“Showtime”: detail of ‘A Modern Cocktail Bar, 1931’ by Alfred Thompson R.A. (See pages 18/19).
Welcome to the 39th edition of PULLMAN magazine.

Over the last decade the pages of PULLMAN have successfully absorbed the attention of our loyal readership, formed of enlightened connoisseurs and a widening new generation of progressive collectors. Whether your private passion is reserved for rare vintage Vuitton luggage, pre-war Lalique glass, a decorative Art Deco bronze, fine humidor, novel cocktail shaker or stylish period poster, our King Street, St.James’s gallery offers an outstanding choice of objects of desire, prized for their provenance, quality and rarity.

There’s no business like show business, and we are proud to present a star turn in the shape of our cover feature, ‘A Modern Cocktail Bar, 1931’, by celebrated Royal Academician Alfred R. Thomson, marking the opening of London’s Saville Theatre. An absolutely entrancing large-scale oil on canvas, recalling an age when theatre-going was widely fashionable and the gin-based cocktail reigned supreme (also see pages 18 and 19). The abiding appeal of Thomson’s deftly portrayed theatrical interior is eloquently contrasted with Jean Bernard Descomps’ historic depiction of a mighty Darracq racing car arriving in front of the Kremlin. Both are exceptional examples of what the brush could achieve before the camera took over.

In a year commemorating the 70th anniversary of the Battle of Britain it is fitting to remember a defining moment in recent history and Frederick Gordon Crosby’s visually arresting 1941 study of a Supermarine Spitfire at the height of the battle is one of the artist’s most sustained achievements. The air-minded theme continues with a unique, hand-assembled rendering of the Mustang P-51 fighter, distinguishable by D-Day warpaint, from model-making maestro John Elwell. We also focus on automotive-inspired bronzes of great originality by Stanley Wanlass, whose memorable ‘New York to Paris’ sculpture is especially rare and desirable.

Elsewhere on these pages we highlight a wonderfully rare Malle Chemise from master malletier Louis Vuitton and refined and elegant picture frames from select makers such as Gucci and Cartier. A finely cast bronze sculpture of Nelson’s Column tops it all. Pullman expects…

Until next time,

Simon Khachadourian
Play it cool

(Above left) Superb Art Deco silver plated Champagne buckets, designed by Luc Lanel for the ocean liner ‘Normandie’, circa 1936. Height: 10 inches (25 cms). Ref 3636

(Above right) Light touch: an unusual silver ice bucket and cooler in the novel form of a lighthouse lamp, with heavy facetted glass liner, circular foot and conforming lid. German, c 1930, height 16 inches (40 cms). Ref 3471

(Right) An unusual Sterling silver Modernist champagne coupe of large proportions, with typical hammered bark finish, mounted by fine curved triangular section supports with co-joined pentangle foot. Hallmarked London 1979. Overall diameter 16 inches (40 cms). Ref 2967
Mad Men: a good looking clear Lucite ice bucket from the 1950s era, featuring geometric faceted sides and bearing marks of respected American maker MORGAN. Height: 8 inches (20 cms) Ref 4776; and a similar clear Lucite ice bucket, the outside in the shape of a cube, the interior hollowed to represent a perfect sphere when the lid is affixed. Dimensions: 7 inches (18 cms) cubed. Ref 4779

Top ten: an exceptional group of fine Art Deco cocktail shakers, by leading luxury designers such as Asprey and Tiffany. Individual prices and full details are available upon request.
Ribbeting: an amusing Sterling silver condiment set by Comyns, cast as a trio of glass-eyed genial frogs, the mustard spoon imaginatively conjured as a forked tongue. In perfect condition and hallmarked London, 1968. Ref 4774

‘Esquire’: a very rare and amusing silver plated cocktail shaker in the form of the famous ‘Esquire’ man, by Napier, American c.1930’s. Height 12 inches (31 cms). Ref 4789

