

PULLMAN

The Magazine of the Pullman Gallery

Issue No. 38



BUGATTI

The quintessential *Art Deco* automobile poster by René Vincent, (French, 1879-1936), dated 1930. Only the second example we have owned in 35 years. Size: 56 x 40 inches (140 x 100 cms). **Ref 4691**

The World according to Pullman

Welcome to the 38th edition of PULLMAN magazine. It is a truism that smart collecting does not require higher mathematics, and the commandment *'when in doubt, stick to quality'* holds no secrets for our readers. In this issue we focus on an eclectic mix of pieces revered for their unvarying quality and warranting more attention among connoisseurs and collectors than ever.

Our cover story for this issue is reserved for René Vincent's splendid and exceptionally rare poster commissioned by Ettore Bugatti himself, in 1930. The epitome of *Art Deco*, Vincent's masterwork depicts members of the *haute monde* enjoying their Bugatti *Type 50 berline*.

With the 70th anniversary of the Battle of Britain upon us, we are particularly pleased to remember the supreme effort of RAF Fighter Command during the historic summer of 1940, achieving certain and complete defensive victory against a formidable enemy. Setting the scene is a surviving Battle of Britain Operations Room clock - a reminder that accurate and timely intelligence about incoming *'bandits'* from across the Channel was a matter of life and death for young aircrew. John Elwell's splendid hand-made rendering of a Hawker Hurricane Mark 1A, mainspring of Fighter command during the epic battle, is bang-on target. The air-minded theme continues with an exceptional 1955 Air Ministry model of the Avro Vulcan, the swept-wing bomber a centre-piece of Britain's post-war 'V force' nuclear deterrent.

No better indication of the quality of the art of Frederick Gordon Crosby can be found than his imaginative interpretation in bronze of a vintage sporting car at speed. A true rarity, the bronze was a gift to his friend, racing driver and leading motoring author S.C.H 'Sammy' Davis. Elsewhere on these pages an outstanding Modernist cocktail shaker set by Jean Després, master of the streamlined aesthetic of the machine age, and George H. Berry's rare 1926 Golf bag, one of the first figural shakers, add variety and distinction.

An appropriate endnote to this issue is provided by Emmanuel Zurini, master of the streamlined form, whose large-scale automobile bronzes are so coveted. Something for everyone with taste, we trust!

Until next time,

Simon Khachadourian

Please note: our main gallery at King Street St. James's, will close for refurbishment on Friday 23rd July and will re-open for business on Wednesday 1st September. Our other gallery at 94 Pimlico Road, near Sloane Square, will be open as normal throughout this period.


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The Dragon's Tale



The language of China: an intricately detailed heavy-gauge Chinese silver cigar box, circa 1920, the hammered finish overlaid with ornate *repoussé* dragon motif, a recurring theme to the front, sides and rear, with a central oval *cartouche* (vacant) to the lid. Length: 7½ inches (19 cms) **Ref 4709**; shown with two 1930s silver cocktail shakers, the main bodies also bearing the dragon motif and *martelé* finish. Both 10 inches (25 cms) tall. (Left) **Ref 4192** and (right) **Ref 4704**.



Grand Design

Gifted idea: classic *Art Deco* in the form of a timelessly elegant 1926 cocktail set by Jean Després (1889-1990), the shaker signed in hand-engraved script and each of the six cups bearing the immediate visual signature of the '*chaîne*' motif created by the designer.

A friend and associate of *avant garde* artists such as Braque, Leger and Modigliani, Després joined the family jewellery business after the Armistice, and became renowned for his individualistic geometric patterns. He convincingly captured the streamlined aesthetic of the machine age and a strongly Modernist feel defines the distinctive vision of a truly original artistic talent. **Ref 4894**



Enter the novelty shaker: make your cocktail hour go with a 'swing' with this rare 1926 silver-plated Golf Bag cocktail set, comprising 'golf bag' shaker with simulated leather straps and stitching, and six cups.

George H. Berry's winning design for the Derby Plate Silver Company was introduced for the 1926 gifting season and is generally claimed to be the first figural cocktail shaker. A decorative, practical and fun example from the best of all periods for the shaker.

