



Perfume Bottle Quarterly



The Luxury of Jacob Petit's Masterpieces

PRESIDENT'S NOTE

Spring Awakening,



I begin with a quote from one of my favorite comedians, Robin Williams. *"Spring is nature's way of saying, 'Let's party'.* And although it's freezing cold here in Chicago as I write this message from home, I can already feel the warmth and excitement building for the IPBA's 26th Annual Convention in Pittsburgh, May 1-4. Deborah Washington and supportive members from the Pennsylvania area have organized an incredible schedule of events. I hope you will join us.

One of the important initiatives your Board of Directors is working on is the development of a Social Media Strategy to increase member communication and expand awareness of the IPBA. The Board created a new volunteer position to assist us with this endeavor. The **Social Media Manager** will implement the IPBA's Social Media Strategy and generate inbound traffic (promote IPBA on-line, share pictures, sale/auction information, perfume events), and cultivate new members. We will facilitate a roundtable discussion during the convention for you to share ideas and information about social media. Your feedback is important to guide our efforts. Everyone is invited to participate.

I am proud to announce a new program that will be presented at the Pittsburgh convention. Member Adriane Johnson who served as the association's previous Publications Chair, presented a proposal to the Board of Directors to develop a scholarship in honor of the IPBA's founder Frances (Fran) Peters. The Board unanimously approved the creation of **The Frances Peters Memorial Scholarship**.

Fran was instrumental in organizing the first meeting of collectors and dealers of perfume bottles, at the 1988 convention of the Federation of Historical Bottle Clubs. As a result of that meeting, a diverse group of enthusiastic collectors and dealers played a key role in forming and shaping the IPBA.

As an avid collector of 19th and 20th century perfume bottles, Fran conducted extensive research to learn about the pieces in her prized collection, and she contributed valuable information by writing magazine articles and presenting her research findings at IPBA conventions.

In recognition of Fran's passion for educating the youth and adults, and sharing her knowledge, the IPBA will award a grant of up to \$5,000 biennially to a member who is pursuing a research endeavor related to perfume bottles. You will hear more about the details during the convention luncheon on Saturday.

I look forward to seeing you in Pittsburgh, the birthplace of 'pop artist' Andy Warhol.

Best wishes and safe travels,
Jeffrey Sanfilippo



*Andy Warhol pour Homme -
An aromatic Fougere fragrance
for men. Launched in 1999.*

Perfume Bottle Quarterly

www.perfumbottles.org

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Perfume Bottle Quarterly (PBQ) published quarterly:

Fall, Winter, Spring, Summer

IPBA Membership Directory published 1st Quarter each year:

Deadline: November 15th

Deadlines for PBQ Articles and Advertising:

Fall - July 30th

Winter - October 15th

Spring - January 30th

Summer - May 30th

PBQ Back Issues:

Members: \$7 each issue | Non-Members: \$12 each issue

Directory: \$20 (members only)

Available from:

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Roanoke, VA 24018 USA

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Membership:

International Perfume Bottle Association

Dues for 1 or 2 people or 1 person and 1 business (same address)

US: \$45

Canada: \$50 US (or equivalent)

Elsewhere: \$55 US (or equivalent)

Due to the high cost of processing checks from abroad, payments may only be made as follows for both dues and convention registrations:

(1) MasterCard/Visa (be sure to include complete number as well as well as expiration month and year)

(2) International money order or check payable to IPBA in US dollars drawn on a US bank

(3) Paypal intperfumbottleassoc@gmail.com

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Printing:

Haapanen Brothers, Gurnee, Illinois

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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ABOUT THE COVER: Porcelain Brûle Parfum, a Greco-Roman brazier is re-imagined in dramatic Rococo form. This exceptionally rare piece was created by Petit for the *Exposition des Produits de L'Industrie* in 1834.

YOURS TRULY, D. JARVES— A GLASSMAKER'S GIFTS

By Elizabeth and Frank Creech, Rob Girouard and Joan Walter

A collaborative effort of and for the International Perfume Bottle Association and the Federation of Historical Bottle Collectors

From the early to middle years of the 19th century, four great glasshouses were founded in the vicinity of Boston and in the little town of Sandwich, on Cape Cod. They were all the creations of one man—Deming Jarves. This remarkable man was ambitious, an excellent organizer and skillful entrepreneur. He attended to the daily details of running a successful business while unswervingly pursuing his vision of producing the finest and most beautiful glass ever made.

Beginning in 1818, Jarves organized, incorporated and operated the New England Glass Company at East Cambridge, Massachusetts. He left this company as its agent in 1825, but continued to be involved in its management and the sale of its products. It was leased to William L. Libbey in 1878. Eventually, his son, Edward Drummond Libbey, moved the company to Toledo, Ohio, and named it the Libbey Glass Company.

Meanwhile, Jarves built a new glasshouse in Sandwich, Massachusetts, complete with store and housing for his workers. The complex became known as Jarvesville. The company was incorporated in 1826 as the Boston and Sandwich Glass Company. From its inception, the new company manufactured bottles and flasks. A hallmark of the company was the panoply of spectacular glass colors created.

In 1837, Jarves organized a new glass manufactory in South Boston for his son George. The name given this company was the Mount Washington Glass Company. Unhappily, George died at age 25, succumbing to tuberculosis. The company was purchased by W.L. Libbey in 1860 and moved to New Bedford, Massachusetts, in 1869.

In 1845, a major deposit of extremely pure sand was discovered in western Massachusetts at Cheshire, in the Berkshires. Deming quickly secured the rights to this snow white sand, free of the usual impurities that discolor



most glass. This pure, colorless sand produced water-white brilliant crystal.

Approaching the age of 70, in 1858, Deming withdrew from the Boston and Sandwich Glass Company. He constructed an entirely new glass factory nearby to secure for his son John a state of the art facility to produce the finest glass possible. His most skillful workers were brought over to the new manufactory, which was named the Cape Cod Glass Company. From the very beginning, extremely high quality glass was made and

successfully marketed. Alas, John Jarves, like his brother George, contracted tuberculosis and died in 1863.

Deming was devastated. He was old and heartbroken. His dream of a family dynasty of glassmakers was crushed.

Upon Deming's death in 1869, the Cape Cod Glass Company extinguished its furnaces.

A great American glassmaker was no more.

The factories of the Boston and Sandwich Glass Company and the Cape Cod Glass Company have been razed. Little evidence of their existence is to be found.

What remains of the legacy of Deming Jarves is the wonderful glass he created. When he began making glass in 1818, domestic glass production was almost entirely utilitarian—bottles, flasks, tableware, etc. Americans viewed their own glass as ordinary—but cheap—and regarded English and European glass as finer and of superior quality.

During the ensuing half century that Deming Jarves produced glass, his companies created a plethora of beautiful artistic glass, rivaling the highest quality of the best European glasshouses. He was truly a giant among American glassmakers. His vision, high standards and determination to make the finest glass the world had ever seen contributed substantially to the ascendancy of artistic glassmaking in the United States of America.

We proudly show you a few choice remnants of the glass produced by the glass companies founded by this genius, who modestly closed his communications thusly:
Yours truly, D. Jarves. ■



(Above): Opalescent Light Blue Twelve-sided Blown Molded Paneled Cologne Bottle. Lovely form and color. The New England Glass Company was known for its distinctive and quite beautiful light blue glass. 5 ½”.

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(Left): Ruby Plated Blown Molded Cologne Bottle, Footed, with Acorn Stopper. The New England Glass Company began producing ruby glass in 1848 or 1849. Their ruby glass was thicker (and heavier) than their competitors and was made by using \$20 gold pieces dissolved as gold chloride. In certain light conditions, it shows a gold glint. 9”.



(Left): Fiery Opalescent Vaseline Colored Overlay Cut-to-Clear Cologne Bottle. Numbers on the top of the lip and neck of the stopper are seen on both Sandwich and New England bottles. However, this bottle also exhibits an entirely polished bottom with shallow polished pontil and a plated colored opaque overlay, both features being characteristic of New England Glass Company production. 8 ½”.



(Above): Fiery Opalescent Mint Green Overlay Cut-to-Clear Cologne Bottle. Numbered on top of the lip and neck of the stopper. The entire bottom is polished with all overlay removed and with a shallow polished pontil. These features, together with the cut opaque overlay, are indicative of its New England Glass Company origin. 8".



(Above): Emerald Green Cut-to-Clear Pagoda Shaped Cologne Bottle. Location of numbers and treatment to bottom are consistent with many other New England Glass Company colognes. The rich emerald glass in combination with the intriguing pagoda form make this a stunning piece. 6 1/2".

(Right): Canary Cologne Bottle having Red and White Pulled Loop Marbrie Decoration. The concave shape was used extensively by the factory, including castor bottles, lamps, colognes and decanters. This practical form provides a sure grip, in addition to being quite attractive. NOTE: This is the sole marbrie decorated canary glass specimen we have ever encountered. Attributed to the Boston and Sandwich Glass Company. 6 3/4".





(Above): Deep Sapphire Blue Cologne Bottle. Blown in a three part mold in the Lawrence pattern and featuring a cut neck, polished pontil and original pressed glass stopper. One of only three known examples and the only one retaining its original stopper. Boston and Sandwich Glass Company. 6".

(Right): Black Amethyst Oval Hobnail Cologne Bottle. Both form and oval hobnail decoration identify the Boston and Sandwich Glass Company as the origin of this fascinating piece. BUT, we have never before seen a Sandwich cologne in black amethyst glass, nor have we encountered such detailed gilding on oval hobnails. This may well be a trial or experimental piece. 5 ½".



(Left): Six-sided Amber Blown Molded Cologne Bottle with Oval Paneled Frames and Lily Stopper. The Boston and Sandwich Glass Company began making this model cologne circa 1840. THIS specimen, though, retains remnants of its gilt decoration, so it was made after the arrival of its first gilder, William Smith, in 1845. He trained his sons, Henry and Alfred, as glass decorators. They later managed the design department of the Mount Washington Glass Company until establishing their own Smith Brothers decorating shop in New Bedford. The Lily stopper has a small well in its center, into which cologne could be poured to scent the room. 7".



(Above): Clambroth and Opaque Green Oval Hobnail Cologne Bottle. Hobnail decoration by other glass companies is the traditional round form, but the Boston and Sandwich Glass Company adopted their unique design of OVAL hobnails. The company's Clambroth glass is a very pleasing approximation of fine French white opaline glass. Sandwich produced oval hobnail colognes in a variety of shapes, sizes and colors. 7 ¾".



