

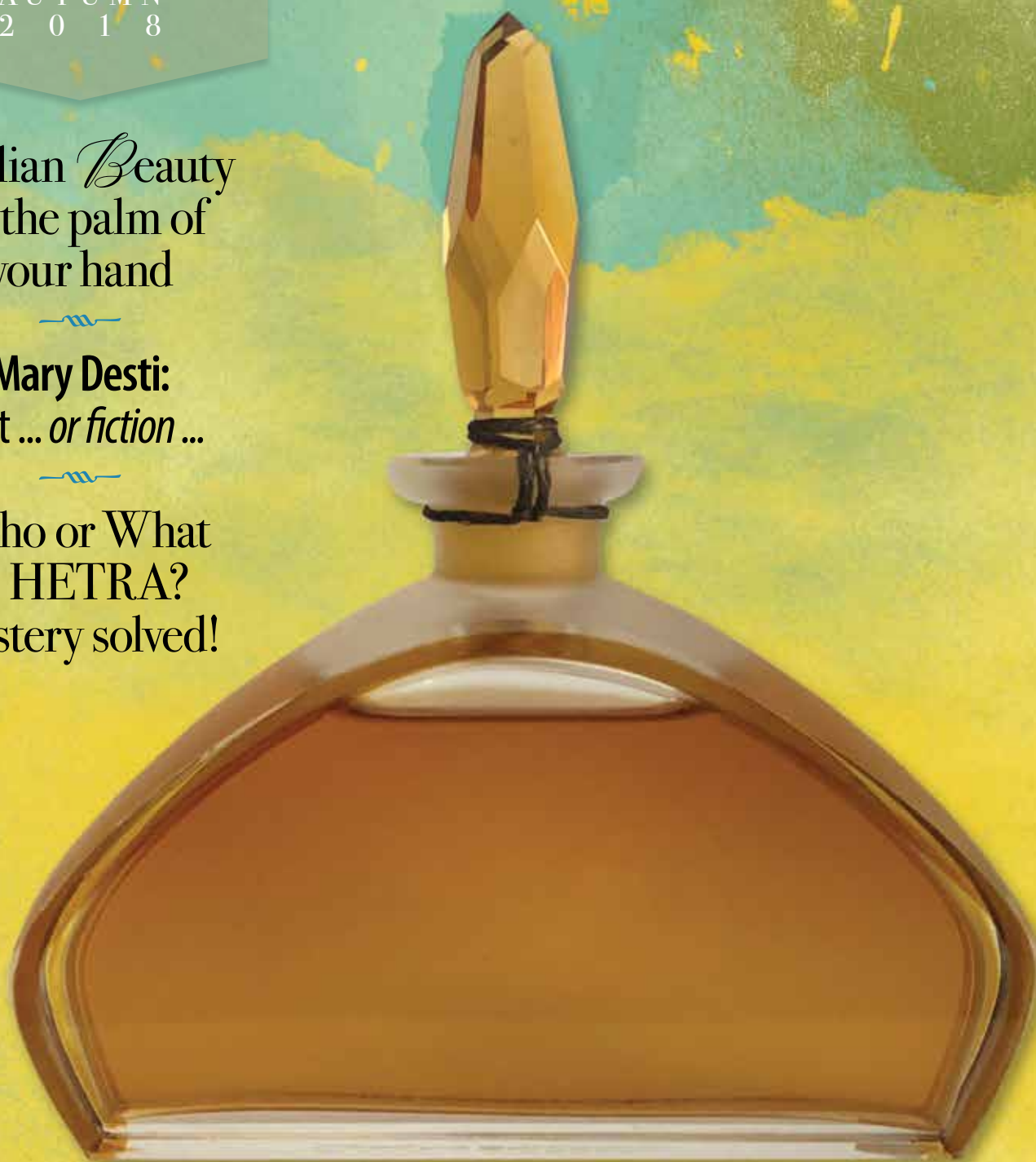


AUTUMN
2018

Italian Beauty
in the palm of
your hand


Mary Desti:
fact ... *or fiction* ...


Who or What
is HETRA?
mystery solved!



welcome
bienvenue
bem vinda
willkommen
bienvenido
vítejte
أهلاً بك

ON THE COVER:

Czechoslovakian commercial bottle
produced for an unknown perfumer
— *does anyone know
the fragrance?*



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**We apologize for the UNEXPECTED
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(Please don't risk asking the Editor about
this — intense sobbing could occur.)

Ads, articles, and artworks submissions
must be received accordingly:

SPRING ISSUE

February 1; publishes in April

SUMMER ISSUE

May 15; publishes in July

FALL ISSUE

August 1; publishes in October

WINTER ISSUE

November 15; publishes in January

autumn

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c1880 English perfume bottle in a "devilish" base.
From the collection of Deborah L. Washington,
found at Alexandria's Palace Antique Show



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Perfume Bottle Quarterly | AUTUMN 2018

Greetings from your IPBA directors...

I'm writing this note for our Fall 2018 issue of PBQ, but it's summer in Chicago. It is hot. Very hot. The oldies radio station just played a 1966 summer hit from The Lovin' Spoonful — *Hot Town, Summer in the City / Back of My Neck Getting Dirty and Gritty*
Been Down, Isn't it a Pity / Doesn't Seem to Be a Shadow in the City

Your board and the Chicago Skyliners have not taken any summer breaks. Work has started on our **2019 31st Annual Convention** which, if you have not heard, will include the grand opening of the **"Fragrance Gallery."** There are many surprises in the works for the 2019 convention.

At the recent convention of **The Federation of Historic Bottle Collectors**, three IPBA entries were winners —

- PBQ article **Young Collectors and their Mentors** by Verna Kocken:
First Place in the Original Fiction category.
- PBQ article **Les Parfums de Nice-Flore** by Helen Farnsworth:
Second Place in the True Story category.
- PBQ article **Reco Capey & the Little Yardley Bee** by Susan Arthur:
Third Place in the Research/Information category.

A hearty and heartfelt congratulations and thank you to each of these awesome IPBA members for their contributions and achievements!



As you plan your fall activities and travels — **our 7th Annual IPBA Day is Saturday, October 20th** — keep in mind the activities of our various chapters. Look for meeting announcements each month in the IPBA enews.

- **The 4th Annual meeting of the Australian Chapter is scheduled for Saturday October 6, 2018.** It's being hosted by Yvonne & Steve Ruston in Peakhurst, outside Sydney, NSW.
- **The 2018 annual convention of our UK Chapter will take place from October 20th and 21st, 2018,** at the Holiday Inn, London Heathrow.

Finally, but not least, I want to welcome **Lillie Gold** to the IPBA Board as Treasurer. Most of you know Lillie. She has served two terms as our Membership Secretary (2013 through 2017), and she received a Shining Star at our 2018 Convention in recognition of her numerous contributions to the IPBA. Please join me in welcoming and thanking Lillie for her continued support of IPBA!



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THE PURPOSE of the INTERNATIONAL PERFUME BOTTLE ASSOCIATION is to provide information about all aspects of perfume and scent bottles, including their uses, history, manufacture, and significance; to promote collecting of perfume and scent bottles; and to promote fellowship among its members.

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Italian Beauties

by Andra Behrendt

The pastime of collecting powder compacts is one that can amuse, delight and engross people from all walks of life. Compacts can still be purchased for a few dollars while others command a much higher price.

One class of collectible compacts that belong to this upper echelon, are those made in Italy. Decorated with hand painting and enamel on cases of sterling silver, gilded brass or gilded silver, you will find examples selling for several hundred dollars and higher.

Made by a handful of small, family-run, jewelry businesses in Florence, Italy, the cases were made as souvenirs. Dozens of silversmiths and jewelers made these compacts and each



This 1515 work by Titian hangs in The Uffizi Gallery in Florence. No wonder tourists would have been more than ready to take a souvenir copy of this masterpiece in the form of a silver vanity case.

used techniques that distinguished their cases from ones made by their competitors. Most were exported to the US to be sold in department stores such as Sax Fifth Avenue and Neiman Marcus.

Today, these Italian enameled compacts generate a lot of interest for collectors, and it is not hard to understand why. Each was hand crafted and most included a rendition of a classical piece of artwork. While not perfect copies of the original painting, some of these miniatures are very close. Often the artwork had to be adjusted to fit the shape of the case, or only a part of the original work was used or elements were omitted. At other times the whole composition was reversed and often colors were changed to suit the whim of the copyist. But, despite these variations, the finished product stands on its own and makes a wonderful addition to compact collections. Such cases are in fact, miniature pieces of art in their own right, allowing collectors to establish their own private art gallery.

Titled "The Beautiful Greek" by Salomon Counis, the original hangs in The Uffizi Museum in Florence.

A similar looking woman was used on several compacts by the American compact company Mondaine.



This image is a copy of the original painted in 1618 by Giovanni Biliverti. The whereabouts of the original is a mystery. It's an unusual subject to appear on a compact.