‘Tally Ho!’: a fine Sterling silver and silver gilt cocktail shaker in the form of a hunting horn, by Pullman Editions. Height overall 16 inches (40 cms). Ref 3298
Set piece: exceptional 1950s Tantalus decanter set of indisputable quality, comprising four "quarter" wedge-shaped glass decanter bottles, with plain stoppers and strikingly decorative starburst motif to the base of each, affixed in a silver-plated frame, with flat circular base, and looped handle. Marked HERMÈS PARIS to the base of frame. Height: 11 inches (28 cms), diameter: 9 inches (23 cms). Ref 4755

Cuboid: a pair of particularly stylish heavy silvered bronze ashtrays of substantial proportion, fashioned in the shape of gambling dice with white enamelled spots, both marked HERMÈS PARIS to the bases. 3 inches (8 cms) square. Ref 4784

Coin of the realm: a set of eight silver place card holders using the Silver Ecu struck in 1785 with the head of Louis XVI to the obverse, each coin designed to hold a place card and standing approximately 2 inches (5 cms) in height. Stamped HERMÈS PARIS to base of each and complete with a fitted Hermès grosgrain presentation box. Ref 2363
**Face Value:** intriguing Art Deco silver and silver-gilt combined powder and lipstick compact, the reeded case with “secret” opening mechanism, complete with suede wallet. Signed Hermès, Paris, circa 1940. Length: 3 inches (8 cms). **Ref 3068**

(Right) **All in a name:** a fine bronze and glass display sign, formerly used at the main Hermès store at 24 Faubourg St. Honore in Paris. French circa 1950s. **Ref 4155**

**Style counts:** (from left) a distinctive silver-plated cigar box, with bold stag decoration embossed to the lid, marked HERMES PARIS and emblematic of the luxury French maker’s status. Length 8 inches (20 cms) **Ref 2638;** a silver-plated playing card box, the top lifting to reveal two sets of playing cards and a pen holder, the interior wood-lined the top of the box featuring a raised swan motif in silver gilt. French, c1950s. Length overall: 6 inches (15 cms). **Ref 4088**

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**Cartier:** a faultless and extremely stylish Sterling silver and tropical alligator-lidded cigar box, showing off all the ingenuity and expertise of the famed French luxury maker. The lid embellished with eye-catching Sterling silver ‘buckle’ artifice to the centre, edged by panels of alligator skin. Marked CARTIER and STERLING to the base, circa 1930s. Length 9 inches (23 cms). *Ref 4750*

**Drum Roll:** a superb Cuban mahogany cigar ‘drum’ humidor of circular form, with vacant oval cartouche to the front, lock and key, the hinged lid with applied silvered bronze Royal crest, the facetted interior capable of storing up to 50 cigars. English, circa 1900. Height overall: 11 inches (28 cms). *Ref 4762*

**Alfred Dunhill, London:** a notable example of a finely preserved 1936 silver-plated ‘Giant’ 4 inch table lighter, distinguishable by a rich green crocodile wrap. *Ref 4765*; a “Half Giant” or ‘Bijou’ table lighter, silver-plated, with deep green crocodile wrap dating from the 1930s. *Ref 3338*
Photo-finish: a distinctive gentleman’s drinks flask, dating from the 1970s, artfully adapted to represent a stylized single lens reflex camera. The rectangular chrome-plated body is fashioned in stitched dark brown leather with cut-outs, the focal ‘lens’ telescopically revealing two interlocking shot cups; raised cap to the flask with screw fitment to one end. Marked GUCCI to the base. Size: 5½ x 3 inches (14 x 8 cms). Ref 4753

House style: a superior travelling drinks set from Maison Goyard, venerable Parisian trunk maker of 19th century pedigree. The stylish set comprises a leather carrying case, four large silver-plated flasks, six tapered beakers and a funnel. A 1920s rarity that is a reminder of the Award of Honour to the makers at the 1925 Exposition des Arts Decoratifs. The Duke of Windsor, Pablo Picasso and John D. Rockefeller, among others, all travelled with Goyard luggage and accessories. Ref 4337
(Top, from left) **Brand view:** a monumental Art Deco Sterling silver photograph frame by Tiffany, the interior with red moiré silk backing, bearing marks ‘Tiffany & Co’. Size: 16½ x 13½ inches (42 x 34 cms) **Ref 4733**; a truly striking 1950s Sterling silver and silver-gilt photograph frame of sizeable proportions by Cartier, with ‘buckle’ motif applied to the sides of the frame, complete with original red Cartier fitted gift case. Size: 20 x 15 inches (50 x 38 cms) **Ref 4731**; a most unusual, heavy-gauge silver-plated backless picture frame, suggestive of a saddle ‘stirrup’, marked GUCCI ITALY to the base, circa 1950. Length: 9 inches (23 cms) **Ref 4752**; and a fine, early Sterling silver photograph frame by Sanders and McKenzie, Hallmarked Birmingham, 1919. Size: 15 x 9 inches (38 x 23 cms). **Ref 4707**