(Left): Red Cut-to-Clear Cologne Bottle in Geometric Pattern with Quatrefoils. Solid glass paperweight stopper depicts a ten petal poinsettia by Nicholas Lutz. While Lutz worked both at Dorflinger's and the New England Glass Company, he spent most of his career creating beautiful things in glass for the Boston and Sandwich Glass Company. The style of the cutting also suggests Sandwich as the source of this piece. 8 ¾".

(Above): DETAIL: Nicholas Lutz Poinsettia Paperweight Stopper. The absolutely correct colors and incredibly precise detail are signature characteristics of the artistry of Nicholas Lutz.



(Left): Ruby Cut-to-Clear Cologne Bottle with Star Cut Base. This beautifully designed bottle was created by the Mount Washington Glass Company. Attribution was facilitated by discovering a virtually identical specimen with its original Mount Washington label still intact! 8".

(Right): Cobalt Cut-to-Clear Cologne Bottle. The reinforcing neck ring and the long, slender neck that opens down and outward to form the body of the bottle are characteristic of premium Boston and Sandwich cologne bottles. Another special feature of fine Sandwich bottles is the starburst cut into the base of the piece. Every surface is cut and polished. This design was produced in cobalt, ruby and lavender. 10 ¼".





(Above): Twin Ruby Cut-to-Clear Mold Blown Bottles. They have reverse painted glass inset labels, one for cologne and one for hair tonic. Bases embossed "W.N. Walton Pat. Sept. 23, 1862." These Walton bottles were quite popular, having various drug names printed on their glass labels. However, these are the only two we have encountered having cut overlay, suggesting they may have been a custom order. Walton had a business relationship with the Mount Washington Glass Company, and these bottles were likely produced there. 8 1/2".

Burmese Glass Hand. Frederick Shirley of the Mount Washington Glass Company created this lovely glass, obtaining his patent in 1885. The glass recipe includes both uranium oxide and gold chloride. When first made, the glass is a uniform soft translucent yellow. However, when a portion of the parison is reheated at the glory hole, that part shades to a gorgeous salmon pink or fuchsia. Figural Burmese glass is rare. We have located only one other Burmese glass hand, which is in the collection of the Bennington (Vermont) Museum. 6 7/8".



(Above): Royal Flemish Cologne Bottle with Butterfly. Perhaps the most desirable of all Mount Washington Glass Company offerings, Royal Flemish glass is acid finished, with raised gold enameled lines. Translucent colors give the effect of looking through a stained glass window. This fine Mount Washington cologne bottle shape #555 was produced in the closing years of the company's existence. 5 3/4".



(Above): Crown Milano Atomizer Cologne Bottle, Acid-Finished Cream Colored Opal Glass with Floral Decoration. Crown Milano was an important and successful line in the latter years of the Mount Washington Glass Company. 5 1/2".



(Above): Sapphire Blue Cut-to-Clear Cologne Bottle, Cut in the Strawberry Diamond and Fan Pattern. Although this pattern was used by several companies, the manner of cutting and the extra fine quality of the lapidary stopper suggest it may have been made by the Cape Cod Glass Company. This is reinforced by the richness of the sapphire blue overlay, which was most likely created by James Lloyd, Deming Jarves' chosen color expert at the Cape Cod Glass Company. 7 3/4".

(Right): DETAIL: Bottom of the Diamonds and Vesicas Bottle. Cape Cod cologne bottles of this quality had as much attention lavished upon the base as on the rest of the piece. A mark of excellence is beauty, when viewed from any perspective.

(Below): Diamonds and Vesicas Ruby Cut-to-Clear Cologne Bottle. The curving mitre cuts on this bottle, creating the vesicas, portend the American Brilliant Period of glassmaking. The superior quality of the design, material, color and decoration reflect the extremely high standards of the Cape Cod Glass Company production. Note that the stopper is cut en suite (in the identical pattern). This specimen was probably not a production piece. 7 1/2".



CHASING A SKIRT

By Helen Farnsworth with Photography by Craig Farnsworth

One of the great things about having a large association of devoted perfume bottle collectors, who share the same interest, is that we can help each other in research. As the following article illustrates, my research for this particular perfume bottle has benefited from a fellow member's assistance.

Last May I gave a presentation about figural perfume bottles at our IPBA convention and had several bottles in the presentation that I identified as "Mysteries". One in particular that is pictured here has plagued me in my search for information about the company, glassmaker, designer or scent name. All of these details were unknown to me.

Recently member Afonso Oliveira graciously shared with me his S.P.V. catalog and there was my little "mystery" bottle listed as #4336 in the undated catalog (perhaps 1925) for this French glass company. The words with the listing are:

"Oval Bottle with floral festoons".

My 2 ½" tall bottle with a flat oval silhouette is decorated with dark cobalt blue and gold details in enamel that follow the overlapping lobes in the glass. The bottom edge or "hem" of the bottle is scalloped completing the conceit of a skirt. The conforming stopper also has the blue and gold details. The back of the bottle is undecorated, so that the "skirt" lines can be quite clearly seen. The bottom of the bottle has the remains of an oval clear cellophane label with enough letters to almost make out the scent name, (Perhaps... ensee.). So it was a commercially used bottle. The remains of



(Top): Perfume Bottle S.P.V. #4336.

(Bottom): Catalog image from S.P.V. Co., circa 1925.

a separate paper label identify it as "Made in France".

A brief history follows for S.P.V. S.P.V. stands for Societe Parisienne de Verreries, which was a glass house founded in 1889 in France. It was one of the first glass houses to export extensively in the first quarter of the 20th century. S.P.V. became the shorthand name for the company, but despite this documented background few perfume bottles are regularly found or attributed to this

company. For myself this is a first for this glass house in my collection. The company was sold to Valle de La Brele glassworks in the late 1920's. One other example for S.P.V. can be seen in our IPBA Virtual Museum. A feature of the known S.P.V. bottles is the use of enamel to accent the features in the glass. This was an expensive and time-consuming hand decorating technique.

What remains now is to tie this fantastic bottle to a perfume house. I have speculated that perhaps this was a Callot Soeurs bottle, since these sisters did have a scent name "Pensees Roses" (Thinking of Roses). The design of the perfume bottle was perhaps based on the fashion style of a pannier skirt that was a design feature of another set of French fashion designer sisters called Boue Soeurs. It certainly appears that a set of French sisters might be involved here!

Frequently I have described commercial perfume bottles to those not familiar with our collecting sensibilities as collecting perfumes that have a first name and a last name -specifically the scent name and the issuing company name, but as time passes it becomes clear that really we also need the middle name—the glassmaker or designer—to have a clear history for our perfume. So now I have a guess about the first name and the last name of this perfume, and I no longer have to chase after the middle name for my skirted perfume.

Anybody out there in our membership who has any clues about the perfume house that used this dynamic design please contact me at: Cwf8551@aol.com. ■

DEUX MASTERPIECES FROM JACOB PETIT

By Elizabeth and Frank Creech, with Susan Lapene

Photographs courtesy of M.S. Rau Antiques, with the kind permission of Susan Lapene

Jacob Petit, born in 1796, began work as a youth at the porcelain factory at Sevres as a painter. Talented and ambitious, he purchased a porcelain factory at Fontainebleau in 1830. Here his creativity was unleashed and he produced some of the finest hard-paste porcelain of the period.

Petit's style was an incredibly exuberant neo-Rococo, featuring bold scrolling, intricate detail and rich colors with gilding. This style was especially popular during the reign of Louis-Phillippe (1830-1848).

Petit's mastery of his medium and

his luxurious decoration combined into truly dazzling creations. Jacob Petit won rave reviews at the 1834 *Exposition des Produits de L'Industrie* in Paris, where his elegant work was described as novel, bold, and original, and was praised for its technical virtuosity. By 1839 he employed approximately 200 artisans and was well established as one of a handful of the elite French hard-paste porcelain manufacturers. Petit sustained his great success, finally moving to Paris in 1863.

We show two spectacular creations of Jacob Petit: first, an absolutely stunning Parfum Flacon, 9½ inches in height; and a fabulous Brûle Parfum, which stands nearly 20 inches high. We also show the remnant of an 1834 engraving of the Brûle Parfum, taken from a volume by Stéphane Flachet.

These masterpieces of Jacob Petit fill our senses to the brim with the lavish shapes, regal colors and extravagant decorations of his unique interpretations of Rococo.

PARFUM FLACON

Purest white French hard-paste porcelain parfum flacon stands upon four scrolled feet supporting the four lobes of the body. The slender neck features four cascades of descending loops. The finial/stopper is a parcel gilt ringed dome. Painted decoration to the flacon is French Blue and Gold. Finely detailed florets and buds of many sorts and hues fill every nook and cranny of the piece. Signed "J.P." in the porcelain.

BRÛLE PARFUM

In this porcelain brûle parfum, a Greco-Roman brazier is re-imagined in dramatic Rococo form. A central container, with floral reserves within gilt scrollwork on a green ground, features a delicate openwork rim. The container is guarded and supported by three majestic zoomorphic lions. The pierced cover, topped by a gilded flame finial, completes the ancient effect. Standing upon a stepped faux marbre rouge base, the luxury of Petit's porcelain creation is clearly evident. This exceptionally rare piece was created by Petit for the *Exposition des Produits de L'Industrie* in 1834, where it was enthusiastically received. Features Blue "J.P." monogram mark.

True, or hard-paste porcelain is a tough, white, non-porous ceramic material. Its making was a tightly guarded Chinese secret going back many centuries to the Han dynasty. It was introduced into Europe during the Ming dynasty, creating such a craze that it fetched outrageous prices and was referred to as "white gold."

The Elector of Saxony, Augustus the Strong, had an insatiable passion for the blue and white China ware and became an avid collector.

Many efforts were made throughout continental Europe and England to duplicate the formula for this coveted material, all of them failing.until Ehrenfried Walther von Tschirnhaus, a brilliant physicist, with the assistance of the alchemist, Johann Friedrich Böttger, discovered the secret recipe. A factory was estab-





(Above): Parfum Flacon. (Left): Brûle Parfum Engraving.

lished at Meissen, and its production of true hard-paste porcelain held a very lucrative monopoly for the next four decades. Inevitably, the secret formula was extracted and exploited by other European factories.

True porcelain scent containers are scarce. They are distinctive, beautiful and a glorious contribution to the galaxy of luxurious dispensers of precious perfumes! ■

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We are especially indebted to Susan Lapene of M.S. Rau Antiques of New Orleans, for so generously furnishing high resolution photographs, research and other information on the subject.

