

Perfume Bottle Quarterly

WINTER 2012-2013

PUBLISHED EXCLUSIVELY FOR MEMBERS OF THE INTERNATIONAL PERFUME BOTTLE ASSOCIATION



VANITY FARE – SMALL
TREASURES FROM MURANO,
1920 - 1970 *p.18*

CONVENTION HIGHLIGHTS

BY LENORE WORTH HIER

Breaking News: The hotel has lowered the room rates for certain nights. Monday (April 29) through Thursday (May 3), and Monday (May 5) will have the new nightly rate of \$89.00 PER NIGHT. Friday and Saturday nights will remain at \$119.00 per night. The hotel reservation link page is being updated to reflect the lower rates.

Raffle Information: Did you know that since 2005 when the initial raffle was held at convention, the IPBA has received more than \$26,000 from this event?

These monies benefit our organization in many ways and help to defray our expenses. This success depends not only on convention attendees buying those raffle tickets but also on members making donations that make up the raffle prizes. We need your donations to this year's raffle. All donations are greatly appreciated. We ask that you start thinking about something that you would like to donate and let someone else enjoy for a while. Please contact vicepresident@perfumebottles.org if you can help.

Exhibit Hall Space Available: Are you interested in exhibiting? Contact Show Chair Helen Browdy via email at hibrow@mindspring.com or by phone at 404-351-7119 (home) or 404-626-5448 (cell) or 404-351-3205 (fax). Helen wants to hear from you!

KEYNOTE SPEAKER: DR. PETR NOVY ON CZECH BOTTLES AND GLASS

WHEN: MAY 2 TO MAY 5, 2013

WHERE: THE NEW TROPICANA HOTEL - reservation link: www.trop.lv/QjMnr4

Questions? Ask Convention Chair Deborah Washington at conventions@perfumebottles.org.

Perfume Bottle Quarterly

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by Linda Collins



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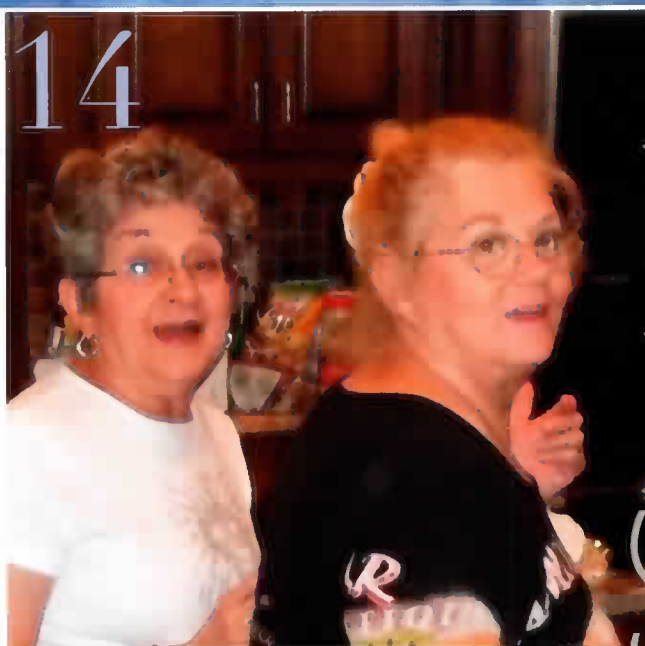
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I hope everyone who was affected by Hurricane Sandy survived unscathed or at least with minimal damage - and if not, I sincerely hope life is basically back to 'normal' by now. Many of our neighbors in New Jersey and New York were especially hard hit, unfortunately, and still do not have power as I write this 10 days post storm. You all are in our prayers.

Your Board of Directors was meeting at the Tropicana just before the storm hit the East Coast, assessing the hotel and venue, working on and approving the budget and various other items on our 3-day agenda. I think we all agreed we had a good meeting and accomplished much. We also met with a half dozen members of the Western Regional Chapter for a brainstorming session of the convention program and they toured the conference/convention venue with us. The "Trop" is a big, bright hotel/conference venue and will provide us with more than adequate space for our program events. We will have all of the program-related events in one area which is at the base of the elevators that will service your hotel rooms (Island Tower). You will be surprised and delighted with the 'extras' that Convention Chair Deborah Washington has in store for you all! Las Vegas has been on the "IPBA Convention Wish List" for many a moon, I invite you and encourage you to come out: celebrate our wonderful organization, our united love of all things perfume-related, enjoy the exciting and tempting venue, re-kindle friendships and visit with your 'perfume bottle family," share memories as we highlight our IPBA history and make new memories in start of the next 25 years.

I would like to take this opportunity to personally thank our Nominating Committee, Elizabeth Creech (Chair), Woody Griffith and Marilyn Schnormeier. They spent much time as a committee reviewing the job descriptions and taking recommendations from many of you for qualified and potential candidates, then many hours talking with interested members, and have put together a great group of directors for the next term that are more than qualified, share a love of the IPBA and will work together well as a team. The new officers will be working closely with those leaving their office to make for a smooth and seamless transition. Many officers have come up with their own tick-list of 'officer essentials' to help guide the 'newbies' and of course, we will be passing on to each new officer the Handbooks that were initially created by Past-President Elizabeth Creech during her tenure.

Please join me in thanking the Nominating Committee AND congratulating the next slate of officers for the July 2013 - June 2015 Board term. I am very much looking forward to working with each of them as Past-President.

Best regards to you and yours for a super holiday season, and see you in Vegas!

Susan

Perfume Bottle Quarterly

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On the Cover: The cover photo is a traditional Muranese fancy vanity set circa 1890. The maker is unknown. The cover photo is courtesy of Susan Arthur.

BOARD OF DIRECTORS

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CORRECTIONS, Fall 2012 Publication

Page 6, we wrote that the feature article was written by "Joyce Gesser."
The correct spelling of Joyce's last name is "Geeser."

My Note



Embarking on a Great Celebration



Winter is a very special time replete with the splendor and majesty of the holiday season. In some parts of the world it snows during this season, and we are reminded of the purity of nature and the spirit of many joyful celebrations.

And speaking of celebrations, the IPBA is embarking on our 25th anniversary celebration in 2013! For nearly two years, the IPBA has been doing some introspection and reflection on our history; reflecting on our association's inception to our evolution. We have a rich history of collecting perfume bottles, building long-lasting friendships, and sharing our knowledge and expertise of this great hobby that we all love.

One salient aspect of a successful association is the engagement of the members. The IPBA has fully engaged members who are making a difference through research, knowledge-sharing, and outstanding service. In this issue you will find many examples of these great qualities. We can count on our members for stepping up and helping out. In preparing the Winter 2012 PBQ, I required a photo of a Czech perfume bottle for a new advertisement. I reached out to Verna Kocken, the Czech-perfume-bottle guru, and asked for a couple of photos. Verna responded promptly, and she forward more than six photos! This is the cooperative and caring spirit that resonates within our association. Thank you Verna!

Many of our members also quietly and/or strategically promote our association in hopes of sharing the joy that they experience through their affiliation with the IPBA. One timely example is the efforts of Marie Cashman, IPBA member based in Australia. Marie has been actively promoting the IPBA in Australia through both print and on-air media to spread the word about our association. On page 16, Marie is featured in the Member Spotlight, and you will thoroughly enjoy this interview (and photos of Marie's perfume bottles).

The cover story, "Vanity Fare—Small Treasures from Murano, 1920-1970" on page 18, written by the late Robert Loy and Susan Arthur, will keep you enthralled and wanting to read more. Mr. Loy and his wife Carolyn (Jody) Speer were a part of the small group of people who established the perfume bottle group that we know as IPBA in 1988. The book review written by Elizabeth Creech on page 11, titled, "Harvey K. Littleton: A Life in Glass by Joan F. Byrd," is a well-written review of the accounts of contributions made by IPBA honorary lifetime member, Harvey K. Littleton.

Other great features include the article titled, "Sealed to Eternity" by Lenore Worth Hiers on page 30 and "Marlice" written by Afonso Oliveira, on page 8. Both of these articles are fine examples of the depth of research that our writers conduct to share their knowledge about topics of interest to our members.

We thank all of the contributing writers, editors, photographers, and of course, the PBQ team, for building on our stellar 25-year history!

Enjoy this magical season. Happy holidays!

All the best,

Adriane



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to promote collecting of perfume and scent bottles;
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MARLICE = MARIO + ALICE

BY AFONSO OLIVEIRA

What's in a name? Well the name MARLICE is the fusion of two names; Mario and Alice. Mario Almosnino (1908-1968) and Alice Benveniste (1912-1984) were born in Salonica of Sephardic families, and they by all accounts, were a happily married couple.