Sandro Botticelli's iconic painting of 'The Birth of Venus', from 1486 hangs in the Uffizi Gallery in Florence.



Italian compacts are usually not as old as we might think. Many were made after World War II. One feature to watch for, which is a good date marker, is the symbol called a Fasces, which was a bundle of sticks, bound with an axe. It was used by law on silver jewelry in Italy, between 1934 and 1944. Before the Fasces symbol was introduced silversmiths choose pretty much anything (or nothing) to identify cases they manufactured. Typically, though, cases made before 1934 did show the silver grade, most often with the figure 800 but some cases used higher grade silver - up to 925, which is the sterling equivalent. In addition, some silversmiths used their initials or a stamped symbol such as a fleur-de-lis or a lion.

[Thanks to Michael Hethington for sharing his information. Visit his blog at collectingvintagecompacts.blogspot.com for detailed information on these wonderful Italian compacts.]



This compact illustrates the famous 1857 artwork by Jean Francois Millet titled 'The Gleaners'. The original is in the Musée D'Orsay in Paris.



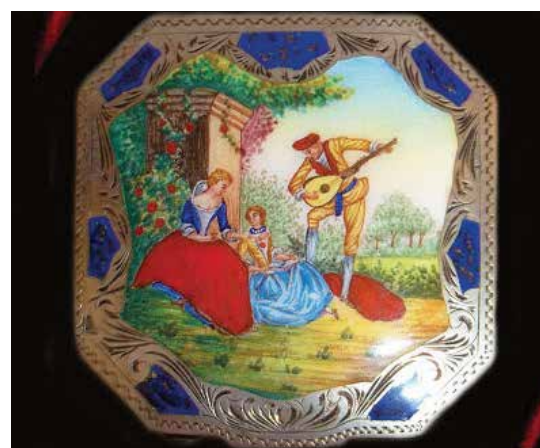
LEFT: This woman with red ribbons on her dress appears on several scenic compacts by Giuliano Spinelli.



The backs of most of Italian compacts are very ornate with a detailed etched design.



A clear set of marks identify Ottavio Spinelli's work. The manufacturer's number is 220 FI and the bird. The FI stands for Florence and the 800 represents the silver content. RIGHT: The Axe mark on Italian silver compact cases indicate that the piece was made between 1934 and 1944.



Italian compacts were produced in a variety of shapes and elaborately decorated with hand-painted scenes.

Mary Desti

"A Fabulist of the First Order"*

by Helen Farnsworth

* Hope Anderson, "Under the Hollywood Sign"

Surnames used by Mary: Dempsey
Biden
d'Este
Sturges
Bey
Desti
Denzili
Perch

Photograph of Mary Desti circa 1915, page 5 from *CHRISTMAS IN JULY, The Life and Art of Preston Sturges* by Diane Jacobs.

When doing perfume research, it is important to know that the data you are using is correct. This problem with information has led to many frustrating years of trying to discover the truth about **Mary Desti**.

So, this article is prefaced with the warning that much of what Mary wrote about herself is at least less than the truth *or* perhaps a total but charming fiction. Now with that warning dispensed with, let us look at Mary Desti and her life and her perfumes.

She was born Mary Dempsey about 1871 in Toronto, Canada. She married a man named Biden and had her only child Preston Sturges (born 1899) from this marriage. Preston took the name of her second husband whom he regarded as his father. She went on to marry perhaps four or more times and have numerous affairs over the years until her death in 1931 from leukemia.

Why is she important to perfume or, for that matter, to history?
Let's deal with the perfumes first, since that is what interests us as collectors.

Her perfume and cosmetics house opened in Paris about 1911 under the name of *Maison d'Este*. This name came from her firm conviction that she was descended from the noble house of d'Este in Italy and thus she began calling herself d'Este and used this name for one of her first perfumes *Beatrice d'Este*. After threats of litigation from the Ducal house of Este, she changed the name of the perfume house to Maison Desti and after this referenced herself as Mary Desti. Maison Desti was located at 4 rue de la Paix in Paris. Her first perfume was purchased from a fragrance found at the L.T. Piver Company. She also used their bottles and their alcohol for a time. She was quite successful and had numerous celebrity clients like the famous dancer Isadora Duncan (more about this later).

A second branch of her store opened in Deauville, France under the management of her teenaged son Preston. (This was the same Preston Sturges who became a movie director of screwball comedies.) He mentions her use of Lalique and Baccarat for her perfume bottles (or jars as he calls them). Preston also says that Mary designed many of the boxes and labels. This is not verified. She mentions the use of Tolmer perfume boxes as well. Again, by inference if not documented.

At this time, Preston designed her perfume logo that is shown here as a cigarette box for Mary's perfumed cigarettes. The fantastic flapper with swirling hair holding a drooping rose is a great turn of the 20th century design and quite memorable. Preston designed this logo at the tender age of 15 for his mother (design patented: August 26, 1914).



A brief fad during this era, perfumed cigarettes became popular. Our flapper could make her entrance in a swirl of perfumed smoke matching her selected fragrance.

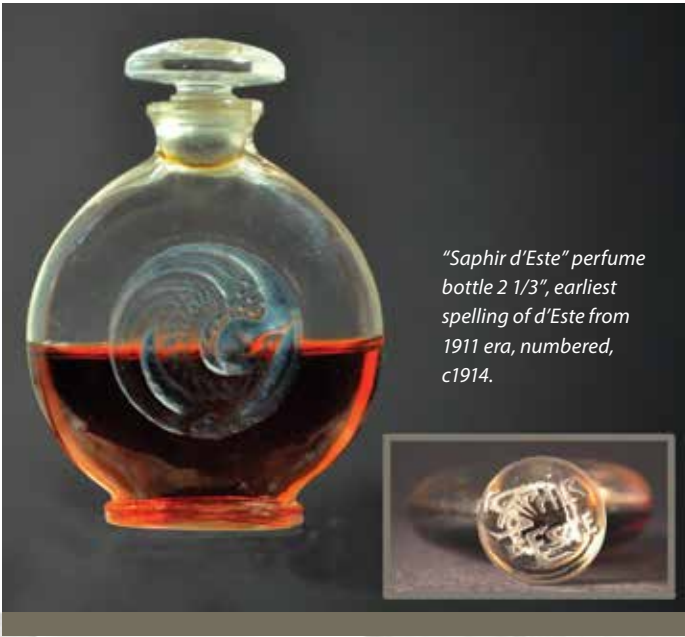
By this time, Mary started selling to Marshall Fields, Bonwit Teller and B. Altman in the United States. Her ads in the *New York Times* and *Harper's Bazaar* from this era are quite delightful. One of the bottles in these ads is called *Chanson de Nuit* and is a figural black cat perfume. *Wow!*

Her shop in Paris had to close (1914) due to her marriage to a Turk, Vely Bey. Turkey was the enemy of France during World War I. Her best-selling cream at the time *Secret of the Harem* was changed to *Youth*

SHOWN ABOVE: Desti, Cigarette Ambre'e, flapper with rose logo designed by Preston Sturges, c1914.

Cream — again because of the Turkish connotation. Her perfume career continued on into the 1920s with her shop becoming more involved in hand painted scarves. The end of this decade marked the end of her career in the decorative arts, coinciding with the fading of the fad of Bohemian Parisian ladies of semi-leisure dabbling in perfumes, creams, and hand painted scarves. She was indeed heartbroken by the death of Isadora, but did make a commercial success of her biography of Isadora. Her son felt that Isadora’s death lead to his mother’s death from stress and grief some four years later.

Both Maison Desti (Deste) bottles shown with this article are from her first store in Paris. The *Saphir* bottle shows the name as d’Este and thus dates to before litigation with the d’Este family about 1914. The bottle is numbered and has a swirling blue peacock intaglio on the bottle. Lettering on the stopper is *Saphir d’Este*. This design is quite unusual with a whiff of Lalique. The *Comme Les Petales* (undocumented prior to this example) is about 1915 and shows the rue de la Paix address in Paris. The box is the choice part of this presentation and is decorated in the style of Paul Poiret with a Persian lady applying her powder and using a mirror. This lady is a pochoir (type of stencil) paper cutout that could double for Denise Poiret (wife of Paul) in her Turkish costume. Further it does appear that Paul Poiret did the interior décor of her shop on the rue de la Paix.



“Saphir d’Este” perfume bottle 2 1/3”, earliest spelling of d’Este from 1911 era, numbered, c1914.

In her book, Mary cited business transactions that came to nothing with Coty. She did use the services of the Lionel Trading Company as her importer to the United States. Perhaps Lionel also tried to buy her company. Later Mary was full of regrets that she had not sold to either Coty or Lionel. It is possible that these putative business deals were a figment of Mary’s active imagination.

Today her perfumes are in the category of rare in any presentation form. I have tried for years to get enough perfumes together to write this article and also to document with some degree of accuracy the life of Mary Desti.