The magnificent Brûle Parfum shown here is, at this writing, in the inventory of M.S. Rau Antiques. For further information, contact Susan Lapene at (800)544-9440 or susan@rauantiques.com.

The Parfum Flacon resides, proudly, in Elizabeth's cabinet.

OUR 2014 PRESENTATIONS

By Deborah Washington

“SCENTS IN CINEMA”

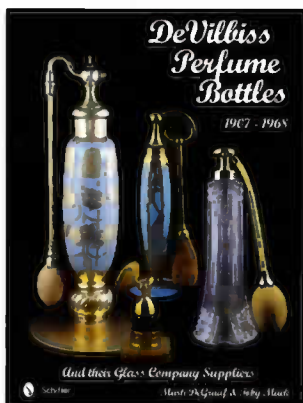
Hosts: Susan Arthur & Jeffrey Sanfilippo

The International Perfume Bottle Association is pleased to present to you “Scents in Cinema.” From the early talkies to the slick multi-million dollar productions of today, scents and their beautiful vessels have played diverse roles from background and period staging to “setting the mood” to starring as a feature “character” in the plot! Vessels of scents on a movie set are used to decorate a room, create a mood, trigger a memory, provide clues in the subplot, link a historical period, or establish a level of wealth and class. Protagonists can wear scent, savor scent, tout scent or trash scent!

How about the 1992 drama *Scent of a Woman* that starred Al Pacino as a blind, alcoholic, grouchy retired Army officer who uses Olgeby Sisters Soap and admires Donna’s (character in film) *Caron Fleurs de Rocaille*? Join Jeffrey and Susan, as they explore “Scents in Cinema” — they promise an entertaining format filled with lots of movie clips of your favorite bottles and fragrances. There will be audience participation, factoids and maybe even some popcorn!

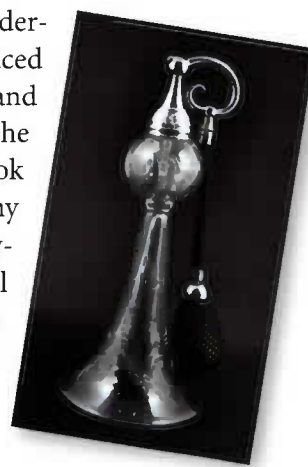
DEVILBISS – BEYOND THE CATALOGS

Presenters: Marti DeGraff and Toby Mack



Marti and Toby’s newly published book, *DeVilbiss Perfume Bottles: 1907 to 1968*, Schiffer Publishing Company, will become available in February 2014. This presentation will highlight some of the special areas uncovered in their extensive research, and found in their substantial archive of DeVilbiss Company records. Features include never-before seen factory documents, including artist renderings of new designs, production specifications and documentation of bottles not found in DeVilbiss catalogs, and selections from uncirculated catalogs showing product lines prior to 1922. Also included will be important new recent discoveries from their advanced collection of DeVilbiss. Some of this material is not available elsewhere, so this will be a unique opportunity to enrich your knowledge beyond what’s currently published.

Their book is the first-ever complete guide to collecting and understanding the perfume bottles and related vanity products produced by DeVilbiss. It includes over 900 photos of 1,000 bottles, lamps, and accessories from the authors’ extensive collection and several of the other most important DeVilbiss collections in America. Their book provides information from never-before-seen DeVilbiss Company archives, including specifications, design and engineering drawings, product descriptions, and company correspondence. Special focus is given to the glass manufacturers that supplied bottles to DeVilbiss. Also included is an exploration of the early cut and decorated bottles from Bohemia and the American Brilliant period, the opulent designs of the 1920s, the recovery from Depression along with new tastes of the 1930s, and the post-war embrace of the glass masters of Murano, Germany, and France.



A FIRESIDE CHAT WITH ANNETTE GREEN

President Emeritus, The Fragrance Foundation

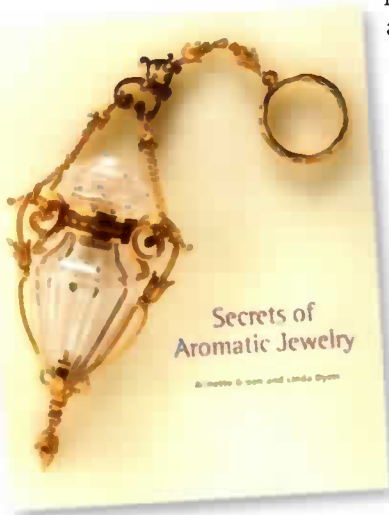
Join long time IPBA member Annette Green in an informal review and discussion of her illustrious 40 plus year career with the Fragrance Foundation. Annette will share her latest news on the memoir she is currently writing, *Perfume In My Veins—A Celebrity-fueled Tale of a Trailblazer Whose Passion Powered the Fragrance Industry in America - 1963-2003*.



Recognized as one of America's leading fragrance authorities and futurists, Annette Green was appointed President of The Fragrance Foundation in 1980, after having served as Executive Director for 20 years of the non-profit, educational organization. In 1991, she was elected Secretary of the Foundation's Board of Directors on which she had served since 1984. Upon her retirement in 2003, the Board of Directors named her President Emeritus.

The Fragrance Foundation's Annual "FiFi" Awards, the Oscars of the fragrance industry, were conceived by Ms. Green 40 years ago. In 1992, Ms. Green inaugurated the European "FiFi" Awards in France, Germany, Italy, Spain and the United Kingdom. Ms. Green co-authored the extraordinary never-before written reportage on the history of jewelry designed to hold fragrance, with fashion journalist, Linda Dyett. In *Secrets of Aromatic Jewelry*, the authors

present this fascinating and unique art form within the historical context of fashion, fragrance and social trends. At the end of the 20th Century, Ms. Green developed and opened the country's first fragrance museum. The Board of Directors of the Foundation elected to name the museum, the Annette Green Museum at The Fragrance Foundation.



BOTTLES THAT "STEEL" YOUR HEART

International Perfume
Bottle Association
26th Annual Convention -
Wyndham Grand
Pittsburgh Downtown
May 1-4, 2014

Convention Raffle 2014

BY TERI WIRTH

The raffle needs your help! It is one of IPBA's important fund raising events and it only happens once a year. Everyone is a winner at the raffle. The ticket holder, the person who donated the item and the crowd for the fun the raffle brings to the convention. The funds collected support the IPBA in making us the successful and self supporting association we are today. All donations are greatly appreciated and tax deductible. To make a donation to this year's raffle please contact Teri Wirth at Vicepresident@perfumbottles.org.



2014 PERFUME BOTTLES AUCTION

By Ken Leach

Prominent among property offered from various estates and private collections will be more items from the Maharajah of Idore, including the 1919 Rosine bottle in box for Aladin, and the extremely rare 1922 Rosine bottle for Antinea. Lalique, Baccarat, and Viard designs highlight a wide variety of commercial bottles. Early chatelaine, scent, and Palais Royal bottles, as well as assorted atomizers, powder boxes, compacts, and lipsticks, will precede a fine collection of Czechoslovakian bottles, highlighted by a rare 1920's crystal bottle shaped as a butterfly dancer, the stopper etched with curling antennae.

Catalogs available first week of April 2014.

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AUCTIONS 101

By Janet Ziffer

Have you ever thought it would be fun to participate in an auction? A chance to pick up a treasure for your collection? But, not too sure of the process, concerned about how to bid, or afraid to scratch your nose? In this article we hope to make the process understandable so you'll have a great time at your first or next auction.

HOW THE AUCTION COMES TOGETHER:

Sellers consign their items to an auction house for an upcoming auction. In limited cases, the auction house might buy items outright if the seller cannot or does not want to participate in the auction process. The contract between the auction house and the consigner is an agreement that the auction house will be responsible for doing everything required to bring an item to the point of sale. This includes preparing the catalog through a painstaking process of photographing the items, writing descriptions, and researching like and similar items that have sold in the recent past to determine the estimated price range for each item. Other responsibilities include storing each item, transporting to the auction site, and displaying prior to the sale.

The seller may request a reserve price, that is, the lowest hammer price that the seller is willing to accept, or they may agree to sell the item unreserved. In return, the consigner agrees to pay the auction house a percentage of the hammer price, generally 15-25%. The hammer price is the highest bid accepted by the auctioneer, but not the final price the buyer pays. More on this later. Please note that estimates are not reserved prices. They are educated guesses...a price range of what the item may sell for. The final result may be higher or lower than the estimate.

PARTICIPATING AT AN AUCTION:

Items in the auction are generally available for viewing immediately prior to the auction. Prospective buyers

should inspect the items they are interested in and ask any questions at that time.

If you are interested in bidding, you can register in many different ways:

- If you are attending the auction, you will complete a form requesting basic information and receive a numbered bidder card which will allow you to bid any time during the auction.
- You may also submit your bids prior to the auction via mail, telephone, email, or fax to the auction house. In this case, a staff member will bid for you, up to the maximum you have specified.

Many auctions also offer telephone bidding during the

auction where you bid via telephone with a representative of the auction house, or internet bidding where you are bidding live through your electronic device. These methods for non-attendees allow you to decide on each bid rather than specifying a maximum bid. However, any communications problems or lack of connection may mean you miss an opportunity to bid. The auction house is not responsible for any missed bids.

LIVE BIDDING AT THE AUCTION:

If you are attending an auction and wish to bid, the process is easy. View the items prior to the auction. Make a list of the items you're interested in bidding on,

and think about your top bidding price. You might adjust your maximum on a later item depending on your success with earlier items. That's one of the big benefits of bidding in person rather than bidding via one of the absentee methods.

When your item comes up for auction, you will bid by raising your hand or bidder card high in the air. You do not have to worry that you will be thought to have bid if you move your hand or head. The auctioneer and spotters are looking for bidders and will acknowledge each bid, repeating it at the podium. If you are outbid, the auctioneer will give you a chance to bid again. The auctioneer will only declare an item sold once there is no more bidding, presuming the item has reached its re-



serve if there is one. In the case of identical bids from the room and from absentee bidders, the auctioneer recognizes the bid in the room.

Generally, starting bids are about one-half the lowest estimate. Bidding increments are listed in the catalog and usually progress at \$25 for bids up to \$500, \$50 for bids between \$500-\$1,000, etc. The auctioneer will announce the amount needed for the next bid.