Mario Almosnino
and Alice
Benveniste

The couple's respective families migrated to France after the First World War. In 1940, Mario, Alice, and their daughters, Tamar Almosnino (6 years old) and Claude Almosnino (2 years old), moved to Portugal to escape from the Nazis invasion of France, with the support of the Portuguese consul and Aristides de Sousa

Mendes.

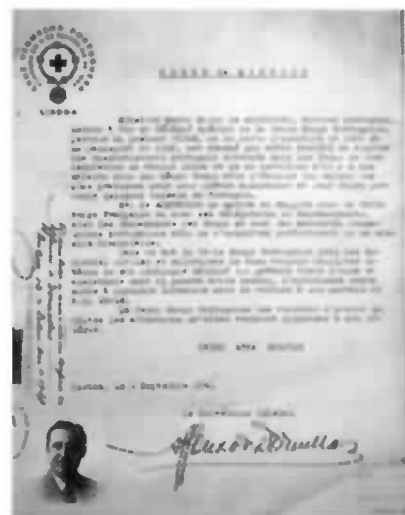
Aristides de Sousa Mendes

Aristides de Sousa Mendes helped more than 30,000 Jewish people escape from France. Because of his noble acts, Aristides de Sousa Mendes was punished by the Portuguese Government. Portuguese people today remember him with pride and reverence. Portugal was a welcoming Country for Jewish and other oppressed people, and



served as a safe haven for those people needing to escape iniquitous policies and activities in other Countries and continents.

Mario's mother was from the Molho family (former Portuguese Jews), obtained the Portuguese nationality and became the representative of the Portuguese Red Cross in France, which allowed him to officially "visit the concentration camps." In fact, he was instrumental in saving Jewish people throughout September 1941 despite the risks.



Elsa Schiaparelli was among people who have used Lisbon to escape from the war. In early 1940s, Schiaparelli signed a contract with the Columbia Broadcasting company for a U.S. coast-to-coast lecture tour. With the fall of France to the Germans, Schiaparelli left France for New York via Lisbon aboard Pan American's "flying boat," the Yankee Clipper. This type of

Elsa Schiaparelli,
1937



plane landing and take-off in the River Tagus occurred just in front of downtown Lisbon. (See the book *Shocking! The Art and Fashion of Elsa Schiaparelli*).

Once in Lisbon, Mario set up a perfume plant with a main office at Rua Rodrigues Sampaio, 59 and a factory at Rua Rodrigo da Fonseca, 87 B.



Figure 1



Figure 2

The two ads in figures 1 and 2 are from 1943, and they are the first ones to appear in Portuguese magazines. The ad in figure 1 says "The preferred lipstick of French Stars."

The second ad in figure 2 is very unusual in that it used Clark Gable and Vivien Leigh from the movie "Gone with the Wind." This type of advertisement was to bolster claims that their products were used by very well-known actors of that time.

In 1943 the graphic used in different colors (figure 3) was known to appeal to people for its good quality.



Figure 3

In a second step, Mario used the same marketing techniques in Porto. In that period, Portugal was a country that suffered from the war in Europe. And Mario realized that most of his employees were not well nourished and struggled for basic necessities. For that reason, he offered meals to all of his employees, which was very innovative at that time. Mario used to take care of people that worked with him, and he felt like his employees were his second family.



PARFUMEUR-PARIS



In 1945, Mario's company used a model to advertise different products, which included hair products, Perfumes, lipsticks and Powder Rice. They never forgot their country, which was systematically positioned in the ads. In the ad from the center and right, we can see MARLICE PARFUMEUR – PARIS.



This beautiful ad was used on the cover of a Portuguese magazine named "VOGA" in 1946.

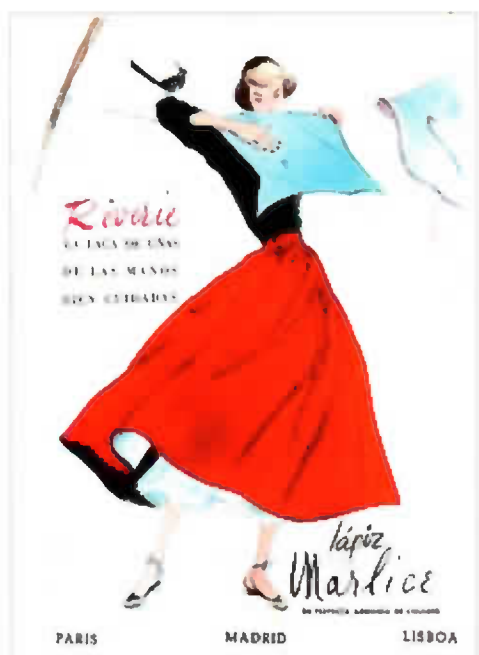


Figure 4



Figure 5

After Portugal, Mario set up Marlice in Madrid in 1942. The two ads in figures 4 and 5 are from 1951 where we can see the use of Paris, Madrid, and Lisbon. These were the locations of his companies.

Mario came back to France in 1948 where he established and was at the helm of the headquarters of Marlice until he died in 1968. In Paris, he became a very important businessman. He was a real estate developer, fashion producer and perfumer. Among other things, Mario built a building at 50, Champs Élysées Avenue, where there is currently a Gaumont cinema and the famous "Terrasse Martini."



I challenge French members of the IPBA to discover more details from this company and report on these findings.

I want to thank Emmanuel Jacques Almosnino, the Grandson of Mr. Mario Almosnino who lives in Saint Barth, a Caribbean French island, for helping me piece together the facts for this article.

I want to also thank Shirley Annick for sharing information about Elsa Schiaparelli during the convention in Jacksonville. Shirley is a great collector of Schiaparelli, and she played a pivotal role in helping me secure the ad and other information in this article.



HARVEY K. LITTLETON: A LIFE IN GLASS

BY ELIZABETH CREECH

Harvey Littleton, Honorary Lifetime Member of the IPBA, was honored in major museums throughout the United States in 2012 as the founder of the American studio glass movement, which marked its 50th anniversary in 2012. IPBA members remember Harvey as a premier collector of DeVilbiss perfume bottles and as a delightful keynote speaker at one of our early conventions. But the glass world recognizes Harvey Littleton as a supreme artist and, more importantly, a pioneer who (in the words of artist-author Joan Byrd), "...succeeded in taking glass out of a factory situation, in which an artisan produces a piece which was envisioned by a designer, and putting it in the hands of studio artists who control the whole creative process."

In her 2012 biography of Harvey Littleton, Professor Joan Byrd has managed to produce a well-researched and documented biographical record that is a rarity--a very inspirational and enjoyable story to read. Whether one is a fan of studio glass art or not, you will take pleasure in reading about this remarkable man. Imagine the son of a prominent physicist growing up in the glass-dominated environment of Corning, N.Y. This young man pleased his father when he exhibited mathematics and science prowess, but the same young man discovered a talent for (and love of) art, especially sculpture. Thereafter, his education became a compromise between his two loves.

From this beginning, the story of Harvey's forays into the world of glass reads like a series of adventures as he explores, experiments, meets influential figures and begins to teach and work, initially in the area of ceramics. It was in 1962 that Harvey visited the Toledo Museum of Art and conducted two glassblowing workshops which were designed (in the words of a news release from the Museum) to explore the possibilities of molten glass as an expressive tool of the craftsman. The results created a revolution in glassmaking art and in the training of glass artists. It was also a revolution for Harvey, who eventually transitioned from ceramics into glass. Interesting vignettes of a more personal nature are part of this biography, including events from Harvey's childhood and teen years; his relationship with his lovely wife Bess ("Marrying Bess was the best thing that I did," he has said of accomplishments in his long life); his encounters with glass geniuses (including his forcible removal from the blowing room floor of an Italian glass factory); his travels abroad and his love of boats. Perfume bottle and glass collectors will relate to reading how Harvey amassed an extensive collection of many types of glass for the same reasons we do--the love and appreciation of the art form. In a lament familiar to all collectors, Harvey once reported after a visit in Paris, "I was much interested in a Gallé bottle (with cyclamen flowers) but it was \$1,000 or more and I reluctantly passed it by," (Byrd, p.49, and quoted from one of Harvey's journals).

The book's author, Joan Byrd, a student of Harvey's, was a member of the first glassblowing class taught at a U.S. university in 1962. As an artist herself, she is well-equipped to understand, appreciate and document Harvey's pioneering efforts. She conducted numerous interviews and had access to books, papers, and records of both Harvey and many museums and universities. The result is engaging reading, plus it is beautifully illustrated with photos of Harvey's life and works.