Literature: *The Cocktail Shaker*, Simon Khachadourian, 2000. (p 34).
Ref 4675



Tantalising





(Opposite, top) **English style:** (left to right) unusual glass decanter by Asprey & Co, of distinctive 'pinched' design, marked ASPREY LONDON and hallmarked 1926. **Ref 2908**

A superior Sterling silver and glass decanter of triangular form, hallmarked Thomas Smily, London 1887. **Ref 1749**

A select wine decanter in the shape of a Champagne magnum, with Sterling silver neck and hinged cap in the form of a cork, with glass stopper beneath. Hallmarked Pullman Editions, London 2003. **Ref 1736**

(Left) **Spirited:** there is no denying the quality of this capacious Sterling silver hip flask, finely made by James Dixon and Sons. A removable drinking cup is fitted to the base and the flask secured by a bayonet-fixing cap. Hallmarked Sheffield, 1939, maker's marks prominent. Founded by James Dixon in 1806, the firm was still family-run 170 years later. The hip flask first appeared in the form recognised today during the 18th century, was especially favoured by the gentry, and has been described as '*a necessary footnote to a soldier's courage*' in time of war. Height: 10 inches (26 cms). **Ref 4700**

(Above) **Decant at leisure:** finely preserved Art Deco influenced decanter set by Marcel Goupy (1886-1977), formed of six right-angled decanters aligned in an *ebène de Macassar* case, secured by a hinged lid and locking key. French, *circa* 1930. Length: 17 inches (43 cms). **Ref 4706**

Tantalus was a king in Greek myth condemned for his sins to stand forever in the Underworld surrounded by water and fruit that receded when he vainly attempted to reach them.

The Art of the Table



Seasonal: (clockwise from left) a novel pair of Sterling silver salt and pepper pots fashioned as perched owls with colourful orange and black glass eyes and removable heads. Made by Edward Barnard and Sons Ltd, bearing maker's marks and hallmarked 1975. Height of each: 4½ inches (11 cms). **Ref 4701**

A unique Edwardian Sterling silver salt cellar in the shape of a muzzled and chained bear, a sight not unfamiliar in Europe during the Victorian period, the cellar in the form of a basket, mounted on a shaped socle standing on ornate feet. Hallmarked London, 1909 **Ref 4705**; a Sterling condiment set by Richard Comyns, cast as a trio of genial owls with the mustard spoon engagingly modelled as a cornered mouse. Hallmarked London, 1967. **Ref 4703**

A mastiff at rest was the inspiration for this stylish Sterling silver pepper pot by Sebastian Garrard, one of that famous dynasty of silversmiths, hallmarked London, 1922 **Ref 4701** and a pair of Sterling silver and ivory servers, in the form of a gardening fork and spade, by George Unwin, hallmarked Birmingham, 1872 complete with fitted case. **Ref 4705**







(Opposite top) **'Thirst Extinguisher'**: a particularly rare novelty cocktail shaker in the form of a 1930s fire extinguisher. Eight classic cocktail recipes are revealed by simply turning the base. Asprey & Co. introduced the satisfyingly expensive 'Thirst Extinguisher' to their luxury range in 1932 and surviving examples, in excellent condition, are especially appreciated by present day collectors. Height overall: 16 inches (41 cms). **Ref 3241**

(Left) **Worth the candle**: a strikingly decorative pair of five-branched silver *candelabrae*, featuring a hexagonal central column and matching holders, in high *Art Deco* style and of superb gauge and quality. French *poinçons*, circa 1925. Height of each: 10 inches (25 cms). **Ref 3038**

(Above) **Bahama Islands**: a very fine, bespoke Asprey cigar box, exquisitely hand-engraved with the Bahaman Islands, the islands themselves in 18 ct rose gold. Lines of longitude and latitude, compass, whales and galleons recall 17th Century mariners' maps. A superb example of Asprey's genius of design and craftsmanship. Hallmarked London, 1950. Length overall: 7½ inches (19 cms). **Ref 4718**

Wings of Fame





(Opposite top) **In formation:** a set of four immaculate Sterling silver menu holders, bearing the insignia of the Royal Air Force and their motto *Per Ardua ad Astra* (*Through Adversity to the Stars*). Each mounted on a rectangular base with canted corners, and complete with original fitted Goldsmiths & Silversmiths Company presentation box. Hallmarked, Birmingham, 1937. By the late 1930s, 'dining in' at the aerodrome mess formed part of an officer's social round. One youthful pre-war pilot, attempting to join an elite squadron, recalled, 'To this day, I have never had as much booze poured inside me. They wanted to know how I behaved when I was drunk'. He ended up as Squadron Leader. Height of each: 1½ inches (4 cms). **Ref 4699**

