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AUTUMN 2020



Friends, it's time to:

Button up your overcoat!

(with Victorian Perfume Buttons, of course)

because we're off to SPAIN, NEW YORK CITY, BERMUDA'S OCEAN FLOOR, and a few fun stops along the way before we land in NEWPORT, RHODE ISLAND next April!

welcome

bienvenue

bem vinda

willkommen

bienvenido

vítejte

أهلا بك

A U T U M N 2 0 2 0

4 PERFUMBOTTLES.ORG — See what's new on IPBA's sparkling new website! Also, if you have old PBQs prior to Summer 2017 and the ability to scan those issues, let us know! We're building an Archive of resources just for you!

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**AUCTION 2020 FEATURE:**

The most perfect figural Goebel powder bowl formed as a stylish flapper sitting prettily in a plush red leather chair. One of Auction 2020's fabulous features, this item sold for \$4,500. Photo courtesy of Ken Leach.

PBQ DEADLINES & ISSUE DATES:

We apologize for any UNEXPECTED MAILING DELAYS with the United States Post Office. (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

Advertise with PBQ's exclusive audience of collectors!

Contact Don Orban for information: publications@perfumbottles.org

President's Corner . . .

Hello Perfume Bottle Enthusiasts,

How are you? I hope you and yours are well and safe. This has been quite a year with the Pandemic. Our lives and routines have been impacted in many ways, and we are all learning new practices to be safe. We all have been affected by COVID-19 — personally, professionally, emotionally, socially, physically, spiritually.

As you practice Social Distancing, I hope you are staying in contact with your friends and family. We know you were as disappointed as we were with the cancellation of the 2020 Dallas/Rockwall Convention. It is always fun to connect with our Perfume Friends, as it gives us a chance to do something share our latest perfume finds and learn more about our mutual collecting passions. I missed all of that this year; and like you, have found alternate ways to connect via phone calls, notes, face time, Skype and Zoom! The **Florida Flamingos** held a Zoom Perfume Bottle Meeting, and I joined them. We had so much fun!

October 17th was our **9th Annual IPBA Day** and I can't wait to learn how you have reconnected with your IPBA Friends! The Fall Board meeting was held via Skype, and we have started planning for the **Newport Convention in April 2021**. **Teri Wirth** has some wonderful ideas and options for us to hold our 33rd Annual Convention. Enjoy her teaser article on Newport in this issue! Don't be left high and dry, Matey!

Our new Webmaster, **Virginia Merrill**, has added over 600 new items to the Virtual Museum (VM) since July. We now have more than 2,200 VM entries, as well as perfume catalogs and company histories. **Check out the newly redesigned IPBA website — a perk of your membership — and be sure to secure your new personal login, part of our ongoing efforts to provide you with a safe, enjoyable online experience.**

I want to say Thank You to this IPBA Board. You have been AWESOME with all the curve balls thrown your way. Thank you for your hard work and dedication to the IPBA. You have worked your hearts out, and I appreciate all of you! The Board will be accepting Nominations for some open positions for the 2021/2023 term. **Please contact me with your interest in serving on the IPBA Board — tcottle@tx.rr.com**

The authors in this issue of the *PBQ* have done an outstanding job with a variety of topics. Enjoy learning about perfume buttons; sing along with your favorite perfume; peek into the history of the Gal Madrid Perfume House. I am always fascinated with the process of decorative Glassmaking that we see in the articles about Steuben, Cameo, and Sulfides. Thank you to these authors and to Don and Jon for another award winning *PBQ*!

I am closing this letter with "Blessings to you all" as the weather is changing and we continue to be careful and safe in this new environment. We are a resilient group, and I look forward to connecting with you all. Warm hugs,

Terri

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**IPBA WEBSITE >> perfumbottles.org**

In addition to the printed PBQs, IPBA members receive more great images and resources online.

Use your custom member login and enjoy the benefits of IPBA Membership!



WE'RE A SOCIAL GROUP: Join the conversation on Facebook!

INTERACTIVE MEMBERS PAGE:

facebook.com/groups/perfumbottles



Join us on Instagram @ [ipba.global](https://www.instagram.com/ipba.global)

IPBA is an affiliate member of **The Federation of Historical Bottle Collectors**; fohbc.org



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.

MEMBERSHIP: Annual dues (in U.S. dollars) for 1 or 2 persons or 1 person and 1 business (same address): \$55 USA; \$60 Canada; \$65 elsewhere. Payments for Dues and Convention Registration may be made by: MasterCard or Visa (name, number, expiration, and security code as it appears on the card); International money order or check payable to IPBA drawn on a US bank; or by PayPal to intperfumbottleassoc@gmail.com. Send inquiries to: membership@perfumbottles.org

PERFUME BOTTLE QUARTERLY is published four times a year by the International Perfume Bottle Association. Subscription to this magazine is one of the benefits of membership. Magazine-only subscriptions are not available. Non-member individual issues may be purchased (in U.S. dollars) \$14.95 for U.S. addresses; \$19.95 for international addresses. Send submissions to publications@perfumbottles.org. **BACK ISSUES** for Members: \$7 each issue; Non-members: \$12 each issue; Directory: \$20 (members only). Send inquiries to archivist@perfumbottles.org.

What's new?

Your IPBA's updated website: PerfumeBottles.org

[IF YOU HAVE NOT VISITED US ONLINE YET, WHAT ARE YOU WAITING FOR?!]

Since launching our new website in July 2020, we've been busy with the ongoing building of the **Public** and **Members-Only** resources, making the site bigger and better with every addition! On the Public-available front end, the **IPBA TRENDING** section is consistently evolving with new information about collecting and IPBA. For Members, login is simple and secure (*Have you set up your personalized login information yet?*), allowing access to all the extra benefits that only IPBA Membership offers. The crown jewel — our very own **Virtual Museum** — is expanding DAILY with your favorites and so many amazing new items. Navigation is greatly improved and research is enhanced to help assist in your searches, including the new section **COMPANY HISTORIES** and the ability to provide expanded entries that show **multiple listing photos** of an item and more detailed information, as provided. **SUBMISSION GUIDELINES** are clearly noted — sharing your collection and knowledge truly benefits everyone and builds a stronger IPBA. **This is an important part of YOUR IPBA!** **Secure your Member Login, if you haven't already, and make the most of it — it's one of the best benefits of being an IPBA member!**

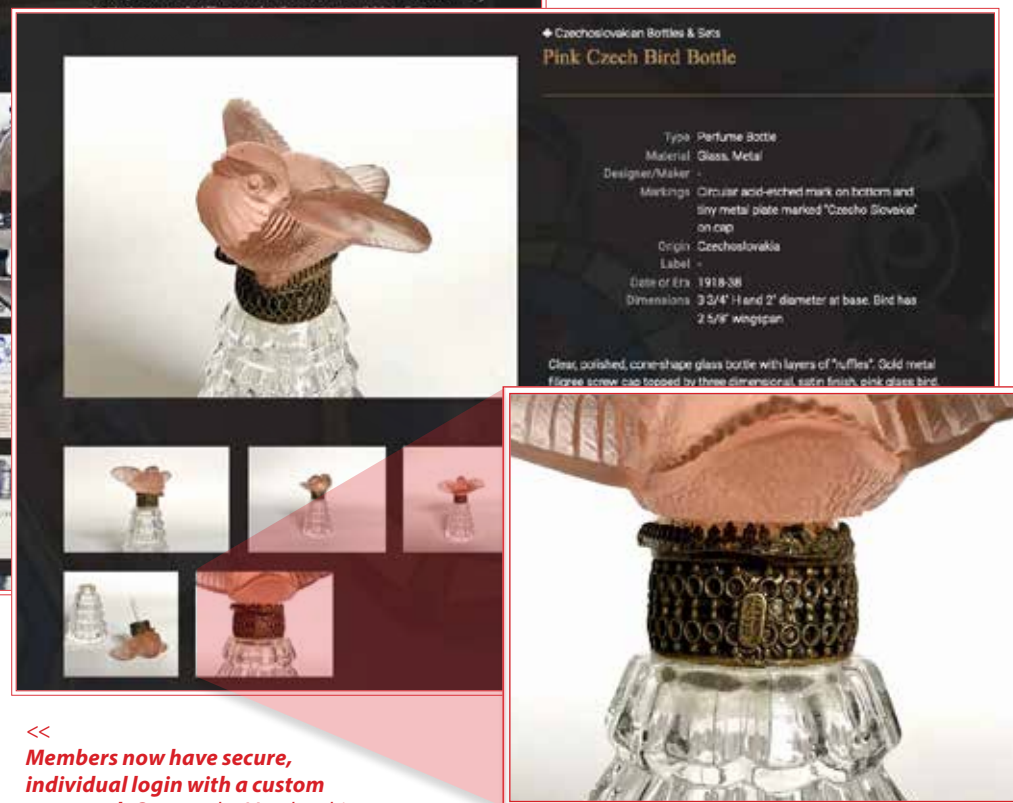
DO YOU HAVE A SCANNER and clean copies of your PBQs prior to Summer 2017? Could you spare some time to scan those issues, front to back, and send them in so we can continue building our online Archive of PBQs? *Let us know!*

Email us with the issues you can provide so we can track our inventory: publications@perfumbottles.org



SNEAK PEEK EXAMPLES from the refreshed Virtual Museum:
LEFT: a vintage 1929 Catalog submission (Ephemera category) with a description and LOTS of images to delight and help with your research.

BELOW: a sample bottle submission with descriptive information and six images that may be enlarged significantly to show details and nuances.



