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PERFUME BOTTLE QUARTERLY

AUTUMN 2023



## A note from the President:

### **Dear Treasured Friends:**

I hope this message finds you well as fall approaches with the promise of breathtaking colors and the crispness that comes with cooler temperatures. It's always a pleasure to connect with you.

I'm thrilled to share some exciting developments from our recent Annual Board of Directors Meeting, held in the captivating location of our 2024 convention in Newport, RI. This charming island setting promises to make our upcoming convention a truly unforgettable experience!

Our dedicated and creative Board of Directors have diligently been working on a range of initiatives aimed at enhancing the profile of our association and enriching your collecting experience.

### **Here are just a few highlights:**

**Global Celebration:** Mark your calendars for October 21st as we celebrate our 12th Annual IPBA Day via Zoom, a momentous occasion that will unite collectors from across the globe. We will provide the access link in the October eNews.

**2024 Newport Convention:** Our efforts are directed towards infusing fresh and creative elements into our 2024 convention, including an initiative to attract more vendors. If you have perfume bottles or vanity items stored away or are contemplating downsizing, I urge you to consider reserving a booth in our exquisite showroom to sell these treasures at the convention. We offer a unique and unparalleled target market opportunity!

**Website Enhancements:** Your feedback has been invaluable, and we are dedicated to implementing enhancements that will ease your use of our world class Virtual Museum. Our aim is to be your go-to resource for research and information. Our Virtual Museum boasts over 8,000 items, including trade catalogs and company histories—a treasure trove for your exploration and enjoyment.

**PBQ:** We are actively working on revitalizing the PBQ with fresh and creative articles and columns. We deeply appreciate all of our contributors and encourage all members, regardless of expertise, to consider sharing their passion. Additionally, we are actively exploring ways to improve our advertising campaign.

**Social Media:** We are dedicated to improving our online presence! For example: one of our initiatives, still in its early stage, is creating short videos covering various aspects of collecting perfume bottles and vanity items. Stay tuned for more about this. We are also planning to incorporate some of our captivating videos from the 2021 Virtual Convention into our IPBA YouTube Channel.

**The Making Scents Exhibition** held its closing reception on September 10th in Asheville, NC. The exhibit was a successful and beautiful collaboration between the North Carolina Arboretum and the IPBA. We give our heartfelt thanks to Clara Curtis and her crew for their wonderful and amazing efforts on behalf of this exhibit that enriched our collective knowledge!

**Looking ahead:** The Inaugural Meeting of the IPBA-IPE Chapter will take place in Venice, Italy on October 8th. We are excited to add a 4th International Chapter to our community, the IPE (Italy, Portugal & España) Chapter. Many of our members are eagerly anticipating the journey to Venice for this extraordinary event. This event will be one of the stops on our amazing Italy tour which promises to be a once-in-a-lifetime experience.



These initiatives are an example of our unwavering commitment to your collecting journey and the continued growth of our beloved association. Your input is invaluable, and your suggestions continue to steer our direction. Please continue to share your thoughts.

As we eagerly anticipate the upcoming convention in Newport RI, I want to express my gratitude for your steadfast support and active participation in our collecting community. Together we transform every endeavor into a cherished memory.

### **TTFN**

Teri Wirth, President  
International Perfume Bottle Association



IPBA 23-25 Board of Directors



**COVER PHOTO:** The cover bottle for this issue, Luxor obelisk in Paris for Burmann's "Pleine Lune sur le Nil" (Full Moon on the Nile), attained the highest auction price for perfume bottles this year. Image Source: 2023 Perfume Bottles Auction Catalog by Ken Leach.



**THE PURPOSE of the INTERNATIONAL PERFUME BOTTLE ASSOCIATION** is to provide information and education about all aspects of perfume and scent bottles, compacts, purses, ephemera, and other related vanity items including researching their uses, history, manufacture, and significance; to promote collecting of these items; and to promote fellowship among its members and outreach to other collectors. (April 2022)

**MEMBERSHIP:** Annual dues (in U.S. dollars) for 1 or 2 persons or 1 person and 1 business (same address): \$65 USA; \$70 Canada; \$75 elsewhere. Payments for Dues and Convention Registration may be made by: MasterCard or Visa (name, number, expiration, and security code as it appears on the card); International money order or check payable to IPBA drawn on a US bank; or by PayPal at [perfumbottles.org/join/](http://perfumbottles.org/join/). Send inquiries to: [membership@perfumbottles.org](mailto:membership@perfumbottles.org)

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**Editor's Note:** The gilded spire of the cover photo invokes the imagery of a golden autumn. As the New England region braces for the imminent peak of its fall foliage, amidst the resplendent crimson leaves of New Hampshire, I extend warm wishes for a season filled with happiness and abundance."