An important point to remember is that the price you are bidding is called the hammer price. The final price you pay includes the hammer price, plus the buyer's premium which is typically 15-25% of the hammer price, plus sales tax for the location where the auction is held. Consider the final price calculation when determining the highest price you might bid. In addition, if you are bidding remotely, there will be a packing, shipping, and insurance charge for the items to be sent to you.

SPECIFICS FOR THE IPBA AUCTION:

- Items are available for preview from 2 – 5 pm (or at posted times) on the day of the auction.
 - You may register to bid during the preview time.
 - The catalog is available in early April from Ken's website (www.perfumbottlesauction.com) or by contacting Ken Leach at 800-942-0550. Purchasing the catalog will also get you a list of the final prices shortly after the auction.
 - Fax, email, internet, and telephone bids are allowed, but are not guaranteed when due to human error or technical difficulties.
 - You will be able to pay for your items at the auction and pick them up immediately afterwards. Non-attendees will arrange with Ken Leach for the packing and shipping of items.
 - Visa and MasterCard credit cards are accepted (please notify your card company that you will be traveling to avoid problems). Checks are accepted from IPBA members and by prior arrangement with Ken Leach. Cash is always acceptable.
 - Dealers with tax id numbers will not pay the sales tax. Everyone pays the buyer's premium.
 - Please keep your conversations during the bidding to quiet whispers so that those who may want to bid can hear the auctioneer.
- Many of the people working at the preview, at the registration desk, and at the checkout desk are IPBA volunteers.

ANSWERS TO COMMON QUESTIONS ABOUT THE IPBA AUCTION:

- Ken Leach, and all auction houses, get a percentage of the sale from both the seller and buyer. This is industry standard and mostly **not** profit. Ken Leach donates 5% of the hammer price to IPBA, as did Monsen & Baer when they conducted the auction at the IPBA conventions. From the proceeds, Ken reimburses the IPBA for auction expenses at the hotel. Other costs and expenses also borne by Ken include: acquisition of bottles, storage, insurance, photographing, research, catalog production, transportation, staffing, showcase rental, and electronics; plus fees relating to internet bidding, telephone bidding, and use of credit cards for payment.
- You may lose out on a bottle to someone on the telephone, an internet bidder, or to a bid left prior to the auction unless you top their bid. The auctioneer gives preference to a buyer bidding in person, but must accept all bids, regardless of source. Auctioneers are certified and licensed and must hold to the standards set by the industry. Having bidders from multiple sources does make for higher prices, something you may not appreciate as a prospective buyer. But as a seller, you would want the largest possible audience so you can the highest price for your bottle. And as prices rise, so does the value of your collection.
- The auction house does its best to examine every item and provide a description that is accurate, but ultimately the buyer is responsible for examining items during the preview and for asking any questions at that time. If you are bidding remotely, you should request a condition report prior to the auction on the items of interest to you.
- No, you do not find a lot of common, easy-to-find, or inexpensive bottles here. Ken reviews an analysis of each auction and the comments provided by IPBA members. He takes consignments based on your requests to offer unusual perfume and vanity items in various categories and price ranges. Also, in order for the auction to continue its international reputation as the premier auction for perfume bottles, Ken looks to find the rarest and most uncommon bottles for inclusion in the IPBA auction.
So—jump in and bid. It's great fun! ■

CRIZZLING - A GLASS SICKNESS

A Technical Paper by Susan Arthur

A universally known and dreaded glass sickness in the art conservation community, crizzling has many aliases: 'glass rot', criseling, scrisling, crackling, crazing, and 'glass disease'. They all add up to one thing - an unstable piece of glass with a sad prognosis.

Diagnosis: what is crizzling and how does one 'contract it'?

In review, glass is made up primarily of 3 ingredients in a balance: silica (quartz) + alkali oxides (either soda, Na₂O - sodium oxide, or potash, K₂O - potassium oxide) + alkaline earth oxides (such as lime, AKA calcium oxide or CaO). Different proportions of those 3 ingredients vary the glass' physical properties. The more silica the glass has, the higher the melting point which makes it is harder to work with at the furnace. Increasing the alkali oxides (soda or potash) reduces the melting point, hence making it easier to handle. By increasing one ingredient, another ingredient, lime, is lowered. One can consider lime as the stabilizing ingredient. Lowering the lime too much sets the stage for crizzling. The chemical description of the crizzling process amounts to the deposition of hygroscopic alkali metal ions on the glass surface after an ion exchange with the atmospheric hydrogen ions. In layman's terms, this means there is too little lime in the glass composition and the glass is actually water soluble, so with swings in humidity, the glass starts to dissolve and disintegrate.

According to the conservation experts at Corning, there are five stages of crizzling. The initial stage is described as a cloudy or hazy surface appearance. Tiny droplets of water or fine crystals can also form on the surface in instances of either low (below 40%) or high (above 55%) relative humidity - the descriptive terms "weeping" or "sweating" are good analogies. The glass surface can feel slippery to the touch, and it is reported that washing the glass can remove the offending surface effects for the time being. It is the fluctuations in relative humidity that kick start the cycle of dehydration and hydration of the glass. And the process can take years, decades or a century.

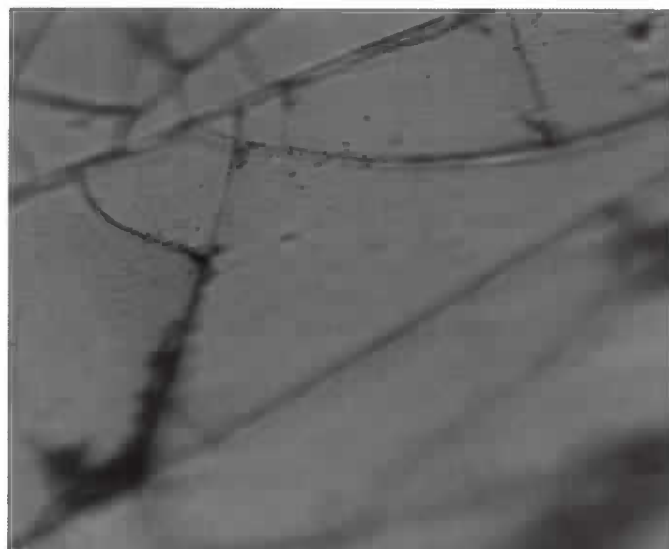
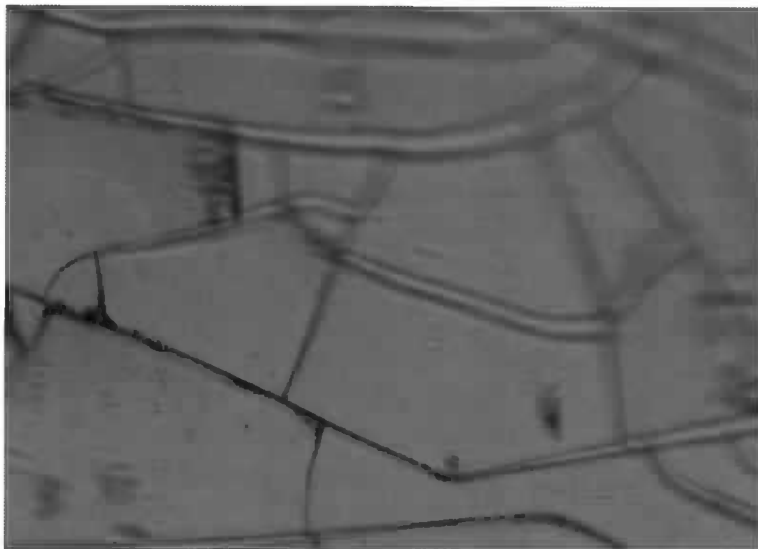
"Incipient crizzling" is the second stage, and the haziness cannot be washed away. Under strong light, one should be able to see very fine crazing or lines, similar to cobwebs. According to Brill, a glass conservationist at Corning, the glass in question is "meta-stable" and may



(Above): A beautiful blue Boston and Sandwich or early Baccarat cologne bottle. A coarseness to the surface is visible to the naked eye. Author's bottle.



(Above): Close up of same bottle featured in picture 1. Trapezoidal fractures in the surface of the glass are noted, especially in the far left plane of the photo. Author's bottle.



(Left to right): Photomicrograph of neck surface of author's perfume bottle featured in pictures 1 and 2. Appearance of ice chips in irregular shapes. Magnification 100x. Photomicrograph of another neck surface of author's perfume bottle in featured in pictures 1 and 2. More irregular shapes in the crazing of the glass, under magnification it does not look like an organized cobweb effect. Magnification 100x.

hold at this stage as long as its environment does not change drastically, i.e. keep temperature and humidity within normal ranges with no dramatic swings, AND keep away from hot exhibition lighting.

Stage 3 is described as full blown crizzling and the crazing is very obvious to the naked eye. The crazing and cracks get deeper during stage 4, and chipping and flaking off of the surface may start to occur. During stage 5, the ultimate happens as the glass physically fractures due to its inability to maintain its structural integrity. The pictures on the Corning website are worth reviewing for the visual effects of each stage.

Brill and his team from Corning conducted an extensive and impressive project in analyzing glass in different stages of crizzling and surmised that lime below the level of 4% subjected said glass to decline. His paper, presented in Stockholm in 1975 at the Congress of Conservation in Archeology and the Applied Arts, explored the chemical composition of the glass in different stages of crizzling, dehydration and hydration trials and offered suggestions in storage and display case designs to his conservation colleagues. In 1978, he presented a summary of his recommendations for the new glass installations at Corning Museum of Glass that opened in 1980. The new glass cases were installed with equilibrated silica gel.

The Canadian Conservation Institute cautions that the droplets off the weeping glass are alkaline and can damage items in the surrounding area – case in point is glass

beads on a textile like a purse. They have their own analogy to the appearance of the crizzling effect calling it 'on-ion skin' in appearance.

Simon Hogg and his colleagues at the Imperial College in collaboration with the Victoria and Albert Museum Department of Conservation have studied the issue for 8 years or better. For fellow science buffs, you can check out their optical interferometer images showing the development of surface features on severely crizzled glass. This collaborative group considers crizzling as one of the major issues facing the museum. They explore in their paper a chemical coating (an application of aqueous ions) to try and stall the damage by repelling the moisture – not something for someone outside the museum environment, also the use of polishing with a hot flame would remove the effects at least temporarily, but such severe treatment would irreversibly alter the glass object.

Curators of Alaskan items call it "white stuff" and deal with it on glass beads in artifacts. They mention that the first sign of the "white stuff" can be historically interesting as it likely indicates age, and remind readers of how the American Indians first traded with the Europeans. They include some interesting pictures of 'crizzled' glass beads.