(Opposite bottom left) **Round the clock:** a rare wartime survivor in the form of a Royal Air Force Sector Station (airfield) clock, restored to the highest standards. The mahogany case with convex surround and brass bezel, marked AM (Air Ministry) and

fitted with fusee movement by F.W. Elliott Ltd. The time clock, bearing the RAF crest, is marked off in predominant five-minute coloured sections, a critical factor in mastery of the air. Stamped and dated 1939. Literature: *Honouring the Few*, Rupert Prior, Battle of Britain Books, 2005. Diameter: 18 inches (46 cms). **Ref 4095**

(Above) **Delta Lady:** a definitive official Air Ministry demonstration model of the Avro Type 698, the high-performance delta-winged long-range strategic bomber officially named the Vulcan (God of fire in Roman myth) by the Air Council in October 1952. The model bears moulded Air Ministry numbering to the underside and is affixed to a cantilever base to effect a tilting movement through 45 degrees. English, circa 1935. Wingspan: 24 inches (61 cms). **Ref 4693**

The first delta-winged medium bomber to reach operational service, the Vulcan was designed by A.V.Roe & Co.Ltd, Chadderton,

Manchester. In the uncertain Cold War climate, with Soviet domination of Eastern Europe a reality, a strategic bomber capable of delivering a free-fall nuclear warhead from high altitude was the formidable order of the day. The Vulcan's low-drag shape afforded Royal Air Force Bomber Command the required service ceiling and the Air Staff ordered two prototypes in 1948. Her maiden flight was made in August 1952.

By 1968, Polaris-equipped Royal Navy submarines had assumed the task of providing Britain's Nuclear Deterrent and the bomber was assigned to a long-range maritime reconnaissance role and in-flight refuelling role. Active service came during the Falklands War in 1982, when the Vulcan was deployed in high-profile offensive operations in the South Atlantic. A farewell to arms followed in the same year when the long-serving bomber was withdrawn from service, succeeded by the Tornado.

Hurricane force



Touched by history: impressive and unique realisation of a 1937 Hawker Hurricane Mark 1A, an aircraft resolutely associated with the Battle of Britain in 1940, and a model superbly crafted by John Elwell (British, born 1949) to 7.5:1 scale. Hand-finished aluminium panels are shaped over a space-frame and attention to detail - including propeller, cockpit canopy, pilot and squadron identification markings - is painstaking, the whole model representing over 800 hours of highly skilled-craftsmanship. Mounted on a cantilevered hardwood display base, fully adjustable by Allen key, with a silver plaque inscribed by the maker.

Bearing the dedication: *In memory of W/Cdr Paul Bingham Elwell DFC MRE 1910-1962.*

As with all of John Elwell's models, the Hurricane is a unique, one-off piece. Numbered 1/1, dated 2010. **Ref 4719**

Wingspan: 52 inches (132 cms)



At the cutting edge of fighter technology, Sydney Camm's Hurricane was a low-wing monoplane fighter, powered by a Rolls-Royce Merlin V.12 engine capable of a maximum speed of 325mph, and armed with Browning machine guns, set to fire outside the airscrew. One of the finest fighter aircraft then available, no myths surround the performance of the Hurricane during the battle – at its height in August 1940, Hurricanes accounted for 55 per cent of operational fighter aircraft.

Test pilot and veteran of the epic battle Jeffrey Quill said, *'The Spitfire and the Hurricane were an ideal couple...the two aircraft together - plus the radar - those were the things that won the Battle of Britain'*. Winston Churchill, wartime Prime Minister, told Parliament that *'Never in the field of human conflict was so much owed by so many to so few'*. A fitting tribute to the *'fighter boys'* who obstructed the sombre prospect of invasion, thwarting conquest by a hitherto unstoppable enemy in a defining moment in British history. The *'few'* did indeed save the many.

Frederick Gordon Crosby (1886-1943)



Victory Role: an important 20th century sporting bronze of notably original concept with a place in automotive history by Frederick Gordon Crosby, sculpted as a gift for 'Sammy' Davis.