\_\_\_Jin Liu



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**IPBA WEBSITE >> [perfumbottles.org](http://perfumbottles.org)** In addition to the printed PBQs, IPBA members receive more great information online.

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



**WE'RE A SOCIAL GROUP: Join the conversation!**

**FACEBOOK INTERACTIVE MEMBERS PAGE:**

[facebook.com/groups/perfumbottles](https://facebook.com/groups/perfumbottles)



**Join us on Instagram @ ipba.global**



IPBA is an affiliate member of **The Federation of Historical Bottle Collectors**; [fohbc.org](http://fohbc.org)

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# A Celebration of Figural Perfume Bottles

## Go figure!!



Article written by Elizabeth Creech

Symposium Presenters:

**Novelties** by Carol Caslow

**Solid Perfume Compacts** by Shelley Bechtold

**Jean Paul Gaultier Ltd Edition Perfume**

**Bottles** by Shelley Bechtold

**Commercial Perfumes** by Afonso Oliveira

**Masculine Scent Containers and Men's**

**Colognes** by Jeffrey Sanfilippo

**Figural Scent Bottles 17th thru 19th Centuries**

by Joyce Geeser

The GO FIGURE! Symposium celebrated scent bottles as an art form. Once craftsmen in ancient times had learned to create utilitarian pieces that could contain liquids, including scented oils and perfumes, their challenge was to make containers that appeared worthy of holding the rare scented substances so desired by the privileged and wealthy. Somewhere along the way, one of these ancient craftsmen discovered that containers that took the form of familiar objects were more desirable as a scent holder than a simple amphora. Such containers were eye-catching and served as status symbols. The bottle in photo 1 above, made by one of those unknown artisans sometime in the 1st century CE, is an early example of what we now label "Figural Bottles."

What exactly is a figural perfume? Today we consider it is a design of a bottle, or bottle and box complete presentation, that is a figure or shape of an identifiable object. These bottles can be playful and amusing novelties, such as Carol Caslow showed in her Novelty Bottles and Novelty Presentations program. In contrast, Figural bottles may be highly artistic creations as Alfonso Oliveira showed the group in his Commercial Perfumes presentation.



Figural bottles shown by the five presenters ran the gamut from the humorous to the bizarre, from old to contemporary, from luxurious to dime store availability. All were amazing in the craftsmanship and creativity they represent. Categories of bottles included Novelties, Solid Perfumes, J. Paul Gaultier, Commercial Perfumes, Masculine Scent Containers and Men's Colognes, and 17th through 19th century Figural Scent Bottles. Presenters were Carol Caslow, Shelley Bechtold, Afonso Oliverira, Jeffrey Sanfilippo and Joyce Geeser.

We learned from Carol Caslow that there are two types of Novelties: one, the Novelty bottle made in the shape of something other than a bottle—animals, clocks, cars, dice, anything you can imagine.



2



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The other type sought by collectors is the Novelty Presentation—an ordinary bottle packaged in a Novelty “container,” e.g., shoes holding a small bottle or clocks that have a bottle for the face. (Photo 3) For most purposes, these are all referred to as Novelties. Carol also enchanted the audience with her charming 1950s Louis Marx Doll House, entirely furnished with Perfume Novelties (Photo 4).



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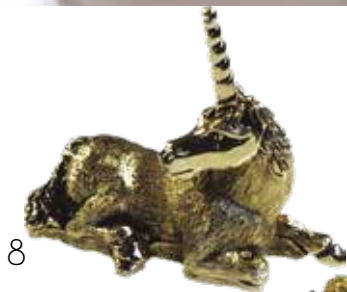
7

Photos 5, 6 and 7 are just a few examples from the numerous Novelty Perfume Bottles and Presentations from the 1930s to the 1960s that Carol included. Note especially the toilet water packaging in Photo 7!

Shelley Bechtold’s program on Solid Perfumes had a dazzling array of scent containers spanning years from the early part of the 20th century to the present. These small compacts and the novelties share a common characteristic of miniature representations of objects. The designs of compacts over time became much more detailed and many were decorated with gold, jewels, etc. This contrasts with the Novelties with its figures in cheap molded glass or in a cardboard box that was part of the presentation design. However, the latter were inexpensive and often amusing, especially to children.

