circa* 1950, the hermetic seal ensuring constant humidity, with cavernous storage provided via a lift out tray and adjustable divided section beneath for boxed cigars. **Ref 2478**

Size: 16 inches (41 cm) square
Height: 8 inches (21 cm)



Mantel Magnificence



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. 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)



Hermès Cubed



(Above) **Hermès Paris**: the ultimate gentleman's (or lady's) desk accessory in three variants and a Pullman favourite, (above) a magnificently grand *Art Deco* desk compendium (very rare in this size), known as a 'Weather station', featuring various functions including compass, thermometer, barometer, hygrometer and 7-day clock, the heavy silver-plated bronze cube case with bracket feet, and clock dial signed 'Hermès, Paris'. **Size: 5 inches (11 cm) cubed Ref 6498** and shown opposite is the scarcest variant of all, the model designed for Hermès by Paul Dupré-Lafon (1900-1971), the stepped base

section covered in dark green handstitched leather, the compendium also featuring a perpetual calendar and marked 'Hermès, Paris' to the clock face. **Height: 5½ inches (14 cm), base: 6 inches (15 cm) square.** French, circa 1940s. 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**

Animal Magic



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**



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**



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

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



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**

Games Masters



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



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

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 *sôcle* and mounted onto a black marble base. Stamped *CARTIER* to the *sôcle* and *STERLING SILVER* to the yacht,

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

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

The *Réal* Deal



Bernebéu: a rare and magnificent silvered-bronze model of the legendary 'Estadio Santiago Bernabéu' known simply as 'El Bernabéu', home of *Réal Madrid Club de Fútbol*, created as a presentation trophy to commemorate the 1982 World Cup, held at the remodelled stadium. Mounted on a high-gloss black lacquered base and complete with presentation case with *Réal Madrid* logo embossed to the lid. Spanish, dated 1982. **Ref 5663**

Length of model: 13 inches (33 cm)

Construction work on the original *Bernebéu* began in October 1944 and was inaugurated in December 1947. Extended and improved for the 1982 World Cup, the *Bernebéu* has also hosted the European Cup on four occasions, and the UEFA Champions League final. It was named after *Réal Madrid's* 1945 president, Señor Santiago Bernabéu Yeste.

Réal Madrid was founded in 1902 and granted royal status in 1920 by King Alfonso XIII. It is the world's richest football club, and also the world's most valuable, with an estimated value of €3.3 billion.

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**

The Bigger Picture



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

1931 German Grand Prix



A masterly depiction of the victorious Mercedes-Benz SSKL of Rudolf Caracciola, in the closing stages of this gripping race at the Nürburgring. It was a 4-car duel, between Caracciola's Mercedes-Benz, the Bugatti Type 51s of Chiron and Varzi, and Nuvolari's Alfa-Romeo Monza. Caracciola started in 4th place on the grid, gaining the lead when it started to rain - his preferred weather conditions. The rain eventually stopped, the track began to dry, and the opposition closed on the Mercedes-Benz. Entering Nürburgring's long final straight the cars were in sight of each other, but the exhausted

Caracciola managed to hold on and claim victory...a typically epic performance from the '*Regenmeister*'. **Ref 6639**

Illustrated: '*The Art of Gordon Crosby*', by Peter Garnier 1978, page 17.

Crayon heightened with gouache, signed 'F. Gordon Crosby'

Image size: 19 x 16 inches (48 x 41 cm)

Speedy Roadster



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

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

Alfa Romeo achieved a staggering 11 victories in 11 races in 1950, with a racing team consisting of (in addition to Farina), Juan Manuel Fangio, Reg Parnell and Constatvo Sanesi. These ashtrays were made as a celebration of the year's achievements and would have been presented as gifts. **Size: 7 inches (18 cm) square, height: 3 inches (8 cm). Ref 7069**

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.