(Above) **Double vision:** a typically elegant 1930s Sterling silver Art Deco-influenced ‘double’ photograph frame, each fitted with plain yet classically themed borders. The adjoining frames hinged at the centre to resemble the spine of a hardback book, with the rear lined in deep green velvet. Marked CARTIER and STERLING to the reverse. Size of each frame: 10 x 8½ inches (26 x 21 cms). **Ref 4756**
(Right) **Skin deep**: a famously stylish silver and snake-skin, 1960s, picture frame, of substantial size by Milanese designer Gabriella Crespi (b.1922). **Ref 4749**

Size: 20 x 23 inches (51 x 59 cms).

(Above) **Mirror image**: a particularly stylish 1960s Venini vanity mirror, the wide circular border of hand-blown Murano glass, white with a fine gold fleck throughout and easel back. Diameter: 16 inches (40 cm). **Ref 4777**; a select Sterling silver photograph frame/mirror, of traditional form, with engine-turned frame, and easel stand. Hallmarked Birmingham, 1929. Height: 12 x 8½ inches (30 x 21 cms). **Ref 4757**

(Right) an outstanding 1930s Sterling silver photograph frame, with silver border enhanced by 18ct gold ‘screw’ detail. Marked CARTIER and STERLING to the lower edge. Size: 11½ x 8½ inches (29 x 22 cms). Superbe, as they say in France…. **Ref 4751**
Honouring the Few: a powerfully expressive depiction of a Vickers Supermarine Spitfire in pursuit during a sortie in the Battle of Britain, 1940. The almost complete identification of R.J. Mitchell’s instantly recognisable low-wing monoplane with the battle is beyond doubt, and the Spitfire, in company with the Hawker Hurricane, formed the thin blue line of Fighter Command at the height of the battle in the historic summer of 70 years ago.

‘You knew’, reported American correspondent Virginia Cowles, ‘the fate of civilisation was being decided fifteen thousand feet above your head in a world of sun, wind and sky’. As the skies criss-crossed with vapour trails the technically advanced, supercharged Messerschmitt Me 109 (Bf 109) proved a formidable adversary and in many respects the highly-trained, committed and courageous airmen of the Royal Air Force and Luftwaffe fleets were remarkably matched. Yet it was ‘The Few’ who did indeed save the many from an unthinkable ordeal. Two years after the duel over the Channel and the towns, villages and fields of southern England, George Orwell told listeners in a wartime broadcast that Trafalgar (see the Nelson Touch) played the same part in the Napoleonic wars ‘as the Battle of Britain occupied in this one.’
Frederick Gordon Crosby (1886-1943) is now seen as one of the most significant artists of the inter-war period in Britain. None of his generation of illustrators was more respected by his peers, nor has remained more influential in the representation of aviation and automotive subjects of the first importance.

Crosby’s unsurpassed imagery captures precisely what photographer Cartier Bresson called the ‘decisive moments’ of a never to be forgotten age.

Watercolour heightened with gouache, framed and glazed. **Ref 4782**

Size: 30 x 21 inches (76 x 53 cms).


The B-24 ‘Liberator’ heavy bomber was produced in huge numbers – one per hour in 1944, and was deployed in all theatres of conflict during World War II. With its large payload and long range, it was overall a more modern design than the slower B-17, and remained in production until 1945.
**Touched by history:** a splendid, hand-made realization of the P-51A Mustang fast monoplane fighter to 7.5:1 scale. A unique sculptural aluminium model by John Elwell (English, born 1949), affirming his signature style of hand-formed aluminum panels painstakingly constructed over a space frame. The finely conceived pilot figure is hand-crafted in hardwood, and correct US D-Day recognition markings dominate ('If you see a fighter aircraft over you', Allied Commander General Eisenhower told his men just before the Normandy landings in June 1944, 'they will be ours').