Actually, it is Mary Desti’s association and lasting friendship with Isadora Duncan that gives Mary more of a historic footprint today. Mary and Isadora were perhaps lovers, but it is certain that their relationship outlasted any of their combined multiple marriages. Mary was present when Isadora went off to “Glory” in that famous open car wearing the gift of Mary’s long painted scarf that became the noose that killed Isadora, as it tangled in the wheels of the car. It is also Mary who wrote the biography of Isadora called, *The Untold Story, the life of Isadora Duncan*. It is from Mary that we have the quote that Isadora spoke as her last words in French, “*Farewell my friends, I go to Glory*” — a great if unlikely quote. Other bystanders at that moment recall different words, but Mary’s quote is what we remember today.

As a final note for perfume historians, Mary is one of the few actual perfumers depicted in a movie – identified only as Mary in the 1968 film *Isadora*, starring Vanessa Redgrave. The role of Mary in the film was played by Cynthia Harris.



“Comme Les Petales,” Desti, bottle 4 1/4”, c1915, pochoir decoration cut-out, details in silver, box black and green satin in the style of Paul Poiret.

DESTI

4 Rue de la Paix
PARIS

Perfumes

“Beatrice d’Este”

“Saphir”

“Moi-Meme”

“Jasmin”

“l’Invitation a la Danse”

“Lilas”

“Whither Thou Goest”

Powders

Blanc, Chair, Aurore, Rachel, Mauve
and Ochre

Secrets of the Harem

“Antirides,” to prevent and remove wrinkles

“Creme Americaine,” Cleansing Cream

“Merle Blanc Skin food,” Whitening Cream

“Aile de Corbeaux and Charm of Mary Garden,”
for the eyes

“Chinese Bath Salts,” for reducing

Owing to European conditions

MADAME DESTI

is now at her
American branch

347 FIFTH AVENUE, NEW YORK



LEFT: Advertisement from a 1915 Metropolitan Opera Playbill, shows flapper design and lists 7 perfumes including Saphir. “Owing to European conditions Madame Desti is now at her American branch” on Fifth Ave, New York.

ABOVE: Isadora Duncan shown in hat and wrap, courtesy of The New York Public Library Digital Collections.

- Sources:
- Obituary *New York Times*, 1931
 - *New York Times* ads 1915, 1923
 - *Harper’s Bazaar* ads, 1916
 - *The Untold Story, The Life of Isadora Duncan* by Mary Desti, 1929
 - *Christmas in July, the Life and Art of Preston Sturges* by Diane Jacobs, 1992
 - *Mary Desti Dempsey: Preston Sturges’s Mother of Invention*, blog by Hope Anderson, 2009 Under the Hollywood Sign
 - *Isadora* film, Karel Reisz director, starring Vanessa Redgrave, 1968

Mystery Solved!

Who or What is HETRA?

How Flat-Foot Sleuthing + Social Media
+ *Sherlockian* Deduction Solved a
Perfume Bottle & Glass Mystery

by Susan R. Arthur

A hot topic on our IPBA Facebook (FB) Interactive site this year has been the glassmakers/glassblowers behind the very fragile, novelty type perfume bottles that are often seen in unique presentations offered by Rochambeau (often described as “by HETRA”), and seen during the Perfume Bottle Auctions at convention or appreciated individually in many members’ individual collections, including mine. I attempted to narrow down the likely artists along with Helen Farnsworth and Michael Rhoads in our Winter 2016 PBQ article, *The Novelty of It All: Perfume Bottles as Christmas Ornaments*. We narrowed down the region to Lauscha but not the specific artists. New information has come our way recently.

Often historical and family documents, including those related to glassblowing and the manufacture of perfume bottles and vanity-related items, are seemingly lost forever due to internal conflicts and border disputes among states and countries, world wars, immigration and relocation, and the untimely deaths of people. But with the advent of the all-powerful Internet and social media, the possibility of connecting like-minded and curious thinkers is infinite, and the sharing of said information is quick and painless, often enticing discussions and various opinions. Case in point: through our interactive IPBA FB site and one of its ever-vigilant administrators, **Judy Parker**, and her love and quest for all things related to glass, I was introduced to **Dominic Pennock** from the UK.

MEET DOMINIC PENNOCK – “flat-foot” sleuth, UK glass collector and aficionado, researcher and author. Dominic collects glass cocktail umbrellas, also known as “drink markers,” that are very similar in technique and structure to the fragile perfume



Whimsical animal-shaped perfumes by Traut Brothers and part of Judy Parker's collection. (Parkerhouse Photos)

bottles and Christmas ornaments that were described in the aforementioned PBQ article. Dominic has written an e-Book *Bumbershoots* that can be found on Amazon (Kindle ebook, published 17 October 2017). Dominic essentially conducted a walk-about in the German glassblowing areas of yesteryear with a translator, interviewing people whose families have been glassblowers for decades. This area is very close in geographic location to Lauscha, known as the glass Christmas ornament source of yesteryear and still today. His quest was to discover the creators of his favorite glass cocktail umbrellas. His 76-page book describes his hunt for and discovery of the glassblowers of the town of Neuhaus, the Traut family and others who have handed down the craft of glassblowing. We applaud the Geißlerhaus museum in Neuhaus am (and) Rennweg for their resources in support of his quest.

MEET JUDY “ATOMIZER” PARKER – FB Interactive head administrator and moderator, cross-over queen of glass collectibles, a lady with a curious mind and a thirst for glass-related details. Judy asked Dominic to join the conversation on several occasions regarding his opinion on the glass artist of her perfume bottle treasures, specifically her elephants.

Because of Dominic’s research on his glass cocktail umbrellas and their similarity in fragility and structure, he suggested to Judy that her elephant was made by the Traut family, specifically Max Traut. Max used the logo MATRA in his advertising.

Dominic's answer inspired me to read his book. Something about his journey and discovery tickled a few personal neurons (as well as my envy), and gave me think there could be a connection between this Max Traut and the name HETRA that pops up on many of the Rochambeau presentations we have seen at auction, in books, and on some of the catalog pages shared by Ken Leach.

I started conversing with Dominic, and presented my theory. Could it be that Mr. Traut created his logo from the contraction of his Christian name, i.e. M-A from Max, and T-R-A from his surname Traut? If MATRA = Max Traut, why couldn't HETRA be another family member with the first name starting H-E?

At first Dominic didn't buy into my theory; then, after pondering the idea, he agreed that I may be on to something. He found a related item on eBay of mouth blown glass figures dangling from

a display (more glass drink markers). Its label said “ALTRA”!!! This was too coincidental not to be related to MATRA and HETRA. Recently, Dominic sent me a copy of a document that contained a detailed interview with Lieselotte Altermann, daughter of Albin Traut, that was published in 1998, and roughly titled *The Life and Works of the Brothers Traut*. Although this document does not specifically state that HETRA is Hermann Traut, I believe it will convince you that we have solved the mystery of “WHO or WHAT is HETRA”! This document also revealed the answers to a few other questions regarding these whimsical glass curiosities that once contained perfume and *still* tickle our collective fancies!

The following information has been gathered from the translated interview of Lieselotte Altermann. The article contains family photos, newspaper articles and advertising regarding the Traut family and their respective glass operations. Neuhaus, Germany, is the home of the Brothers Traut. Parents Martin and Minna had 10 children. Martin had immigrated from Heubach in 1887, and was originally a lumberjack. It is unclear how a lumberjack's family got involved in glass-blowing, but most of the children



Above: sampling of Dominic Pennock's collection of glass cocktail umbrellas or “drink markers” and the impetus behind his eBook, “Bumbershoots” (right).

were involved in this cottage industry. Subsequent generations are still at it today in some capacity. Listed below are each of the original Brothers Traut and a bit about their connection to glass.

ARNO (1885-1980), the oldest, ran the glass bellows as a youth. His expertise was in glass fabrication and shipping. He worked with ampoules, test tubes, tablet glass and other chemical-pharmaceutical glass, and aquarium accessories. His niece referred to him as a “glassblower with body and soul” and that he worked for his brothers Max, Hermann, and Joseph.

ERNST (1887-1984) produced work for Joseph’s company.

ALBIN (1890-1963) also worked with producing chemical-pharmaceutical type glass, which he exported to the Erfurt area (was in the Eastern block of Germany after WWII). At one point, he had over 200 employees and some machinery. There is a photo of him in the publication in ~1960 with the caption “after he took over premises of brother Hermann.” Later in life, Albin created art glass, and distributed these pieces until his death in 1963. The ebay item that Dominic recently found has the ALTRA sticker on it, and we surmise that ALTRA = Albin Traut.

OTTO (1894-1965) worked for Albin as a technical director. He had two sons:

Otto, Jr., who died in WWII, and Paul, who worked with Joseph as an “art glassblower.”

HERMANN (1896-1984) is described as mostly working with medical glassware. It is my and Dominic’s opinion that he also distributed art glass under his logo, HETRA, on behalf of the two younger brothers Max and Joseph.