Published in New York by Skira Rizzoli Publications and available through major booksellers. A copy of the book is available in the IPBA Lending Library. As a footnote, 2012 also marked Harvey's 90th birthday--Happy Birthday, Harvey!

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Chapter Update

CHESAPEAKES CHAPTER UPDATE

The October 6, 2012 meeting was at the home of IPBA member Bonnie Salzman in Richmond, Virginia. The highlight was Bonnie's talk on Steuben Glass and their perfumes. Bonnie's collection is probably the most extensive of any IPBA member, and the chance to see these fabulous bottles was a delight for all. See below for two photos!

In addition to regular attendees, they welcomed IPBA members Joan Hermanowski (from the Florida Flamingos Chapter), and Woody Griffith (from the Chicago Skyliners Chapter).



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CHICAGO

IPBA Chicago Skyliners



How the Chapters celebrated
the inaugural IPBA Day on
October 20, 2012

BY DEBORAH WASHINGTON

The Chicago Skyliners celebrated the first IPBA Day at a gathering hosted by member Eleanor Tippens. Chicago members Tracy Schalk, Gregory Schafler, Miller Cragon, Marion Dixon, Dawn Fleming, Pam McKuen, Marti DeGraaf, Toby Mack, Deborah Weiss-Brown, Christine Jung and Deborah Washington shared stories and, of course, perfume bottles. Members also celebrated the "?" birthday of member Gregory Schafler. The group eagerly discussed our upcoming 25th anniversary convention and the many avenues available for chapter participation and support.



Birthday boy Gregory Schafler and Pam McKuen admiring a beautiful art glass perfume bottle



Our host Eleanor Tippens shared her gorgeous Guerlain find



Members (from left) Tracy Schalk, Marion Dixon, Dawn Fleming and Christine Jung.

Heartland Facets Chapter

BY ELSABETH CROHN - PRESIDENT

Our small, but spirited, Heartland Facets met at the home of our president, ElsaBeth Crohn, on IPBA Day, October 20. We had lunch and an informative discussion on Czech bottles – old and reissues which was led by Marilyn and Rocky Rockholt.



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Lone Star Chapter Celebrates 17th Anniversary

BY TERRI CHAPPELL BOYD

October 20, 2012 was a special day in Texas. It was a gorgeous fall day full of laughter, sharing, and of course perfume bottles! Sixteen IPBA members celebrated IPBA Day and the Lone Star Chapter's 17th Anniversary!

We gathered at Anne Conrad's house outside of Dallas to talk all things perfume. The first part of the meeting was a quick show and tell of Anne's house, with all of her antique treasures! Every room held fabulous displays and cases of perfumes, compacts, and other vanity items! Anne joined the IPBA at the 1993 Dallas convention, and has continued to add to her collection!



After a quick meeting to discuss upcoming plans for the Las Vegas convention in 2013, we held a member show and tell. Every piece had a story, whether it was from an IPBA convention, an antique store, or Ebay.

Reba and Doug Cox from Arkansas brought a family of Duchess Bottles, including a giant eBay find! Linda Todd from Oklahoma brought the new book from England: Compacts & Cosmetics by Madeleine Marsh. Judy Stroud and her husband Mike, had been to the Texas Round Top Antique Fair, and brought some gorgeous bottles-they found including: a Lalique Crystal bottle with nudes, and two DeVilbiss gold dresser boxes.

Lois Hough shared some of her new Art Glass bottles, in particular, a blue green glass Cameo. The Turco sisters from Austin had a lovely display of commercials, but it was the presentation on Half Doll Vanity items that was fascinating. Pauline has almost finished her book on Porcelain Perfume Bottles, look for it next spring!

Pat Olsen gave a short talk on the popularity of Walnut Cased perfume bottles in Victorian times, and brought two lovely presentations, one with a hinged lid and crystal bottles! She also discussed her theory of the crystal Cross with four compartments for perfume, or maybe holy water and oils!?

Marilyn Schnormeier charmed us with a Black Cat Schuco bottle. Karen Hawthorne is known for her love of purple, and she showed us a



charming Melba, Ador Me bottle, while Bobby played roving photographer.

Jim and Donna Halloran regaled us with their moving stories, and promised to bring perfume bottles next time! Ellen Davis, knowing our love of food brought some lovely snacks, while I showed my newest Blue Grass purchase – The Blue Grass Ponies, made of soap!

Anne talked about some of her vinaigrettes, lovely in sterling, as they were the precursor to her perfume bottle collection.

Our group celebrated the Lone Star Chapter's 17th Anniversary with a cake, in the shape of the Forvil Lalique bottle, Le Corail Rouge. We had 10 of our charter members, and we reminisced about our good times, and good friends, especially those that have passed on, most especially Sandy Katz, who along with Anne Conrad started the Lone Star Chapter in 1995.

After our delicious lunch, the selling began. What lovely pieces there were to be had! It is always fun to shop perfumes!

We ended our meeting with lots of hugs and promises to meet up before our next meeting. The Lone Stars will be meeting in the home of Joan and Pauline Turco in the Austin area, one of the weekends during Round Top. Save the date: April 6, 2013.

Hope to see you there!!



A NEW EXHIBITION OF DECORATIVE ARTS IN PARIS IN THE YEARS AHEAD?

BY CHRISTIAN SAVIOZ

The former French President Mr. Nicolas Sarkozy, in 2011, charged the François Fillion's government to conduct an exploratory mission concerning the advisability of organizing a new exhibition in France about the "Decorative Arts and Industrial Techniques," as per the example of one that was held in Paris in 1925. No other exhibition had known the magnitude like that of 1925 nor has any like it taken place since then.

This mission is still in the works at the present time, as per the latest news. The mission has not been canceled by the new French president Mr. François Hollande and his government.

The Exhibition of 1925 had been a huge international success, and had also marked the heyday of Art Deco style in all fields of application. With respect to the creators and especially crystal-glass craftsmen, the largest French companies participated: Lalique, Baccarat, St. Louis, Daum Nancy, Viard, Dépineux, etc.

It also proved successful for clothes and fashion design,

which was then in its peak after the Great War. Modernist designers and innovators in particular were strong revolutionaries in women's fashions and also in designing their own perfumes.

As for perfume bottles, creativity was high and led to spectacular designs. A number of perfumers presented very unique pieces

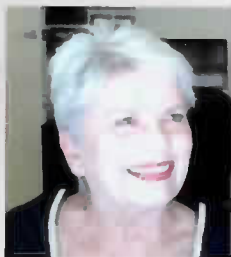
on the occasion of the Exposition of 1925. In the spirit of competition they showed the most daring and imaginative bottle designs. The time was in the middle of the "Roaring Twenties," the golden age of perfumery. Never again have such spectacular creations been assembled in one place.

Let us hope, if such an art exhibition should again come to be, that renewed inspiration would bring more innovation to the current perfume industry.

More news to follow, knowing that a large project like this may require a decade, between the decision to set up an exhibition and when it would eventually be held.

So, perhaps in 2025, there will be celebrated the centenary of the first and last exhibition?





Marie Cashman

IN THIS ISSUE, WE SPOTLIGHT MARIE CASHMAN, AN AUSTRALIA-BASED IPBA MEMBER SINCE 2002. MARIE SPENDS A SIGNIFICANT AMOUNT OF TIME PROMOTING THE IPBA IN AUSTRALIA, AND SHE WAS RECENTLY FEATURED IN A GREAT ARTICLE IN THE "MANLY DAILY" ABOUT HOW SHE STARTED COLLECTING. IN THIS ARTICLE, THE IPBA RECEIVED PUBLICITY ON OUR INAUGURAL IPBA DAY AND OUR UPCOMING 25TH ANNIVERSARY CELEBRATION IN VEGAS IN 2013. MARIE IS AN AVID COLLECTOR, AND SHE WANTS TO SPREAD THE WORD ABOUT THE IPBA IN AUSTRALIA AND HOPES TO ONE DAY ESTABLISH A CHAPTER.

Perfume Bottle Quarterly: Marie, you have been a member of the IPBQ for approximately ten years. As the IPBA is preparing for our 25th anniversary, we are asking members to reflect on their experience as an IPBA member and share some of their special moments with the Association. What are some of the most memorable highlights of your membership with the IPBA that you would like to share?

Marie Cashman: One of the biggest highlights was finding out the IPBA existed by just entering "perfume bottles" randomly into the Google and there it was! I was incapacitated with a broken rib and Googling. At that stage I had about 16 bottles that were personally mine. My interest of many years in shape and design of perfume bottles probably inspired me to "Google." Another special moment was being able to find such connection to others in Australia and the USA of like-minded people.