Complete with adjustable cantilevered base with hardwood plinth. Numbered 1/1, signed and dated 2010. Ref 4745

Wingspan: 50 inches (127 cms).
Designed by Raymond Rice and Edgar Schmeud for the North American Aviation Company, the P-51A Mustang, at the cutting-edge of fighter technology and beloved by Allied combat pilots, was test-flown in October 1940. Used extensively as bomber escorts to deadly effect in the European theatre, the Mustang’s finest hour came during Operation Overlord. The Normandy landings of 1944 could not have been launched without complete mastery of the skies by Allied forces and over 13,000 sorties were flown above the invasion areas on D-Day alone. Post-war, the P-51A served with distinction during the Korean conflict.
German Mistress

Bruno Zach (German, 1891-1935): 'The Riding Crop', an extremely rare, large bronze figure of a dominatrix holding her riding crop behind her back, upon an oval bronze sôcle (signed) and ebonized plinth. Signed 'Bruno Zach', Austrian, circa 1924.

Ref 4764

Height overall: 36 inches (90 cms).

Literature:
Of Austrian descent, Bruno Zach settled in Berlin where he immersed himself in the decadent demi-monde of the Weimar period. Living and associating with the underworld ‘Kabaret’ society of nightclubs, bars and houses of ill-repute, Zach drew his inspiration from ‘ladies of the night’, using one particular girl as the model for most of his erotic sculpture, including his master-work, ‘The Riding Crop’.

Rare in the extreme, this is the larger of the two sizes created by Zach. His work was cast by several foundries including Argentor of Vienna, Bergmann and Altmann AG.

Zach died in a high-speed automobile crash outside Berlin in 1935.
'A Modern Cocktail Bar, 1931': of massive proportions, painter Alfred R. Thomson's immaculately orchestrated theatrical tour de force was commissioned in 1931 for the bar of what was known as 'the very latest and finest London theatre,' the Saville, in Shaftesbury Avenue.

This large-scale oil on canvas, rigorous in organisation, celebrates the glories of sophisticated theatre-going in the heyday of the cocktail, one of solicitous service and matchless surroundings. During the 1930s the cocktail crowd was essentially London based, and a typical evening might consist of pre-theatre cocktails and a four or five-course dinner following the performance, before winding up with dancing at one of the smarter West End nightspots. Legend has it that the rattle of ice cubes was heard in London's first cocktail bar some 30 years before the Saville, at the Criterion, Piccadilly, heart of the capital's theatreland.

Royal Academician Alfred R. Thomson (1894-1979) was renowned as a portrait painter and illustrator in the inter-war years, before he was seconded to the Royal Air Force under the War Artist programme. His engagingly Modernist poster designs, including commissions for the Ministry of Information and Ealing Film Studios led to a fashionably burgeoning reputation. 'A Modern Cocktail Bar, 1931' demonstrates Thomson's ability in building up a beautifully conceived tableau, unquestionably a unique achievement. Ref 4768

Dimensions: 52 x 108 inches (132 x 275 cms).

The vogue for collecting vintage posters depicting classic winter sports resorts and activities of the pre-war years, has gathered momentum in recent years, with remarkable prices being paid, both at auction and from galleries for the finest examples. Original oil paintings from the same epoch are, by comparison with posters, extremely scarce by definition. We are therefore delighted to propose two superb paintings here; both executed ‘in-period’.

‘Sports d’Hivers en Suisse’ (right) is a huge oil on canvas by Josep de Marcilla and dates from 1925. The Spanish artist was clearly influenced by the Swiss master poster artist Emil Cardinaux (1877-1936), and depicts a group of colourfully-dressed ‘bright young things’ enjoying the pleasures of a sunny day in the Alps, observed disapprovingly by two rather dour locals.