<< **Members now have secure, individual login with a custom password.** Contact the Membership Secretary if you need to set-up your personal account!



Gurney's
NEWPORT

An island resort, just minutes
from downtown
NEWPORT,
RHODE ISLAND

CONVENTION 2021 :: 29 APRIL - 2 MAY 2021

PLAN NOW TO ATTEND IPBA's 33rd Annual Convention Gurney's Newport

A charming resort perfectly placed on Goat Island and surrounded by Narragansett Bay, just minutes from downtown Newport, Rhode Island, USA.
Come, enjoy landmark mansions from the Gilded Age, museums, scenic walks, cruises, beaches, and breathtaking waterfront views ...
and ALL the sparkly goodies that only the IPBA Convention can offer!

29 APRIL – 2 MAY 2021

Looking forward to seeing YOU!



Gurney's
NEWPORT

An island resort, just minutes
from downtown
NEWPORT,
RHODE ISLAND

All aboard! for one incredible seaside convention at the Gurney's Resort and Marina, Newport, Rhode Island, USA!

*Plan to rock the boat with a fun filled
island adventure with all your
collecting mates.*

Newport is full of sailing history both modern and historic. It was the home of the **America's Cup Yachting** races from 1930 to 1983 and is sometimes referred to as the "Sailing Capital of the World." There is a huge Naval history and a bounty of pirate legends.

Newport is also known for its **Gilded Age Mansions**, fabulous food, beautiful views, and wonderful antiques. So, clearly there is a boat-load of amazing things to do even before the convention sets sail!

Not to worry though — there will be plenty of treasures on the surface for you at one or more of these ports of call:

- **The Vintage Vanity Show & Sale**
- **Perfume Bottles Auction**
- **The Collector's Flea Market**

We will be running a tight ship this year so everyone can jump in and learn the ropes at these wonderful activities:

- **Works of Art Symposium**
- **Vanity Table Talks**
- **Special Keynote**
- **Vintage Clothing Runway Show**
- **Treasures Found**
- **Author Book Signing Event**



CONVENTION 2021 :: 29 APRIL - 2 MAY 2021



CONVENTION 2021 :: 29 APRIL - 2 MAY 2021



*Don't be left
high and dry,
Matey!*

**Make your plans today to
attend the IPBA 33rd Annual
Convention from April 29
through May 2, 2021.**

**Check out the IPBA Website
for the latest news about
Convention 33.
Come, Learn, Enjoy!**



The Beauty & Fun of Collecting Victorian Perfume Buttons!

by Anne B. Conrad

Perfume buttons were designed and manufactured in the United States in the early 1800's and were especially popular from the 1830's to 1900's. However, they were not only fashionable in the United States but also France, England and other parts of Europe. Using a woven or cotton fabric as well as a velvet, the cloth was incorporated in the underside of the metal button or overlay design. Sometimes there is a lot of fabric exposed to dab with perfume, sometimes, there is a very small portion of the cloth to dab, depending on the metal overlay design. Like regular buttons, they were made in all sizes, and I have buttons that range in size from 3/8 of an inch to just under 1 1/4 inches.

One of the reasons for perfume buttons was so that mi-lady's gown was not damaged by the oily perfume. I found that another reason was due to the Victorian "prudish" view of the body, and that no scent should touch the skin, hence they placed perfume on fans, gloves, handkerchiefs as well as cloth/velvet covered buttons.¹

One of the more romantic traditions of the perfume button was to be sewn under the lapel of a beau's jacket, before they left to fight in the Civil war or some far away land. The fragrance from the perfume button would remind the man of his "true love" that he left behind. Many soldiers talked of how the button scent gave them a reason to live and kept them sane and unfortunately, other soldiers found dead, had the perfume button in their pocket.²

Interestingly, from a "smell perspective", both men and women used fragrance blends from violets, rose, and lavender, therefore not bringing to anyone's attention any embarrassing "feminine" scent emanating from the man.³



There are many kinds of themes used in the buttons, but one theme that surprised me was the use of plaited hair in the button background. I only really became aware of this button when the camera magnification made it viewable. **(See photo marked with an X.)** I don't know if fragrance was placed on this type of button, but the hair work was just too pristine not to share this unusual item with you.

You can find perfume buttons for sale in on-line auctions and their cost ranges from a few dollars to over one hundred. So, if you are on a budget, this is a fun and not very expensive hobby. Shown in this article are buttons I have collected over the years, due in part to Connie Linne's making me aware of these little collectibles in the late 1990s. *Thank you Connie!*



References:

- 1, 3 Elena Vosnaki, 2014, *Love is in the Air: Victorian Perfume Buttons – Valentine's Day Countdown Part 3*, accessed 11, June, 2020. <http://perfumeshrine.blogspot.com/2014/02/love-is-in-air-victorian-perfume.html>
- 2 Tonya, 2008, *Victorian Perfume Buttons*, Ravenscourt Apothecary Co., accessed 11, June, 2020. <https://www.ravenscourtopothecary.com/lifestyle/victorian-perfume-buttons/>

Live from New York City on July 11, 2020, the Perfume Bottles Auction held its annual event remotely, with a **stunning \$634,061 result**, and sell-through rate of 94%. Museum and private interests drove the catalog cover lot — a highly desired presentation of the 1926 Baccarat black crystal “diamond” bottle for Isabey’s Lys — to a sparkling \$54,000 finish!

Perfume Bottles Auction : Roaring into The Twenties!

After cancellation of the 2020 IPBA convention and months of seclusion in New York, we felt an obligation to our consignors, clients, and IPBA membership to deliver an event of entertainment and opportunity. So, with some apprehension and no expectation, we paired a group of friends with LiveAuctioneers and Invaluable staffers, to conduct a virtual auction live in real time, with no in-person audience. Over 500 bidders registered on the two online bidding sites and 8 phone lines stayed continuously active. Due to competing order bids, many lots had soared above high estimate, even before the live bidding started, and after **eight and one-half exhausting hours** we managed to surpass all previous auction results.

A fine group of early English figural scent bottles included 1760s Chelsea figures of a pug dog sold for \$1,375 and a Shakespeare likeness for \$3,000; a Bow figure as Columbine brought \$875; and a later Derby scent of a baby on dolphin sold for \$1,200. A brilliant 1760s Bilston enamel flacon with cupid stopper fetched \$3,125; a reticulated 1870s Royal Worcester scent in leather case brought \$2,875; and a striking 1885 Stevens and Williams “Ivory Mask” bottle realized \$6,250. Webb, Steuben, and Daum art glass sold well, as did Palais Royal items, atomizers, and vanity pieces.

With the majority of cataloged items dating from the 1920s, stylized Art Deco themes of Orientalism, geometrics and colorful florals are seen recurring throughout — a perfect example being the figural Goebel powder bowl formed as a flapper seated on a chair, sold for \$4,500. A superior grouping of Czechoslovakian bottles of various shapes and colors, many with elaborate enameled and jeweled mountings crossed the block with highlights including a 1920s Egyptian inspired bottle by Johann Umann realizing \$12,000; a c1930 black crystal bottle with clear stopper mounted with a silvered metal spider web by Josef Schmidt sold for \$13,200; a Heinrich Hoffmann black crystal bottle with pink stopper as a nude figure floating over cascading roses which brought \$43,750; and a lot of two c1930 Josef Vater bottles with Neiger Brothers decoration sold for \$30,000. Many of these highly decorative bottles were consigned to the auction by the original owners’ families.

Celebrated Art Nouveau jewelry artists Rene Lalique and Lucien Gaillard turned their attention to perfume bottle design in the early 1900s. In this auction, Lalique bottles inspired strong interest with a 1912 “Lepage” of two nudes motif selling for \$12,000; a 1919 “Nenuphar” of Egyptian leaf pattern that fetched \$19,200; a 1914 D’Orsay “Panier De Roses” in leather box that reached \$11,400; and a 1929 Lucien Lelong “skyscraper” bottle with enameled metal case in unusually perfect condition sold for \$21,250 - more than double its pre-sale estimate. Two rare Gaillard bottles offered were a 1911 design of insect-winged maidens for Violet’s “Farnese” sold for \$7,200; and the 1928 Clamy “Dans les Airs” molded with dragonflies in flight, which brought \$27,000. This Art Nouveau masterpiece is highly sought after by collectors and very few are documented. One exists in the collection of the Metropolitan Museum of Art in New York City. Other commercial highlights include a rare hand-made wooden Mosque housing a four-handled ceramic bottle for the 1927 Bryenne “Mabrouka” sold for \$9,000; a 1929 Julian Viard bottle in box sealed with original perfume for Deletré “IX” which brought \$27,000; a highly sought after artifact by perfume historians - the 1899 “Royal Emilia” bottle from Parfumerie Emilia and ancestor of the Caron brand, sold for \$6,000; and what passionate film buffs vied for — the 1933 Gabilla “Mae West” that brought \$5,100, and the 1939 “Gone With the Wind” themed presentations by Pinaud for “Bittersweet” & “Flirt” which went out at \$10,200.

Ken and Armando appreciate the overwhelming gratitude for their efforts expressed by IPBA members who logged in for a few hours of excitement and diversion. Ken is pleased to report that he will be writing an IPBA donation check of \$25,372.50.