MAX (1900- 1970) is apparently the glass artist of the whimsical and animal perfume bottles we collect. His niece describes his talent of hand blowing “blumenvased” (vases for blooms, i.e. flowers) and perfume bottles. Later, he produced pipettes and droppers (medical glass). An advertisement in the publication lists “MATRA Origurnal” Max Traut Handwerkshutte for Glaskunst. Then their catalog pages of the animal perfume bottles attributed to Max are listed on the following pages. These are the very same pages we have seen before but with HETRA stamped on them!! There is also a newspaper clipping presented discussing Max Traut’s animal figurines.

IDA (1903-1991) helped out in the offices in support of several of her brothers’ shops. Brother Paul died in WWI, and brother Wilhem died during childhood.

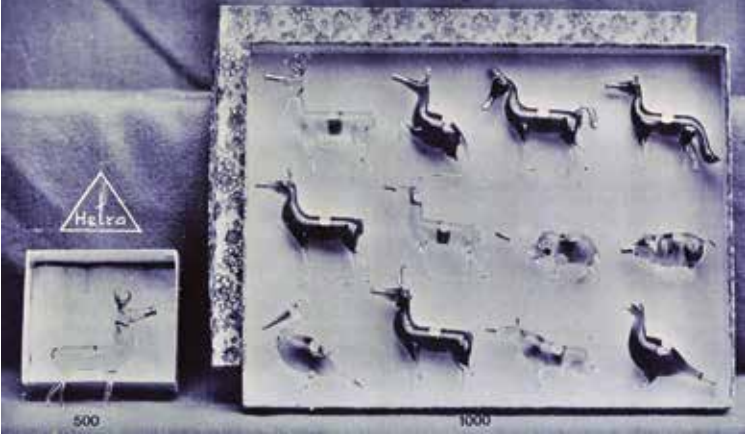
JOSEPH (1905-1988) apprenticed with brother Albin (3rd brother) in the making of “ampoules, test tubes, vials, aquarium

items, cotton and perfume tubes” and is specifically said to be the blower of the bottle devil “Kartesiani Tauchers” and similar Woman and Man (shown right).

An art glass workshop was opened in 1926-27 at Sonnenberger Str 21, with Max and Hermann as directors and where Joseph worked. Apparently in 1927, Joseph opened his own shop and hired his own glassblowers. Max did the trade shows in Cologne and Leipzig in the early 1930s.

In a specific advertisement copied into the interview, Joseph’s logo is presented in the same triangle as the HETRA triangle. (Note: 2 photo inserts with JOSTRA and HETRA logos). Also there is a photo of Joseph Traut’s workshop with the caption “Four work tables with lamps and bellows. The women painted the hollow animals and bronzed the ping closure.” (Many of our perfume bottle collectibles have the bronzed ends where the cork was inserted.)

In 1934, Arno moved the business to a larger shop where they produced “predominantly animal forms, e.g. Schnapps elephants for the company Mampe, Berline as well as glastiere and figures for export to Spain were manufactured before the lamp.” Further, in 1936, “hollow glass filled with perfume was in great demand. Joseph Traut bought the essences, prepared perfumes



according to the recipe, filled them and stuck the hollow glass molded [i.e. he plugged the ends with corks].” We have often wondered if the bottles were sent elsewhere to be filled with perfume, now we know the family did it all.

The family sold to companies in Hochstein Ernstthal (Hohenstein-Ernstthal) and to Erwin Muller-Bleck Lauscha (this family made glass Christmas ornaments). During the war, the glassblowers made electrodes for war purposes.

The interview ends with an apropos finish:
“The common ground of the brothers Traut was also found in love and dedication to glass, ambition, diligence and perseverance, to further develop and bring to the benefit of the family, the children and the grandchildren, and the chemical-pharmaceutical glass, the use glass and the art glass for the hometown of Neuhaus.”

The glass blowing Traut family has come full circle in deserved recognition of their contributions to our perfume bottle collecting interests. We now know that the Trauts were the artists behind our whimsical and animal figure bottles, and that this little cottage industry produced them ... made the perfume ... filled them ... sealed them ... and sent them off to all parts of the world, and likely to distributors like Rochambeau.

Many thanks to the talent of Dominic Pennock and the curious mind of fellow perfume bottle collector Judy Parker.



Perfume bottle similar to the Arno Traut “Kartesiani Tauchers” (shown front and back); BELOW: Woman and “Jockey Club” Man bottles. Owned and photographed by Earline Kopriva.

Right: ALTRA cocktail glass marker set with 12 glass markers. Label reads “ALTRA,” the wooden and glass display is 4 ½” long. Thank you to eBay fritzgragg29oq (Steve) for his expressed use of the photo.

Below: JOSTRA triangular logo



REFERENCES:
The life and work of the Brothers Traut
ABS Neuhaus GmbH Sonnenberger Str. 1 98724 Neuhaus/Rwg.
Project "Research" 1997/98 Guda Frank. Translated to English by Dominic Pennock.

\$177,965 Auction Donation to IPBA

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Organized by specialist Ken Leach, the Perfume Bottles Auction is *the official auction* of the International Perfume Bottle Association's annual convention; and under Ken's direction, it has become a major source of income for IPBA with a total donation of \$177,965 over the past 10 years.

The auction is considered a highlight event of the IPBA weekend and attracts participants from around the world. For many collectors, buying from this treasure trove is their "splurge" of the year, and precisely what makes the IPBA auction the most important venue for buying or selling your most significant bottles.

When you decide to part with a special perfume or vanity item, you are offered a straightforward, confidential, uncomplicated way to sell your treasure, ensuring a personal selling experience that is tailored to your needs.

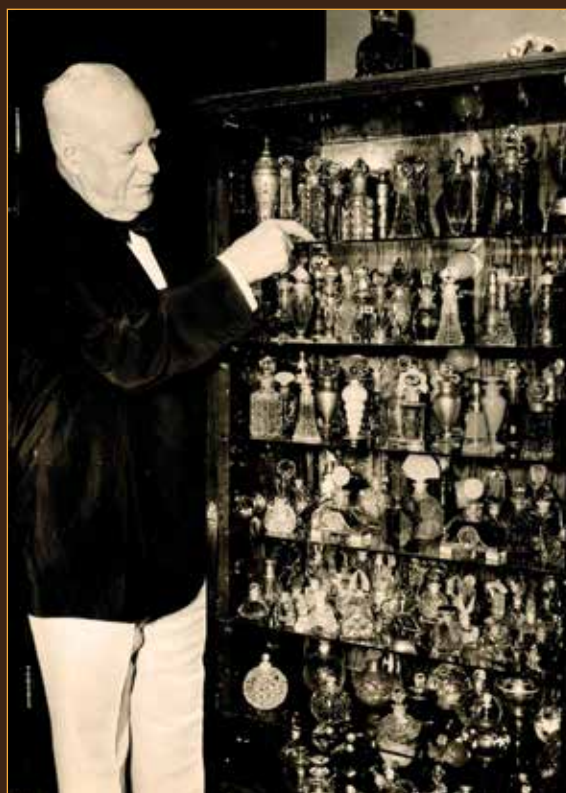
HAVING KEN REPRESENT YOU OFFERS:

- A proven track record with decades of reliable service to the worlds' foremost collectors and institutions.
- A documented world auction record for a single perfume presentation that realized \$216,000.
- Fully illustrated color catalogs.
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- Five ways for clients to buy: Live bid, phone bid, order bid, Internet bid, and post sale purchase.
- Ken will personally pack and ship for buyers who are not able to attend the sale.

THE 2019 PERFUME BOTTLES AUCTION IN CHICAGO IS ALREADY BUZZING WITH ANTICIPATION.

Contact Ken Leach immediately if you wish to include your bottles in this exclusive event:
phone: **800-942-0550** or e-mail: **ken@perfumbottlesauction.com**

The rest of the story ...



In the Fall 2017 issue of the *Perfume Bottle Quarterly*, we featured a 1935 photo from the *Los Angeles Times* showing Mr. S.A. Hanlin with some of his collection of 2,500 bottles. Since that issue of the PBQ, more information about this avid collector has been uncovered with the gracious assistance of IPBA member Armondo Grano, who provided an article from a 1939 *Los Angeles Times*, written by Arts and Artists columnist Alice R. Rollins. In the article, Rollins notes that Mr. Hanlin is of the opinion that every retired businessman should have a hobby. He obviously loved and lived his hobby – **within four years, Mr Hanlin's collection had increased to just under 4,500 bottles!** ... each "having been chosen with a rare appreciation of beauty in fine workmanship." Mr. Hanlin filled 19 cabinets with historic and contemporary bottles of all sizes and materials from many countries. He enjoyed knowing the history of each bottle.

Mr. Hanlin serves as an inspiration to all IPBA members, current and future, to perpetuate **the purpose of IPBA!**

Vanity Half Dolls 104:

Holding Hands

The sculpting of half doll hands presented a challenge, both artistically and technically, for the old German porcelain factory artists. The hands of half dolls were very susceptible to mishaps in the production process. To counter this problem, smaller dolls where given "mitten" hands where only the thumb was separated and the other four digits were molded together, giving the hand the appearance of a mitten. For further protection, the hands of many half dolls were modeled against the body or touching the torso or head in some fashion, giving them greater stability. (Figure 1).