‘Sous le Ciel d’Engadine (The Skier)’ was painted by Georges Dantu in 1930 and 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.
(Left) Georges Dantu (1867-1935): ‘Sous le Ciel d’Engadine (The Skier), 1930’. An important original painting, oil on canvas, dated 1930. Signed GEORGES DANTU. Ref 4787

Dimensions: 39 x 32 inches (99 x 81 cms).

Provenance: Galerie Denis Ozanne, Paris, and collection of Isabelle et Herv Poulain


(Above) Josep Maria de Marcilla (Spanish, 1880-1932): ‘Sports d’Hiver en Suisse’. Original oil on canvas, c. 1925, signed Marti-Garces de Marcilla. Ref 4783

Dimensions: 44 x 74 inches (112 x 188 cms).
Winter Wonderland

(Top) Alpine influence: a finely conceived Art Deco mantle clock of grand proportions, the central clock with circular face with gilded hands, Art Deco numerals and glass cover, flanked by a pair of downhill skiers, the timepiece complemented by side garnitures in three colour onyx. Length of clock (with garnitures) 32 inches (80 cms). Ref 4089

(Above) Off piste: a superb set of 12 Sterling silver place-card holders in the Art Deco style depicting skiers descending the slopes at high speed. Signed HERMÈS PARIS and presented in a fitted grosgrain case, circa 1950. Length of each holder: 8 cms (3 inches). Ref 3242

(Right) Jean Jacquemin (French 1894-1941): an exceptional Art Deco bronze and ivory sculpture of a ski-jumper about to take off, on original bi-colour marble base, French c1930. Length: 14 inches (35 cms). Ref 4786
Hilde Smith: ‘Harald & H.J. Smith Ski Fabrik, St. Moritz’. Exceptional and very rare original poster, 1905. Linen mounted, framed and glazed. Dimensions: 40 x 25 inches (100 x 70 cms). Ref 4211
Mangold Burkhard: 'Winter in Davos', original poster dated 1914. Linen mounted, framed and glazed. Dimensions: 51 x 39 inches (128 x 91 cms). Ref 4761

Emil Cardinaux (Swiss 1877-1936) ‘Zermatt’, exceptional and very rare original poster, dated 1908. Linen mounted, framed and glazed. Dimensions: 40 x 25 inches (100 x 70 cms). Ref 4226

Coulon: ‘Zermatt Gornergrat’, original poster, linen mounted, dated 1928. Dimensions: 40 x 25 inches (100 x 70 cms). Ref 3117

‘Flims’, original poster, dated 1933. Linen mounted, framed and glazed. Dimensions: 40 x 25 inches (100 x 70 cms). Ref 3196

Henry Reb: ‘PLM - Chamonix, Mont Blanc’. Original poster, dated 1933. Linen mounted and unframed. Dimensions: 40 x 25 inches (100 x 70 cms). Ref 4737

Alex W. Diggelmann: ‘Gstaad Berner Oberland’. Original poster dated 1937. Mounted, framed and glazed. 51 x 39 inches (128 x 91 cms). Ref 4759

Walter Herdeg: ‘St. Moritz Downhill Skiers’. Original poster dated 1935. Mounted, framed and glazed. 40 x 25 inches (100 x 70 cms). Ref 4109

Carl Moos (Swiss 1878-1959): ‘St. Moritzer Skirennen’, original poster dated 1927. Mounted, framed and glazed. 40 x 25 inches (100 x 70 cms). Ref 4683

Charles Kuhn: ‘Skiwett kämpfe Gstaad’. Original poster dated 1931. Mounted, framed and glazed. 50 x 35 inches (128 x 90 cms). Ref 3217
Wilhelm Friedrich Burger (Swiss, 1882-1964): ‘Ski Rennen St. Moritz, 1913’. Rare and early original poster. Mounted, framed and glazed. 40 x 25 inches (100 x 70 cms). Ref 4208

Alois Carigiet: ‘St Moritz (Snowball) 1934’, original poster dated 1934. Linen mounted. 40 x 25 inches (102 x 64 cms). Ref 4736