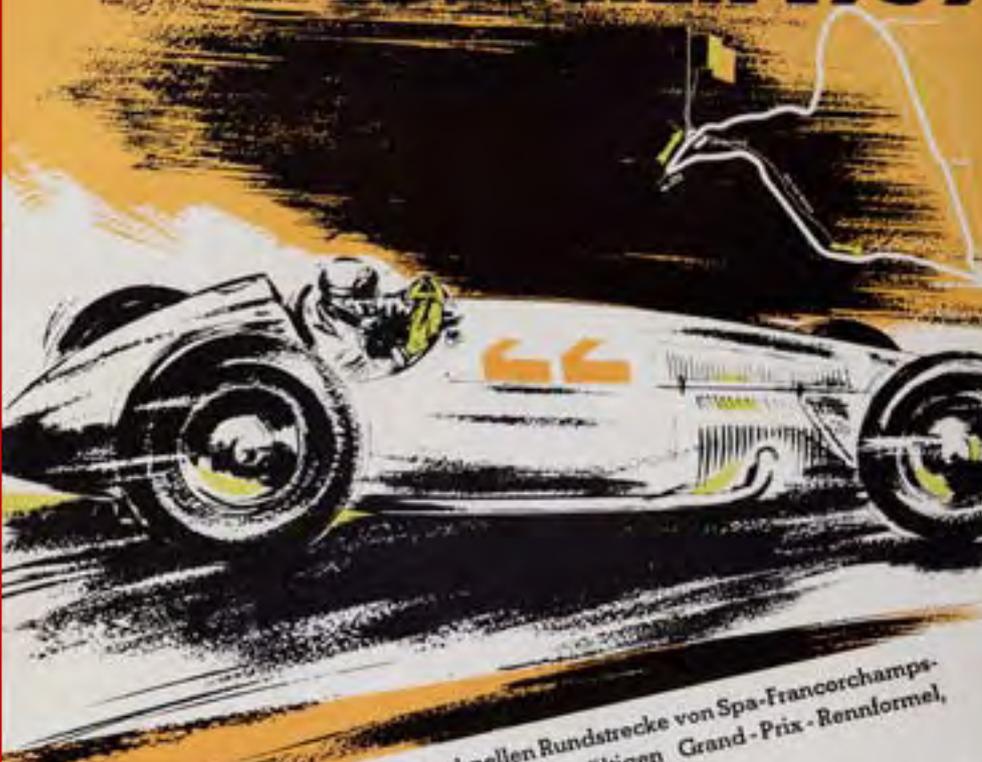
Sydney Charles Houghton Davis (1897-1981), affectionately known as 'Sammy', was a 'racing motorist' of some attainment and Sports Editor of *Autocar*. It is above all for his long association with the weekly journal that he is chiefly remembered. Taking to the Brooklands banking in a 'Mountain' Handicap at the 1931 Easter meeting in a low-chassis 'S' Type Invicta, Davis was involved in a spectacular spill when the powerful 4.5-litre car overturned. The journalist was lucky to survive the experience without serious injury, or worse.

Frederick Gordon Crosby (1886-1943) made legitimate claim to being the foremost motoring artist of the inter-war years. No one of his generation has been more respected by his peers, nor has remained more influential in automobile art. A prolific and innovative illustrator, Crosby worked principally for *Autocar* and an enduring friendship developed between the two men. Crosby has been described as 'splendidly three-dimensional' and his gift to his old friend, confined to a hospital bed, captures so precisely the vintage race car at speed. The sporting model depicted, of indeterminate provenance, provided a subject for speculation (MG, Riley and even ERA influences were suggested) but – when the past is discussed – who ever agrees? Signed in the bronze: *F Gordon Crosby*, English, 1931. Length overall: 13 inches (33 cms). **Ref 4716**



Silver Arrows

GROSSER PREIS VON BELGIEN 1939



Auch im 507-Kilometer-Rennen auf der schnellen Rundstrecke von Spa-Francorchamps-Malmédy-Stavelot, ausgefahren nach der jetzt gültigen Grand-Prix-Rennformel, **siegt** nach hartem, dramatischem Kampf

HERMANN LANG und gewinnt damit in ununterbrochener Reihenfolge das 5. Rennen dieses Jahres für MERCEDES-BENZ

Dritter: MANFRED VON BRAUCHITSCH

Schnellste Runde: Hermann Lang mit 5:19,9 Min. = 163,175 km/std

5 × START – 5 × SIEG!

Beide Wagen waren ausgerüstet mit Continental-Reifen, Bosch-Zündung, Bosch-Kappen und Mahle-Kolben



MERCEDES-BENZ

MERCEDES
siegt im

Grossen Preis

8. August

Überwältigender Sieg
der Mercedes-Benz

Von 4 gestarteten Mercedes-Benz 4

Erster: M. v. Lang
mit einem Stunden Durchschnitt von 163,175 km/std

Zweiter: Rudolf Caracciolo
der die schnellste Runde des Tages fuhr

Dritter: Christian Werner

Fünfter: G. Müller



Alle Wagen waren ausgerüstet mit Continental-Reifen

With the advent of the state-backed 'Silver Arrows' motor-racing programme in Germany, beginning with the *Typ 25* in 1934, both Mercedes-Benz and Auto Union began publicizing their successes with victory posters, published in-house and displayed in dealers showrooms. These dramatic images were designed by house artists including Hans Liska and Walter Gotschke, who were also responsible for the spectacular Mercedes-Benz sales literature of the period. Rare and sought-after today, we are pleased to present three of the most dynamic examples recently acquired from an important private collection. All three are in superb condition, mounted, framed and glazed. *Illustrated: 'Motoring, the Golden Years', p46.*