On the Brilliant Glass House website, Warren Biden cites Koob's description of crizzling in 16th to 19th century European, American and East Asian glass but adds that he "has found several examples of crizzled glass in collections of American Brilliant Period cut glass over the years.



(Above): A lovely blue hexagonal cologne bottle fabricated by the Boston and Sandwich Glass Company of Sandwich, Massachusetts, circa 1855. You may be able to see signs of crizzling on the bottle. Note the bottle's hexagonal stopper. Frank and Elizabeth Creech, bottle owners and photographers.

Its presence is not rare, unfortunately. In one instance the deterioration—of a trumpet vase cut in Hawkes' Navarre pattern—had progressed to such an extent that the entire vessel was opaque! This case was exceptional. More usually the crizzling, when found, is not obvious at first glance; it therefore pays to look specifically for this defect. At the present time the writer has a tumbler made by C. Dorflinger & Sons that has "early stage crizzling" and he has also had finger bowls cut by Hawkes in the expensive Kensington pattern that were similarly afflicted." Biden also has some good advice about cleaning glass – avoidance of toilet bowl cleaners (really?) and hair dryers.

Barbara Appelbaum reports in her book *The Guide to Environmental Protection of Collections* that "more serious cracking in a piece acclimated to a high relative humidity can be brought on with only months in very dry conditions or from spot heating with exhibition lights."

As recent as 2012, Stephen Koob has published in the *Glass Technology* (the European Journal of Glass Science and Technology) his suggestion for "a new safe and simple treatment using an acrylic polymer [which] can restore some of these to a presentable condition, and with controlled temperature and humidity, this stability can be maintained."

Over 1000 glass objects were analyzed across Bohemian lands, Poland, Lithuania and Russia via dispersive X-ray fluorescence analyses (EDXRF) as reported by Jerzy Kunicki-Goldfinger. His research suggests that at least glass from these areas that were affected by crizzling were of the leaded crystal formulation. He further suggests that if glass can be identified as that is more susceptible, then preventative measures (climate control with temperature and humidity at the top of the list) can be put into place as conservation measures. He cautions that not all glass is alike in its 'needs' and must be treated individually.

Difference between curable "cloudy" glass and crizzling

Sometimes glass can be just plain dirty or cloudy from the use of hard water or the dry residue of perfume. This issue can usually be resolved with a good cleaning, albeit hard water lines or dry residue of perfume may need a professional's touch. Caution in purchasing any glass should be used if it looks remotely cloudy - observing it under a bright light should be effective in noting the difference. There are reports of unscrupulous folks waxing or oiling pieces to mask such stains.

My interest?

I purchased a beautiful blue bottle on eBay, primarily due to its color and its possibility of being either Sandwich or early Baccarat. The description suggested that the glass may be cloudy on one side from 'sitting in a windowsill' but I went for it. When I received the bottle, my first thought was that it had been sprayed with a texture adhesive. So of course, I tried to wash it off. When that did not make a difference, I looked at it under a 10x jeweler's loupe. I saw the cobweb effect and the tiny chips flaking off. I still did not understand and called Elizabeth and Frank Creech. They thought I was describing crizzling. So off to do the research and get some photomicrographs of my bottle. Thanks to a histology expert in my depart-



(Above): Macro-photograph of the underside of the hexagonal stopper of bottle featured in picture 5. The stopper consists of six concave panels, rising upward in an almost trapezoidal form. Captured are two common characteristics of crizzling, namely, tiny formative crystalline structures in the central panel; and crack-like lines in the two flanking panels. Frank and Elizabeth Creech, bottle owners and photographers.

ment, Anne Lewin, we were able to see exactly just that, cobwebs, flakes and chipping of the glass via her Zeiss Autophot Inverted Microscope, and I was able to confirm “crizzling” by comparing my photomicrographs to those published by Brill. I believe my bottle is in Stage 4. It should be noted that direct sunlight can be a powerful catalyst in the development of crizzling.

Prognosis: Stall it

By consensus it can be summarized that you can’t prevent or stop “crizzling,” but you may be able stall it with stable humidity (40-60% relative humidity) and temperature control, and the avoidance of hot exhibition lights or direct sunlight. Now that LEDs are readily available and somewhat inexpensive, the latter should be easier. Minimizing the humidity and temperature may prove to be more difficult beyond normal home standards.

In conclusion – “buyer beware”, avoid the purchase of cloudy glass, use strong light to check out expensive glass and be careful exhibiting glass under hot lights or in direct sunlight. ■

Author’s note:

Many thanks to Frank and Elizabeth Creech for setting me on the right path towards my bottle’s diagnosis, and for the use of their bottle pictures. And my appreciation is also extended to Anne Lewin for her expertise in use of the Zeiss Autophot Inverted Microscope.

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SURPRISE DISCOVERIES AT CONVENTION IN LAS VEGAS

By Jeffrey Sanfilippo

Each year at convention, there are beautiful and unique items that attendees discover and buy for their collections. Many pieces are found in the Exhibit Hall, at the Auction, or in the Collector's Market. Other pieces are brought by fellow members to share with the group and are sold or traded during the time we are together.

You have already seen the items in the 2013 auction catalog, and we had pictures of a variety of pieces offered in the Exhibit Hall in the summer 2013 edition of the PBQ. Here are a few more examples of wonderful perfume bottles and accessories that were bought at our Convention in Las Vegas and went home with happy attendees.

I hope these pieces inspire you to come to Pittsburgh this year to participate in our 2014 convention and discover new treasures to bring home for your collection. ■



Member Jeffrey Sanfilippo

I purchased two surprise pieces from Maja Stutz who had a booth in the Exhibit Hall. The first one is this little guy I could not resist. The bottle is green opaline glass with brass mounts (below). I believe the piece is French from around 1860. The second item (above) is this wonderful perfume presentation from 1958. The fragrance is called Sputnik and it was created to commemorate the launch of the Russian satellite in 1957.



Member Rusty Hernandez

This surprise found me in the Collector's Market and I fell in love with the wooden carvings on the case. Marquay "Douka" special Limited Edition from 1948. Bottle on base of sculpted mahogany box. (5 1/2")



Member Anne B. Conrad

Art Nouveau plique-a-jour perfume bottle necklace (above). Bottle is about 2 inches tall. Originally viewed in Ken's 2010 IPBA auction. This was a "had to have" purchased from Richard Bell.



Member Joyce Geeser

I had two wonderful discoveries. The first is an 18th century boot in cobalt blue with an 18kt gold stopper (right). Note the high instep and pointy-toed shoe. That was the 18th C. style. Purchased from Richard Bell. For the second item, I took the optional IPBA bus tour to two antiques malls and found a rare Whiting & Davis purse with a portrait of silent film star Renee Adoree (above).



Member Lenore Hiers

"Le Dandy" by D'Orsay (above and below). Small 1 3/4" geometric shaped bottle with goldtone screw cap. In pink metallic egg. Originally part of a rare set of 3 eggs in pastel colors (yellow, blue and pink) in semi-circular box. Now to find the other two!



Member Janet Ziffer

This steuben perfume in gold aurene (iridized lead glass) was made in the 1920's and is listed in the Steuben catalogue as Shape 2833 (left). It is 3.5" high (8.8 cm) and has a long glass dauber. It was also produced in blue aurene and in verre de soie. The bottom is acid etched with "Aurene" and the shape number. Purchased from Richard Bell and Chris Clark in the Exhibit Hall.

THE SECRETS OF SOUVENIRS

By Monica Magnani

Souvenir is a French word that has been used internationally for many years. It is said that a souvenir has meaning only for the person who acquired it, bringing back memories of travel, an event, or a relationship. In other words, there must be a psychological link between the person and the object to give it particular importance.

Nowadays, souvenirs from the past have become more and more interesting to avid collectors of memorabilia, and I am one of them. Even if they are terribly kitsch, they can be a nice part of a collection, just as they are in mine. My collection of scent bottles has a unique criteria. The bottles are all between 8 and 10 cm tall (approx. 3-4 inches). Actually nearly all of them, about 400 pieces, do not exceed 8 cm (approx. 3 inches).

My collection of souvenir scent bottles is not restricted to the Grand Tour type of bottle. The Grand Tour was a traditional European trip taken by British and American wealthy young people. Such trips usually yielded a large variety of souvenir objects, from the sublime to the ridiculous. Grand Tour flacons are not difficult to find, but the example in Figures 1 and 2 is particularly charming for the shape of the bottle and the color of the glass. The top of the cap is adorned with a small medallion depicting The Madeleine Church, erected by Napoleon in the style of a *Temple de la Gloire de la Grande Armée* ("Temple to the Glory of the Great Army"). This monument may not have been appreciated by the British at that time, but it was very important to the French.



(Left and above): Fig. 1 Grand Tour souvenir scent bottle. Fig. 2 Medallion of The Madeleine Church.
(Below): Fig. 3

Another Napoleonic scent bottle is a souvenir of Fontainebleau, site of the royal castle transformed by him as a symbol of his grandeur. It was here that he signed his abdication in 1814. The silver scent bottle in Figure 3 has a signed portrait (I can read only DAVID D'ANG?) and is decorated with bees, symbols of immortality and resurrection. Quite difficult to date, it may be from the early 19th century.

In addition to the Grand Tour flacons, my collection also includes two more common, but just as interesting, types of souvenir bottles – porcelain flasks with metal or silver caps and porcelain flasks with silver overlay designs and metal crown stoppers. Four examples of porcelain scent bottles made at the turn of the 20th century are illustrated in Figures 4-7.





(Left to right): Fig. 4 Sackville Street, Dublin, Ireland. Fig. 5 San Pietro Basilica, Rome, Italy.



(Left to right): Fig. 6 The Canadian Locks, Sault Ste. Marie, Canada. Fig. 7 Osborne House, Isle of Man, United Kingdom.

(Below): Four examples of flasks from Germany, c. 1930.



Fig. 8 Heidelberg Castle.



Fig. 9 Utrecht Cathedral.



Fig 10, and 11 below. Two mountain resorts not very far from each other in the towns of Garmisch and Riezlern (now in Austria).





(Above and bottom): Fig. 12 Porcelain crown top: Calais- L'Hotel de Ville, France. Fig. 13 Blown glass crown top: Bad Reichenhall, Germany.



It is interesting to know that it is possible to find souvenir scent bottles with crown stoppers in porcelain (Fig. 12) and even very rare ones in glass (Fig. 13).