A regular highlight is of course receiving the quarterly magazine. I really look forward to soaking up all the interesting articles. I also look forward to the e-newsletter keeping me in touch.

Being a member of the IPBA also led to my addiction to reading along another path, and I now have quite a number of books on perfume bottle design, perfume and perfume ephemera. I really love finding out more of the history and the people involved, etcetera.

PBQ: Congratulations again on being featured in an article titled, "How Marie Found a Message in a Bottle," which was published in The Manly Daily on October 20, 2012. (To read the article in its entirety, type the following link into your Web browser: <http://digealedition.manlydaily.com.au/?startpage=8&iid=69565>.) In this article, reporter Boel Eriksson writes about your passion for perfume bottles, and how your interest in collecting these glass treasures was sparked at the age of 16. What motivates you to continue collecting perfume bottles?

MC: The sheer beauty of the design in glass, or as you say "treasures," and the motivation from the IPBA quarterly [magazine]. The interesting people involved in collecting as well as those from the past that designed the bottles, invented the perfumes, etcetera.

I also appreciate the design of the various metal containers. Concretas / solids by Mary Chess, Estee Lauder, Max factor, etcetera. They are so small and fascinating in their design. This love also extends to the perfume jewelry worn in the past, pendants, rings, etcetera. Some of which I wear myself. I also have a small collection of compacts and power boxes. Maybe my collection will go this way in the next few years.

I love my collection, most of which is on display in a glass-mirrored showcase that my husband gave me for my birthday many years ago. I think he thought this was the best way to tidy up! It certainly stimulates questions, if not interest, I hope.

PBQ: What type of perfume bottles do you collect?

MC: My collection is quite eclectic really, governed by my preference of the design of the container. I adore the Czech 1920s to 1940s, and of course, now the reproductions of that era.

I really admire the Art Deco and Art Nouveau periods—particularly the Art Deco for which I now seem to have an increasing admiration. The Victorian era concerning perfume bottles and ephemera I find absolutely fascinating.

I also have a group of selective commercials; men's and women's of good design as I have mentioned. One of my greatest enjoyments is reading about the history related to perfume bottle design, the perfumes, and of course, the nostalgia associated with collecting.

The nostalgia related to the 1950s, for instance, Helena Rubenstein's "Apple Blossom." Did I really wear that? "Apple Blossom" was all a poor nurse in training could afford. No wonder when I met my now husband he gave me a bottle of "Worth!"

When I started to collect, I acquired "Blue Grass." It reminded me of a special friend of many years ago, even she had forgotten she wore it, rather heavily at times.

Before that, at sweet 16 (on boarding school holidays), I was given "Femme" by Rochas, hidden in an Easter egg! How romantic (no that was not my now husband). I still have both original bottles; the tiny bottle "Femme" and a much loved and bruised "Worth." My husband then advanced to Schiaparelli "Shocking" after we were engaged. Oh! I just loved "Shocking," particularly the bottle. I think there might have been a compliment there, as I was about 19 years old. Then many, many years later, he surprised me with Gautlier's very shapely bottle!! I think that was a well-overdue reminder of what was well in the past as far as a shape goes. I still admired the bottle.

When I first started to collect after becoming a member of the IPBA, I was very fortunate to purchase a bottle of Saville "Mischief" complete with top hat and the hat box. Even though I mistook pound sterling for Australian dollars, wow! That was an expensive mistake, it did not detract from my joy when I managed to acquire this bottle, as it was a wonderfully nostalgic to me.

This perfume related to many years ago when my mother wore "Mischief," one of the few perfumes available in Australia during and after World War II. It was a beautiful scent and as soon as I removed the lid, it brought back the scent of my mother during that time. I do wish that particular scent was available now. Maybe it is, under a different name?

PBQ: Several members, including yourself, have amassed an exquisite and grand collection. You have collected more than 500 bottles to date. What do you envision for the future of your collection?

MC: I am not sure that mine is a "grand" collection. I am perhaps more selective these days. My latest acquisition is a 1800s ruby glass double-ended bottle. I have a few double-ended bottles in my collection, but now I have the ultimate ruby glass.

My collection, I suppose, will ultimately go to my granddaughters—two of whom show great interest already. One, Ruby, is a junior member, and I hope to join Scarlet next year. They really enjoy looking and handling my bottles. With care of course!

PBQ: In the aforementioned article you credit the IPBA for inspiring you to expand your collection, and you have facilitated spreading the word in Australia about the inaugural IPBA Day. Thank you again for the role you played in publicizing this great initiative as well as highlighting our 25th anniversary celebration, which is scheduled for May 2013. As we collectively think about the Association's 25 years of fellowship, knowledge-sharing, and joy for collecting, where do you see the IPBA going in the next 25 years?

MC: It can only go further ahead as I see it, informing people, men and women, of this fascinating hobby. The wonderful team that you have of tireless workers produce such an interesting magazine and newsletter. And I have heard from those who have attended the conventions that they are wonderful and organized as well. My biggest hope is that we can expand membership in Australia. I shall continue to do my best with news articles, speaking on our national radio (interesting collections), and handing out brochures whenever I can, as the idea [of collecting perfume bottles] is still new in our country. I enjoy my hobby and membership so much. I would like others to know and enjoy the same.

I am sure there are many, many Australians who collect already, but may not be aware that the IPBA is there to foster their collecting, expand their knowledge, and provide the wonderful fellowship that only a group of like-minded people can.



Vanity Fare - from Murano,

BY ROBERT LOY AND SUSAN ARTHUR

W The late Robert Loy (AKA Bob Puterbaugh) and his wife, Carolyn (Jody) Speer, were among the handful of people who met to establish what is now our beloved International Perfume Bottle Association, in 1988. After Jody's death, Bob maintained and streamlined their collection to focus on Murano glass, and remarried in 2001. In 2005, Bob was diagnosed with pancreatic cancer. In 2007, he started writing what he had hoped to publish as a book with specific focus on his collection - perfume bottles and vanity items of Murano glass. Bob had recently rejoined IPBA in 2009. Sadly, in October 2011, Bob lost the battle to his aggressive cancer. He left his wife Eva-Lynn Loy instructions to contact IPBA regarding the disposal of his collection. In our communications, Evie mentioned his original goal to author a book on his passion for Murano glass. She has graciously shared his notes with me and some of his reference books, and I have added further details with his outline in mind to complete this document. What I have found so fascinating from delving into Murano glass is its place in glass history and its influence on art glass artists of this

century. I hope you too will kindle a new respect for this glass and be captivated by its unique beauty.

This article is dedicated to Bob's passion for Murano glass and to his wife, Eva-Lynn Loy, for her strength and dedication to follow through with Bob's wishes to share his knowledge and passion for all things Murano glass.

All photographs are courtesy of Eva-Lynn Loy.

Murano glass, as a category of art glass, deserves the attention of collectors, dealers and students of fine Italian glass of the mid-twentieth century, and of those whose passion is for high quality art glass perfume and vanity items. Among the former, these items have often been thought of as "commercial", and therefore, less significant, than the artistic and decorative vases, bowls, sculpture, etcetera that were produced by the premier Murano glasshouses. There has long been a perception among many art glass collectors that

Italian glass may be divided into the polarized groups of "rare and artistic" (a very small percentage) and "tourist junk". In fact, the reality is an extremely rich and varied spectrum of glass artistry and quality that occupies the gap between those extremes. Perfume and vanity items make up an important part of this under-

Small Treasures 1920-1970

appreciated middle ground of Murano art glass.

Easy examples of high art and execution in Murano perfume bottles can be seen in the famous bottle vase forms designed by Carlo Scarpa for Venini, employing bollicine and puntini techniques, which were produced and marketed by Venini as perfume bottles and decanters with the simple addition of stoppers. And, many of Archimede Seguso's most important and artistic glass processes were also employed to craft Murano glass vanity items. Judging by the labels and atomizers found on many of Archimede Seguso's vanity items, DeVilbiss had a very strong influence on the introduction of Seguso pieces to the American market in the 1950s. Other importers, notably Holmspray and Irving Rice Company, brought vanity items to America from a variety of Italian makers.