S-BENZ

von Monaco

st 1937

ender Erfolg Benz -Wagen

am Ziel und 4 unter den ersten 5

Brauchitsch

101,815 km (neuer Streckenrekord)

lf Caracciola

101,815 km (neuer Streckenrekord)

stian Kautz

Zehender



l-Reifen, Bosch-Zündung und Bosch-Kerzen

GROSSER PREIS VON TRIPOLIS 1939

ERSTER START der neuen 1,5 Liter Mercedes-Benz-Rennwagen ein
ÜBERWÄLTIGENDER DOPPELSIEG!

1. HERMANN LANG
2. Europameister RUDOLF CARACCIOLA

Neuer Strecken- und Bandenrekord für 1939: Hermann Lang mit 107.745 km, Rudolf Caracciola mit 107.815 km.

Eine neue einzigartige Leistung der Daimler-Benz-Werke und der beiden siegreichen Fahrer - errungen durch hingebungsvolle Arbeit und großartigen Einsatz.

Beide Wagen waren ausgestattet mit Continental-Belast, Bosch-Zündung und Bosch-Kerzen.

MERCEDES-BENZ

Mercedes-Benz: 'Belgian Grand Prix, 1939'. Original victory poster, German dated 1939. 28 x 20 inches (72 x 50 cms). **Ref 4712**

Mercedes-Benz: 'Monaco Grand Prix, 1937'. Original victory poster, German dated 1937. 28 x 20 inches (72 x 50 cms). **Ref 4711**

Mercedes-Benz: 'Tripoli Grand Prix, 1939'. Original victory poster, German dated 1939. 28 x 20 inches (72 x 50 cms). **Ref 4717**



» *Grosser Preis von Deutschland* «
für Rennwagen 1936

Ein unerhörter Erfolg der
AUTO UNION
im Olympischen Jahr 1936

SIEGER: *Rosemeyer* auf AUTO UNION
Gewinn des Preis des Führers und Reichsbanklers
Neuer Streckenrekord: 2:48:39,6 Stunden - 127,6 km/hd. - Neuer Kundenrekord: 9:56,53 Minuten

ZWEITER: *Hans Stuck* auf AUTO UNION

VIERTER: *R. Hesse* auf AUTO UNION

SECHSTER: *v. Delius* auf AUTO UNION

Vier Wagen am Start - vier Wagen am Ziel - unter den ersten
6 Gewerteten - nach mörderischem Kampf gegen das stärkste
Aufgebot europäischer Spitzenfahrer

Alle 4 Fahrer der AUTO UNION benutzen Continental-Reifen und Bosch-Zündspitzen




Grosser Preis der Schweiz 23. 8. 1936

Wieder
dreifacher Sieg
der **AUTO UNION**

- **SIEGER:** *Rosemeyer* auf AUTO UNION
- **ZWEITER:** *Achille Varzi* auf AUTO UNION
- **DRITTER:** *Hans Stuck* auf AUTO UNION
- **FÜNFTER:** *Kudolf Hesse* auf AUTO UNION

Ein grandioser Beweis für die Überlegende Qualität deutscher Arbeit! Von 17 gestarteten Wagen erreichen nur 5 das Ziel, davon alle 4 gestarteten AUTO UNION-Wagen

benutzt mit CONTINENTAL-Reifen, BOSCH-Zündung und BOSCH-Kerzen




AUTO UNION

Sieg in Monza

GROSSER PREIS VON ITALIEN 13. 9. 1936.

Sieger: Rosemeyer
Dritter: E. v. Delius

Der letzte »GRAND PRIX« des Jahres - der Höhepunkt einer unvergleichlichen Siegesserie der Auto Union im Jahre 1936

ERKKMPFT MIT CONTINENTAL-REIFEN, BOSCH-ZÜNDUNG UND BOSCH-KERZEN



(Opposite): three months, three victories for Bernd Rosemeyer in the astonishing 6 litre V16 Auto Union Typ C – to many onlookers resembling more a road-going fighter aircraft than a road car. (Clockwise from top): German GP, July 1936 (Ref 4714); Swiss GP, August 1936 (Ref 4713) and Italian GP, September 1936. (Ref 4715).