Results shown here include commission. Results for all auctions are available to download from the PerfumeBottlesAuction website. People have come to expect the Perfume Bottles Auction to deliver unimagined objects of desire in original and best possible condition. **For more information: 917-881-8747 or ken@PerfumeBottlesAuction.com**



- 1926 Baccarat black crystal “diamond” bottle for Isabey’s “Lys”
- 1760s Chelsea figural bottles of Shakespeare and a Pug Dog; a bow Columbine; a later Derby scent of a baby on a dolphin; 1760s Bilston enamel flacon with Cupid stopper
- 1870s Royal Worcester scent bottle in leather case
- Goebel powder box formed as a flapper seated on a red chair
- 1920s Czechoslovakian amethyst glass bottle by Johann Umann with Egyptian-inspired enameled and jeweled mountings
- 1885 Stevens and Williams “Ivory Mask” bottle with metal cap
- 1930 Josef Schmidt bottle in black crystal with silvered metal spider web



Perfume Bottles Auction : Roaring into the Twenties!



- 1911 design of insect-winged maidens for Violet's "Farnese"
- Lalique bottles: a 1912 "Lepage" of two nudes motif; a 1919 "Nenuphar" of Egyptian leaf pattern
- 1899 "Royal Emilia" bottle from Parfumerie Emilia and ancestor of the Caron brand
- 1914 D'Orsay "Panier De Roses" sold in its leather box
- 1929 Julian Viard bottle in box sealed with original perfume for Delettrez "IX"
- 1928 Clamy "Dans les Airs" molded with dragonflies in flight. This is a highly sought-after piece and very few are documented.
- A rare hand-made wooden Mosque housing a four-handed ceramic bottle for the 1927 Bryenne "Mabrouka"
- 1933 Gabilla "Mae West" with ephemera

Thank you, all! See you in 2021!



Gal
MADRID

Spanish Creativity & Modernity between the Wars (1914-1939)

PERFUMARIA GAL & PERFUMARIA FLORALIA

In 1887, **SALVADOR ECHEANDÍA GAL** opened a perfume shop in the area of Arenal in Madrid where he made the famous *Petroleo Gal* (hair product). In 1898, Salvador Echeandía Gal and **LESME SAINZ DE VICUÑA**, founded the **GAL COMPANY**.

Here's a peek into their story... with Afonso Oliveira >>>



In 1915, GAL began occupying a large building at Plaza Moncloa, where it stayed until 1962. In 1963, the company opened in Alcalá de Henares, where most of its laboratories and facilities are located. In 1995, the Spanish group PUIG acquired 35% of the company shares and in 2001 finished buying the entire business.

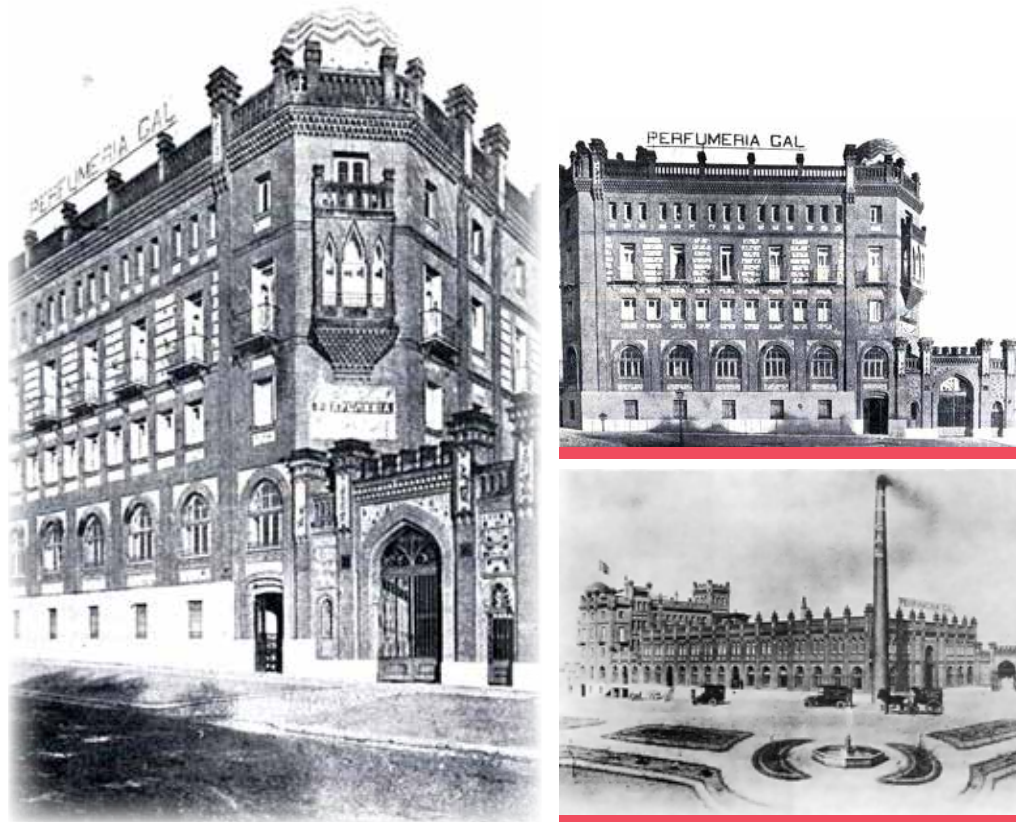
The 1915 factory was designed in a neo-Mudejar style — a mixture of Moorish and Spanish styles — with modernist features and an irregular floor plan consisting of 9 sides. Warehouses, laboratories, offices, homes, archives, and workshops were on-site where the entire manufacturing process was carried out including product mixing, bottle production, packaging, printing of brochures and marketing. The building stood out for its spaciousness and quality of the work halls, lighting, ventilation and hygiene. In 1915, the building received an award from the Madrid City Council.

HENO DE PRAVIA, one of the biggest successes of Perfumeria Gal, was created in 1903, when Salvador Echeardia Gal, who was traveling through Asturias (an area in Spain), was captivated by the aroma of freshly cut hay in the town of Pravía. Already in Madrid the memory of that smell was captured in toilet soap. By 1905, the Heno de Pravia soap, green as fresh hay and with its yellow wrapper as the colour of dry hay, is launched and is still produced today!

These four advertisements from the 1920s were made by the artistic director of GAL, **Federico Ribas Montenegro** (Vigo, 1890 - Madrid, 1952), and demonstrate the creativity and modernity of the company. Ribas was responsible for the artistic look of the company from 1916 to 1936. There are sources that indicate that Ribas executed about 6,800 artistic projects for GAL.

The growth of the Spanish economic boom in the area of perfumery and cosmetics during the inter-war period was spectacular, as noted below:

The cosmetics industry also advanced fabulously, ranking fourth after automobiles, movies, and alcoholic beverages. There was everything to beautify women: moisturizing soaps for the skin, powders, epilators, pills to dissolve fat from the inside, bath salts to dissolve it from the outside, and devices to eliminate it by rubbing the body.



Perfumeria Gal's Heno de Pravia soap "Original Fragrance, since 1905" in its timeless yellow wrapper.



Four advertisements by GAL's artistic director Federico Ribas Montenegro, each promoting the creativity and modernity that Perfumeria Gal intended to impress upon its market.



Specifically, the first two decades of the 20th century constituted a stage of great development for the perfume industry in Spain. It is enough to review the founding dates of the most relevant companies: Perfumeria Gal was established in 1901, Perfumeria Floralia was founded in 1914, Perfumeria Parera was born in Badalona in 1915, and Myrurgia was created in Barcelona in 1916. The rivalry between the aforementioned companies positively affected the evolution of the graphic design of these perfumeries that were struggling to give prestige to their advertising pieces with the signature of the most sought-after commercial artists.

JARDINES DE ESPAÑA (SPAIN GARDENS) - was one of the most successful creations. The bottle was designed by Julian Viard and the advertising image belongs to a stamp on the packaging of the box. Here is a page from a catalogue of 1927 that shows the high quality of the bottles and packaging.



This little bottle (Moringue) is made in porcelain and figures in the same catalogue. It was normally used to scent handkerchiefs with the smell of "Violetas" or "Lavanda".

Powder boxes were among the company's most prominent articles and the artistic creativity of **Ribas** is very evident.



The graphic design of the "**GRANADA MIA**" box follows Arabian-influenced design. The flask has a series of flowers cut in the crystal in a stylized way.

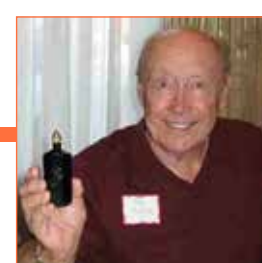


This Luxury box (above) is made of "Charão" (Japanese lacquer) and contains a bottle and a powder box for the perfume **CLEO**. The interior is covered in silk and lace. Only the big brands, such as L. T. Piver, used this kind of box.

In 1930 GAL acquired the company **FLORALIA** (1914). **FLORES DEL CAMPO** was one of the company's best sellers. I have included an advertising page from 1930.



Author's Note: All the items shown here belong to my private collection.



I CAN'T BELIEVE IT:

from an initial gathering in my living room on November 12, 2006, the Chicago Skyliners Chapter of the IPBA planted its cornerstone as an official Chapter of the IPBA. We are now celebrating our 14th anniversary — Congrats to my fellow Skyliners!

We've enjoyed some wonderful years. Since our establishment, we have hosted two fantastic IPBA conventions: (1) the 23rd annual convention in Bloomingdale, Illinois, featuring the "art deco" vibe of the city; and (2) who can forget the most memorable Grand Opening of the "Perfume Passage" at the 31st annual convention!

Many of our biannual meetings have been hosted by Skyliners who have graciously opened their homes and shared their collections. We all loved "show and tell," and couldn't wait to show our newly found treasures.