Coupe des Alpes, 1936



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

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

1939 24 Heures du Mans



A large and evocative original oil painting depicting the moments before the start of the legendary 24 hour race at Le Mans, held on 17/18th June 1939. As the drivers run to their cars, the race director, Charles Faroux is seen in the foreground crossing to the pits. Faroux held a particular place in motor sport at the time, having established the Le Mans race in 1923 and held the role of race director for all his life. Crowds line the grandstand, and the artist has captured a dramatic view of the entire field of entries to a vanishing point.

The very advanced supercharged Bugatti Type 57C known as the 'Tank' can be seen numbered 1, with Jean-Pierre Wimille about to take the controls. Wimille, with co-driver Pierre Veyron would eventually take victory, just 3 months before World War II, in which they would both serve with distinction as key members of the French Resistance.

This imposing oil-on-canvas has been sumptuously framed in a handmade Macassar ebony section and is in impeccable condition.
Ref 4896

Signed and inscribed a l'ami G. Muller, and dated 1939.

Size: 63 x 40 inches (173 x 102 cm)



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

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

Doctor's Orders



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

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

Height overall: 8 inches (20 cm)

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

Height on stand: 9 inches (23 cm)



'La Folie de la Vitesse', 1920



Pierre de Soete (Belgian, 1886-1948)

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

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

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

Height overall: 10½ inches (27 cm)

Noël Fontanet (Swiss 1898-1982)



'Grand Prix des Nations Automobile'

Rare original poster, dated 1946. The majority of Fontanet's work was undertaken for resorts, airlines and cruise ships during the 1930s, with apparently very little being created for motor-racing or other automobile themes. This exuberant image promotes one of the very first post-war motor-racing events, the *Grand Prix des Nations* held in Geneva in 1946. The dynamic styling - red on black - is

extremely eye-catching and was to become something of a signature colour scheme for Fontanet in the handful of car and motor-racing posters he created between the war and 1955, when the last motor race was held in Switzerland. An extremely rare poster, only four other examples are recorded - this being in excellent condition. Conservation linen mounted, and unframed. **Ref 6779**

Poster size: 40 x 28 inches (100 x 70 cm)

F.I.A.T. 1899



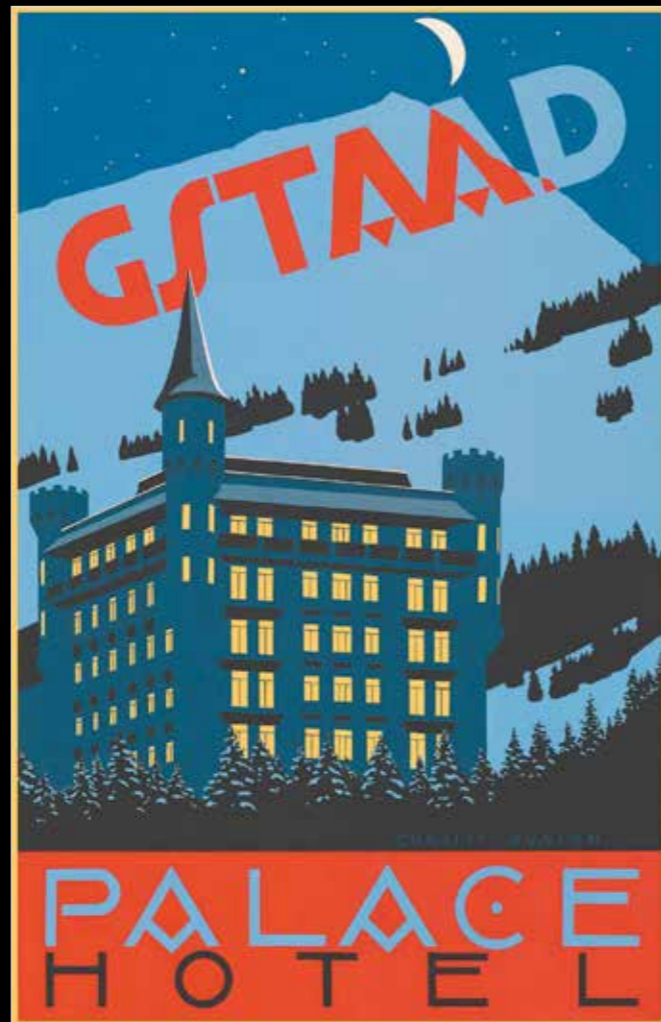
Giovanni Battista Carpanetto (Italian, 1863-1928): 'F.I.A.T., Fabbrica Italiana di Automobili'. Conservation linen mounted, framed to edge and glazed. Italian, dated 1899. **Ref 6807**