Geo Ham (Georges Hamel, French 1900-1972): 'Monaco Grand Prix, 1933'. Original poster dated 1933. Linen mounted, framed and glazed. 48 x 32 inches (120 x 80 cms). **Ref 4692**

This evocative poster epitomises everything 'Monaco' – high speeds, palm trees, Bugattis racing through the tunnel. The 1933 event was famously won by Archille Varzi, with the Scuderia Ferrari taking the next three places....the shape of things to come.

Superfast



*The Start – Tourist Trophy Race,
Goodwood, 1963.*
Acrylic on canvas, 30 x 40 inches (76
x 101 cms). **Ref DB/45**

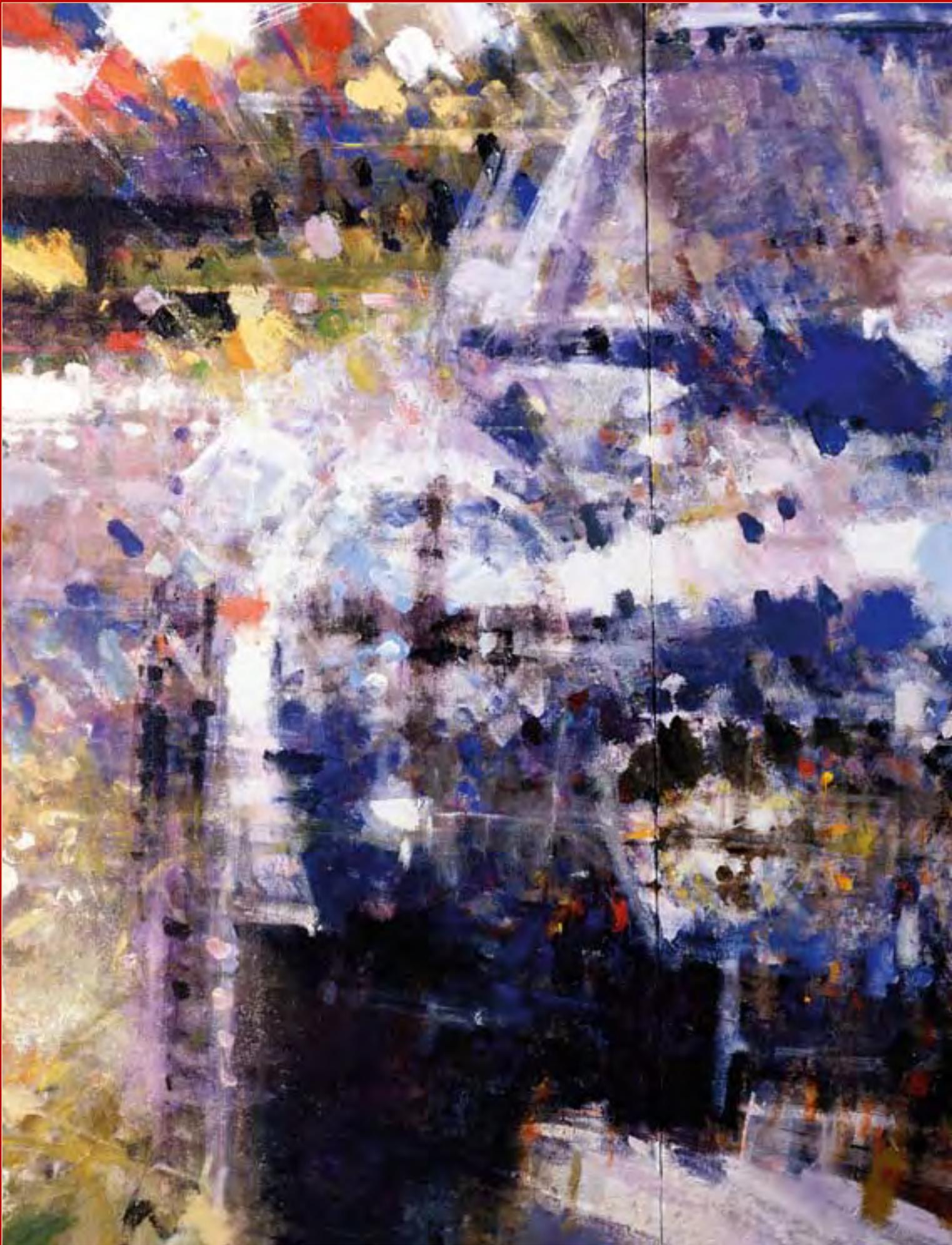
We are delighted to offer a small group of original Dexter Brown paintings from a private collection in London, illustrated over the next few pages.