In Shelley’s own words:

“Solid perfume compacts have been in vogue since the early 1900s and are still cherished by collectors today. These compacts are filled with dry or waxy perfume and are crafted from various materials such as gold tone or silver tone metal, enamel, and rhinestones. They come in a variety of designs, ranging from simple and elegant to whimsical and playful. Some of the notable solid perfume compact collections include those by Avon, St Johns, Corday, Eduardo Perfumes, Molinard, and Max Factor. Estee Lauder has become one of the largest and most well-known creators of perfume compacts and has released a small collection of limited-edition compacts every year since 1967. The compacts are known for their intricate designs and are highly sought-after by collectors. Overall, solid perfume compacts are cherished for their beauty, uniqueness, and historical significance.” (Photos 8, 9 and 10)



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Shelley also presented figural bottles designed by French fashion designer Jean Paul Gaultier. Known for his distinctive fashion creations, he has ventured into the world of perfume bottle design and issued some 140 limited edition bottles to date. Quoting Shelley:

“Some of Gaultier’s most iconic designs include the female figure and male torso bottles, which offer a unique and innovative take on fragrance packaging. ... Gaultier also offers fragrance couples, which feature complementary yet distinct male and female torso bottles. ....Gaultier often surprises his fans with extra treats, such as special Christmas ornaments or working music boxes.”

“While some of Gaultier’s limited edition bottles are not available for purchase in the United States, fragrance collectors can often find them in department stores or duty-free shops in the UK and Europe. Overall, Gaultier’s attention to detail and creativity make his perfume bottle collection a must-see for fragrance enthusiasts and collectors alike.” (Photos 11, 12 and 13)

Afonso Oliveira introduced his stunning Commercial Perfume program thusly:

“When we talk about figurative perfume bottles at a commercial level, there is a wide variety from animals, nature, men, women, buildings and much more. All of this serves to attract attention since the look is the first to capture the first impression and the purchase impulse. Brands and designers are increasingly sophisticated and reinvent themselves. Throughout this presentation we can see several examples of this. I hope you enjoy.”

The small sampling here of the many commercial perfumes shown by Afonso all illustrate the concept that the design of the piece attempts to involve the viewer in some aspect of the perfume instantly, and to lead him or her to appreciate some element of the perfume in this way. Photo 14 displays perhaps the quintessential Commercial Figural Bottle—Lubin’s *Kismet*. It was designed by George Chevalier and produced by Baccarat in 1921. Afonso told the story of *Kismet*, a beautiful mysterious woman who was the rage of Paris salons in the 1920s. She later turned out to be an Ottoman spy!

In Photo 15, the box is an integral part of the presentation. The perfume—Bryenne’s *Chu Chin Chow*—is contained in a seated Buddha-like figure, which came in a pagoda-shaped box decorated in a chinoiserie fashion. (1921) Less exotic but no less charming were designs of familiar objects such the acorn and apples from Lalique (Photo 16). The characters in native costumes were designed by Thomaz de Mello (Thom). The bottles are from Portugal, 1940, and held scents from Nally.







18



19



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From the sublime to the ridiculous, perhaps? These Moschino bottles in the shape of today's cleaning product bottles are fun, but would you want one on your dressing table? (Photo 18)

Masculine Scent Containers and Men's Colognes were featured in Jeffrey Sanfilippo's presentation. Always special favorites of his, Jeffrey showed an amazing array of scent bottles with themes and characteristics designed especially to appeal to men. He provided some historical perspective, beginning with Nefertum, the Egyptian God of Perfume (a male, of course), represented by this bronze statue from the Ptolemaic Period, 1069-39 B.C.E. (Photo 19)

Military characters in scent containers have appeared for centuries. Jeffrey showed several items with armorial metal work, including a 19th century vinaigrette with helmet and shield hardware. (Photo 20) Max Factor's Royal Regiment series from the 1970s represents British military soldiers in colorful uniforms from military branches such as Scottish Highlanders and Grenadier Guards. They held various scents for men including the popular *Leather*. (Photo 21)

Male figures in various poses, costumes and other items were incorporated into bottle designs in an attempt to create images of masculinity in the minds of potential consumers. Swashbuckling knights; numerous athletic figures and symbols (see Photo 22, the Collegiate Football Mascot Series of the 1970s, Photo 23, golf clubs); male cartoon or cartoon-like characters (Photo 24, Moon Mullins); items (stereotypically) considered in the male purview (e.g., Photo 25, *Nuts & Bolts*