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

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

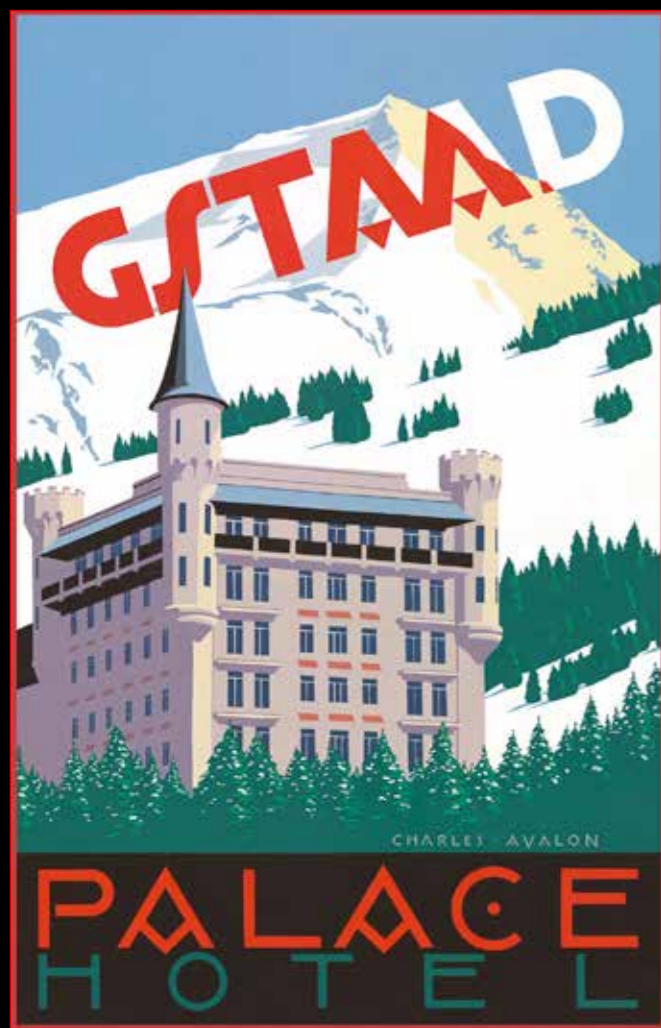
Grand Hotel

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



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

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



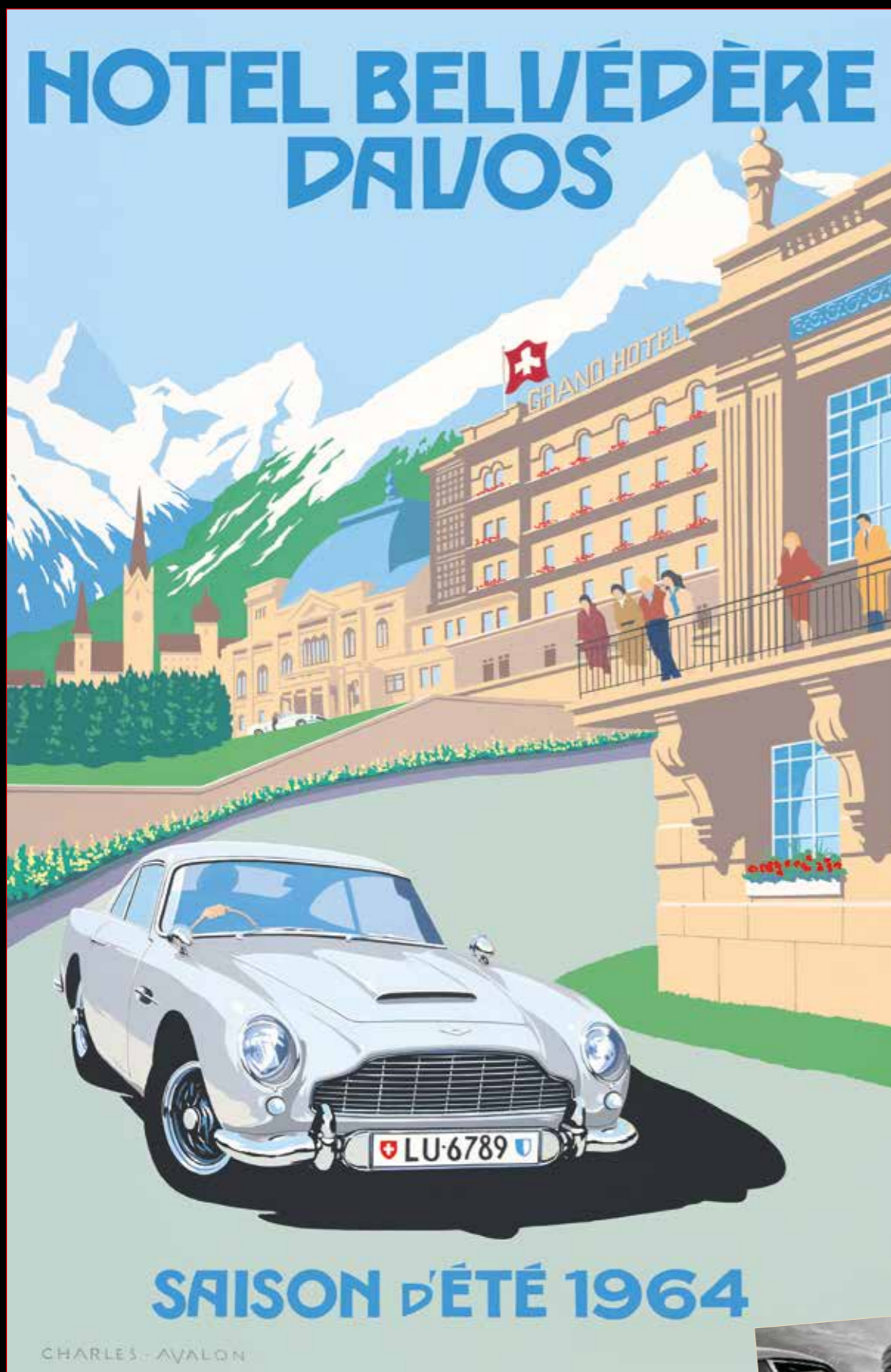
Charles Avalon: 'Gstaad, Palace Hotel - Day'. Painted in gouache on art board, this artwork is supplied mounted and unframed. **Ref 6883**

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



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

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



Charles Avalon: 'Hotel Belvédère, Davos'.