These pieces, first exhibited at ‘*Superfast – The Ferrari Paintings of Dexter Brown*’ our hugely successful show held a few years ago, were originally sold on the opening day. A number of clients were dismayed to find red dots on these paintings as the exhibition opened.

Their availability now, will, we expect, stimulate great interest, and we are most pleased to be able to present them to our clients for sale again.



Marilyn Montage 1952-1962
Acrylic on canvas, 60 x 40 inches (153 x 101 cms). **Ref DB/63**





Ferrari 250 GT SWB, Stirling Moss, RAC Tourist Trophy, Goodwood, 1961
Acrylic on canvas, 60 x 90 inches (153 x 229 cms). **Ref DB/60**



Ferrari 250 GTO, Nicolosi, Targa Florio, 1964. Acrylic on canvas, 30 x 40 inches (76 x 101 cms). **Ref DB/44**



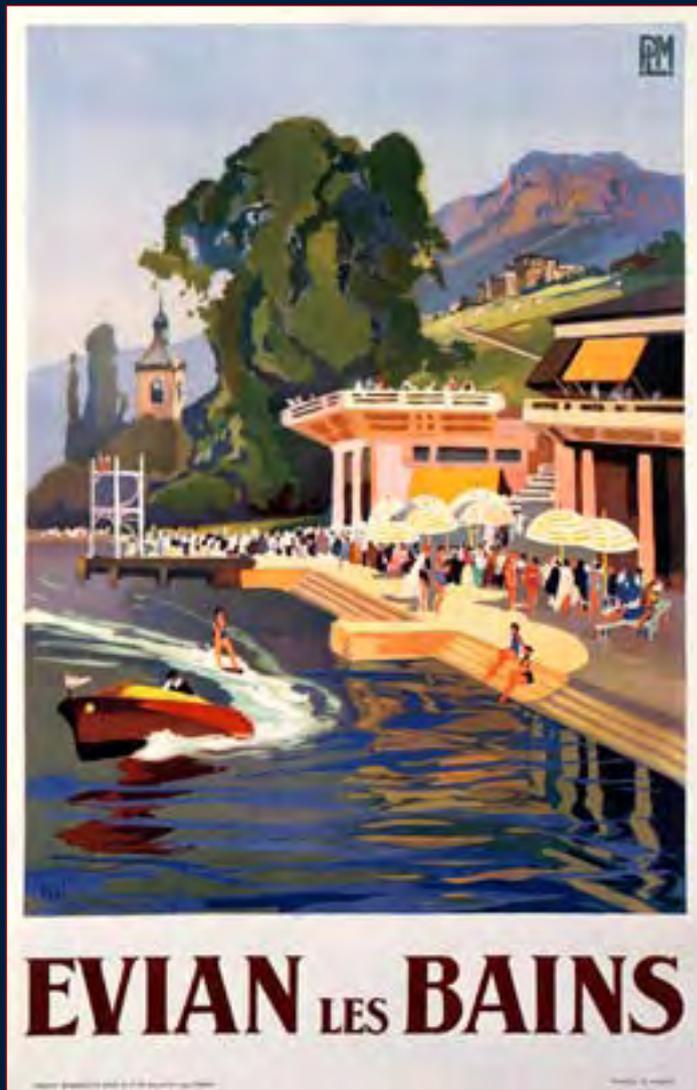
Nude with Ferrari 275 GTB. Gouache on board, 23 x 27 inches (59 x 69 cms). **Ref DB/38**

Ferrari 250 LM, Jochen Rindt, Le Mans 1965. Acrylic on canvas, 30 x 40 inches (76 x 101 cms). **Ref DB/43**



Nude with Ferrari 512S. Gouache on board, 23 x 27 inches (59 x 69 cms). **Ref DB/36**





Lucien Peri (1880-1977): 'Evian Les Bains', original poster dated 1937. 40 x 25 inches (70 x 100 cms). **Ref 4695**



Roger Broders (1883-1953): 'Juan les Pins Antibes', original poster, dated 1924. 42½ x 31 inches (108 x 79 cms). **Ref 3537**



Geyraire: 'Cote d'Azur'. Rare, original poster dated 1933. 60 x 46 inches (155 x 116 cms). **Ref 4688**



Bernard de Guinhal (1885-): 'Hiver, A Antibes, Juan-Les-Pins'. Original poster dated 1932. 40 x 25 inches (70 x 100 cms). **Ref 4690**



Julius Ussy Engelhard (1883-1964): 'Odeon Casino'. Rare original poster dated 1927. 60 x 46 inches (155 x 116 cms). **Ref 4689**

Julius Engelhard's stunning *Art Deco* poster for the legendary Odeon Casino in Munich, epitomises the glamour and decadence of the Weimar Republic and the predilection for *Kabaret* amongst the *demi-monde* of 1920's German night-life.