While glass vessels had been made for millennia by building up molten glass on

earthen forms, the earliest ones were made using a blowpipe originating in the Middle East around the beginning of the Christian era. The development of glass blowing made it possible to produce more and larger vessels in a faster, less laborious process. The making of hand blown glass spread quickly through the Middle East and the Mediterranean, and flourished in Italy. Evidence was found of glassmaking in the Venetian lagoon area as early as the seventh century in the mosaics of the cathedral on Torcello. In 1291, the Venetian Senate decreed, and the Doge Tiepolo ordered, that all glassmaking activities in the Republic would be carried out only on the island of Murano, which already had a history of several centuries of making glass tiles for the mosaics of the cathedrals, as well as other utilitarian objects. This decision was apparently made for several reasons: the threat of fires from the glass furnaces in the city of Venice which could burn down the then wooden city; to isolate and protect the secret processes

used in making glass; and as an honor to the already well established traditions of glassmaking among the Muranese.¹

By the early nineteenth century, Murano glass had been made for over 1000 years

Sommerso atomizer bottles in jewel tones with DeVilbiss hardware. Circa 1950, attributed to Seguso Verti d'Arte.



A traditional Muranese fancy vanity set. Circa 1890, maker unknown.



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with only gradual evolutionary changes in methods and styles. The Muranese glassmaking families of Barovier, Ferro, Salviati, Seguso, Toso and many others had passed on jealously guarded secrets through many generations of fathers and sons. With the industry in a serious state of decline due to competition from new glass centers in Bohemia, Holland, Belgium, France and England, and the fall of the Venetian Republic in 1797, glassmaking on Murano reached its' lowest ebb. Giovanni Mariacher describes the state of affairs in his book *Italian Blown Glass from Ancient Rome to Venice*:²

"Thus Murano entered the 19th century in a state of absolute decline which included the disbanding of the Guild of Glass-Makers. All that survived, apart from a limited manufacture of utilitarian articles, were a few workshops, producing beads a lume; the majority of the workshops on the island closed their shutters. Not until a few decades later, with the courageous efforts of a few Muranese still mindful of the ancient glories, was an attempt made to find the lost road and reconquer the technical procedures. There then followed a long period of preparation and study accompanied by rare flashes of lively originality....."

Through the first half of the nineteenth century, a few individuals and families kept the old traditions and techniques simmering for what would prove to be a creative renaissance later in the century. In mid-century, Abbot Vincenzo Zanetti founded the Museo Vetrario on Murano and carefully preserved all that was left of the historical glass and documents. The museum thus provided the foundation for the new movement, and for the reclamation of the most important historical glassmaking techniques.

The nineteenth century renaissance was led by the firms established by Antonio Salviati, and by the six Toso

brothers. An excellent summary of the activity during this period, along with detailed genealogy charts of Muranese glassmaking families, may be found in *Murano Magic – Complete Guide to Venetian Glass, Its' History, and Artists* by Carl I. Gable.³ A highly regarded collection of Salviati's contribution to the art glass world is captured in the book *Venetian Glass of the 1890's: Salviati at Stanford University*.⁴ Many high-quality decorative items were made for export and for the tourist trade in Venice. Among them were fancy items for the vanity that included perfume and cologne bottles, covered powder boxes, trinket boxes and jars, vanity trays and mirrors. These were produced, in typical Muranese fashion, in a nearly infinite variety of shapes, colors and decorations. It was a natural extension for these sorts of articles to continue to be made while the Muranese products and styles were evolving to more modern designs. Visitors to Venice would always want to buy attractive small items that they could carry home. At the same time, there was a surge in interest in all things related to perfume throughout Europe and the United States. To mention a few of the international players, Lalique and Gallé (France), Steuben and Tiffany (USA), Webb (England), Moser (Austria), were all producing very high



A traditional Muranese fancy vanity set. Circa 1890, maker unknown.

quality Art Glass perfume and vanity items. The invention and emergence of the perfume atomizer at the same time created even more fervent demand for fine Art Glass bottles upon which the atomizer hardware of DeVilbiss, Marcel Frank, T. J. Holmes Co. and others could be mounted. Developments in the making of fine glass bottles, and in the fragrance industry itself, once again had converged. If this was the golden era of Art Glass, it was an equally important time to the perfume industry.

By the dawn of the twentieth century, Murano had re-established its' place among the great artistic glassmaking centers of the world. Art Glass styles produced on Murano still tended heavily to the traditional, but departures into new styles, and refinements of classical techniques were occurring at an increasing pace. The firm of Artistica Barovier was producing new and unique styles in mosaic Art Glass vessels during the second decade of the twentieth century, and the establishment of the firm of Vetri Soffiati Muranesi Cappellin, Venini & C. in 1921 signaled a major shift from traditional glass styles to exciting modern forms and techniques. The ensuing 50 year period was the "golden age" of modern glass on Murano.

To all intents and purposes, perfume and vanity pieces made of Murano Glass fall into the "Decorative Arts" category because of their supposed utilitarian functionality, and the fact that they were produced in quantities greater than one. Given the same two criteria, it's easy to make the case that only a very few pieces of Murano Glass should ever be regarded as "Fine Art" items. Except for a few rare and literally one-of-a-kind pieces, virtually all of the glass produced on Murano was made as a commercial enterprise, and was made in some quantity. And very little of it, including perfume and vanity

pieces, was ever used for any utilitarian function. Fine Italian Art Glass is inherently beautiful and decorative, but seldom very functional except in the case of lamps and chandeliers.

One needs only to understand the processes used in producing handmade Italian Glass to see that a day's or a week's production would be well planned for the efficient use of one or a few colors and techniques, at one or a few furnaces. As many items as could be produced from the materials available would be made, and the next production runs would likely be done with different colors and different techniques. As a result, the short-term production was limited to a small number of items of differing shapes, all in the same colors and techniques. And, by its' nature, all production was short-term. The point here is that perfume bottles and other vanity items were being produced by the same Maestros, at the same time, from the same glass, and with the same techniques by the same designers, and in the same quantities as vases, bowls, figures, ewers, etc. that are held in the highest esteem by many Murano glass collectors and dealers as "Fine Art".

So if we accept that the things that we seek are the very best of "Decorative Art", it is still important to note that the same firms that were producing the finest and most intricate work also produced items of dubious quality to satisfy the public demand for Murano glass. And we must also know that there were many other furnaces on Murano that never produced anything of high quality. There were also small glasshouses that made quite nice pieces, often emulating the work and styles of the well known firms. That leaves our task as collectors and dealers to be able to distinguish between the great, the good, the bad, and the ugly.



left: Two Gambaro and Poggi bright colored colognes: (left) green glass with murrina, (right) blue glass with bullicante; both with applicazon di foglia d'oro on stoppers and collars. Circa mid 1970's.

below: Perfume bottle and powder box in green opaque glass with applicazon di foglia d'oro. Circa 1950, Tommaso Buzzi.



What made Murano's glassmakers so special? For one thing, they were the only people in Europe who knew how to make glass mirrors. They also developed or refined technologies such as crystalline glass, enameled glass (smalto), glass with threads of gold (aventurine), multicolored glass (millefiori), milk glass (lattimo), and imitation gemstones made of glass. Their virtual monopoly on quality glass lasted for centuries, until glassmakers in Northern and Central Europe introduced new techniques and fashions around the same time that colonists were immigrating to the New World.

From Judith Gura, a well known design historian, author and lecturer, in *Masterpieces of Design from Murano and Milan*: "During the 1950s, Murano was a magnet for artists and designers from other countries. They sought inspiration and technical understanding of the glassmaker's art, and left to apply their knowledge and spread the new aesthetic of glass. Among these were Dale Chihuly, who later founded the Pilchuk School in Seattle; Massimo Vignelli, who designed a collection of lighting for Venini; and Thomas Stearns, who prodded the glassblowers at Venini to realize his layered-color "incalmo" sculpture through a technique not

thought possible with glass. These and others helped to spread the reawakened interest in glass into other countries, and ultimately facilitated the development of the studio glass movement." ⁵



Bullicante sfumato sommerso pink-red vanity set, two colognes and powder box. Circa 1950, Archimede Seguso.

The Maestros, Firms and Designers of Murano

The following is a brief introduction to some of the key maestros, firms and designers in Murano art glass. ^{3, 6, 7, 8, 9} Starred listings (*) indicate at least one perfume/vanity item is pictured in this article.

A.V.E.M. (Arte Vetraria Muranese, 1932-1976) Manufacturers of collectable designs of post World War II artists, it was established by Antonio Luigi Ferro, son Egidio, and the master glass blowers Emilio Nason, Galliano Ferro, and Guilio Radi. In 1939, Radi became artistic

director and he introduced unique, experimental designs. When Radi died in 1952, Giorgio Ferro became artistic director through 1955. Designer Anzelo Fuga, also known for his stained glass windows, created a highly recognizable series produced by A.V.E.M. in the late fifties.

Alfredo Barbini*(1912-2007) is widely recognized as one of Murano's leading artists of the 20th century.