Another popular souvenir scent bottle from the Victorian Era is Mauchline Ware made by the Smith family of Mauchline, Ayrshire, now Strathclyde, Scotland. At its peak in the 1860s, the company employed over 400 people in the manufacture of small, beautifully- made, wooden souvenir and giftware items. They are incredibly rare, especially when they are complete (Figs. 14-17).

Some scent bottles were made to commemorate an event rather than



(Left to right): Fig. 14 and 15 Garpol Glenn, Moffat on the front. Top of box, Tibbie Shiels Cottage, St. Mary Lock, Scotland.



(Left to right): Fig. 16 and 17 Grasmere Church. Top of box, view of Ambleside village, Scotland.

a pleasant trip. They are not easy to find, probably because production was very limited. Two examples in my collection are pictured in Figures 18 and 19. The heart-shaped scent bottle was made to commemorate the Exposition Hispano-Americana which took place in Sevilla, Spain, May 9, 1929 – June 21, 1930, and the pink glass scent bottle

depicts the Porte de Menin, Ypres, Belgium. The Menin Gate Memorial to the Missing, built in 1927, is dedicated to the unknown British and Commonwealth soldiers who were killed in the Ypres Salient of World War I.

Another type of souvenir bottle in my collection is called Crested Ware. These are usually small, white,

(Left to right): Fig. 18 This flacon commemorates the Exposition Hispano-Americana in Sevilla, Spain 1929-1930. Fig. 19 Porte De Manin, Ypres, Belgium.





(Left to right):
 Fig. 20 Whitstable On-Sea.
 Fig. 21 Douglas, Isle of Mann.
 Fig. 22 Ilfracombe. Fig. 23 Bath.

china flacons of different shapes carrying the coats of arms of the places where they were sold. Let's start with the more common, but still quite precious to me, porcelain bottles. All bear the coats of arms of British towns, often with their mottos. They date from Edwardian times and have fully-hallmarked silver caps (Fig. 20-23). Among the crested souvenir bottles, there is an occasional treasure (Fig. 24 and 25).

I am not able to date the tiny metal scent bottles below. Surely they date after World War II. Even if they aren't very old, I would like to have one for every USA state. For now, I have just two—Nebraska and Illinois.



(Left to right):
 Fig. 24 and 25
 This unusual crested treasure is from Le Havre, France, unmarked.

(Below left to right): Fig. 26 and 27 Walrus or whale ivory.

ond bottle is made of metal, perhaps an artillery shell. Surely, it was made in France, possibly during the Franco-Prussian War. If only these love tokens could speak and tell us their story...but I am afraid they will keep their souvenir secrets forever!

Concluding this tour of my souvenir scent bottles, which is by no means complete, I repeat – a souvenir has sentimental meaning only to the person who originally acquired it and without that personal and psychological link between the person and the object, it is difficult for others to fully appreciate its significance.

I wish to thank Pauline and Joan Turco, fellow perfume bottle collectors, dear penpals — and proof-readers.

To browse more of Monica's collection, check out her blog — myscentcollection.blogspot.it. She would appreciate any comments or suggestions. ■



(Left to right): Nebraska and Illinois.

The last two bottles are the favorites in my entire collection (Fig. 26-29). Surely, they were two pledges of love that I hope reached the ladies for whom they were intended. The first one, probably of walrus or whale ivory, was carved on board the whaling ship, Hero, active in Nantucket, Massachusetts around 1840. The sec-



(Left to right): Fig. 28 and 29 Metal, possibly made from an artillery shell.

IPBA DAY! DOWN-UNDER-STYLE

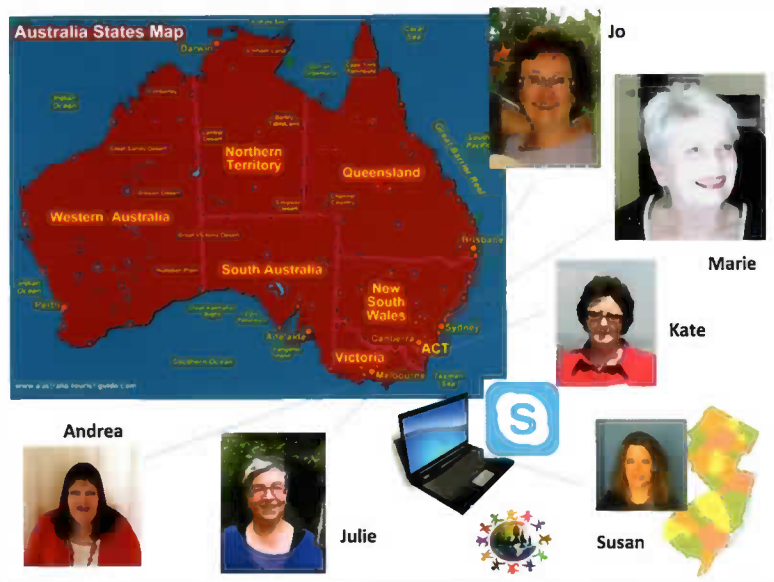
By Susan Arthur

Electronically bridging across multiple oceans and continents, Australian IPBA members Marie Cashman, Andrea Lowenthal, Jo Mills, Julie Beck and Kate Clarke joined Immediate Past President Susan Arthur via a group SKYPE event to celebrate IPBA Day! Beyond dealing with time differences and a few technical glitches, the group was successfully able to meet, see and talk with each other on the morning of October 19th. It was Friday evening of October 18th for Susan on the US East Coast.

After amazements and greetings were exchanged, Susan asked each member to introduce herself, tell how they found IPBA and share a favorite perfume bottle or item.

Julie resides in Melbourne, the capital city of Victoria. Julie enjoys collecting older commercial bottles and is a big fan of Guerlain and LT Piver. Julie shared a very special set of perfume bottles – a presentation of perfumes in the shape of pearls. Hers were filled in Paris with a rose perfume & sold there in Melbourne for Drummonds...a renowned jewelry store since 1858. It closed in 2002. The item was likely a 30's presentation, and an Australian spin-off of the Delattrez "String of Pearls" ("Le Collier Miraculeux"). She related how she found them in a local market and then met her friend for lunch and could hardly speak, she was that excited! The bottles are inverted in the box such that you don't see the individual tops. Julie related that her first contact with IPBA was through Susan, and has been a member since 2009.

(Left to right): Marie Cashman loves Czech bottles – and she is most happy with her Desna version of this huge Hoffman bottle. Andrea Lowenthal's special bottle is one that originally belonged to her friend Libby. It is a ruby chatelaine bottle.



Jo lives in Baulkham Hills (a suburb of Sydney), New South Wales, and has been collecting for 30 years. Jo has unbelievable good luck at local antique stores. Her children found IPBA and gave her a membership for her birthday! She has been a member since 2008. Jo's SKYPE

photo has several textile advertisement banners from Guerlain and YSL hanging in the background – one is "Jazz". She collects older commercial bottles as well as jewelry and perfume-related advertisements. Jo showed us a large boxed Ahmed Soliman bottle that she found in an antique shop in Windsor

NSW around 1990 for which she paid very little. The miniature was bought at a local market a week ago for not much more!

Marie hails from French's Forest in Sydney. Marie started collecting at Sweet 16! She found IPBA while she was surfing the net during recovery from a broken rib. She has been a member from 2006 and she has been making an impression across the Aussie continent while representing IPBA through several interviews in Australian magazine and newspaper articles.



Marie is especially enamored with Czech bottles, and showed us a Desna copy of a Hoffman bottle. It was huge and had a black stopper that vividly showed the details of the black molded nude. Marie has two grand girls that are both members of the Young Collector's club, and possibly another to join soon! One of those lucky girls will inherit her collection.

Andrea is located in Port Fairy, Victoria – right on the south coast of Victoria – sounds lovely! Andrea started collecting just bottles, not perfume bottles specifically. Then perfume bottles caught her eye and she was hooked. She found IPBA through a Google search. Andrea shared a special item in her collection with us - a ruby chatelaine bottle that had belonged to her friend Libby that has now since passed. Andrea also maintains a website: www.andreascollection.com.au. As you can tell from her website, Andrea collects specifically old Australian perfume bottles, she was quick to say that they are not so beautiful but she loves learning the history about them. Andrea has been a member since 2006 and has been a generous benefactor of the club.

Kate, from Malvern East, Victoria (a suburb of Melbourne), was first a member in the Ceramic and Glass Society, specifically focusing on 18th and 19th century glass. She buys and sells, and loves the history too. Kate has some special cameo pieces and shared a Thomas Webb Eagle Head with us. Kate says that there is a registration mark underneath and was made around the time of the Swan's head bottles, the



(Below): This perfume presentation was made for the Drummonds jewelry store in Melbourne. It is a spin-off of the Delattrez presentation "A String of Pearls", and it belongs to Julie Beck.

sterling top is Samson Mordan and it's from the mid 1800s. She is looking for the "fish" to join the crowd! Kate travels to the UK often and finds great pieces there. She found IPBA through an internet search.

Susan shared a little bit about her journey with IPBA, and showed her 1st perfume bottle that brought her to a Reston convention in search of a top for it. It's a Murano glass atomizer, a gift from her Mom, and she found the show vendors to be so friendly that the next year she flew to Atlanta for her 1st all-encompassing convention.

The meeting ended with everyone agreeing that it would be fun to meet again, and that they would exchange information through emails regarding the three IPBA Facebook sites, perfume bottle shopping, etc. They would consider meeting through SKYPE again too now that they all know how to do it!!

Perhaps you may have a small group that you would like to get together via SKYPE? The only limitation is a total 10 "lines" can be accommodated. I know there are other similar electronic avenues but SKYPE premium is very inexpensive, if you would like to know more - Google it or feel free to contact Susan Arthur OR one of our Aussie members!

A special thanks to Marie Cashman's grandson, Reuben, and, Bob Mills and Daryl Clarke for technical assistance. ■

(Above): Kate Clarke loves Cameo glass, and this Eagle's head exemplifies the artistic creativity of Thomas Webb.

(Left): Ahmed Soliman, Cairo's Perfume King. The larger bottle was found unopened in its special presentation container and box, and the mini was found years later.

LILY OF THE VALLEY (MUGUET) AND PERFUMES

Text and Photography by Anne B. Conrad. Bottles are from the collection of Anne B. Conrad and Lois Hough.

And a huge thanks to Helen Farnsworth for researching and verifying perfume time periods!