But then came 2020 and the COVID-19 pandemic, and we all have been derailed. Our 32nd annual convention was canceled, travel restrictions have limited our connectivity, health issues have taken precedence, and so forth. But ... 2021 is coming, and the 33 annual convention is being planned with great optimism. We are looking toward the future.

I'm looking at options for the Skyliners to have a "virtual meeting. These include Skype, Zoom, or other online meeting platforms. More information will be available soon!

Happy 14th Anniversary Chicago Skyliners! Onward to 2021!

Deborah L. Washington

Facilitator, Chicago Skyliners Chapter, IPBA



IRRESISTIBLE!

by Elizabeth Creech | Photography by Brooke Bennink, Brunk Auctions



The stylishly dressed young woman entered the door of Haviland & Co., 11 East 36th St., New York, seeking some additions to her bridal china. Since the 1840s, Haviland & Co. had been one of the most prestigious producers and importers of fine Limoges china. Today in 1910, it was the premier place where brides selected their china patterns. But Charles Haviland, who had taken over the reins of the American side of the business in 1892, was a marketing genius. The company had expanded its offerings beyond fine china to include giftware, silver and glass.

Today, the young woman's eye was drawn to an array of items obviously intended for display on the vanity of fashionable women of means. While there were traditional offerings of silver and glass, our young woman was drawn to a beautiful iridescent piece of art glass in an unusual shape. "Would it hold cologne," she mused, "or was it intended for powder or a cream?" Turning it over, she found a label which contained the name—Haviland & Co.—and also the words AURENE GLASS. By now, she was fairly mesmerized by the allure of the thing—and she caught her breath when she distinctly heard it whisper her name. Thinking she must have it, she asked the clerk, "What is this? Where did it come from?" The young man replied, "Ah, yes, Madame, you have a discerning eye. You are holding one of the most daring forms, in one of the most exquisite colors of art glass being manufactured today. Haviland & Co. has the exclusive contract to offer this piece. Mr. Haviland himself is on the premises. Let me ask him to assist you."

Charles Haviland came over to answer the young woman's inquiry. "What you have before you, Madame, is the product of the genius of Frederick Carder, who is head of the Steuben Glass Works in Corning, New York. Mr. Carder had an outstanding career as chief designer at Stevens and Williams in England, but in 1903, the renowned Thomas G. Hawkes lured him to Corning, where together they founded the Steuben Glass Works. Unquestionably, Carder's glass stands at the pinnacle of beautiful colors, purity of design and the finest quality attainable in hand-made artistic glass. This is a very special example of Steuben's Aurene glass. It has a luminous gold appearance, as you can clearly see."

Our young woman nodded eagerly. Haviland went on, "This lustrous color is reflected in the name 'Aurene,' which is derived from the first three letters of the Latin aurum (gold) and the last three letters of schene (a Middle English word for sheen). Steuben glassmakers produce this marvelous finish by spraying the glass at the fire with stannous chloride, which produces myriad microscopic ridges. The result is this gorgeous prismatic iridescent sheen that you see here, and it's what distinguishes Steuben Aurene glass." Noting the young woman's now somewhat feverish look, he

said, "Perhaps that is more than Madame needed to know, but the effect is stunning, isn't it?"

By now the young woman was clutching the vessel tightly to her bosom and looking slightly dazed. Haviland continued, "This little container is really a piece of art in its color, its form and its decoration. Just look! Despite its small dimension, the lobed form and the scalloped and scrolled applied feet give it an exotic look unlike any other cosmetic container. And Steuben iridescent glass IS all the rage these days. It most surely would become the centerpiece of your vanity décor, don't you think?" "Oh, yes, it certainly WILL catch one's eye," she said, while silently thinking

how it would be the envy of her friends who often came to her boudoir to admire a new fashion purchase.

"Would it contain bath salts, or perhaps a powder or cream?" she wondered aloud. "Ah, Madame, it can be the receptacle for whatever is your finest or favorite scented toiletry product. Let your imagination decide. Shall I have it wrapped for you?"

"Oh, yes, please." She handed him her card. "Have it sent to my home and the bill to my husband."

Our delighted young woman left the premises humming to herself, still pondering what she wanted her new treasure to hold. "Perhaps a stop at my favorite apothecary is in order for a new cosmetic of some sort. And perhaps my bedside table would be enhanced by placing this precious vessel there."

Just before arriving at the apothecary, she had an audacious inspiration and knew EXACTLY what fragrant unguent her Steuben cosmetic jar would contain!

And, dear heart, if this luxurious container were yours, what would YOU place in it?

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- Inspiration and information from my trusted research assistant—my husband, Frank—who also made sure that the author became the custodian of this long desired scent container.



How a Long-Lost Perfume Got a Second Life After 150 Years Underwater

A team of divers and archaeologists discovered the 19th-century fragrance in a shipwreck off the coast of Bermuda.

by Lina Zeldovich June 30, 2020

shared by IPBA member Lillie Gold

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The original bottle of perfume from Piesse and Lubin. Photo by Lina Zeldovich

AFTER AN INTENSE STORM PUMMELED BERMUDA in February 2011, the island’s custodian of historic wrecks Philippe Max Rouja went to do a coastal survey and spotted a partially exposed bow of a boat. The bow belonged to the Civil War blockade runner *Mary Celestia*, which was en route to North Carolina’s Confederate forces when it sank in 1864. The *Mary Celestia* is far from alone: Bermuda’s treacherous underwater reefs sank many a ship. In fact, over 300 vessels are buried around the island, each with its own history and artifacts. But this isn’t the story of the wreck itself—this is a story about a whiff of lost perfume history hiding within.

After a week of examining the wreck, a team of divers and archaeologists found a number of artifacts, including shoes, wine, and two small bottles of perfume. The items were packed together, leading the team to think they may have been gifts. Save for some mineral deposits that had formed on them, the bottles appeared to be intact. One still contained a small air bubble inside, which otherwise would have been forced out by seawater. Etched on the glass were the names “Piesse and Lubin London.”

Rouja brought the bottles to Isabelle Ramsay-Brackstone, the owner of a local boutique perfume store called Lili Bermuda. Ramsay-Brackstone immediately knew they were a rare find. “In the 1800s, London was a center of the perfume industry and Piesse and Lubin was the name of a prominent perfume house on Bond Street,” she says. “It was a perfume that Queen Victoria would have worn.” Ramsay-Brackstone, who also forges her own scents, was inspired and wondered if she could recreate the fragrance 150 years later.

According to Bermuda’s law all artifacts recovered from the sea become property of the government, joining the collection at the Bermuda Underwater Exploration Institute. Ramsay-Brackstone obtained permission to temporarily keep the bottles as she pursued her recreation. She took her finds to New Jersey, where her friend and fellow perfumer Jean Claude Delville worked for Drom Fragrances. Drom is a large international company, which had the equipment necessary to perform gas chromatography, abbreviated GC. GC is capable of reverse-engineering a chemical formula by reading the molecular composition of a scent and spitting out the names of the associated chemical compounds. “It is somewhat similar to reading DNA,” Ramsay-Brackstone explains, except not as complex.

After carefully scraping the mineral deposits off the bottles and opening them, Ramsay-Brackstone and Delville savored the scents. One bottle gave off a whiff of a rotten smell. Unfortunately, some seawater had seeped in and spoiled the fragrance. But the other specimen survived intact after 150 years underwater. According to the duo, it smelled of orange, bergamot, and grapefruit with a faint aroma of flowers and sandalwood. There were also some musky “animal notes,” such as civet or ambergris, which were derived from animal glands in the 19th century. Unlike most modern fragrances that differentiate scents into “female” (floras or fruity notes) and “male” (woody notes), the old perfume contained both. At the time, perfumers didn’t yet make gender distinctions.



Isabelle Ramsay-Brackstone. Photo courtesy Lili Bermuda

Once they had taken a whiff of the fragrance, Ramsay-Brackstone and Delville dipped a blotter stick in the liquid and placed it in the chromatograph. Not long after, the machine completed the molecular reading and generated a printout: a list of hydrocarbons, acids, and other chemicals. But while the molecular readings were easy to obtain, translating these chemicals into the associated aromatic compounds was a lot trickier.

Ramsay-Brackstone and Delville tried to search the annals of perfume for fragrances created by Piesse and Lubin co-owner Septimus Piesse. Piesse was a chemist and a perfumer who also wrote books about creating scents, but many of his records were lost. He was, however, well known for producing a very popular fragrance called Bouquet Opoponax, so the two perfumers decided the mysterious substance in the recovered bottle was likely a precursor to that product. Alas, they still didn’t find the list of ingredients he used for Bouquet Opoponax.

So Ramsay-Brackstone and Delville resorted to their own olfactory senses. After a lot sniffing and guessing, the duo settled on a few key ingredients, including orange flower, roses, sandalwood, and vanilla. “We used the chromatograph and my nose to do the reconstitution,” says Delville, adding that he and Ramsay-Blackstone tried very hard to achieve the perfume’s exact aroma. “We didn’t want to recreate just a modern version of the fragrance. We wanted to stay true to the original scent.”



U.K. Piesse and Lubin magazine advertisement, from the 1890s. The Advertising Archives / Alamy

Achieving this precision isn’t an easy feat, says Christina Agapakis, creative director of the synthetic biology company Ginkgo Bioworks. Agapakis previously worked on recreating the smells of extinct flowers. “Especially when you are looking at older perfumes with natural ingredients made from plants or animals, even if you do an analyses with GC, there are hundreds of molecules that can be present in very low quantities, but have a very big impact on a smell,” she says. “So it can be quite difficult to go from a GC trace to recreating a smell.”