No small measure



Malles Bijou: an extreme rarity encompassing the Louis Vuitton design ethic in the form of a diminutive 1920s jewel casket, owing its origins to the larger courier trunk and covered in classic *Monogramme* fabric. Fitted with leather carrying handles and decorative brass trim, the lock embossed *LOUIS VUITTON* and the interior relined with chocolate-coloured silk velvet. These small trunks were exclusive: never sold by the luxury maker but presented only to the hand-picked among their *clientele*. French circa 1925.

Length: 11 inches (28 cms). **Ref 4671**



Going global: a charming *Boule à Neige* (Snow Globe) of enterprisingly original design by Louis Vuitton, with an open *malle armoire* (wardrobe trunk) forming the centre-piece. Louis Vuitton bold italic script to the base. A limited edition piece of recent manufacture, complete with box and dust bag. Height: 5 inches (12 cms). **Ref 4708**

Luxe Familiar

Malletier a Paris: (clockwise from left) a fine 1920s example of the diminutive and very desirable shoe trunk, rendered in the rarer orange *Vuittonite* canvas, all-leather trim to the exterior and the original interior presented in outstanding condition. Timeless. **Ref 4680;** (on top) '*Malle Fleurs*' (see page 30 **Ref 4671**); one of the most sought-after Vuitton creations, the '*Malle Chaussures*' (shoe trunk) can accommodate no fewer than 30 pairs of shoes in individual shoe boxes with ancillary drawers and trays for shoe-cleaning kit. French, circa 1920 **Ref 4721;** a vintage 1930s '*Valise Chaussures*' (shoe case) covered in signature LV *Monogramme* canvas, trimmed in brass and with 12 individual shoe compartments lined in green velvet to the interior, key *en suite* **Ref 4679;** rare and covetable 1920s cube trunk in iconic *Monogramme* canvas, All-leather trim, and the original interior fitted with removable trays in unmarked condition. Sold new in Buenos Aires, the trunk is distinguishable by Argentine blue and white striping to the exterior **Ref 4676.**





Bureau Chief



Image courtesy of Rene Staud Studios, Germany



Louis Vuitton: an exceptionally rare and important '*Malle Secrétaire*', the fully fitted interior incorporating a folding writing desk, drawers and stationery compartment, the exterior in classic LV *Monogramme canvas*, with all brass and leather fittings, in outstanding original condition. French, circa 1920. **Ref 4723**

Height: 45 inches (112 cms).

Few pieces illustrate the creative genius of Vuitton more ably than this remarkable '*Malle Secrétaire*', manufactured in very limited numbers by Vuitton in the early 1920s. Standing 45 inches (112 cms) in height, the '*Malle Secrétaire*' would have been installed in its owner's stateroom at the start of a long sea voyage, containing all necessary *accoutrements* of stationery, a typewriter and so forth.

Rare in the extreme, only a handful of '*Malle Secrétaire*' were made, all to special order. In our 35 years of collecting, this is the first example we have owned.

The Great Zurini



Emmanuel Zurini was born in France in 1942 and became famous in the 1960's as one of the leading photographers of Grand Prix motor-racing. His exciting work was frequently adapted and used as artwork for some of the most memorable Grand Prix and Le Mans 24-hour race posters of that period.

A trained artist, he turned to sculpture in 1975 and for the last 30 years has developed a reputation as the most innovative sculptor of stylised automotive bronzes worldwide. He has created numerous trophies for Formula 1 teams and personalities as well as the Pebble Beach *Concours*.

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

'GT40' a stylized bronze sculpture of the 1964 Ford GT40 race car, black patina, signed and dated 2002, numbered 1/8. Length overall 21 inches (54 cms). **Ref 2673**

'XJ13' a stylized bronze sculpture of the ill-fated 1968 Jaguar mid-engined sports-racing car, signed and dated 1989, numbered 3/8. Length overall 24 inches (60 cms). **Ref 2671**