Growing up as a child in Ohio, we frequently made quick 10 minute car trips over to see my Mom's mother, Grandma Ladley. As we 4 kids ran to the back door of her home, by the cement porch on the left, was a large grouping of Lilly of the Valley. Growing in large clusters, the majority of the year, all you could see was a large grouping of 3-4 inch tall green leaves growing out of the ground. But come Spring time in Ohio, small bell shaped white flowers would magically appear, standing alone or sheltered within the numerous leaves. Grandma would always share with us a few of these beautiful spring flowers along with any Iris and other flowers growing in her yard. For me, I will always remember and cherish the lovely scent they had plus they spelled winter was over and warm weather was on its way! *(In fact I tried to have some in my wedding bouquet, but the month of January in Ohio was not the best time to obtain them, so I had to make do with some silk Lily of the Valley flowers.)*

After moving to Texas, my husband's mother (who was a great gardener) offered to share some of her Mom's (Grandma Molly) Lilly of the Valley that had been transplanted from Minneapolis. I was so excited, and found a dark shady place in the corner of our yard to plant them. Alas, the Dallas heat was just too hard on these little woodland flowers, and I had to give up on having these little beauties in my yard.

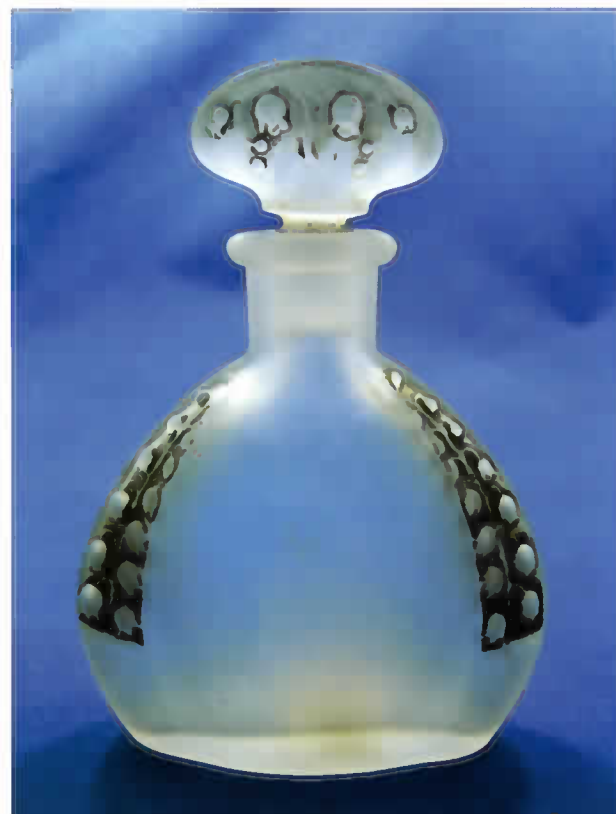
After joining the IPBA, I found another way to enjoy my love of Lily of the Valley, by collecting the perfumes scented by this flower. With Lily of the Valley a harbinger of spring, I thought other members would enjoy waking up from their winter slumber by seeing spring (and the Convention) will be here soon!

Teaming up with my partner in crime, Lois Hough, we found a number of beautiful Lily of the Valley or French Muguet perfume bottles to share with you from our collections! In searching information on the web, I found that **Lily of Valley** can symbolize a: "*return to happiness*". I hope these photos make you as happy as I am in remembering my childhood with Grandma Ladley and these old fashioned flowers! ■

(Right): This beautiful perfume was used by a number of Perfumers and held the scent of the Valley in the early 1900's. Frosted glass is so smooth it feels silky. 4 3/8 inches tall.



(Above): Raphael Tuck & Sons birthday card of a kitten sitting in a basket of Lilly of the Valley. Printed in Germany. Circa 1907.

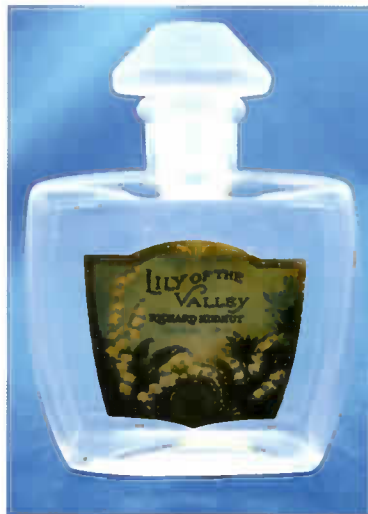




(Left to right): Babbitt Inc. Perfumer, Lilly of Valley with box. Clear glass rectangular bottle with a silver foil embossed label of Lilly of Valley. 3 inches tall. Found in catalog, 1927. **Armour & Company**, Sylvan Lily of the Valley. 2 7/8 inches tall. Clear glass with molded flower designs on the bottle. Frosted glass stopper. Found in catalog, 1922. **Guerlain**, Muguet. Bottle is clear glass with traditional Baccarat shape and stopper. Green and cream paper label. 4 inches tall. Fragrance re-introduced in 1908.



(Left to right): Colgate, Lilly of the Valley. Clear glass rectangular bottle with a dark blue paper label, lily of valley are slightly embossed. Brass overcap. Interior glass dauber. 3.5 inches tall. Found in catalog, 1921. **Dralle Illusion**, Lily of the Valley Muguet in original wooden holder and with cardboard box. Green perfume in clear glass sealed container that is about 2.5 inches tall. Wooden container is shaped like a lighthouse and has a gorgeous gold paper label with a Grecian maiden smelling flowers. Found in catalog, 1924. **Parfums Ronni, Inc.**, Lily of the Valley with box. Clear glass rectangular bottle with gold foil label of Lilly of the Valley. Brass screw cap. Height is 2 3/8 inches. Found in advertisement, 1947.



(Left): Richard Hudnut, 3 Lily of the Valley perfume bottles. Varying heights and labels that range from the plain to fancy embossed labels. Bottles are both clear and frosted. Sized from 3.25 inches to over 4 inches. Introduced in the early 1900's.



*(Left to right): Bourjois, Muguet with box. Clear glass bottle with silver foil label of embossed Lilly of the Valley. White plastic screw cap. Height is 3 inches. 1940. La Fleur Porte Bonheur, Le Muguet. Frosted glass figural of a cluster of Lilly of the Valley. Black plastic base is the screw cap. Besides the product information on the green label, it reads: **The Lily of the Valley brings luck to you.** 6.25 inches tall. No data, but likely English and 1940's. Most items with this style of cap are English. Les Fleurs de Deborah, Muguet. Bottle is clear glass with 6 flat panels around the bottle, standing on a round base. Green plastic mushroom shaped screw cap. Beautiful foil label with Muguet on the label. 4.5 inches tall. Italian floral scent recent reissue from the 1940's.*



(Above): Caron, Muguet de Bonheur. Both bottles are clear glass with a long neck and glass stopper. Smaller bottle has a label and silk lily of valley. Heights are 6 and 3.5 inches. New in 1952.

(Right): Maison Lalique, Contemporary perfume bottle with embossed Lilly of the Valley flowers scattered on frosted glass stopper. 5 3/8 inches tall.



(Left): Woodworth, Lily of the Valley. Simple clear glass lay down bottle with a 1.25 inch neck. Large simple designed paper label that was colored brown and white. 2 7/8 inches tall. 1910.



(Above): Guerlain, Muguet with box. Still sealed in large glass bottle with angled ridges all around this bottle and a pink ribbon around the neck. Mint paper label with Lilly of the Valley on label sides. Height is about 4 inches. Guerlain, new 1908, but reintroduced in 1999. This example is the re-issued perfume.

BOARD MEMBER FOCUS

Snapshot of Teri Wirth, IPBA Vice President,

I was asked to introduce myself as your new Vice President. So here goes. I am one of those crazy Florida Flamingos, but more importantly a lover of the IPBA! Originally, from Oak Park, Illinois, I grew up in the Orlando area. Now I live in a rural area near Disney World with my husband, Fritz and our two horses, Dusty and Buck. Besides collecting perfume bottles Fritz and I love to travel, hike and snow ski for starters. We love the outdoors and photography too.

My perfume bottle collecting is eclectic to say the least. I do try to lean toward collecting the Victorian bottles, but mostly collect what makes my heart go pitter patter. Since I was little I have been attracted to pretty glass and unusual bottle shapes. Today one of my favorite bottles is one that I acquired from the Jean Sloan auction in 2006. It is a Moser three footed opalescent lavender perfume bottle with applied green and red grapes, with gilt accents from the late 19th century. The feet look like genie shoes to me. I love a bottle that makes me smile.

I joined the IPBA to have a better chance of collecting more quality perfume bottles and I must say it has definitely provided those opportunities. But the true treasure I have found since becoming a member is the fun and wonderful relationships I've made over the years. You can't beat that! -Teri Wirth



Teri's favorite 19th century Moser three footed opalescent lavender perfume.



Snapshot of Lillie Gold, IPBA Membership Secretary

I am pleased and honored to be the Membership Secretary for IPBA this term; working along such a group of elite of Perfume Bottle collectors within the Board of Directors.

You can say that I began my love for perfumes when I was a little girl, as I grew up in Mexico City and was very close to my grandmother (*mi abuelita Pascuala*). Without knowing what was happening, my grandmother applied perfume on me whenever she and I were getting ready to go out, even if it was just to the market. I vividly remember I liked the smell of her perfumes, even though she only had several inexpensive fragrances. As I was growing up (elementary school age), I began experimenting with what kind of scents developed after mixing bits of pieces of different "fragrant" soaps. Later, I was able to wear my mom's perfumes for special occasions. I enjoyed smelling "pretty"! It was not until I was in Jr. High that I asked my mom for my own bottle of perfume. She gave me a "little one" known today as a "Mini." Today, Minis are the only kind of bottles that I continue to enjoy collecting, having more than 2,000 and no, I do not have them all displayed.

During my working life, there was a time when I had over 50 different perfumes; this was because in order to have a "mini" I would purchase either a set or just the perfume itself in order to get **my mini**. Even though I have learned about the many different types of perfumes bottles there are, I decided early on that I was only going to collect commercial Minis for women. Since I became an IPBA member back in 1998, (I picked up an application while shopping for a new perfume at Nordstrom), I have learned a great deal about how to collect, what bottles are valuable and what to look for whenever I obtain a mini that I "like" because of the bottle itself and not because it might go with my collecting preferences.