A descendent from glassmaking families on both sides, he began his career in 1925 as a glassblower with Societe Anonima Industrie Artistiche Riunite Ferro Toso (S.A.I.A.R. Ferro Toso). Barbini worked briefly at many glassmaking houses, even in Milan before returning to Venice. He worked briefly with Archimede Seguso, later to become an owner, designer and master glassblower at Gino Cenedese & C. By the latter part of his career, he had his own firm, Alfredo Barbini S. R. L. His son, Flavio, joined him as a designer. Barbini glass is known for the thick facade with crackling and bubbles and the use of the highly skilled submersion method he developed (*sommerso*).

Ercole Barovier (1889-1974) was the most prolific of all Murano's maestros. He can be described as a 'one man show': a designer, manufacturer and businessman, creating hundreds of styles from 1935 to 1972, and a consistent innovator in the field. Primavera pieces from 1930 are highly valued, as the formula could never be repeated. The Barovier family invented crystallo in the 1450's (the formula form which all Murano glass is made). Pieces from 1932-36 by his brother, Nicolo, and pieces from 1913-1919 by his father, Benvenuto, and uncle Giuseppe in the Deco style command the highest glass prices due to their rarity.

Barovier & Toso* In 1936, the Barovier family merged with the Toso family's Fratelli Toso Glassworks, to form Barovier & Toso, specializing in crystalline glass, mother-of-pearl glass, and gold-free cornelian red glass. Still in operation, they now specialize in large-scale lighting projects, but still produce some vases. The new vases are easily identifiable as they are not exact reproductions of the originals.

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Below Left: Dresser set of perfume and powder box with applicazioni a caldo (applied decoration in clear glass). Circa 1940, Alfredo Barbini.

2nd Photo: "Spirali" perfume - clear glass with red spiral. Circa 1940, Alfredo Barbini for V.A.M.S.A.

3rd Photo: Perfume bottle with "a petoni" (patchwork) effect on white background and flame twist stopper in clear glass. Circa 1950, Fratelli Toso.

4th Photo: Bullicante sfumato sommerso pink vanity set - a cologne, atomizer and powder box. Circa 1950, Cesare Toso.



Fulvio **Bianconi** (1915-1996) was a college trained illustrator and caricaturist. After World War II, he came to Murano to study glass techniques and met Paolo Venini. Venini spotted the incredible talent, hiring him in 1947. Bianconi became the most successful designer of the Golden Age of Italian glass (post WWII to 1969). Bianconi brought a sensuality and colorful excitement to glass as his shapes are derived from the female form. He created the *pezzati* (patches) series, which became Venini's most popular design, still produced today. Other designs include *sasso*, *fasce orizzontali*, *sirena*, and the extremely rare bikini vase. His numerous pieces are highly collectible and well documented.

Gino **Cenedese** (1907-1973) initially trained as a glassblower at Maestri Vetrai Muranesi Cappellin & C. In 1946, he joined forces with Gino Fort, Pietro Scaramai, Angelo Toso and Edgardo Valmarana and founded Gino Cenedese SRL which he continued to direct until his death in 1973. Cenedese was able to expand his glass beyond the typical production into the attractions of contemporary art, to the continuous research into new ways of enhancing and interpreting the properties of glass. Some career highlights: 1950 - Venice Biennale, sculptures created in part with the prototypes of Barbini; 1952 - innovative blocks with submerged figures and abstract motifs (types of aquariums) by Riccardo Licata; 1954 - the creation of "Little Theatre and Window" by the designer Fulvio Bianconi.

Gambaro and Poggi* Mario Gambaro (born 1941) and his brother-in-law, Bruno Poggi, were born and raised in Murano. As teenagers they hung around the glass factories. Their vocational training took place working in the factories of famous masters and factories (Archimede Seguso, Alfredo Barbini, Seguso Vetri D'Arte, Vincenzo Nason and Barovier

& Toso). In 1974 they opened their own factory, the Vetreria Artistica Gambaro & Poggi, becoming known for their refined and high quality creations in innovative styles and range of products.

Corrado ("Dino") Martens* (1894-1970) was a Venetian painter and designer whose organic abstract shapes and bright garden-like colored patterns captured "all that was exciting about the 1950s." He was the artistic director of Aureliano Toso Vetri Decorativi from 1938 to 1965. Aureliano Toso manufactured Martens' designs from 1946 to 1963. Some collectors consider his work to be the most important because of his radical designs, including distinctive asymmetrical shapes. His orient series featured brightly colored areas with a powdery texture, usually turquoise, red, yellow, and white; and a "fiore" (flower) that actually looks more like a starfish-shaped murrine, usually in black and white. The opaque orient pieces include glittery aventurine areas. The Geltrude vase, also known as the "face vase" is an orient vase with an abstract face on one side. The Eldorado series are a darker version with deep colors that are transparent with an incredible rich look. The zanfirico pieces have twisted candy like patterns made of zanfirico canes in pastel colors. All are highly collectable, and also highly reproduced so 'buyer beware'. Aureliano Toso is still in business and now producing glass parts for lighting.



Polychrome opaque cased glass vanity set - cologne, powder box and atomizer. Circa 1950, Dino Martens.

Carlo Scarpa (1906-1978) was known as the Frank Lloyd Wright of Italy. He trained in architectural drawing at the Accademia di Belle Arti in Venice. He reshaped the forms used by Venini and influenced all 20th century glass making with his modern designs, new color coatings, and new techniques. He gave up glass design during World War II to devote his talents to architecture. Scarpa is considered the "brand name" in investment quality collectable glass.

Tobia Scarpa, (b.1935) son of Carlo Scarpa, was born in Venice, where he graduated from the Istituto Universitario di Architettura di Venezia. In 1958, he was invited by Paolo Venini to collaborate in the furnace. He designed new collections for Venini even after the death of its founder, creating new techniques as well. The Occhi ("eyes") series is his most recognizable Murano glass design, and his vases fetch thousands in today's market. As an architect and designer, together with his wife, Afra, he has collaborated with many companies, Cassina, B & B Italia, Flos, Molteni & C., in creating works that belong to the best tradition of Italian furniture and household ware design. Most museums that house modern designs have their pieces displayed. Check out the Museum of Modern Art in New York (www.moma.org).

Archimede Seguso* (1909-1991) founded Artistica Vetreria E. Soffieria Barovier Seguso E Ferro in 1933 along with other maestri who had left Vetreria Artistica Barovier & C (1931, because of major downsizing due to the Great Depression), and eventually joined in 1934 by Flavio Poli. The company produced its signature pieces in the 50s and 60s - the sommerso vase, the valva (clamshell type structure) and the siderali (with large "bulls-eye" murrine on one side). The sommerso vase is one of the styles most associated with Murano, and

is manufactured by many furnaces to this day. It is heavy, with a thick base of clear glass, containing a thin layer of a contrasting color submerged below the main body color. A fine example in dark green and yellow was purchased by Frank Lloyd Wright and kept in his home. Archimede was master glassblower. By the end of his career, he had become the most celebrated living glassmaker of Murano. He was most famous for his Merletto vases, using the ancient technique of filigrana. Other famous designs are the losanghe vase in lattimo cased glass with geometric motifs, and the macchie ambria with gold and green abstract cloud-like designs in a thick-walled glass containing gold powder. His designs include the "Filo" series (1962), "Filigrana stellata" (1968) and "Spinati" and "Filigrana a petali" (1972).

Grouping of perfumes and powder box in pastel shades of opalina glass with albastro stopper tops. Circa 1950s, Seguso Verti d'Arte.



Thomas Stearns (1936-2006) was the first American to design for Venini from 1959 to 1961 on Fulbright Travel Grant. He came from Cranbrook Academy, and showed up in Murano with new ideas, and no knowledge of the Italian language. He created ground-breaking designs and won the 'best of show' award at the Venice Biennale of 1962, although judges rescinded the award when it was

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revealed that he was an American. His pieces made the leap from functional glass to glass as sculpture inaugurating the studio glass movement. His highly collectable designs include the doges hat, spiralato, the facades, and the Sentinel of Venice (only two remaining in existence). Stearns' designs proved too difficult to put into mass production making them rare and highly valued. They are difficult to collect as only approximately 30 pieces are known to exist.

Venini * Established in 1925 by Paolo Venini, it is the largest and most successful of the Murano glass furnaces still in business in Murano. Venini embraced Modernism trends in art and architecture with new designs in elegant shapes and colors. Their designers included Napoleon Martinuzzi, Tommaso Buzzi, Carlo Scarpa, Gio Ponti, Tyra Lundgren, and Fulvio Bianconi. Venini still produces a beautiful line of art vases, some are classic designs, and some new designs are introduced every year. Venini vases are signed, and the type of signature can give a clue to the age of the piece. Glass from the 1950's is typically identified by a three-line acid stamp "venini murano ITALIA".