21



24



22

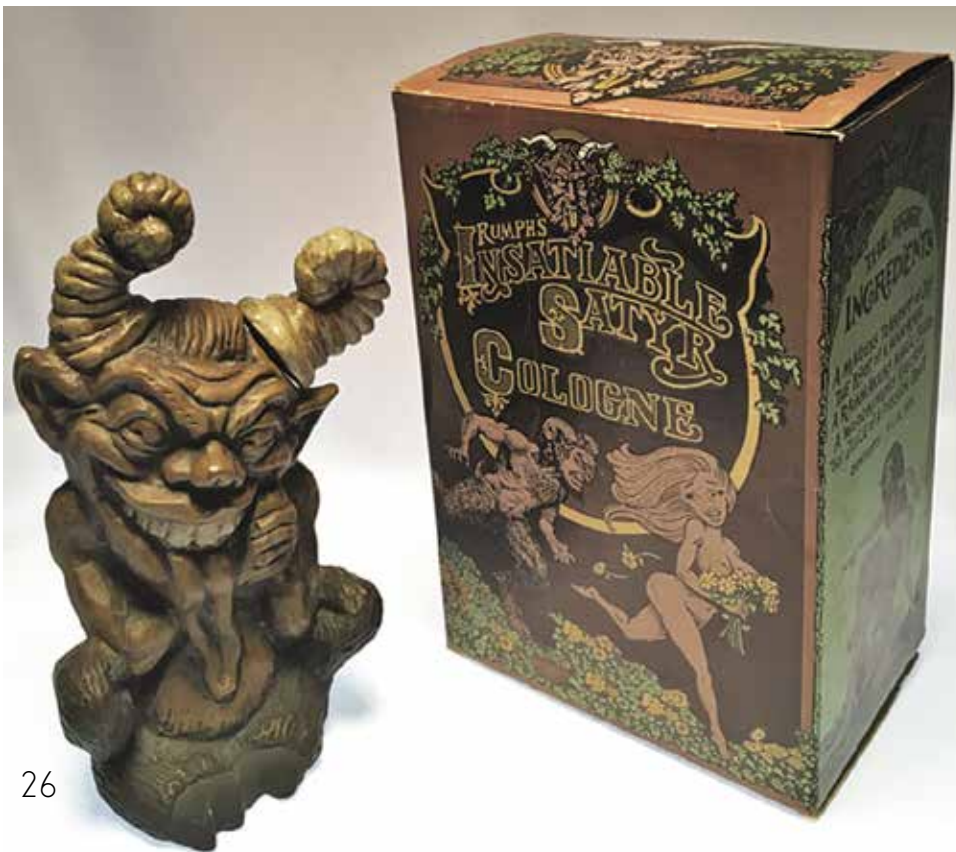


23



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Men's Set)—all became perfume containers designed to attract male consumers. One could even find very blatant appeals to sexuality, as in the *Insatiable Satyr Cologne for Men*, with its satyr bottle and very suggestive packaging (Photo 26).

Joyce Geeser's presented Figural Scent Bottles 17th through 19th Centuries. The bottles she showed all had in common being relatively small—many easily fitting into one's pocket—and usually executed in exquisite detail. Joyce pointed out that the design also frequently reflected the sense of humor of the artisan. She organized her presentation into subject categories, the first one being Vegetation, illustrated here with a very detailed ear of corn made of brass, darkened and gilded for texture (Photo 27). Her Critter category contained various dogs, bugs, birds, fish, even a crocodile and a snake. Photo 28 shows a very rare English cameo glass crocodile bottle, carved by Daniel and Lionel Pearce in the late 19th century.

Two other of Joyce's categories were People and Body Parts, with many intriguing bottles dating from late 17th to late 19th century. One superb example is in Photo 29, an English Chelsea bottle dating to about 1755. It is a figure of a nun, being supported by a small tree that branches into two limbs. Each limb has an opening at the top allowing access to the perfume inside. Finally, from the variety of bottles in Joyce's category of Things People Use is the glass and sterling silver miniature pistol bottle shown in Photo 30. It is a dual purpose piece with a vinaigrette area in the front end of the silver barrel. The perfume opening appears when the hinge is opened at the other end. Silver is marked Gorham and dates to circa 1880-90.



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# IPBA'S 36TH ANNUAL CONVENTION

## APRIL 25-28, 2024



THE EXCITEMENT IS BUILDING FOR THE NEXT IBPA CONVENTION AT OUR INAUGURAL LOCATION -- NEWPORT, RHODE ISLAND.