[Figure 1] Animals were a common "holding" theme among designers; who can resist cuddling pets — or cute animals and birds we'd like to befriend.

article and photography by Pauline Turco and Shona & Marc Lorrin

The progression in forming realistic graceful hands began with freeing the thumb, then defining the individual fingers and shaping the finger tips to suggest the different finger lengths while still molding them together. Finally, some or all of the fingers were separated resulting in a beautiful, delicate, gracefully-formed hand. Actually, very few dolls have all five fingers fully separated; two or more fingers usually remain fused together. The larger the doll, the easier it was to sculpt realistic hands. Detailed, delicate hands and fingers are precious and appealing assets to the collector. (Figure 2 – progression of hands)



However, as dramatic and desirable as these graceful ladies are, there is another group of dolls that can be even more beautiful, more valuable and more desirable than their dainty, empty-handed sisters. These are the half dolls with “holding hands.” Dolls holding animals or objects are among the most beautiful, most valuable and most interesting to own. Although flowers and fans were often held, designers were not limited to these mundane objects. Half dolls are found holding an array of living creatures and fascinating, unusual objects. A sampling are shown in the gallery of pictures accompanying this article. (Photo gallery, figures 3 – 17)

Half dolls with simple designs requiring little or no undercutting could be cast in simple molds with fewer pieces, making them less expensive to produce. Whereas, dolls with complicated designs and significant undercutting, including delicate hands, required complex, multi-piece molds. Some of the items being held had to be individually molded and attached to the figure before being fired in the kiln. Complex models were more time consuming and costly to make.

These delicate, complex dolls suffered kiln distortion in firing and were more susceptible to damage during assembly and finishing. Fewer dolls survived the production process, and many of these dolls with “holding hands” have not weathered the bumps and bruises of life as they passed from owner to owner through the decades, making them difficult to find and highly sought-after today. Visit SCENTSerely.com to see more beautiful half dolls with holding hands.



[Figure 3] Studio photo of Louise Brooks, “Lulu,” famous actress of the 1920s and 30s holding Dismal Desmond and Bonzo stuffed toy dogs. The half doll was probably fashioned after a German Cigarette card featuring this famous photo. (Marc Lorrin photos. *The Half Doll*, Vol. 2 page 189.)

[Figures 4-6] Living creatures: Who can resist these animals and birds lovingly cuddled in the holding hands of lovely half doll ladies. Creatures held in the hands of half dolls include cats, dogs, monkeys, falcons, hawks, parrots, penguins and more.

References:

The Half Doll, Volumes 1-8, Shona & Marc Lorrin, Walsworth Publishing Co., USA; Replika Press, India, 1999-2012.
Special thanks to Shona & Marc Lorrin for contributing photographs of half dolls from the Shona & Marc Lorrin Collection.



[Figures 7 & 8] Vanity items: Where there are ladies, there are cosmetics and vanity items ... combs, compacts, powder puffs, lipstick, rouge, and of course, mirrors, in which to gaze when applying the powder and paint and for admiring the results.



[Figures 9-11] Food and beverages La Belle Chocolatière, Das Schokoladenmädchen, or Chocolate Ladies, are the most popular half dolls in this category, inspired by the famous pastel portrait by Jean-Etienne Liotard. German half doll makers produced their own versions of this lovely young lady carrying a tray with a pot of hot chocolate. The girl in the Liotard portrait was Anna Baldauf, a Viennese beauty and chocolate shop waitress, who was born in 1730. A persistent legend is that the Austrian nobleman, Prince Deitrichstein, stopped at the shop where she was employed, fell in love, and married her. The prince, however, was married to an Anna Baldauf in 1803, which would have made the girl in the portrait 73 years old. Obviously, a different Anna Baldauf! Henry L. Pierce, president of the Walter Baker chocolate company, saw the painting in 1881 and immediately registered La Belle Chocolatière as one of the first US trademarks. It appears on their packaging to this day.

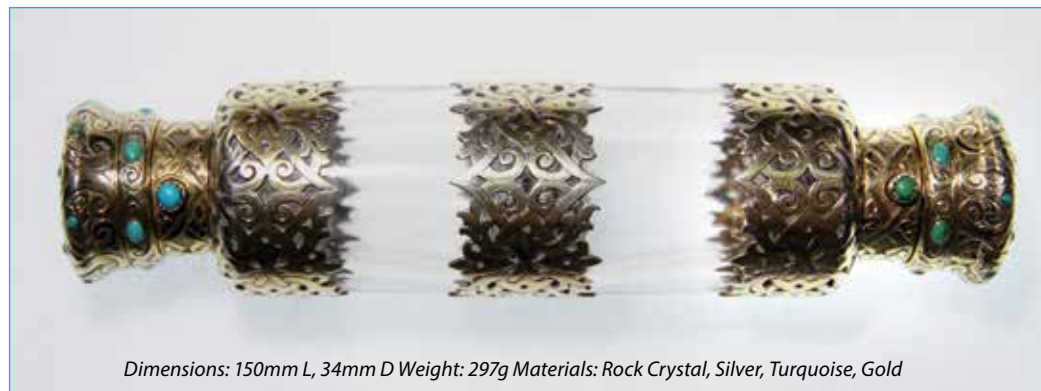
[Figures 12-14] Musical instruments: Ladies and Pierrots hold guitars, lutes, saxophones, castanets, tambourines, sheet music and other music-related objects.

[Figure 15] Objects: In addition to flowers and fans, many fascinating, unusual objects were placed in the holding hands of half dolls. This flapper is holding a Punchinello puppet!

[Figure 16 & 17] Other objects found in the holding hands of half dolls include masks, lorgnettes, binoculars, knitted socks, toys, books, letters, cigarettes, tennis rackets, potted plants, baskets and vases, to name a few. The more unusual the object, the more desirable the doll.

Anatomy of a Perfume Bottle

by Terry Burke



Dimensions: 150mm L, 34mm D Weight: 297g Materials: Rock Crystal, Silver, Turquoise, Gold

I bought this wonderful double ended bottle for Jan's birthday. A difficult challenge these days, as it seems to me the longer you know someone the more difficult it is to find something that is just right. I think I managed it with this fantastic creation. The body of this double ended bottle is carved from rock crystal, not blown or cast from glass as with traditional perfume bottles. The bottle is cased in hand chased/carved and pierced silver gilt. Unfortunately, the gilding has worn off in places but this really does not detract from the magnificence of this piece. The detail in the chasing is so fine, just beautifully done – silver smithing at its very best.



Where the silver casing is laid over the rock crystal, the bottle is unpolished and rough looking, which surprised me a little; but I suppose if its not necessary, why do it? You need to look very closely to see it. It makes sense to save hours of polishing under oil lamps. It's easy to forget that the guys who made this didn't have endless electric power for light and tools. Power for grinding and polishing probably came from water – not the dark ages but not far off.

The bottle closures or lids are of the glass seal type which are released by the turquoise set buttons. The lids reveal the manufacturer's mark.

One thing that surprised me about this bottle is the weight of 297g ... that's a pot of jam. I had visions of the lady in her crinoline and curls twirling around the palace ballroom enjoying a lively waltz with the prince of her choice, her

purse...nicely weighted with her newly acquired perfume bottle...swinging faster and faster, eventually landing a severe blow to said prince's eye. It would certainly be useful if the lady didn't want that last dance, but it would probably be left at home for the next outing.



There is no hallmark on this piece, therefore it is not possible to accurately date it, but, going by the style of the chasing and the materials used, we believe it to be c.1875. The mark in the lids of this magnificent bottle we believe to be of the maker of the glass seal lids.

Antique experts are always saying "what a good thing that the cartouche is not engraved, it's worth more - people can use it." I think they are so wrong - a beautifully crafted set of initials would tell you that the item was bought for someone special and hopefully given with love. With no initials, this bottle could have sat in the shop for years, unwanted, unloved. Fortunately, I don't believe this was a speculative piece...this was made to order for someone.



1.5 & 2mm turquoise beads with a gold cartouche

Rock Crystal

Rock Crystal is Quartz, which is the second most abundant mineral in the earth's crust... second only to Feldspar. Much of the deserts of the world are quartz sand, as are our river beds and beaches. The major part of Granite is quartz. There are many different varieties of quartz, several of which are semi-precious gemstones. In Europe and the Middle East, varieties of quartz have been used since antiquity in the making of jewelry and hard stone carvings. Pure quartz, traditionally called rock crystal (sometimes clear quartz), is colorless and transparent or translucent. Common colored varieties include citrine, rose quartz, amethyst, smoky quartz, and milky quartz. There are other types which are opaque and of a slightly different composition such as agate, onyx, carnelian, heliotrope, and jasper. Rock Crystal is cut and carved using traditional diamond lapidary saws and grinders.