Paolo Venini (1895-1959) A law school graduate from Milan, he started Cappellin Venini & Co in 1925, and took the Murano tradition of glass blowing and combined it with the French fashion industry tradition of using designers. Breaking away from the traditional Novecento style based on ancient Roman designs found in oil paintings, their new vases propelled the glass industry into the 20th century using the artistic designs of architect Carlo Scarpa and his ideas of modern shape and experimental coatings. After World War II, Venini hired illustrator Fulvio Bianconi as a designer ushering in Murano's most important era of creativity, popularity and collectability. A great designer in his own right, Venini created the mosaico-zanfirico, and a murrine

styles which are collectable because of their rarity. He created the "handkerchief vase" (fazzoletto), in collaboration with Bianconi. Paolo Venini's name is still synonymous with impeccable taste, style and entrepreneurship.

Red sommerso glass with inciso technique (wheel-carved surface) perfume/ cologne with stopper of same glass/ technique. Circa 1955, Paolo Venini.



A Murano Glass Primer

The process of making Murano glass is rather complex. Most Murano glass is made using the lampworking technique. The glass is made from silica, which becomes liquid at high temperatures. As the glass passes from a liquid to a solid state, there is an interval before it hardens completely, allowing the artisan to shape the material. In order to fully appreciate the Murano art of glass-making it is helpful to learn about the types of glass and glass-making techniques, and tools used in its production.^{8, 10, 11, 12} Many associated terms continue to be expressed in Italian due to the historic precedence of glass-making in Venice.

Applicazioni a caldo A hot decorative technique of adhering decorative objects to the surface of the glass during the hot working process. Applications may be in relief (bugne) or encased within the wall of the glass in successive steps, as in the case of fili, a fasce or pennellate.

Applicazioni di foglia d'oro o d'argento

A hot decorative technique that incorporates very fine leaves of silver or gold around a glass object during the work process. Once the piece is blown, the leaves are seen in fragmentation. Sometimes the piece is seen with a thin layer of *cristallo*.

Avventurina Clear glass with distinctive bright metallic look created by adding metal flecks, often copper, to create a shimmery, metallic look. The process is aptly named, as it means "adventure" ("ventura" is adventure in Venetian dialect; by some it translates to fortune or chance) describing the difficulty of working with this process.

Battuto (beaten) A cold decorative technique, similar to *inciso*, but with deeper and broader cuts, can look similar to stylized fish scales, an imitation of *martele*.

Bolle (Bullicante) Decorative effect used in thick glass with the effect of large and small "bubbles" distributed in layers within the thickness of the glass. It may be obtained in two ways. The glass is rolled on a metal surface covered with small sharp "points" so that depressions are made on the glass in its malleable state, and it comes out with "holes" which will be successively covered with another layer of glass. The result is a real air bubble which remains "trapped" in correspondence to each "hole". A second way is to use a conic mould patterned with "points" on the inside in which to blow the glass. This creates "holes". The subsequent overlay of transparent glass will make the "bubbles" appear.

Bollicine Also a "bubble" effect but looks more textured and fine, typically seen within opaque glass.

Borselle Tongs or pliers used to hand-form the red-hot glass.

Canna da soffio The blowing pipe.

Corroso (corrosive) A surface treatment in which the glass is etched by dunking the finished object into a vat of hydrofluoric acid. Masks of sawdust or paraffin are

used to protect areas of the work that the artist does not want affected by the acid. This cold decorative technique is usually found in thick-walled glass objects.

Cristallo A clear, highly malleable, colorless glass that can be blown into vessels with remarkably thin walls. It must contain the least amount of coloring oxides, as de-coloring agents are used to neutralize the oxides. It is distinguished from lead crystal and Bohemian crystal by a longer cooling time. This allows more time to work with the molten glass (a significant amount of soda and calcium oxides exist in this mixture).

Fenicio A hot decorative technique which begins with the application of stripes or threads of colored *pasta vitrea*. The threads are then combed with a special tool into festoons - may be on the surface or encased within the piece.

Filigrana A technique from the 1500's used to make items with an opaque white (*lattimo*) or colored glass core. Specially designed glass rods are placed in a furnace lengthwise and fused together. After fusion, they are blown and shaped. Depending on how the filaments are twisted and aligned, one of 3 patterns is developed. With *mezza-filigrana*, rods with one filament are used. A *reticello* is a diamond shaped pattern created by twisting two halves spheres of *mezza-filigrana* in opposite directions while heating, distorting the straight lines of the *filigrana* rods, creating a diamond mesh pattern. A *retortoli* (*zanfirico*) consists of 2 filaments twisted into a spiral. Seguso further developed the *filigrana* technique by using segments of specially prepared *retortoli* rods, the new interpretation called *merletti*.

A Ghiaccio (ice) A decorative technique that is produced when hot glass is submerged in cold water creating a finely crackled surface.

Incalmo A technique of fusing together many different colored glass pieces while pliable, and then forming them into a single object.

Incamicciato A multilayered glass technique (cased). First developed in the 1920's, colored or pasta vitrea glass is laid over or encased in a final cristallo or transparent colored layer.

Inciso (incision) A cold decorative technique that can be described as a thin line scored into the glass by a grinding wheel in the moleria.

Iridato A hot decorative technique, the glass achieves an iridescent look due to the exposure to the gaseous vapors of a metal, usually tin or titanium during the annealing process. This thin layer reflects light in an irregular manner. Other metals which form an oxide on the surface of the hot glass can also be used during this process.

Lattimo Either opaque white or colored glass, it is made to resemble porcelain, created by adding large quantities of small crystals of calcium and soda fluorides to the molten glass. The opaqueness is due to the degree of refraction produced when the zinc oxide and fluoride-based compounds separate during cooling.

Massiccio A technique in which large or heavy objects are created without blowing because the molten glass is too heavy and dense. Widely used since the 1930's, the glass is shaped, molded or formed while hot.

Millefiori (a thousand flowers) One of the oldest hot decorative techniques that is still very popular today and often seen in paperweights. Lattimo glass is decorated with murrine and often encased in a layer of clear or tinted glass.

Murrine/murrina (or mosaico) A glass technique first developed by the Romans and rediscovered in late 1800's. Thin sections of glass rods (called murrines) are fused together and then blown, formed or molded into the desired shape. The rods are often designed to create a floral or geometric design. The cut pieces can be shaped and finished with *inciso*, *battuto* and *velatio*.

Pasta Vitrea A very difficult technique to

master, in which a colored, opaque glass is made by adding white opalescent, clear or colored crystals to molten glass to create the look of ceramics. The technique is often used for trimmings or applied decorations on a vessel.

Pennelate (brushstrokes) A design created by fusing colored pieces of twisted, irregularly shaped glass sections to the surface of a hot item being blown. The technique attributed to Carlo Scarpa, c 1942 at Venini & Co.

Pontello An iron rod to which the craftsman attaches the object after blowing in order to add final touches.

Pulegoso Clear glass containing innumerable burst and unburst bubbles (puleghe). The bubbles are created by adding petroleum products (kerosene) to the hot glass, creating bubbles upon combustion during the heating process.

Scagno The glass-master's workbench.

Sfumato A glass-blowing technique creating a faint graduation of color from transparent to opaque. Also a painting technique.

Soffiati Mouth blown glass with pure lines and delicate colors.

Sommerso (submerged) A technique used to create thick layered objects by repeatedly dipping a piece into various crucibles of molten glass to form a multi-layered or multi-hued effect. The outermost layer, or casing, is often clear. It was developed in Murano during the late thirties and was made popular by Seguso d'Arte in the fifties. This process is a popular technique for vases, and is sometimes used for sculptures.

Tagianti Large glass-cutting clippers.

Tessere A technique where glass is created by fusing together various pieces of glass of almost random shapes and sizes and then fused together, blown or shaped.

Tessuto Multicolored glass is obtained through this technique by fusing colored rods placed together in an alternating pattern or color and then blown and shaped.

Trasparente colorato A clear glass similar to cristallo but with an added tint or color by adding metallic oxides to the molten glass and the color is dependent upon the chemical reaction produced.

Velato A cold decorative technique that gives the glass a satin finish by treating the surface of the glass with a softer and lighter touch of the grinding wheel.

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IPBA News Release

A FREE BENEFIT OF IPBA MEMBERSHIP

IPBA Email News alerts are defined as being one of the most informative and useful benefits of membership.

Some of our members are still not taking advantage of this up-to-the-minute news bulletin concerning "all things perfume." Are you one? Why?