Newport Harbor Island Resort  
1 Goat Island Road  
Newport, Rhode Island

Newport Harbor Island Resort will be our home for the 2024 convention. The resort is gorgeous, spacious and welcoming. Great meeting rooms and public spaces, an indoor pool, spa, restaurants, and a coffee café/shop. Free bicycle rentals! Plus, a free shuttle within a 2-mile radius.

THE VIEWS OF NARRAGANSETT BAY ARE SPECTACULAR.



The resort is on Goat Island, some 20 acres in size, and connected to the city of Newport via a half-mile long causeway bridge.

Tours which we are working on include a Tuesday extended tour of two Gilded Age mansion, lunch and shopping. Another full day tour (Wednesday) to the New Bedford Museum of Glass. Plus, a half-day tour on Thursday that is still being worked on.

COME EARLY! STAY LATE! MAKE A VACATION AROUND CONVENTION.

Check out this informative guide on all to do and see in Newport:

[www.flipsnack.com/discovernewport/newport-ri-destination-guide\\_2023/full-view.html](http://www.flipsnack.com/discovernewport/newport-ri-destination-guide_2023/full-view.html)



Watch The Gilded Age, an HBO's series set in 1882. The tensions and interactions between 'old' and 'new' money of New York's High Society is partially filmed at their favorite summer destination - Newport.

## Newport...A long list of Firsts.

- 1639. Newport was founded.
- 1673. The White Horse Tavern is America's oldest operating tavern.
- 1675. The oldest surviving structure in Newport is the Wanton-Lyman-hazard House, at 17 Broadway.
- 1697. Wanton-Lyman-Hazard House. Oldest surviving house in Newport, built for Stephen Mumford.
- 1699. The Great Friends Meeting House is the oldest surviving house of worship in Rhode Island. It is a meeting place for the Religious Society of Friends (Quakers).
- 1705. The John Stevens Shop is the oldest company in the U.S. It is a stone carving and engraving business, located at 29 Thames Street.
- 1726. Trinity Church. Tiffany stained glass windows and a fully operational 18th century pipe organ are in Trinity Church, at the corner of Church and Spring Streets.
- 1747. The oldest lending library in the US is the Redwood Library.
- 1752. Caswell-Massey, begins as an apothecary shop. It is the first fragrance and personal care product company in the United States.
- 1763. Touro synagogue is the oldest synagogue building still standing in the United States and the oldest surviving Jewish synagogue building in North America.
- 1774. First circus to be held in the United States
- 1806. First gas-illuminated street in America, Pelham Street.
- 1828. St. Mary's Church is the oldest Roman Catholic church in Rhode Island.
- 1876. First Polo match played in the United States was near Newport.
- 1880. First national bicycling organization, League of American Wheelmen, began in Newport.
- 1881. First U.S. National Men's Tennis Championship was held at Newport Casino.
- 1895. First U.S. Open Championship (golf) was played at Newport's Golf and Country club.
- 1904. First jail sentence for speeding in an automobile - 15mph - was given in Newport.
- 1954. First jazz festival in the United States.
- 2024. First IPBA annual convention to be held in Rhode Island.





Perfume bottle. Rochambeau, France, 1924.  
Bouquet was placed in the tennis racket.  
Jasmin was placed in the ball.



PAR-fumes golf clubs.  
Karoff, NY. C. 1940s.



America Schooner Aftershave.  
Avon, NY. 1972-1973.



Elephant perfume bottle.  
Lilac perfume: France. Bottle:  
Germany. C 1920s.



Circus Tent solid  
perfume. Estée Lauder,  
Canada. 2001.



Jazz Club compact.  
Soci t Montral, France.



Silver Duesenberg. Avon, NY. 1970.



Spur-shaped bottle.  
L'Orle, NY. 1946.

# COLLECTING VINTAGE MAGAZINE ADVERTISING

Joan Turco (Photos, Joan Turco)

Collecting vintage magazine advertising will add to your knowledge and enjoyment of collecting perfume bottles. An ad may illustrate the maker's inspiration for producing the bottle design, and selecting the fragrance name. Graphics and text were artfully integrated to produce a capsule story intended to entice the consumer to – buy it!

Advertising can be a helpful source for dating bottles. It can reveal rare boxes. It can give us a glimpse into the economics of the time by occasionally tucking in a price for the precious commodity in the text. The price for Elsa Schiaparelli's "Shocking" perfume, in a December 1937 ad, was \$27.50. Today, it would cost \$582.72.