I do not have a particular bottle in my collection that I like more than any other(s); however, I would like to be able to obtain one of the following two someday: **Annick Goutal** perfume *EAU D'Hadrien* or **Caron's** *Poivre* 2oz perfume (these are considered minis because of their original size.) Collecting my minis and becoming an IPBA member has given me great pleasure, not because of what I have learned about perfume bottles, but because of the people I have met through the years; the great leaders IPBA has had, the mentors that have been available to answer questions, the roommates I have had at convention time and the friends I have made that I would have never met otherwise. **Thanks IPBA!** -Lillie Gold



THE 2013 FLAMINGO FLOCK

By Teri Wirth

The Flamingos had a wonderful year! We flocked together at some interesting and fun meetings; one held in quiet little Mt. Dora in February, and one in sunny Sunrise in November. Many of us flew out to Las Vegas to celebrate the 25th Anniversary of the IPBA at our spectacular annual Convention. And to top it off our fabulous leader, Barbara W. Miller, was published and is the author of the first ever of its kind *The History of the IPBA* which was unveiled at the convention.

We always have a good time at our meetings and they offer some wonderful opportunities to share and learn more about our collec-



(Top): Elegant Crown Lavender salt in ornate sterling silver.



(Top and right): Lenore's Myrurgia, Maja presentation with Flamenco doll and yellow dressed dolly with her perfume: My Merry.



tions and collecting experiences. In Mt. Dora Lenore Hiers showed us some of her amazing collection of perfume dolls. She was brave enough to pass these delicate articles around. The dolls range from the sweet Southern Bell types and cute Raggedy Ann dolls to exotic Flamenco Dancers and scary witches. They come in all shapes and sizes as well as from cloth to porcelain. It was fun to see another wonderful type of perfume bottle collection.

Also, in Mt Dora Carol Caslow gave us a presentation on selling on Ebay. Carol provided us with statistics on how many millions of potential buyers there are on Ebay and how this kind of traffic and exposure can really boost your ability to sell. She gave us some specifics on setting up accounts and how to get the

most bang for our buck when working with Ebay. Carol shared some tips on many aspects of selling on Ebay. It was quite an informative session.

In Sunrise, Barbara W. Miller gave a funny and beautiful presentation comparing the elegant perfume burners from Lampe Berger and the elegant Crown Lavender Salts in ornate sterling silver holders to the modern day plastic air fresheners. The term "Atmospheric Perfumers" was taken from an 1894 article which discussed displays of Crown Laven-

TREASURE LOST— HARVEY LITTLETON

der smelling salts in sterling silver holders at the great jewelry houses of London, Paris and New York. When the crown shaped stopper was removed, the air was deodorized and the room was freshened with the wonderful scent of English lavender. The Lampe Berger and Crown Lavender Salts in ornate silver holders are far superior to the modern day plastic air fresheners.

The meeting in Sunrise was particularly special as we were joined by 14 members of the South Florida Depression Glass Club and the Hollywood Antiques and Collectables Club. Two of the members are IPBA/Flamingo members already, Penny Dolnick and Kathy Weiss. Penny apparently has been encouraging these two groups to join our November meeting for some time. They were a lively bunch and were asked questions about American glass versus European glass, why some glass was carnival glass and what was Depression glass. They were quite wonderful in sharing information and seemed to enjoy much of the camaraderie.

The Flamingo meetings include a Show and Tell session and a Perfume Bottle Sale. Our meetings are so enjoyable and we welcome all IPBA members to join us. Please check the IPBA website for more information or if you would like to attend and are not on the mailing list contact Barbara Miller at BarW@msn.com or myself, Teri Wirth at Teri.Wirth@att.net.

Many thanks to our entire group of presenter's for their entertaining us, and to Barbara Miller, who does an outstanding job putting together the Flamingo meetings. ■



PHOTO: JAMES M. WILSON

Renowned glass artist, Harvey Littleton, passed away at age 91 on December 13, 2013. Harvey was a Lifetime Honorary Member of the IPBA and will be remembered by long-time IPBA members as our 1994 Convention Keynote Speaker. In his unforgettable presentation, Harvey delighted the audience not only with beautiful color images of his DeVilbiss collection, but with insights on design, glassmaking and decorating techniques from the mind and eye of a master glassmaker.

Glass lovers and scholars among our members know of Harvey's fame as a glass artist, who was characterized as the "Father of the Modern Studio Glass Movement." He is credited with founding the studio glass movement in 1962 when he successfully demonstrated the use of a small "personal" furnace, allowing glassmaking outside of an industrial factory setting.

What Harvey shared with his fellow IPBA members was that he was a lover, appreciator and collector of fine glass, who enjoyed the "thrill of the hunt" and finding a treasure (especially a bargain) as all collectors do. He amassed an extensive, fine collection of DeVilbiss bottles, a portion of which were exhibited in a tour of several major U.S. cities. Harvey appreciated the quality and artistry of the decoration of the bottles and occasionally used his bottles to demonstrate glass decorating techniques to his students.

IPBA member and DeVilbiss collector, Jay Kaplan, has special memories of his first meeting and subsequent visits with Harvey at his home and gallery in Spruce Pine, N.C. Jay recalls him as warm and generous with his time and knowledge, and he was impressed that Harvey was also an astute businessman. Jay is fortunate enough to have acquired some of Harvey's loveliest DeVilbiss bottles for his own fabulous collection.

Another of our members and one-time student of Harvey's, Carol Schreitmueller, recalls being part of a special 60th birthday party for Harvey, celebrated with close friends, roasting a whole lamb over an open fire in the Bavarian hills—"One of those days you just never forget."

As a renowned artist and teacher, Harvey attracted talented students who went on to gain fame, among them Marvin Lipofsky and Dale Chihuly. His students commented on his perseverance and energy and the fact that he never missed an opportunity to "seize the teachable moment." Perhaps Harvey's biographer and former student, Joan Falconer Byrd, summed it up best: "Harvey had a gift for making his students believe in themselves. He convinced us all that we could do something important in glass."

The glass world and our Association have lost a true treasure. But Harvey Littleton's legacy will remain for generations to come in the hearts and minds of those he mentored and taught, of those whom he inspired, and of those fortunate enough to have seen and experienced his art.

BACK AGAIN

By the time this magazine reaches you, I hope all the winter weather has been banished from your area and you can see the beginning of a welcoming spring! I was lucky enough to get away for a week in February and attend the Flamingo Meeting near Mt. Dora. Besides great weather, it was good to meet old and new friends! I learned about state fair perfumes, liquor bottles that masquerade as perfumes, found a few new treasures and met 2 young collectors that are Lenore's grand-daughters!

We had so many great contributions to this magazine we added a few more pages to pack it all in. Know you will love all the contributions that Elizabeth and Frank Creech have made to this issue, starting with their Jacob Petit article. Annie and I wanted to have the fantastic brûlé parfum grace our cover and know you will find the history of Jacob Petit and porcelain interesting. Next we have an article devoted to the many beautiful perfumes representative of the four great glass houses that were all the "vision and development" of Deming Jarves. Frank and Liz Creech coordinated the team that developed this article and this included Joan Walter as well as Rob Girouard who shared their expertise, perfume bottles and references. Lastly, the passing of Harvey Littleton was remembered by Elizabeth.

As usual, Deborah Washington has been working full time on both the Pittsburgh Convention and the Membership Directory. But lucky for us she found time to share information on upcoming presentations to be given by Jeffrey Sanfilippo and Susan Arthur, Marti DeGraff and Toby Mack, and Annette Green. Plus, Teri Wirth provided information on the raffle, the 2013 Flamingo meetings, and a little update on herself as a Board member along with Lillie Gold.

No PBQ is complete without an article from Helen Farnsworth. Helen shares an update on a figural perfume bottle that she presented at Las Vegas as one of her "Mysteries". Afonso Oliveira helped her detective work by providing a S.P.V. catalog that shows her bottle, read what she discovered. Susan Arthur helps educate us on "crizzling" a sickness of glass that I think you will find very helpful. Susan also introduces us to the Australian members that participated on a Skype call this October on IPBA day. Lenore has provided a short book review of Geneviève Fontan's recent book. The photographs and multitude of beautiful perfumes and powder boxes will fascinate you!

Jeffrey has helped to create more excitement for the upcoming Convention by having members share treasures they found in Las Vegas last year. He has also provided an update on what the Board has been working on and upcoming activities he will share at Convention.

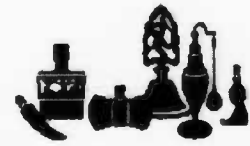
A big thanks to Italian member, Monica Magnani and the Turco sisters, for sharing Monica's collection of Souvenir bottles. Ken Leach has provided some "morsels" to excite you on the 2014 Auction and Janet Ziffer has written Auction 101 to answer all your questions if you have never participated in an auction. Lastly, a big thanks to Annie for all of her design and layout expertise, we are very lucky she volunteers her time to IPBA! See you in Pittsburgh!

Anne B. Conrad



Small turn of the century perfume bottle with painting of a beautiful Iris flower. Roughly 3 inches tall.

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Pursuant to the Bylaws:
Article 5, Section 2

Date: Saturday, May 3, 2014

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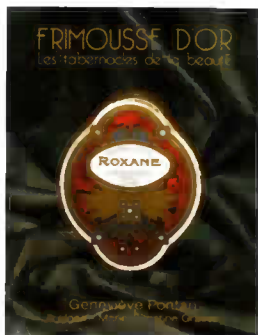
Place:

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Pittsburgh, PA 15222

Frimousse d'Or Les Tabernacles de la Beauté

BY LENORE WORTH HIERS

Geneviève Fontan, noted IPBA member and prolific author who has written more books on perfume bottles and vanity items than any other author (*see partial list below), has recently published a wonderful new book.



This very large volume is only available in French and is published by Arfon Maison. The author has sent a complimentary copy to our Association which is now in our Lending Library. Merci beaucoup!

The 408 page book is illustrated with more than 1000 pictures in a luxury edition. A large portion of the book is devoted to face powder boxes; however, there are also chapters on flacons, burners, pomanders, vinaigrettes, soaps, cosmetics, canes, fans, etuis, necessaires and more.

Congratulations to Mme. Fontan on an excellent creation. Also thanks to Helen and Craig Farnsworth for the photo of the cover, shown here.

*Other books by this author: *La Poudre C'est Moi*; *Parfums d'Exception*; *Parfums d'Extase*; *Parfums de Glorie*; *Generations Bourjois*; *Generations Guerlain*; and *Generations Nina Ricci*. [Others in the works: *Generations Schiaparelli*, *Chanel*, *Dior*, and *Patou*.]

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