To complicate matters further, the two perfumers had to find modern alternatives to civet and ambergris, animal-sourced ingredients that would be considered unethical today. “Ambergris comes from sperm whales,” says Ramsay-Brackstone. “It’s something they spit out like cats do with their fur balls, so it floats in the ocean until it washes out on the beach.” Therefore, it can sometimes be found naturally and without any harm caused to the animal, but even so, it can’t make a reliable and consistent ingredient. “In the old days people would gather it and use it, but in 2020 no one does it,” Ramsay-Blackstone adds.

In lieu of those controversial ingredients, the pair turned to man-made musk molecules, which today are engineered in labs safely and reliably. “I found a very specific synthetic musk called exaltone,” says Delville. “It gives the final polish and beauty to the scent.”



Perfumer Lionel Nesbitt looks at the chromatographic results transmitted directly from the machine to the computer. Photo courtesy Lili Bermuda

Beyond finding modern-day alternatives to 19th-century scents, the team also had to use different solvents. Those used by Piesse 150 years ago were skin irritants, but back then, that was of little concern since people in the 1800s didn't wear perfume on their skin. They splashed it on their capes and scarves to protect themselves from the stench of London's filthy streets, Ramsay-Brackstone says.

Once they settled on the ingredients, the two perfumers still had to figure out their exact proportions by trial and error. That took about 110 iterations and several months, Delville recalls. He kept mixing the ingredients in different amounts and letting them age for several weeks, after which he would send promising samples to Ramsay-Blackstone, who had since returned home.



Jean-Claude Delville looks carefully at the liquid inside the bottle. Photo courtesy Lili Bermuda

Finally, when they got close to what they presumed was the original formula, Delville flew to Bermuda. The local scents naturally present in the air—sea, salt, and sand—and even the altitude can affect how a smell is perceived, he explains. "You have to do the final touches at the location where you will launch your fragrance," he says. "We both agreed on what needed to be done—we had to increase the level of orange flower and sandalwood."

The two perfumers named their creation *Mary Celestia*. Naming the perfume after a ship that restocked Confederate forces wasn't meant to commemorate the blockade runner or any historical figures, Ramsay-Brackstone says. She believes that the bottle was originally intended as a gift, and she wanted to honor that long-gone relationship. "Perfume,

even 150 years ago, was meant to be an intimate gift between two people who had profound feelings for each other," she adds.

Ramsay-Brackstone issued a limited edition of the restored scent in September 2014—a century and a half after the ship's demise. That run included 1,854 bottles, a reference to the year the ship sank. She donated some of the proceeds to the Professional Association of Diving Instructors, also known as PADI, an organization that teaches young Bermudians how to dive, an important skill at on the island. "This perfume waited for 150 years to be worn," Ramsay-Brackstone says. "We were really excited to bring it to the people."



A bottle and the packaging for the new perfume in the Lili Bermuda boutique. Photo by Lina Zeldovich

Recreating the perfume was quite the olfactory accomplishment, Agapakis says. Oftentimes, when scents are recreated based off the gas chromatograph analyses, they come out flat, missing a certain element of complexity.

But that's not what happened with this particular revival. The fragrance was multifaceted, and consumers responded enthusiastically to its electric array of aromatic components. The limited edition quickly ran out and customers wanted more. Today, *Mary Celestia* is sold at Lili Bermuda and online for \$130. It also comes in a travel size at \$35.

As the perfume aged it became richer, akin to a good wine. "The older it gets, the more of its personality comes out," says Delville, who since started his own company, The Society of Scent. "What Piesse did a century and a half ago was magic, which we are enjoying today."

LINA ZELDOVICH writes about the intricate relationship between humans, their history and their memories. She lives in New York, but you can visit her on LinaZedovich.com and [@linazeldovich](https://www.instagram.com/linazeldovich)



A NOSTALGIC SING-ALONG with bottle themes!

article and photos by Joan Turco

SO MUCH OF THE ENJOYMENT OF COLLECTING IS BEING ABLE TO SHARE OUR PASSION WITH OTHER COLLECTORS. Learning and talking about our diverse collections are among the many exciting moments of attending a convention. Unfortunately, this year many of us missed that opportunity in Rockwall, Texas. As a member from the hosting state, my intention was to share some treasures from my collection in a special Lone Star exhibition display. As I scanned the shelves in my cases for possibilities, I could see themes. These themes brought to mind refrains from old songs which paired with the theme bottles. This was to be my exhibit – *a sing-along with perfume bottles*. Not deterred by circumstances – here it is in pictures and words . . .

SMOKE GETS IN YOUR EYES

The song was written by Jerome Kern (1895-1945) with lyrics by Otto Harbach (1873-1963) for the 1933 musical *Roberta*. It was recorded by a number of famous entertainers. The most popular recording was by The Platters – a black-American vocal group. Their version was the number one hit in the U.S. and the U.K. in 1959.

Go online to hear the beautiful lyrics sung by the The Platters' lead singer, Tony Williams or a fairly recent version by Barbra Streisand. This is real singing. Type "Platters smoke gets in your eyes" – or – "lyrics to smoke gets in your eyes" in your browser or YouTube search bar and enjoy!

CIGAR by Wenck Perfumes Mfg. Co., (U.S.), unknown scent. 5 3/8" long, c.1908. Amber bottle molded as a tobacco leaf with cork stopper. Multi-colored cigar-type label (missing) wrapped around center of bottle – maker's name on one side, "Non Plus Ultra Habana" on the other. "Non Plus..." wording was put into online translator which came up with – No More Ultra Habana! Was something lost in translation? Was it intended to be a fragrance name? (Label description from Internet listing.)



CIGARETTES by Lubin, "Fumée." 2 7/8" h., c.1934. Clear bottle, completely molded in the form of five cigarettes. Purple-enameled metal overcap with gilded edge forms filter tips on cigarettes which conceals brass cap underneath.

PIPE by Schiaparelli, "Snuff." 5 1/4" long, c.1940. Clear bottle with amber stem stopper molded "Snuff de Schiaparelli" on back. Decal label on bowl opening; decal label on back indicates 1 oz. fluid content.



LARGE ASH TRAY (left) by an unknown maker (South American?), "Tulipan Negro" (Black Tulip). 3 1/2" high., c. 1930s. Brass overcap, impressed on both sides "Tulipan Negro", conceals brass cap underneath. Bottle molded as ash tray with concave center and holders for cigarettes. Unusual labeling: unprinted sides of duplicate labels glued back-to-back (inset photo) and attached to back of bottle. Printed side of one label, can be seen looking through ash well; printed side of other, seen when bottle is turned over. Partial label from perfumer. Bottle marked "Germany."

SMALL CLEAR ASH TRAY by Bristow & Sons, "Devonshire Violets" (England). 2 3/8" h., c.1930. Same design as black ash tray. Unmarked bottle – probably German.

SMALL BLACK ASH TRAY by Parfumerie Ary, "Samira." 2 3/8" h., c.1930s. Similar design as large ash tray. Tiny foil label attached to round label reads: "Les Parfums Amatoury, Beyrouth" (English: Beirut). Bottle marked "Germany." Shown front and back.

OVER THE RAINBOW

This song was written by Harold Arlen (1905-1986) with lyrics by Yip Harburg (1896-1981) for the 1939 movie classic *The Wizard of Oz*. It was sung by Judy Garland in her starring role as Dorothy Gayle. *Over The Rainbow* was recorded by many well-known personalities and received numerous music industry awards; however, it was Judy's version that received the most prestigious recognition. In March of 2017 (78 years after the song was first sung!), *Over The Rainbow* was entered in the National Recording Registry by the Library of Congress as music that is culturally, historically, or artistically significant.

But the song almost never happened! It was originally deleted from the film because MGM chief executive, Louis Mayer, thought "it slowed down the picture" and was far over the heads of children – the targeted audience. The director, producers, and Judy's vocal coach, argued with Mayer to have the song inserted back into the film. They prevailed and *Over The Rainbow* is now hailed as an official American classic song.

Fun fact: *Over the Rainbow* was sent as an audio wake-up call to the astronauts on the STS-88 space shuttle mission in December 1998.



A RAINBOW ZOO PARADE. Unknown maker (probably Hetra). Size range: 3 1/4" h. to 2 1/4" h., c.1920s-1930s. All are molded glass, have gilded accents, stand upright on gold mercury stoppers; replacement cork stopper on chick. Elephant labeled *Chypre*; frog, *Narcisse*. German bottles.



FLY ME TO THE MOON

Bart Howard, born Howard Joseph Gustafson (1915-2004), was a composer and song writer. When he composed this ballad in 1954, it was originally titled *In Other Words*. The song was recorded over the years by many popular singers. However, it wasn't until 1960 when Peggy Lee, an American singer who recorded the song, convinced Howard to officially change the title to *Fly Me to the Moon*.

It was Frank Sinatra's 1964 version that became associated with Apollo Moon Missions. The song was played on a portable cassette player on the Apollo 10 Mission which orbited the moon and, again, on the Apollo 11 Mission which actually landed on the moon.

MIGNON, "ROSE", U.S. 4" long, c.1925. Blown glass airplane – green wings, red pilot, gilded accents. Bottle – probably German. **Note:** Shortly after this article was written, the plane went down unexpectedly, crashing to smithereens. The fuselage was destroyed – but the pilot survived!

SARI, "LUNE DE MIEL" (Honeymoon), France. 4 3/8" h., c.1925. Flask-shaped, opaque green bottle molded with crescent moon and stars with silver gilt accents; silver gilt crescent moon stopper.