## How It Started

As my collection of commercial bottles expanded, I began looking at perfume-related items. Perfume advertising immediately piqued my interest. The attraction was understandable, having worked for 17 years as an executive secretary to the executive vice president and creative director of the largest advertising agency in New England. I had followed hundreds of ads through the production process and developed an appreciation for the creative talent of many award-winning artists and copywriters.

Like most collections, it started with just – one. The ad was for Elsa Schiaparelli's "Le Roy Soleil," a bottle I did not have in my collection at the time, but wished that I did. Owning the ad temporarily satisfied my desire to own "The Sun King" and it served as the inspiration to acquire him! There was no price printed in the ad for this presentation. However, an American publication, dated 1946, ran an editorial ad for Christmas perfumes. Listed with other makers was – "Schiaparelli's new and devastating, 'Le Roy Soleil', 4 oz. \$150." Back then, it was a king's ransom – and would be today at \$2,347.50. !!

## What to Buy

A collection of vintage ads can be as diversified as a bottle collection. Buy whatever pleases you. Buy advertising for the bottles in your collection, or buy ads from one maker. Collecting advertising for fragrances produced by one prolific maker may be as challenging as finding the bottles themselves. By 1960 – Coty, Houbigant, Richard Hudnut, Lenthéric, Lubin and Roger & Gallet each produced over 100 documented fragrances. Guerlain, was the most prolific, producing over 250 documented scents!

## About Magazine Paper

Most magazines were published monthly, some bimonthly or, in the case of early New Yorker issues, every week. While many have survived, generally speaking, magazines had a short life – they were read and then discarded. It was not necessary for publishers to buy high quality paper. Consequently, the paper did not fare well with time – this is most noticeable with New Yorker ads.

## Condition

Collectors set their personal standards for condition. Some want perfect, or near-perfect, while others are happy to own something in good vintage condition, but less than perfect. No matter what your standards, the following information can be helpful in your "hunt."

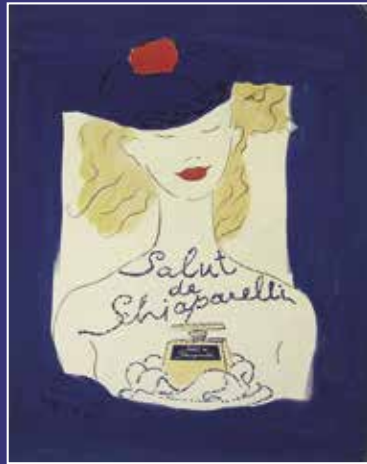
The two most common problems with vintage paper:

- 1) Foxing – browning on the edges of paper, due to age or prolonged exposure to light. Foxing can also affect the entire page.
- 2) Chipping – missing paper on the corners or edges – the paper actually breaks off. Chipping is the result of foxed edges.

## Other Conditions

- 1) Rippling – the affect of moisture or dampness. It may affect a small portion, or the entire page, on the bound edge of an ad.
- 2) Bleed-through – ink from the ad on the reverse side penetrates the paper.





**Staple Holes**

Most ads were cut out of the publications. In some instances, they were “lifted” out. The binding staples were removed and the page was separated from a glued spine. Staple holes are not a condition problem.

**Advertising Terminology**

Black and white – an ad printed in black ink. White refers to the color of the paper.

Bleed – no white border, color runs off one or more edges of the page.

Gutter – bleed ads that were lifted out will have a narrow white margin on the left or right side of the page. The margin was bound into the spine and was not visible when the page was viewed.

Out-of-register – the ad has a blurred appearance. This occurs when the color plates used in printing are not perfectly aligned.

Full color or CMYK – a 4-color printing process using ink colors of cyan, magenta, yellow and black.

Reverse – the background is black or another color – with white or colored type.

## HANDS-ON SHOPPING

There is a definite advantage to shopping at flea markets, antique malls and ephemera shows. While more time-consuming, it does allow for a first-hand examination before making a purchase. You can decide immediately whether the ad is in the condition you want. What you see, is what you get!

## INTERNET SHOPPING

The advantage of shopping this world-wide venue provides collectors with whatever they desire and –

just fingertips away. However, the disadvantage is not being able to make that first-hand examination. The buyer is completely dependent on the seller for an accurate and honest description of the item's condition – and – good photography. This information does not always find its way into sellers' listings. Very often the descriptions, given by sellers who do not normally deal in paper, are insufficient and inaccurate. Develop a check-list of what you consider to be condition problems and ask questions. What you see, may not be what you get!

**Buyer beware** – If a seller does not respond to your questions or responds with:

*"I don't have the time..."* – this may be a red flag for a disappointing purchase.