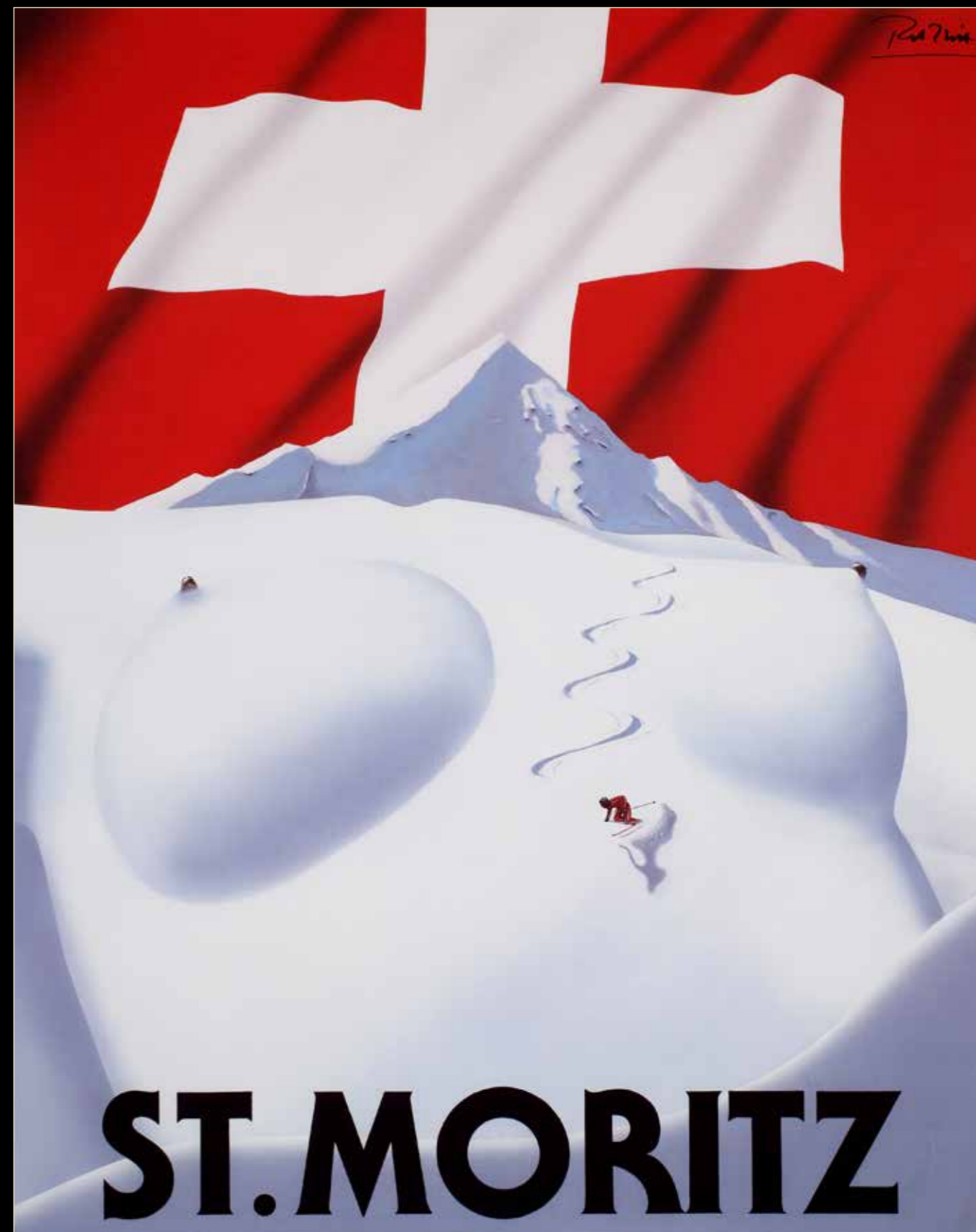
1964's 'Goldfinger', the third film in the James Bond series, saw the introduction of a new gadget-laden car for Bond – the Aston Martin DB5. Pictured here outside the Hotel Belvédère in the Swiss Alps (with Tilly's Masterson's Mustang in the background), the DB5 is without doubt the most famous James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

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

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



Twin Peaks



'Razzia' (Gerard Deneriaz, French, b.1947). 'St. Moritz'. Limited edition poster, conservation linen mounted and unframed and hand signed by the artist. **Ref 6952**

A contemporary winter sports poster for St. Moritz, with a mildly erotic theme, designed by most likely the greatest living poster

designer, Razzia. Better known for his posters designs for Louis Vuitton, Ferrari, Harrods and Bugatti, he continues the tradition of creating posters from original artworks, rather than by digital creation, much as was done in the 1930s, and a tradition continued by our sister gallery Pullman Editions, with great success. **Poster size: 56 x 46 inches (142 x 117 cm)**

St.Moritz, 1930



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

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

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

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

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

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

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)

Frédéric Focht (1879-1937)



Close-up Detail

'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 Falguière. 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.