FIGÈNE, "AUBE NOUVELLE" (New Dawn), France. 3 3/8" h., c.1930s. Flask-shaped bottle molded with stars and rolling clouds on both sides; frosted crescent moon stopper; bottle sits in a well. Elaborate paper box complements stopper design with crescent forms on either side.

FLORENTE, "CHYPRE LOCION", Argentina. 4 3/4" h., c.1930s. Large globe bottle on flared base; textured continents; frosted airplane stopper. Label marked – Industria Argentina.

GIVAU, "LIRIO DE FRANCIA" (French Lily), Argentina. 5" h., c.1933. Large globe bottle on flared base; frosted continents; frosted airplane stopper. Label marked – Industria Argentina.

UNKNOWN MAKER, "LE NARCISSE NOIR" (Black Narcissus), possibly South America. 4" h., c.1930. Large globe bottle molded with continents, meridians and parallels; clear stopper molded as dirigible.



Sulphides of the 19th Century



ABOVE: Sulphide perfume bottle with cameo incrustation of hands holding a flower
INSET: Sulphide perfume bottle with cameo crucifix



ABOVE: Sulphide trinket jar, 3/4 and Top views
BELOW: Sulphide Hera bottle and stopper close-up

BELOW: Sulphide perfume with metal cap and unique "four heads" design — can you spot all four faces?



RIGHT and BELOW: Religious characters were common subjects, including the iconic Madonna & Child (right) and a Crucifix (below right). Others featured busts of soldiers, women, or notable figures



THE ART OF CAMEO INCRUSTATIONS (the inlaying or addition of materials on or to a surface or an object), was first unsuccessfully attempted in 1750 by a Bohemian manufacturer. French manufacturers later succeeded in incrusting several medallions of Bonaparte.

Small bas-reliefs and casts of coins or medal are incrustated by placing a hot prepared cameo upon a hot manufactured glass item, and enclosing them in glass. The item intended for incrustation must be made of materials that will withstand a higher degree of heat from their fusion than the glass to which it is to be incrustated. A small piece of liquid glass is then dropped on it, and it becomes welded. If rubbed while hot, the upper coat of fused glass will be spread as thinly as possible around the cameo, driving any trapped air bubbles behind the cameo and completely isolating it between the two glasses. This requires very careful annealing (the gradual cooling down of the glass).

Cameo incrustations are often representative of famous persons, religious events and mythological characters among others and can be large or miniscule. They appear in many objects including decanters, jugs, plates, trinket boxes, paperweights, vases, goblets, wall hangings, marbles, jewelry, buttons and of course, perfume and scent bottles.

While sulphide items were being manufactured in France and Bohemia, it was England that perfected the process. There are two French creators of this art, Deprez, of which little is known, and Boudon de Saint-Amons. Both produced incredible works of art in this field. Deprez would sign his pieces, as would others, but they are often difficult to find. Another well-known artist is Apsley Pellatt, an English maker whose works rivaled those of Baccarat. There are many other makers and great glass houses, which I could mention, but the list is quite lengthy.

Among the best and most prolific makers of sulphides and other wonderful crystal creations is Baccarat. I could not find an actual time of production of sulfides, but most sulphides appear to be produced in the early to mid 1800s, from around 1824 and upwards.

Myself, I possess a collection of 10 sulphides, most of which I am unable to identify the maker, although some bear close comparisons to those made by certain makers. While I could hazard a guess, I prefer not to. However, you may judge for yourself, by the photos shown.

My source of most of this information is from the book **Sulphides The Art of Cameo Incrustation** by Paul Jokelson, printed in 1968.



article and photos by Rebecca Omoto



Mystery Solved:

A French Cameo Glass Perfume Atomizer by Verrerie d'Art Degué

by Susan R. Arthur

For many decades, at least going as far back as Jacquie North's book *Perfume, Cologne, and Scent Bottles* (1986), this particular cameo glass atomizer has been tantalizing us with multiple questions – *Who made this glass? Is it really cameo glass, or not?* Finally, we, and that is a collective 'we', have an answer! And the answer is yes, it is cameo art glass by the Verrerie d'Art Degué, the French art glassworks founded by David Guéron in 1926. Equally a mystery, Guéron enters and exits the art glass scene under an intriguing umbrella of artistic plagiarism, financial missteps, and perhaps, prejudice by the system.



ABOVE:
Degué vase features a stunning cobalt blue cameo sandblasted to a frosty clear glass emphasizing a geometric pattern of triangles (circa 1925). H 7.5 in, D 6 in (H 19.05 cm, D 15.24 cm). Signed "Degué" near base and "Made in France" on bottom. Photos courtesy of La Maison Moderne (la-maison-moderne.com). Second photo captures the Degué signature.

LEFT and FACING PAGE:
The author's atomizer – front, featuring the flora 'gooseberries', back and bottom. The bottle features a Sterling Silver rim with scallop design and dentil border. No signature on the glass.

David Guéron and Cristalleries de Compiègne

There is very little personal information on David Guéron (1892-1950). According to the ADCGL (a group consisting of art and glass educators, advisors and sellers), Guéron was "born in Turkey [Adrianople] to Spanish Jewish parents, fled scandal at the age of 22 by joining the French Foreign Legion in 1914, only to be sent to the Western Front, where he was wounded and then pensioned out of the army." His Foreign Legion service is collaborated by a citation in the *L'Université Israélite* (28 April 1916) where Corporal David Guéron, of the 2nd Regiment of the Foreign Legion, was cited for his involvement and injuries from German trench warfare.

Guéron was apparently creating glass before he opened a factory outside of Paris. This 1921 advertisement from "*L'Echo d'Alger*" (an Algerian newspaper, AKA the Morning Journal of the Republican, 30 December 1921) describes a discount for purchase: "A New Year gift offer for Verrerie D'Art Degué. Cups, vases and electric lamps. Maison Vengud, 4, Avenue Bab-el-Oued, with a 10% discount until January 1st". Multiple art glass sites and books describe Guéron as inspired by the 1925 Exposition des Arts Decoratifs in Paris.

Compiègne, site of the Great War Armistice, is a small township within the province of Oise, approximately 50 km north of Paris. It is here that Guéron started his household and functional glassworks, apparently in an old former glassworks building. The factory remained in active production through Guéron's entire glass career in France.

Verrerie d'Art Degué

Guéron opened the Verrerie d'Art Degué in Paris, with the factory/glassworks at 63, Boulevard Malesherbes and a gallery/showroom at 41, avenue de Paris to promote the art glass he named "Degué". Degué is a contraction of his name - the first initial of David, and the first few letters of his surname, Guéron. The gallery showcased his art glass techniques in the shapes of vases, perfume bottles, bowls, paper weights, lamp shades, and shades for light fixtures. His designs leaned heavily towards natural motifs as much cameo glass did at the time. But it was his use of brilliant colors that became his 'signature'. His vases, lamp and light shades are still prevalent in today's mid-to-high end market sites such as Artnet.com or 1stdibs.com.

Art glass expert Victor Arwas describes Guéron as "closely copy[ing] designs of other glasswork." His cameo-etched work in floral designs was similar to Gallé, although his overlay layer was often in a more brilliant color – "startlingly rich colour," says Arwas. Guéron also had fashioned a jade glass similar to Daum. 'Jade' glass is made by trapping metal oxides between layers of glass for its random streaking effect to look like jade stone. Muller Frères and Schneider also had similar jade glass. Guéron became known for his use of vibrant color contrasts in orange, yellow, red and green. According to Arwas, "after Guéron hired several of Schneider's glassworkers, he was soon mimicking every design that Schneider produced". This resulted in a court battle which is said to have lasted 6 years (more on that later).

As much as Guéron was suspect of copying his peers, he had original designs too. Another Degué line used a sandblasting method to decorate

monochromatic vessels with graphic designs, beautifully represented in the vase pictured in this article courtesy of La Maison Moderne. Degué reached another level of artistic proficiency with the hiring of Édouard Cazaux in 1928. Cazaux supplied his Deco designs in clear, colored and frosted glass until the studio closed. Known for more figural work in his pieces utilizing birds, animals, and dancing humans, Arwas gives Cazaux credit for the design effort of the dining room glass panels on the lavish French ocean-liner, the *S. S. Normandie*. Unfortunately the ship caught fire and capsized in New York Harbor in February 1942. Many items, including light fixtures with the Degué signature were salvaged. According to the Material Sun Limited blog: "The Cristalleries de Compiègne (Degué) was given the commission to create 6000 individual crafted glass panels for the room's walls. This fabrication of hammered and chiseled panels with their engraved diamond patterns and eglomise finishes by famed French glass painter Auguste Labouret, was the largest assignment ever undertaken by the firm." The ironworks most often found in the support work of the glass for lamps and chandeliers is credited to Edgar Brandt, according to Arwas.

Degué Cameo Glass

Like much of the cameo art glass made during the same period, Degué glass was found in the collections of the upper echelon of American and French collectors. Through the appearance in exhibitions and magazines of the late 1920s, this art glass influenced the taste and fashions of the day. The colorful glassware was manufactured up to ~1930, with items made after 1930 more subdued, it seemed in response to the Great Depression.

According to Arwas, Degué's work was typically signed in acid-etch (using a template) in cameo relief or intaglio as we see on Suzy Reckman's atomizer, and the two vases. Cazaux's work was signed in block letters "Gueron" or "GUE" in a circle, and sometimes "Gueron Cazaux".