### 1. Grading Ads

Internet sellers dealing in ephemera may grade an ad as Fine, Extra Fine or Mint. Sellers who do not normally deal ephemera may state that an ad is in "good condition." Grading a piece of paper with one or two words does not literally describe its condition and photographs do not always show condition problems.

Before asking questions, look at the seller's other listings. If they are selling eclectic merchandise, words like "foxing" and "chipping" will need to be defined.

### 2. Buying a Single Page

Questions:

*Are there any tears, stains, folded corners, creases, foxing [discoloring from age], chipped edges [missing paper, the result of foxing]?*

Eliminate bracketed information for ephemera dealers.

*Have the edges been trimmed?*

Collectors' standards will determine whether this question is asked. Some sellers will trim the edges of an ad to eliminate or minimize damage such as foxing, tears and stains.

*Has the ad been cut out or lifted out?*

Some sellers scan their ads and it may not be possible to see the entire page or how carefully it was removed or how much margin remains on the cut edge.

New Yorker magazines were bound (stapled) on a folded edge. Pages may be carelessly torn out or cut out. Be sure the graphics and text have not been damaged. Ask for additional photos, if necessary.

*Are you selling the entire page? – or – Has the ad been cut off the page?* These questions relate to ads that are less than a full page. Sellers do not disclose that small ads have been cut off the page leaving very little or no margins on the cut edges. If framing is intended, be sure there is sufficient paper on all sides of the ad (approximately 1/2").

*Is there a center crease?*

This question should be asked when inquiring about a New Yorker ad. Years ago subscriber issues were folded in half, vertically, and mailed in a brown paper sleeve. Depending on the location of the ad in the magazine, the crease may be very visible or very faint.

### 3. Buying a magazine

Buying an entire magazine to upgrade an ad you have is an expensive way to obtain a replacement. However, it may be necessary in order to obtain it in the condition you want.

Internet sellers may not disclose portions of pages have been cut or torn off, or that entire pages are missing. *It is important to know that the page where the ad appears, is there, and is in acceptable condition.* If available, include the page number in your question – it will be helpful to the seller in locating the ad quickly. Some sellers claim their pictures are part of their descriptions. Their pictures, however, can be as bad as their bad descriptions! If the pictures are poor quality, the description is inadequate or you have doubts – ask questions. Again, when inquiring about New Yorker magazine, ask whether there is a center crease. Definitions, in brackets, are not necessary for ephemera dealers.

If there is a page number on the ad.

*In this issue, there is a full page, color ad for Schiaparelli, Shocking perfume on page \_\_\_\_.*

*What is the condition of the page – are there any tears, stains, cut or torn off pieces, folded corners, creases, foxing [discoloring from age], chipped edges [missing paper, the result of foxing]?*

If there is *no page number* on the ad.

Provide the seller with a brief description of the graphics, size and color of the ad.

*In this issue, there should be a full page, full color ad for Schiaparelli, Shocking perfume. The graphics show a nude woman with pink gloves jumping out of a green dress. What is the condition of the page – are there any..., etc.*

Again, ask the same condition questions.

### 4. Buying a Cover Ad

It is very rare for a *perfume* ad to be printed on the inside front cover or inside back cover of a magazine, but they do exist. Magazine covers were subjected to damage in shipping to distributors and general consumer handling over the years and may not be in collectible condition. Ask for additional photos and a description of the condition of the cover where the ad appears. Omit bracketed information for ephemera dealers.

*What is the condition of the ad located on the [inside front; inside back, outside back] cover? Are there any tears, stains, folded corners, creases, foxing [discoloring from age], chipped edges [missing paper, the result of foxing]?*

## INVENTORYING A COLLECTION

A computer is useful for inventorying a collection. An Excel spread-sheet can be set up. A similar type format may be set up in Word, setting tabs for columns. A technology-challenged collector may use 3 x 5 file cards to record each ad. You can be as detailed or as brief as you like.

Suggested column headings:

Date Purchased / Price Paid / Ad Description / Publication Name & Date / Single Page or Magazine / Ad Size or Page Size / Color or Black & White / Condition Notes / Source of Purchase.



## FRAMED DISPLAY

Ads may be matted, framed, and hung to admire as attractive pictures. Try to avoid hanging them on walls receiving prolonged exposure to sunlight and even incandescent light. If possible, periodically move them to different locations to minimize light damage.