Charles Kuhn (Swiss, 1901-1975): ‘St. Moritz Snowman’, very rare original poster. Swiss circa 1928. Mounted, framed and glazed. 40 x 25 inches (100 x 70 cms). Ref 4206

Amstutz & Herdeg: ‘Skirennen, Gstaad’. Original poster dated 1940. 51 x 39 inches (128 x 91 cms). Ref 4684

Wilhelm Friedrich Burger (Swiss, 1882-1964): ‘Ski Rennen St. Moritz, 1913’. Rare and early original poster. Mounted, framed and glazed. 40 x 25 inches (100 x 70 cms). Ref 4206

Grosse Engadiner Ski-Rennen 18.19. Januar 1913
Fast Masters
Stanley Wanlass (American, born 1941), is widely regarded as the legitimate successor to the legendary American sculptor Frederick Remington (1861-1909). He has created monumental installations which can be seen in several American cities, but it is for his automotive bronzes that he is best known.

Cast in limited editions (and usually selling out swiftly), his dramatic, large-scale work is now highly sought after. We are delighted to present four of his best works here, and overleaf.

(Top) ‘Two Thoroughbreds’: patinated bronze depicting 1958 Le Mans winner Phil Hill in his Ferrari 250 LM. Length: 25 inches (64 cms). Ref 4772

(Centre) ‘Quicksilver’: silvered and patinated bronze depicting Juan Manuel Fangio in the 1954 Mercedes Benz W196 ‘Streamliner’. Length: 25 inches (64 cms). Ref 4773

(Left) ‘Fast Company’: patinated bronze depicting Phil Hill and Ritchie Ginther in their 1954 Ferrari 375 MM in the Carrera Panamericana. Length: 24 inches (61 cms). Ref 4769

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'New York to Paris': one of Wanlass’ earliest works, this magnificent and huge bronze depicts the legendary 1907 Thomas ‘Flyer’ victorious in the epic 13,000 mile ‘Great Race’ from New York to Paris (via Siberia) over 100 years ago.

Cast in an edition of 30 in 1982, ‘New York to Paris’ sold out in a matter of months. This example is numbered 22 of 30, and was acquired directly from its first owner’s estate. **Ref 1250**

Length: 34 inches (87 cms), signed and dated 1982.
(Top) ‘St. Petersburg-Moscou 1906’, original oil painting by Jean-Bernard Descomps (1872-1948) depicting the 200 hp Darracq racing car – the most powerful car in the world at the time – on arrival in Moscow’s Red Square at the end of the epic race. This important painting was commissioned by the family and retained in their ownership until recently. Original frame, signed Jean Descomps, 1906. Overall size: 46 x 53 inches (117 x 135 cms). Ref 4778

(Right) An elegant un-engraved Art Deco trophy vase on a stepped black marble base, the sides with cast bronze handles in the form of the ‘Victory of Samothrace’ or ‘Winged Victory’. French, circa 1920. Height: 17 inches (43 cms). Ref 4790

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Aida

Gaston Veuvenot Leroux (French, 1854-1942).

'Aida' a superb patinated and polychromed 'Orientalist' bronze sculpture, circa 1875, of massive proportions. The bronze was inspired by the late 19th century vogue for 'Egyptomania' itself sparked by the opening of the Suez canal in 1869 and Giuseppe Verdi's grand opera 'Aida' which premiered in Cairo in 1871, and had been commissioned by Isma'il Pasha, Khedive of Egypt.

'Aida', tragic heroine of Verdi's masterpiece set in ancient Egypt, is depicted with the head of the Sphinx, gazing wistfully into the distance, and is the work of Gaston Leroux, a renowned 19th Century 'Orientalist' sculptor and regular exhibitor at the Paris Salon. 'Egyptomania' or le style Égyptien, inspired painters, sculptors and jewellers throughout late 19th-century Europe, many of whom collaborated and exhibited together.

Jewellery designers such as Castellani, and the renowned British artist Sir Lawrence Alma-Tadema are amongst those who worked closely with Gaston Leroux.

French circa 1875. Ref 4766

Signed: Gaston Leroux.
Foundry mark: 'Bronze Caranti au titre'.
Height overall: 29 inches (74 cms).