Degué atomizers appear with some rarity on eBay and other auctions, typically in the royal blue-cut-to-frosted clear glass examples in the photos of Joanne Mills, Suzy Reckman and the author. The frosted clear glass has an opaqueness to it. The royal blue against the frosted clear glass makes the flora appear to float above the glass, and the veins in the leaves are very prominent. There appears to be an alternate color combination, with a variation in the color of the top layer. Amelia Chatham's example is a golden orange-brown-cut-to-frosted clear. Amelia comments that the base glass has a brownish cast to it. Many describe the flora motif as 'gooseberries.' The cutting and colors (blue, orange with a base color of frosty white) in the Dualities Antiques' Degué signed vase is very reminiscent of the style of these atomizers.

I personally have seen only one other style of a Degué atomizer. It was green-cut-to-pale orange, tall with a more narrow profile, and the veins in the leaves were very prominent. The flowers were similar to the Bleeding Heart plant.

Atomizer Hardware

Of note, this particular Degué style of cameo glass perfumes was finished with atomizer hardware sourced from a company called Enots. This



RIGHT:

• Suzy Reckman's atomizer WITH Degué signature!

• Enots silver-plated hardware.

BELOW LEFT to RIGHT and BOTTOM:

- Joanne Mills' atomizer with gold-plated atomizer hardware. No signature on glass.
- Amelia Chatham's atomizer in the alternate top color layer of golden orange cut to frosted clear, and gold-plated hardware. No signature on glass.
- This Degué vase is cobalt blue cut to a pinkish hue (11 ½ in H, 5 ¾ in. D; circa late 1920s). Photo at the bottom of the page features the signature. Photos courtesy of Dualities Antiques.



Birmingham (UK) engineering company specialized in lubricants, hydraulics and car parts. Currently on ebay UK there are numerous oil cans and car lubricant applicators with similar mechanisms! The mechanism appears to include a ball-bearing and is without a typical rubber spray bulb. The mounts came in silver or gold plating or sterling silver. The author's bottle has a beautiful shell and beaded design in sterling silver on the rim, unfortunately the rest of the atomizer hardware is missing. The same Enots hardware is more often seen on cut glass atomizers with the same bulbous shape as the Degué style shown here. Based on Australian newspaper advertisements for these cut-glass versions, these atomizers were introduced in the mid 1920's. This timing coincides with the introduction of the Degué atomizer art glass bases. The typical height of all of these Enots atomizers are 5 in. with the atomizer (3 ¼ in. without atomizer), the widest part of the glass is approximately 2 ½ in.

Guéron Vanishes

Mysteriously as Guéron appears on the Art Glass scene, his exit is equally peculiar. After the scandalous lawsuit with Charles Schneider, Guéron faced numerous legal issues that ultimately led to his bankruptcy, arrest and apparent expulsion from France. Litigation with the "Societe anonyme Des Verreries Schneider," under the tradename "Le Verre Français," was allegedly settled in 1932, financially exhausting both companies, as cited by multiple websites on both Degué and Schneider glass. Corroborative documentation is lacking on this event. Perhaps it was finally settled on the court house steps, or the case was never promoted beyond the lower level court and was not captured in the press, or the court documents were sealed. The fate of the Cristalleries de Compiègne was a very unpleasant one, auctioned with its contents to pay for litigation costs. Subsequently, Guéron filed for bankruptcy. He was arrested at least once for tax liabilities, and apparently was expelled from France in 1939 as he had never become a citizen, being considered a persona non grata. Beyond this event, there is no trace of David Guéron or Degué.

Acknowledgements

The collective 'we' is courtesy of our interactive Facebook group, as we share again and again, knowns and unknowns; and our steadfast head administrator, Judy Parker, who likes to connect perfume bottle collectors and her many "glassie" friends. This time, it was our own Suzy Reckman, from Brazil, that saw my post, and private messaged me with photos of her atomizer WITH a signature!! Other members have sent me photos of their bottles to share: Joanne Mills from Australia and Amelia Chatham, our Georgia peach. Many thanks to them all, and to our art glass friends that shared their photos with us to showcase Degué's artistry in other forms. Also, thanks to Frances Doepel for giving the French literature a quick look into the legal issues discussed above.



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Zoom-ing into FlamingoLand!



ON AUGUST 16TH, 2020, THE IPBA FLAMINGOS FLOCKED TO OUR COMPUTERS, IPHONES AND IPADS TO JOIN A ZOOM MEETING. Despite a few minor glitches, we were thrilled to be able to SEE one another and interact about our favorite topics — perfume bottles, vanity items, and pink birds.

Our Show & Tell theme was Silver / Silver-toned perfume bottles and vanity items. Teri Wirth updated us on all the **Convention news**, and we are excited about (hopefully) gathering in Newport, Rhode Island, April 29 - May 2, 2021.

For the foreseeable future, our gatherings will be held using Zoom as no one wants to miss out as we **Learn! Share! Enjoy!** all the beautiful bottles and vanity items we have.

Zoom-ing participants were **Carol Caslow, Terri Chappell Boyd, Sally Chope, Shirley Grodnitzky, Kathy and Ralph Hecht, Lenore Worth Hiers, Linda Horr, Carol Sandstrom** and her friend **Greg, Aaron Stewart, Mike Vogelsang, Cathy Weiss, Teri and Fritz Wirth,** and **Barbara W. Miller.**



Is your IPBA Chapter Zooming? Send us a photo and tell us all about it >> publications@perfumbottles.org

American Compacts of the Art Deco Era

THE ART OF ELGIN AMERICAN, J. M. FISHER, AND OTHERS

by Howard W. Melton and Michael A. Mont

The authors have created a fantastic book focusing on American compacts of the high or early Art Deco era, roughly the mid-1920s through the early 1930s. The book is a necessity for every serious collector of American compacts; however, since it approaches the subject matter from an artistic viewpoint, it will also be invaluable for anyone interested in the high Art Deco period as well as American fashion and design in the 1920s and early 1930s.

The International Exposition of Modern Industrial and Decorative Arts occurred in Paris between April and October 1925. Although elements of what was called modern design, which we now call Art Deco, existed prior to this event, the Exposition is generally viewed as the start of the Art Deco era. While Art Deco design is often linked to architecture, modern design concepts can be seen in an astounding range of decorative art, consumer products, advertising, graphic art, magazines, and even industrial products from this period. Among consumer products, modern design was particularly prevalent in jewelry and decorative accessories.

Compacts evolved in the early 1920s as it became socially acceptable for women to wear makeup and to work and socialize outside of the home. In general, the early compacts were the product of a group of companies that specialized in small metal objects - vanities, belt buckles, charms, lockets, jewelry, etc. — often made from gold or sterling silver. Although initially produced with traditional embellishments and simple designs impressed into the metal cases, by the late 1920s and early 1930s, American manufacturers were creating a stunning variety of powder compacts reflecting Art Deco design concepts with various forms of enamel embellishment. By the early 1930s, compacts had become a necessity — and a perfect gift for women.

The Great Depression had a devastating effect on the producers of these beautiful pieces of miniature art. Many manufacturers either went out of business or merged with other companies. Those that survived redesigned their cases using less expensive metals and embellishments. For the most part, the beautiful compacts shown in the book were manufactured between 1928 and 1932.



Of the major American compact manufacturers of this period, Elgin American Manufacturing Company and J. M. Fisher Company stand out because, during this short period, virtually their entire compact product line reflected modern design. For this reason, these companies are covered extensively, including early history, products, catalog pages, and advertising from both companies.

Other American compact manufacturers adopted modern design concepts to varying degrees, often including compacts with modern designs alongside compacts featuring more traditional designs. The book includes a survey of the Art Deco compacts of other manufacturers of this era including Evans Case Company; the Girey Company; Marathon Company; Pilcher Manufacturing Company; the Richard Hudnut Corporation; Ripley & Gowen Company; Theodore W. Foster & Bros. Co.; Volupte, Inc.; and others. The book features 1,120 striking color photographs, historical information related to the emergence of powder compacts, an extensive bibliography, and other reference materials.

Production and distribution by Schiffer Publishing, Ltd., and DCEF Group, Inc.
ISBN 978-0-578-59006-6.

Special pricing is available for IPBA members:
Send email to
Howard W. Melton at
artdecobook@att.net



Elgin American Manufacturing Company, 1931



J. M. Fisher Company, 1931



Marathon Company, 1930



Elgin American Manufacturing Company, 1930



Elgin American Manufacturing Company, 1931



J. M. Fisher Company, 1931



J. M. Fisher Company, 1931



Ripley & Gowen Company, 1930



Evans Case Company, 1930

Powder Puff

Roselyn Gerson, President Emeritus Compact Collectors Club

by Andra Behrendt

Cell phones. Face masks. Checkbooks. Three things that the 1940s woman did not have room for in her chic carryall!

Vanities and Carryalls were very popular in the 1940-50s and were larger than a simple powder compact that included a mirror and powder or rouge. They contained several makeup items, such as powder, rouge, lipstick, perfume, comb and cigarette case. The cases were very heavy and always had a wrist chain or strap. A lady carried these instead of a larger purse as everything she needed for a night on the town was included!

The three largest companies that produced carryalls, in addition to a variety of compacts, were **Evans**, **Volupté** and **Elgin**.

By the late 1950s, the carryall started to become obsolete. In the previous 30 years, women needed carryalls mostly for their powder, rouge and lipstick; but now, ladies wanted an actual makeup bag to hold the various shades of eye shadow, mascara, eyeliner, lipsticks, lip liner and blush that they couldn't live without.

In the world of compact collecting, there is specific terminology used to describe style and shape. It's always acceptable to use the word "compact," "vanity" or "carryall" but it's nice to know the specific definitions (below).