Turquoise

Turquoise is an opaque, blue-to-green mineral that is a hydrous phosphate of copper and aluminium that has been used for thousands of years as a gem and ornamental stone. Its colour can vary from powder blue to yellowish green and all luscious shades in between. Turquoise is found in many parts of the world, most notably in the middle east, the far east, and both north and south America. In the middle east, it was often used to clad the domes and walls of palaces and places of worship. It is famously used in the elaborate inlaid designs covering the Taj Mahal, the mask of Tutankhamun, and Native American jewelry.



References and attributions:
Photograph of Crystal Caves, Naica, Mexico by Paul Williams
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Crystal Caves, Naica, Mexico



On display in the Egyptian Museum of Antiquities

Is it?...Or isn't it?

by Janice Boyd

This pictured Lampe Berger is believed to be Baccarat, but there seems to be a question about the early production of this model. According to Gerald Vilcocq in his book, *Lampe Berger*, there were four forms for lamps made by Baccarat, which were adaptations from already existing Baccarat perfume and vaporizer bottles. They were all cut crystal, flat ribbed, generally colorless, with eight cut sides. One of these, *Q Longue*, appeared in Lampe Berger advertising as being made by Cristallerie de Baccarat, but the archives at Baccarat apparently contain no mention of ever making this model. Vilcocq indicates that this lamp, with slight modification, was made in Czechoslovakia after 1930. It was renamed *CL Cristal de Boheme*, meaning another manufacturer made it before 1930. This could well have been Baccarat, since Berger originally advertised it as being made by Baccarat.

While it is possible the lid could be a replacement, this particular lid was used in the years 1927-31. Thus the lamp could be a model made before 1930.

The pictured lamp is very heavy, made of clear, beautiful crystal, and adorned with 1927 - 1931 hardware. If it is a pre-1930s lamp, it may, indeed, be Baccarat.



A Treasure Lost ...

VIRGINIA Z. HALDAN OF MILL VALLEY, CALIFORNIA, passed away on January 3, 2018. A 20-year member of the International Perfume Bottle Association, Virginia absolutely loved collecting antique perfume bottles. The auction at the annual convention was always a special treat, where she could see wonderful bottles and chat with friends. Glenn, her husband of 50 years, enjoyed being a part of her collecting and, like the rest of her family and friends, loved seeing the pleasure it brought her.

A Brief History of the Glass Perfume Bottle

The uses of glass have changed dramatically over the centuries, but one application of glass has remained nearly constant for nearly 3500 years: the perfume bottle.

Glassmaking began in Mesopotamia (modern-day Iraq and Syria) and soon spread to Egypt. Some of the earliest glass vessels were made to hold perfumes and other cosmetics. These vessels, including the example shown below, were core-formed: Created by dipping a hardened core of clay and animal dung into molten glass, and while still hot, contrasting colors of glass were wound onto the vessel as decoration. After hardening, the core material would be scraped out, creating a hollow vessel.

Because making core-formed bottles was laborious and time-consuming, the vessels were costly and available only to elite members of society—mainly political leaders and religious nobility—who used the small vessels to hold a variety of scented oils and cosmetics.

Glass blowing was discovered in the eastern Roman Empire during the first century B.C. While this process greatly broadened the production and availability of glass vessels, glassmakers continued to make small cosmetic bottles out of glass using newly developed techniques such as mold blowing. Luxury glass bottles made using techniques such as cameo glass could only be afforded by the wealthy.

Glass production declined during the Middle Ages and did not rebound for nearly 1,000 years, until the Renaissance sparked a rebirth of innovation and creativity in Italy.

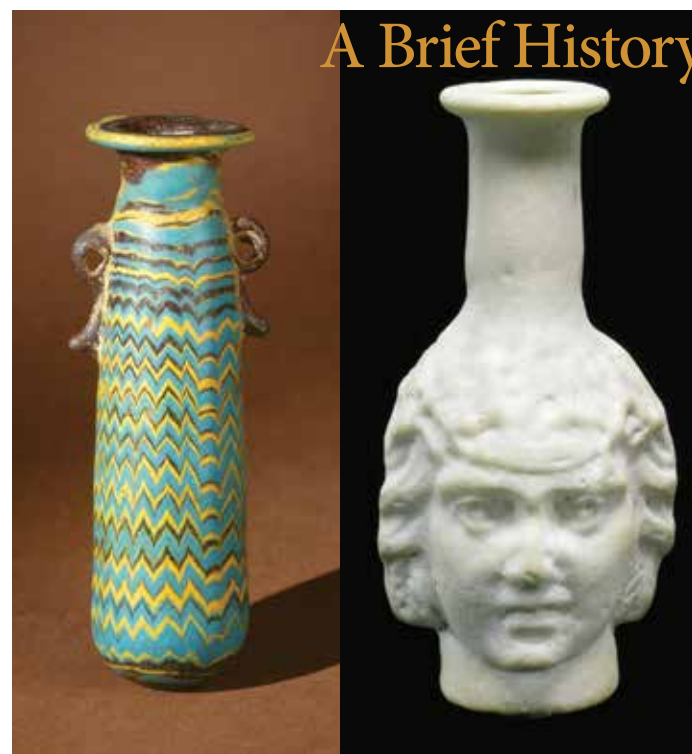
Thin, fine cristallo bottles won Venice prestige, and were soon imitated by others. By the mid-18th century, England became known for producing unique glass perfume bottles decorated in the popular chinoiserie style, as shown in the example below.

During the Industrial Revolution of the 1800s glass bottles could easily mass-produced using the mechanical glass press. By the early 1900s, perfume companies across the world began to use elegant vessels, labels, and packaging.

René Lalique helped guide the perfume industry into the modern world of the early twentieth century, designing bottles for François Coty and other famous perfume makers.

Cosmetics companies such as Avon and Max Factor, began marketing to a working-class clientele using inexpensive pressed glass bottles while companies, such as Baccarat and Steuben, continued to produce high-end cut glass perfume bottles. By the mid-20th century, glass perfume bottles reflected the wide array of perfume options that were offered to the modern consumer.

As perfume has evolved from scented oils to mixtures of complex synthetically derived compounds, so too has the glass perfume bottle adapted to fit the changing times.



“A perfume is a work of art, and the object that contains it must be a masterpiece.”

Robert Ricci
The House of Nina Ricci



TOP LEFT:

Perfume bottle, core-formed, trailed. Eastern Mediterranean, 599-400 BC.
H: 9.5 cm; Rim Diam: 3 cm. 50.1.5.

TOP RIGHT:

Bottle with Two Faces, mold-blown. Eastern Mediterranean, 100-199.
H: 7.7 cm, W: 3.6 cm; Rim Diam: 2 cm. 66.1.256.

BOTTOM LEFT:

Scent Bottle with Stopper and Cap, England, probably London, 1760. 86.2.24, gift of Helen Mayer in memory of her husband, John.

BOTTOM RIGHT:

Bouchon mûres (Berry stopper), mold-blown, mold-pressed, applied patina, acid-etched. René Lalique, France, Combs-la-Ville, Lalique et Cie., designed 1920. H: 11.7 cm, W: 9.2 cm, Diam: 4.1 cm. 2011.3.250, gift of Elaine and Stanford Steppa.

Article adapted from *A Brief History of the Glass Perfume Bottle* by Juliet Downie, Corning Museum of Glass.
blog.cmog.org/2014/09/02/a-brief-history-of-the-glass-perfume-bottle/



The North Carolina Arboretum debuted its new traveling exhibit **Making Scents: The Art and Passion of Fragrance®** on May 26, 2018, at its 434-acre campus located just south of Asheville, North Carolina. Showcasing some of Mother Nature's most fragrant botanicals, **Making Scents** offers a unique, innovative experience where spectators discover the plants and flowers behind some of the world's most iconic perfumes, explore the mysterious power of the sense of smell and learn about the unique artistry and science behind the fragrance industry.

As part of the opening celebration, the Arboretum hosted a "Scent Soiree" on June 7, where guests enjoyed live music, delicious food and aromatic beverages, "Sense Stations," and a silent auction, along with a behind-the-scenes look of the exhibit. Several members of IPBA attended this festive evening, which raised more than \$11,000 for the Arboretum's Youth Education programs and endowment.

This fall, **Making Scents** will travel to Hickory, North Carolina, where it will be on display at the Catawba Science Center September 28, 2018, through January 6, 2019. **Do you know a museum, botanical garden or science center that hosts temporary exhibits? Please email your suggestions to info@ncarboretum.org.** For more information on the exhibit and its tour schedule, please visit makingscentsexhibit.com. **WATCH THE VIDEO!** For a sneak peek, check out the Arboretum's new video on their website and YouTube channel: *Making Scents: The Art and Passion of Fragrance*. **The Arboretum extends its sincere thanks to all IPBA members who donated their time and bottles to help curate the exhibit's "Perfume Palace."**



Courtesy of North Carolina Arboretum



Courtesy of North Carolina Arboretum



Courtesy of North Carolina Arboretum

LEFT: Clara Curtis, Senior Director with the North Carolina Arboretum. BELOW: IPBA members attending the "Making Scents" grand opening: Deborah Washington, Susan Arthur, Helen Farnsworth, Elizabeth and Frank Creech, Janice and Joe Boyd.