Are you concerned about the privacy of your email? Be assured that your email address is **ONLY** used for IPBA alerts, and will only **EVER** be used for this purpose. This is IPBA's pledge to you.

What are you missing? More than you can imagine. While the PBQ delights you with detailed, well-researched articles, the news alert gives you short, concise and timely paragraphs about = world-wide auctions, books, articles, museums, exhibits, meetings, etc. which due to time constraints are sometimes not reported on elsewhere. Our roving reporters (read: IPBA members) are constantly sending in tidbits of information they have gathered!

Even short research articles are included on topics such as cleaning and repairing bottles, stuck stoppers, French miniatures, men's aftershaves, how to price perfumes, and more = with more topics waiting in the wings to be discussed.

Since March 2009, 51 alerts have been distributed. Think of all you've missed.

Be part of the crowd "in the know." Send your email address to Membership Secretary Peggy Tichenor at membership@perfumbottles.org.

No email? Ask a perfume buddy (or young relative) to print each issue for you. Don't be left out any longer!

Sealed For Eternity

BY LENORE WORTH HIERS



Here are some examples of perfume bottles, which will outlive us and our descendants. These items were probably for display purposes only. The actual bottle of perfume is completely encased in a solid Lucite container (sometimes called Perspex or acrylic) and placed on a department store counter. Pictured are four examples. Perhaps there are more?

First, and best known, is the timeless Shalimar bottle in clear Lucite created by Guerlain in 1985 to celebrate the fragrance's 60th anniversary. One can actually read the special anniversary label on the base of the bottle which is visible through the Lucite. The bottle stashed inside is not by Baccarat. The external size is 3-3/4 inches x 2-3/4 inches x 2 inches in depth. This example was probably sold or given away in honor

of the anniversary as opposed to being a display item only. Every commercial perfume bottle collector should own one of these, if possible.

Chloe by Karl Lagerfeld was launched in 1975 and we can presume that this yellowish tinted Lucite display was created then. The classic bottle with the double calla lily stopper is enclosed inside. The external size is 5 inches by 2-3/4 inches by 2 inches in depth. It is a slightly different shape than the other ones illustrated.

Bob Mackie (named for the noted costume designer himself) was launched in 1991. This bottle is black with a raised round "bubbles" design. The external size is 5-1/2 inches by 2-3/4 inches by 2-3/4 inches in depth. Mr. Mackie is noted for the outrageous costume designs he created for "The Carol Burnett Show," as well as couture designs for many Hollywood movies and movie stars.

Volupte by Oscar de la Renta was launched in 1992. This lovely "hand cooler" shape bottle has a beautiful emerald green stopper. The external size is much larger than the other examples at 6-3/4 inches by 4-1/2 inches by 4-1/2 inches in depth. The overall presentation weighs FIVE POUNDS. Imagine my surprise when I received this, having purchased it on eBay presuming it was a similar size to the ones above. Obviously I didn't pay attention to the measurements when I read the listing, although I would no doubt have bought it anyway.

So, there you have four eternally sealed bottles which make wonderful displays. They will never evaporate, crack, chip, fade or discolor. Of course, they are absolutely not usable for the fragrance inside – but then, we're bottle collectors, right?

Can't you just visualize an archaeologist unearthing one of these eons into the future and pondering over what in the world was sealed so permanently, and why!

Pictured here, just as a basis for comparison, is a bottle of Prince Matchabelli (classic crown and cross design) also in a clear Lucite container. However, here the Lucite is in two halves and is packaging only. It can be opened in the center and the bottle completely removed if desired. Not true of the others discussed above.

So there you have another little tidbit of collecting trivia, especially for the commercial perfume bottle collector.



NOMINATIONS FOR BOARD OF DIRECTORS

The Nominating Committee is pleased to submit to the Membership the following slate of Nominees for the Board of Directors of the International Perfume Bottle Association for the 2013-2015 Term of Office.



Jeffrey Sanfilippo	President
Susan Arthur	Immediate Past President
Teri Wirth	Vice President
Jean-Marie Martin-Hattemberg	Vice President for International Affairs
Lillie Gold	Membership Secretary
Cathy Dunn	Recording Secretary
Deborah Washington	Convention Chair
Anne Conrad	Publications Chair
Shelley Bechtold	Treasurer

Election to Office of the Board of Directors shall occur at the 2013 Annual Meeting of the International Perfume Bottle Association on May 4, 2013, at the Tropicana Hotel, Las Vegas Nevada.

Respectfully Submitted,
Woody Griffith, Marilyn Schnormeier, Elizabeth Creech (Chair)



DRAGON CAT PERFUME LAMP

This whimsical dragon cat lamp was made in Germany by Goebel and signed with the wide crown mark for the period 1923-1949. The lamp is 11 inches tall and 6.5 inches wide. The tall tail stands up like a chimney and has an opening in the back for holding the fragrance. The top of the head has three holes that look like pearls and four small flat holes around them for the heat to escape. The mouth is partially open with four white teeth and the nostrils are open too. The eyes are very large and made of red glass. This picture shows the lamp lighted and it is de-light-ful!

Treasures Lost

It is with great sadness we report that IPBA members Marianne Franke and Marion SchreitmueLLer have passed away. Both Marianne and Marion were long-time members of the IPBA since before 1995.

We extend our deepest condolences to the Franke and SchreitmueLLer families.



REFLECTIONS

BY VERNA KOCKEN

I met Marianne Franke by phone. She called me when I was the PBQ editor to talk about an article. She really appreciated the IPBA and the magazine, telling me all about having attended conventions through the years with her beloved husband, Rudy. Listening to her talk about Rudy, it was clear that she doted on him and that his feeling for her was the same. I had to be careful when we talked not to admire something of hers as she was liable to put it in the mail to me- that before we even met in person. I wrote of her a bit on the editor's page, calling her "intrepid". She looked it up and got right back to me in her accented voice. It tickled her.

She loved Czech glass- pink especially. She sent photos of her house and in it, everything she loved was out in the open where she could touch and enjoy. She was an expert on antique clothing, modeling items on occasion. She sent me videos of television interviews on her antique jewelry and handmade lace. She was so tiny, yet had such a command. You never had to guess what she thought- she spoke her mind. A good friend to me and to IPBA- Fare well, Intrepid Marianne.

Heard it Through the Grapevine



Shirley and Murph

If you live in the Bellaggio community in Lake Worth, Florida, then you are intimately familiar with the "Grapevine" newsletter. IPBA members Shirley and Murph Grodnitzky are active members of the Bellaggio community, and they were recently featured in the "Grapevine" in the "Hobbies 'R Us" section.

Author, Ellen Peskoff Shelton, starts the article with a nod to "green-conscious" people by talking about how people typically recycle bottles.

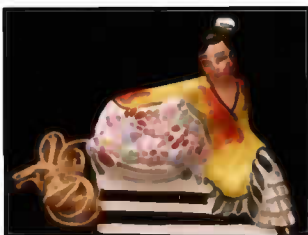
Then she makes a segway to how Shirley saves bottles—perfume bottles in particular! The article highlights the perfume bottles Shirley collects, including Czech bottles, figurals, and perfume lamps.

Ms. Shelton also touches on Murph's love for collecting items that are associated with his love for tennis. As an avid tennis player, Murph collects all things tennis! Specifically, as noted in the article, he collects books about tennis, vintage advertisements, postcards, magazines, figurines, just to name a few.

This is a delightful article that also does a great job of promoting the IPBA.

Thanks Shirley and Murph!

Perfume Lamp from
Shirley's Collection



Perfume Lamp from
Shirley's Collection



Figural Perfume Bottles
from Shirley's Collection



Figurine from Murph's
Collection



Sephora Portugal

in the Members News

On November 7-8, 2012, Portugal-based IPBA member Afonso Oliveira presented at Sephora Portugal about how he started his illustrious perfume-bottle collection, and his adventures of conducting research via the Internet to attain more knowledge about the bottles that he collects and to acquire new treasures.

During his presentation to a group of more than 75 participants, Afonso also showcased a few of his special perfume bottles, promoted the IPBA, and shared some of his PBQ articles.

Great work Afonso!





International
Perfume
Bottle
Association

Established 1988



Celebrating Our

25th

Anniversary



Scentful in Las Vegas

International Perfume Bottle Association
25th Anniversary Convention



Tropicana Hotel - Las Vegas

May 1 - 5, 2013

Plan now to attend our 25th anniversary convention in Las Vegas! The IPBA Board and the Western States Chapter are already hard at work. In addition to our great presentations, round tables, etc...the convention will include special moments and events that celebrate 25 years of perfume bottle collecting and launch us forward - for 25 great years.