Remember: it was the *style* of our compact or carryall that was just as important as the makeup it contained!

DEFINITIONS

Carryall: a mass-produced, inexpensive version of the minaudière

Compact: a cosmetic case with a mirror and powder or rouge with puff

Minaudière (mee-noh-dyair): a rigid metal box-shaped evening bag made of precious metals, some set with precious stones or gemstones, with compartments for powder, lipstick, rouge, mirror, coin holder, comb, cigarettes, and a small watch or any combination of the above

Nécessaire: a smaller version of the minaudière, cylindrical or bolster shape, made in precious metals, base metals, or synthetic materials

Vanity box: a fitted traveling cosmetic case

Volupté called its 1950s carryall "Oval Sophisticase" and each side opened to reveal the compact and cigarettes area. The tassel was attached to a pull out lipstick.



Van Cleef & Arpels has been credited with the creation of the minaudière. It was said that the inspiration came to owner Charles Arpels when he saw a wealthy socialite just toss her small loose makeup items into a tin box! The minaudière is named after Estelle Van Cleef, whose mannerisms — or "minaudières" — were enchanting. Other jewelry houses such as Cartier and Tiffany were often commissioned to manufacture carryalls made of gold and adorned with gemstones, copying the style of Van Cleef & Arpels.

Nécessaires can be cylindrical or bolster shape and include an area for necessities such as a hanky, cigarettes, hairpins or coins. Most nécessaires open at both ends. This 3-1/2" tall and 1-1/2" round, orange, celluloid, 1920s nécessaire/dance vanity has a colorful painted parrot on the front and a hidden lipstick in the tassel. The top and bottom unscrew to reveal a mirror and powder puff.

Used extensively in the 1920s when traveling, vanity boxes were covered in leather and had a lock and key. Inside, this vanity box includes sterling items — compact, perfume, lipsticks, nail accessories, silk pouch and lift up mirror.

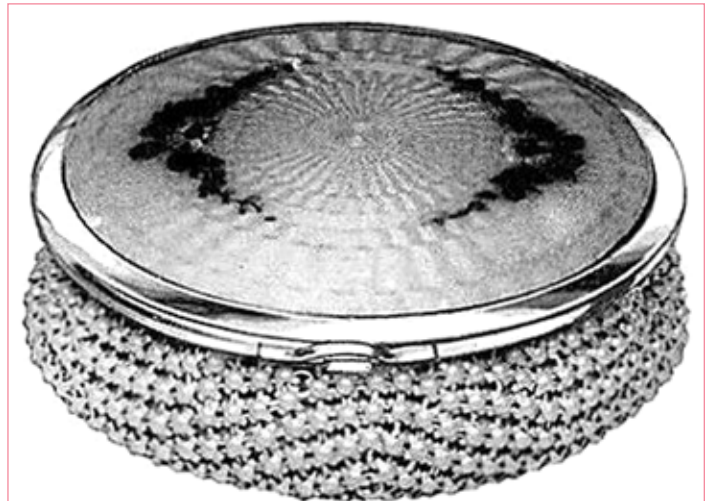


ABOVE LEFT: This 1950s Evans carryall has rhinestones on the lid, mesh strap and inside mirror, compact, comb, lipstick and coin holder.

ABOVE MIDDLE and RIGHT: Two very ornate Evans carryalls with a double entry. They include compact, lipstick, lighter, pouch, mirror and cigarette area. The lids are encrusted with prong-set rhinestones, faux pearls and glass pieces. The one with the faux gemstones weighs one pound!

Evans 1950s square carryall with rhinestone lid with inside pieces.

L&C Mayer Co. from New York advertised an Evans enamel vanity compact with a shallow mesh pouch in 1934, selling for \$5.80



CJ3277 Stylish Pouch Compact..... \$5.80
A smart loose powder pouch compact. Cloisonné white enamel top; flowers in natural color; hand painted; enduring chromium finished edge. Pearl finish bead mesh pouch; genuine leather lined. Fitted with large size mirror, full size rouge, large velour puff and new style metal sifter. Illustration actual size.



LEFT to RIGHT: Volupté Sophisticase ad • Van Cleef & Arpels minaudière ad • Actress Shirley Temple helped promote her Seabiscuit movie and an Evans carryall in one 1949 advertisement!

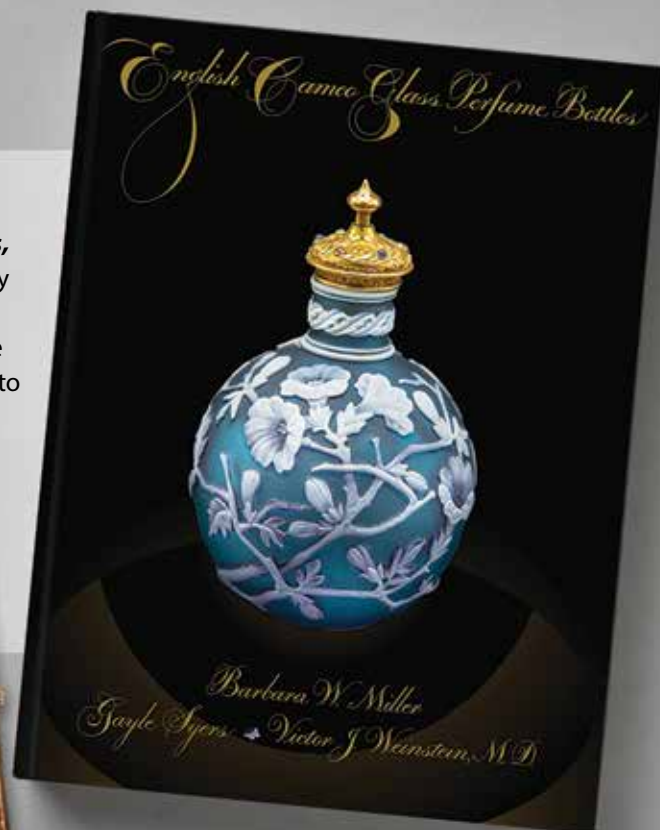
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by Barbara W. Miller • Gayle Syers • Victor J. Weinstein, MD

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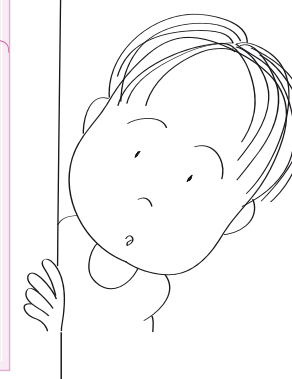
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A well dressed woman, even though
her purse is painfully empty, can
conquer the world.

— Louise Brooks

Like most events and milestones, political elections are a big business for hunting down the perfect commemorative souvenir! Besides the more traditional buttons, coins and mugs, compacts and perfume bottles promoting our favorite candidate, are highly sought after. The first U.S. presidential candidate to allow campaign souvenirs was Andrew Jackson in 1824, and one of his 1828 celluloid pin-back buttons sold for \$160 at a recent auction. In 2009, souvenir sales for President Barack Obama's inauguration were over two million dollars!

Political souvenir perfume bottles and compacts are considered cross collectibles. They are of interest to political enthusiasts and compact collectors who are aware of their rarity and desirability. **Volupté**, a compact company from New Jersey, made several different versions of enamel compacts in the 1940s promoting presidential candidates Franklin D. Roosevelt and Wendell Willkie. Compacts were an obvious political souvenir used by campaigns to court the female vote. Sometimes they were successful, but in Willkie's case, they were not.

Perfume Passage has a large display of souvenir perfumes and compacts from presidential campaigns throughout the galleries. Check them out during your next visit!

SHOWN TOP to BOTTOM:

- **1940s Volupté powder compacts in support of opponents Willkie and Roosevelt.** Willkie was an industrialist, political leader and president of the Commonwealth and Southern Corp., a giant utility holding company. Although a Democrat, Willkie became a leading spokesman of business interests opposed to the New Deal of President Roosevelt. He enrolled as a Republican in 1940 and in that year was nominated by the Republican Party for the presidency. Although defeated in the election, he received more than 22 million votes.
- **The May 1968 Esquire magazine cover** was meant to mock Nixon's poor performance in the 1960 television debate against John F. Kennedy, suggesting the Republican needed "some work done" if he ever wanted to be president.
- **Watergate** was a political scandal involving the administration of President Richard Nixon from 1972 to 1974 that led to Nixon's resignation. It stemmed from the administration's cover ups over its involvement in the 1972 break-in of the Democratic National Committee headquarters at the Watergate Office Building in Washington DC. Those events led to the production of many souvenir items, including mugs, plates and of course, cologne!
- **Republican Barry Goldwater** lost the 1964 Presidential election to incumbent Lyndon Johnson, but I'm sure he smelled wonderful if he used his own Gold Water After Shave for Americans! Note the elephant and airplane on the bottle--representing the Republican party and Goldwater's stint in the Air Force as a pilot.
- **Enamel telephone dial shaped powder compacts** were 1952 and 1956 political souvenirs for Republican Dwight David "Ike" Eisenhower and Adlai Stevenson. Eisenhower, the 34th President, was in office for two terms from 1953-1961. In both the 1952 and 1956 elections, Stevenson was defeated in landslides by Eisenhower.
- Among the many give-a-ways produced by the 1960 John F. Kennedy presidential campaign was this half ounce bottle of "**Jacqueline Kennedy**" perfume.
- **Barack Obama Cologne** by Parfums Deray, was inspired by his historic election as the 44th President. It is a clean and refreshing blend of aquatic notes.



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