Photos courtesy of Craig Farnsworth



Ruth Warner: A Treasure Lost

by Paula Sedgwick

It is with great sadness that I share the news that my very special friend, **Ruth Warner**, has died following a very short illness. IPBA members who met her have sent heartfelt messages of sympathy to her husband, Bob, who many met at the UK Chapter AGM meetings, and her son, daughter, grandchildren and great grandchildren.

She was an IPBA member and UK Chapter member from the outset of both; but retaining UK Chapter membership only in recent years.

She was known to so many people in the perfume industry for her wonderful and varied collection, found mostly at Car Boot Fairs. When I went with her she was the one coming back with the amazing perfume bottle. She welcomed all into her home with her well known phrase "do allow plenty of time as the collection takes some getting through"

She was an avid writer and loved receiving letters and cards from what she called "her perfume friends" all over the world. Throughout the decades she wrote to royalty, film stars and celebrities to ask what perfume they wore and sometimes she was rewarded with a bottle of their favourite perfume with a personal note. Needless to say, Ruth always replied to anyone who asked if she would sell them one of her rarities that none of her collection was for sale; it was too precious to her.

I think she would have agreed that, although in earlier years she had given many talks to organisations and the perfume industry, she was most proud of the large display that she put together for the Fragrance Foundation at the Victoria and Albert Museum (V&A) in London.

She was genuinely loved by the UK Chapter. We miss you, Ruth.



Dear Young Collector Sponsor:

It is time to renew. I hope your young collector is enjoying the Young Collector pages and is engaging with some of the other stories, photos, and information featured in the PBQ.

All new young collectors receive a gift of perfume bottles chosen for them according to their expressed interest. As a sponsor, we hope you will continue in your commitment to encourage collecting and continue a willingness to engage your young person in his or her collecting pursuits.

Please tell us a little about your young collector:

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E mail (optional) to receive IPBA eNews _____

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Questions?

Contact vicepresident@perfumbottles.org





As Margaret followed her dog, Sasha, into the back yard, she saw Janey sitting on a patio chair next door. She was intent on something in her hands and lap. "Come look, Margaret. I'm learning to crochet!"

Margaret, with Sasha on the lead, came into the yard to see. "Look at how even your stitches are! Congratulations! I think you must be a quick study."

"You should have seen the first thing I worked on," replied Janey. "It was supposed to be square, but one side was much shorter than the other. I'm getting better. It has to do with keeping an even tension on the thread."

"You even sound like an expert. Who is teaching you?"

"Jeannie from across the street. She has a niece visiting, so she's teaching both of us together. Do you think this is what people did before there were cell phones?"

"I am sure of it," chuckled Margaret. "I think that when the chores were done for the day, women picked up their stitchery and worked on a project that they could gift, or use to decorate their homes. I've enjoyed decorating with antique stitchery."

"Like the pot holders in the picture frame on your kitchen wall?"

"Yes, the red and white ones were crocheted by my grandmother and when she gave them to me, I promised her that my kitchen would always match her pot holders. I used them for many years until I thought they would begin to come apart, then I framed them with some other red and green antique pot holders I had found. I think of my grandmother everyday when I look at my kitchen wall."

"So, it is a way of honoring her," Janey said thoughtfully.

"How nice that you can see and understand that. I guess I think that finding appealing pieces of hand crafted items to use in decorating helps to honor all of the people who spent time and effort learning, making, and using them. It's a recognition of our heritage."

"Margaret, what other things like that do you have in your house?"

"I'd be happy to show you some. Why don't you come over and we'll explore. Then we can find some lemons and 'hand-make' some lemonade. Let your mom know where you are and come along."

A few minutes later found Margaret

and Janey upstairs in Margaret's guest room. Margaret lifted a cross stitched floral picture off the wall.

"Look at this. I found it at an antique shop in Corvallis about 20 years ago and liked the picture. But the back is finished with neat brown paper and it has a penciled message."

**"Counted cross stitch made in 1933
Good Housekeeping pattern
Edna Krieger
Used DMC thread
Worked on canvas which was pulled
out after design was complete"**

"I wonder what Edna Krieger was like?" asked Janey.

Margaret replied, "I guess her work speaks for her. We know she liked this design well enough to pick it out, find the materials, do the work, finish it carefully and then make a note with pride on the back. Nice handwriting, too. Maybe we could get it analyzed and know even more. *(Just kidding- but an interesting thought.)*"

Janey ran her hands over the crocheted bedspreads on the twin beds. "Maybe some day I'll be able to do work like this. Did you make them?"

"Not me," replied Margaret. "I do knit,



but I do not crochet. I certainly respect the work. I'll bet that, like the counted cross stitch, this pattern was featured in a women's magazine. The pattern in the two bedspreads is identical, but there are subtle differences that indicate that they were made by two different people. I certainly found them at different times and places. They cover wedding ring quilts that were also hand made. And before you ask, no, I do not quilt, either, but I really appreciate them and the hands that produced them."

"I like these pillows, too," Janey said as she picked up an-embroidered cushion.

"Now, those I can tell you a little about," Margaret replied. "This particular work is called Brazilian embroidery and it has a 3-dimensional look. It is colorful and embellished with beads, as you can see. These were made by my friend Pat in the 1990s and are special treasures to me. She gave me some lessons on how to do it, but I was working and never found the time."

"These other pillows look like they were made with handkerchiefs!" said Janey, pointing to a colorfully printed pair.

"Oh, yes. I think It's fun to decorate with handkerchiefs. I've picked some with tatted or colorful crocheted edges,

starched and ironed them, and folded them into handkerchief bouquets for decorative vases. I have some in the master bath. Come, I'll show you. A few months ago, I went to a luncheon held at a historic museum in Coos Bay on the Southern Oregon coast. The speaker was a collector and author and her topic for the day was handkerchiefs."

"Aren't those handkerchiefs at the tops of the bathroom windows? They're all different, but embroidered with butterflies."

"I was lucky enough to find a collection of butterfly handkerchiefs at a flea market.

It was easy to set them up in a row with the points down and stitch them together at the fold with enough room to run a small curtain rod through." Margaret pointed towards the window. "Another set of handkerchiefs — just as they were found folded in a box — is here on the window sill. I found a perfect picture frame at a Goodwill store."

"Handkerchiefs are so dainty. When we went to my Aunt's at Christmas, I saw a string of handkerchief angels that she had fixed for her Christmas tree." Janey paused then added "I think if I had the

handkerchiefs, she would help me make a string for our tree."

"That's an idea I'd like to learn more about! I always look at linens when I go to collector or flea markets. Colorful table cloths remind me of Grandma's kitchen. I also look for dresser scarves and the tea and hand towels. I keep pretty hand towels in a stack in my guest bathroom. They add color and interest. The biggest problem is getting people to use them!" Margaret quipped.

"Speaking of which, let's wash up and get that lemonade started. We can take it out on the patio in the shade."

"Thanks for showing me your decorations, Margaret. I have some ideas for my room. And I want to talk to my grandmother about the linens she has in her house. I'll bet that she made some of them."

"I think she'll appreciate your interest, Janey. She may have some instruction and pattern books that she'll share with you. You know, even some purses used to be hand-made. You might have started an amazing conversation."

"Margaret, you don't happen to have cookies to go with this lemonade?"



Powder Puff

Roselyn Gerson, President Emeritus Compact Collectors Club

TIPS FOR CLEANING & REPAIR

by Andra Behrendt

Remove all the loose powder from the inside of the compact as it's extremely messy and it's not necessary to save it! A small computer keyboard vacuum works well as does a small dry toothbrush. There's no harm in leaving a powder cake inside the compact.

Swans down puffs can be washed and dried with soapy water. A hair blow dryer will fluff up the puff. Cotton puffs should not be washed as they will often disintegrate.

Powder sifters can be cleaned with water and dish soap. Handle the wet sifters carefully as the mesh can tear near the rim.

Goo Gone or rubbing alcohol will successfully remove adhesive labels from metal or glass.

Mirrors can be cleaned with glass cleaner sprayed onto a cloth. Do not spray it directly onto the mirror.

Do not wash a compact by dipping it in soapy water as the water will go behind the mirror and damage the reflective coating.

Compacts can be buffed and polished with a good quality silver polish such as Simichrome. Simichrome is wonderful for sterling compacts but be careful using it on silverplate as it can polish through the layers and make the metal uneven in color. Simichrome can be purchased online or at most hardware stores.

Missing rhinestones can be easily replaced. Using a razor blade carefully lift up the prongs and with a tweezers drop in the rhinestone. Then fold down the prongs with the razor. If the rhinestones are glued in, a dab of super glue works well to attach new ones.

Replacing missing or broken mirrors is an easy repair if you are using vintage glass. The mirrors in vintage compacts are much thinner than the mirrors that are found in hobby or craft stores.