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Get Shirty

‘Maie Chemise’: a beautifully made shirt trunk rendered in Louis Vuitton’s signature Monogramme canvas, first introduced in the 19th century.

The front opening to reveal three drawers and tray, complete with two fitted divisions reserved for hats, the inside of the lid augmented with attractive ribbon quilting. Ref 4744

Length: 40 x 24 x 28 inches (110 x 61 x 70 cms).

Certainly extremely rare, surviving numbers are countable on the fingers of one hand.
In an age when long-distance travel is at best, tedious, it is interesting to reflect on a time when travellers had all aspects of their baggage needs met so handsomely by Louis Vuitton. Bespoke trunks were commissioned for a multitude of purposes – portable writing desks, shoe trunks, library trunks, even portable beds for explorers were available to the cosmopolitan affluent. Amongst the most unusual and extravagant was the rare ‘Malle Chemise’, specifically designed as a portable chest of drawers, intended purely for the carriage of a gentleman’s shirts.

This example is only the second we have ever seen, and is in superb original condition.
Keep it brief
Business and Pleasure: the classic ‘President’ briefcase was introduced by Louis Vuitton in 1956 and quickly established itself as a modern classic, immortalized by Cary Grant in the movie ‘Indiscreet’ (1958). These two examples date from 1960 (Ref 4330) and 2002 (Ref 4722) the later example being slightly larger.

In the bag: an extremely rare, large proportioned ‘Square-Mouth’ Gladstone style bag by Louis Vuitton, dating from the Victorian period, finished in caramel grained leather, with all brass fittings and lock, and retaining its original lining. Signed Louis Vuitton, French, circa 1890. Length overall: 26 inches (66 cms). Ref 4129

Case History: a superior example of the definitive ‘Cube’ trunk covered in classic Vuitton Monogramme fabric. Entirely original, retaining all-leather trim, with brass handles, corners and locks, and ideally suited for use as a bedside or end-table. Length overall: 24 inches (60 cms). Ref 4763
Doggy Style

*Canine companions*: a fine pair of bronzes resembling West Highland terriers by Maximillian Fiot (1886-1953). Perfect as bookends, these are superbly cast using the *cire perdue* (lost wax) technique. Signed by the artist and bearing the Paris foundry mark of *Susse Frères*. French, circa 1910. Height of each: 7 inches (17 cms).

*Ref 2959*

*‘The Telcote Pup’*, a rare silvered bronze car mascot by A. E. Lejeune c. 1923, inspired by the famous comic book character dog created by the illustrator George E. Studdy, entitled ‘BONZO’, French c. 1920s. Length 6 inches overall. This is the rare large size version of ‘The Telcote Pup’, mounted for display on a plexiglass base. *Ref 4341*

*Down Boy*: a novel pair of bronzes bearing the influence of the Modernist-style and sculpted in the form of genial terriers, their forelegs raised in a characteristic begging pose. Both examples signed in the bronze E. Nikolsky and mounted on cubed black marble bases. Of French origin, circa 1925. Height: 7 inches (18 cms). *Ref 4730*
Going global: illuminated terrestrial glass globe of enterprisingly original design, to 1 cm: 500 km scale, by celebrated French purveyor of cartography Girard, Barrière & Thomas, rue de Buci, Paris, set on a square chrome-plated base, with four barrel feet. Of late 1930s origin, and presented in excellent working order. Maps possess a beauty of their own and reflect the remarkable determination of age-old cartographers.

Height overall: 18 inches (46 cms). Ref 4743
**The Nelson Touch**

An unusual bronze model of Nelson’s Column, cast in 1874 from the mould made for the silver model made for the Royal Naval College.

Finely detailed, the bronze comprises a square base plinth supporting one detailed and three plain panels, beneath the smooth Corinthian column itself with the cast figure of Admiral Viscount Horatio Nelson (1758-1805) above.

Nelson’s naval victories, against the combined fleets of France and Spain, made him a national hero, the landmark monument in London’s Trafalgar Square a worthy tribute, completed in 1843. Ref 4748

**Height:** 43 inches (109 cms), approximately 1:20 scale.