It is possible to remove a good mirror from an otherwise damaged compact and use it for repair. Some jewelers will cut thin glass to size to fit the compact.

If the mirror is glued in, super glue works well and will adhere the old glass inside your compact.

Hoarding damaged or plain compacts for their replacement mirrors, puffs, and sifters is a good idea as new cosmetic powder puffs seldom fit into vintage compacts.

Do not display your compacts in a completely enclosed case—they need to breathe so the metal and enamel doesn't become dry or tarnished.

Do not display them in a bathroom or in direct sunlight. The dampness and light will eventually tarnish the compact and might craze flat enamel finishes.

If you prefer to store your compacts in drawers or boxes, remove all the powder. Wrap them in acid-free tissue and do not completely seal any plastic bags, let them breathe a little.

Most important: do not use any of the make-up found in a vintage compact!



A small dab of Simichrome silver polish applied to a soft cloth will shine up the most tarnished sterling compact.



This **tango compact** with the attached lipstick was made by the Ripley & Gowen Company (R&GCo.) from Attleboro, Massachusetts. They made a variety of beautiful guilloche enameled compacts in the late 1920s and early 1930s.



Another Attleboro, Massachusetts company — Bliss Brothers — made this beautiful guilloche enameled compact with the **attached finger ring** in the 1930s.



Tiny enough to slip inside a ladies' glove, **Divine** compacts held rouge or powder. They date from the 1930s.



Compacts made by the New York company Rex Fifth Avenue, were known as **flapjacks** as they resembled small pancakes! They date from the late 1940s and early 1950s.

Ripley & Gowen also made figural compacts such as this guilloche enameled **lock shape** compact in the 1930s.



Henriette made several **ball shape** compacts, the 8 ball was one of their most popular compacts in the 1950s. It has a mirror and powder puff on the inside and a flat spot on the bottom so it didn't roll off a vanity table!

Let's play

Name That Style!

Compacts are often known by their variety of styles. For example:

- A **tango compact** refers to a compact that has a lipstick attached by a short chain to the compact.
- A **figural compact** is a compact that is shaped like an object such as a hand, ball, table or hat.
- A **finger ring compact** is just that—a compact that has an attached ring that slipped through your finger to allow you to carry it. These were a favorite style for a lady to use while dancing. She could slip her finger through the ring and palm the compact while doing dancing with her beau!
- A **glove compact** allowed a lady to powder her nose using a tiny compact that held only powder or rouge and a puff. It was usually 1 inch in diameter and was then slipped inside her glove, hidden away.
- **Flapjack compacts** were those round compacts that measured 4 inches in diameter or larger. They resembled a small "flapjack" pancake! Inside was a mirror and powder puff.

“Make-up can only make you look pretty on the outside but it doesn't help if you're ugly on the inside. Unless you eat the make-up.”

— Audrey Hepburn

Bottles at the Beach

Sunday, February 10th, 2019

10:00 am – 3:00 pm

Courtyard by Marriott

3435 N. Atlantic Avenue

Cocoa Beach, FL 32931

Contact

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594-7018

Teri Wirth, teri.wirth@att.net, (407) 397-0241



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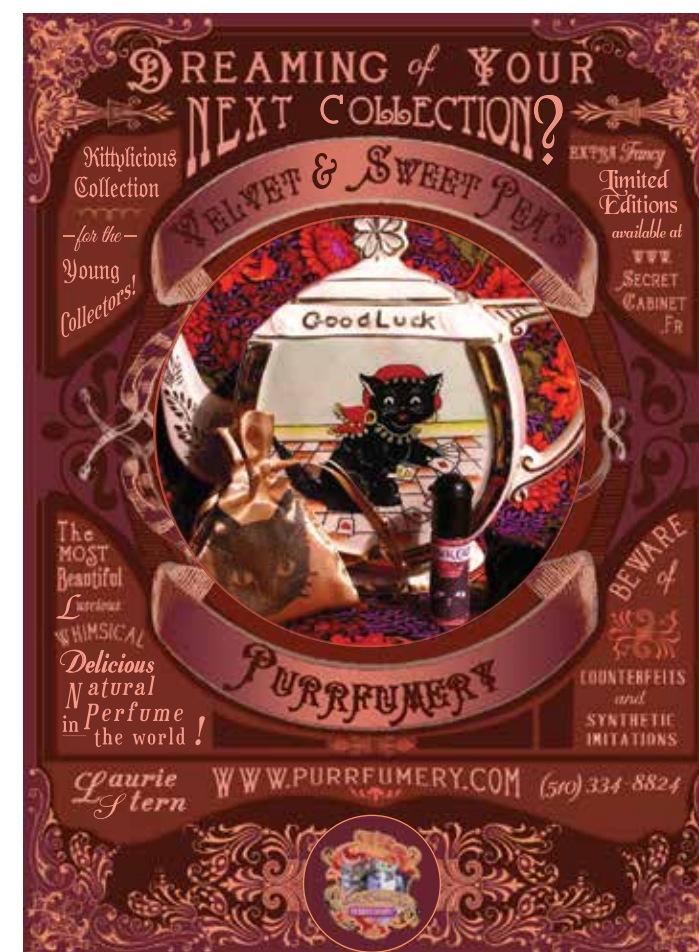


Barbara W. Miller

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A (very) few of my Favorites by Don Orban



FOR ANY COLLECTOR, the question "Which one is your favorite?" is usually impossible to answer. A variety of characteristics can make something appealing; and besides, if you didn't love it why would you collect it? That's why I only ask for you to share a few of YOUR favorites. Since I'm hoping that you'll show me yours if I show you mine, these are a few of MY favorite Czech bottles. — Don Orban

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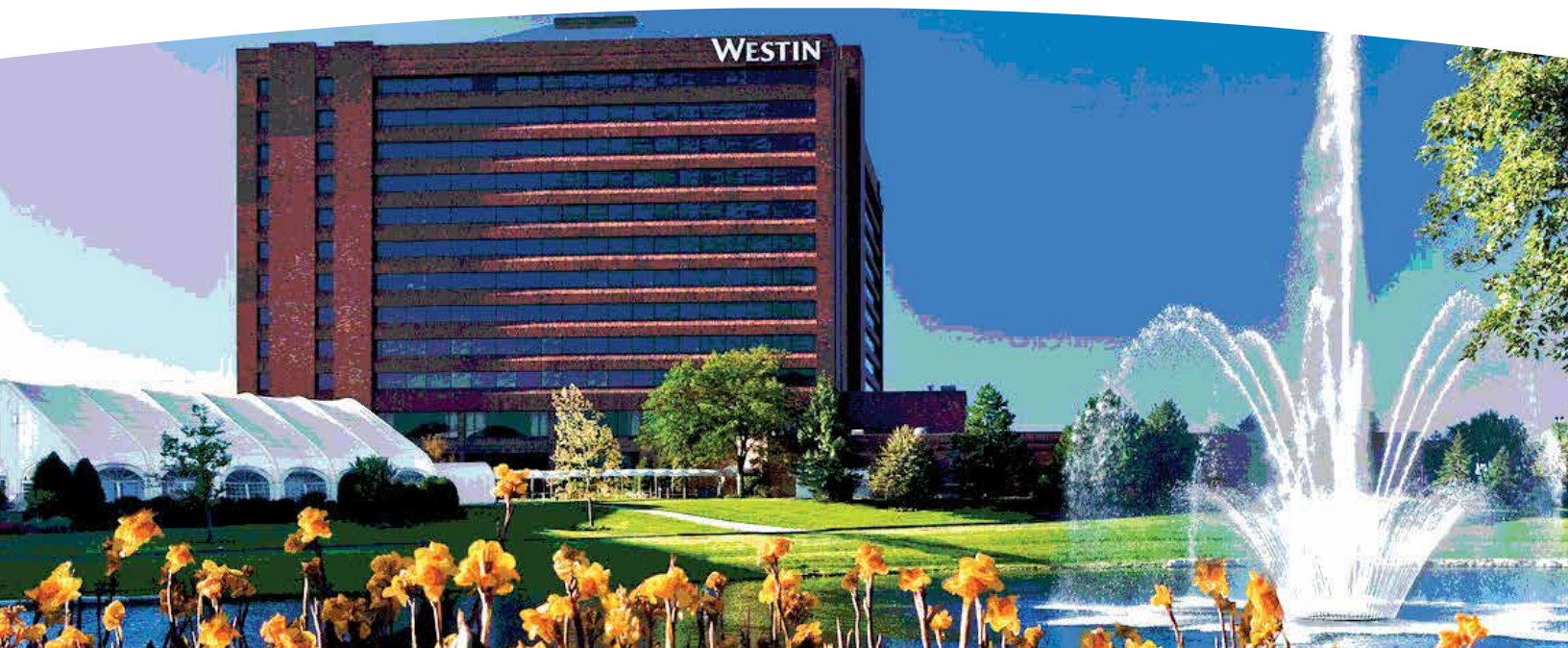
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