Most professional frame shops use acid-free matting. Confirm the merchant's policy before placing an order. The do-it-yourself collector can frame a gallery of ads at minimal cost by using inexpensive pre-cut frames and, of course, archival-safe matting and tape. *Do not glue or use Scotch tape to attach an ad to a mat or a backing board.*

## ALBUM DISPLAY

*Do not mount ads in photograph albums with self-stick pages.* Due to the fragile nature of old paper, damage may result when the paper is peeled away from the sticky backing.

*Do not use Scotch tape, or tape used for sealing boxes, to repair tears or to mount an ad to the backing paper in an album.* It's not necessary. The album pocket will hold the ad in place and tears will often appear invisible. If taping is preferred, use archival-safe products which are made specifically to prevent adhesives from penetrating the paper. These products can be purchased from craft stores or stores specializing in artists' supplies.

## ALBUM ARRANGEMENT

Arrange alphabetically by maker name, then fragrance name. Arrange chronologically if more than one ad for the same fragrance is displayed.

## ALBUM LABELING

If you have documentation, attach a label with whatever information is available (publication name, month, day and year of issue). Labels may be printed from a computer, using regular printer paper, cut to any size. The label is attached to the backing paper with a scant spot of glue stick in the center of the label – just enough to hold it in place. When removing – *lift off slowly*. Depending on how much glue was used, some backing paper may come off with the label. Another alternative would be *removable* file folder labels applied to the backing paper or directly to the outside of the glassine pocket.

## NO FACE-LIFTS FOR OLD PAPER!

A collector once asked this question: "Can wrinkles and folds be ironed out?" Answer: Absolutely not!

You can iron out the wrinkles and folds on a piece of fabric but – **don't even think of ironing old, wrinkled, or folded paper!** Like vintage human faces, vintage paper may have acquired the same characteristics. We can have surgery to correct those not-so-attractive features – *not so for old paper* – those features are there *forever*. Love your old ads the way they are – the way you would love your old parents and grandparents – with wrinkles and other faults. Happy hunting!!

## ALBUM RECOMMENDATION

ITOYA of America, Ltd. This company is headquartered in California with an office in Canada. They manufacture different lines of storage/display books. The line recommended here is – **The Original Art ProFolio**. These albums are 100% acid-free and archival safe. They have, black, hard vinyl covers with nonloose-leaf glassine pockets open at the top and come with black backing paper in each pocket. The manufacturer states that photocopies may be stored without the printer ink transferring to the glassine pocket. The spine has a pocket with

a removable label – you can insert your own customized label. These books each contain 24 pockets for a total of 48 views per album.

Item # IA-12-11 11" x 14" will accommodate full page ads from all American publications – including the large formats of Esquire, Holiday and Town & Country.

Item # IA-12-14 14" x 17" will accommodate full page ads from all French publications – including the large format of L'Illustration (11" x 14"), without trimming or folding the paper.

ITOYA does not sell directly to the consumer. Their site does not indicate prices for their products. The two recommended sizes range in price (approx. \$25. or more) on U.S. eBay. Retail prices may vary from state-to-state and country.

To see the full line, etc

Enter: [info@itoya.com](mailto:info@itoya.com), in your browser

Select – Contact Us-Itoya

Select – Our Products

Select – Presentation Book Portfolios

Scroll down and click on, the The Original Art ProFolio (photo of woman)

Then scroll down to a list of all the available sizes.

Click on the The Original Art ProFolio image, then scroll down to a list of all the available sizes.

To find a retailer in your area

Enter: [info@itoya.com](mailto:info@itoya.com), in your browser

Select – Contact Us-Itoya

Select – Find a Retailer

Enter your location and search radius

Click on Search.

Merchants selling the albums, within the selected search radius, will appear. All merchants do not carry all the available sizes. Call to be sure the size you want is stocked.

ITOYA of America Ltd.  
Corporate Headquarters  
800 Sandhill Avenue  
Carson, CA 90746  
Email: [info@itoya.com](mailto:info@itoya.com)  
Tel: 310-527-4170  
Toll free: 800-628-4811  
Fax: 310-527-4680

ITOYA of Canada, Ltd.  
Email: [info@itoya.ca](mailto:info@itoya.ca)  
Tel: 888-588-0345  
Fax: 888-588-0348

Joan may be contacted at [perf37@gmail.com](mailto:perf37@gmail.com).



# Delightful and “Irresistible” – “Made in Japan” Figurals

By Susan R. Arthur

*Author’s Note: This article first appeared in the Australian chapter’s July-September newsletter. Due to its novelty information not previously revealed, it is being reproduced here for your enjoyment with the chapter’s acknowledgement and support.*

Irresistible is an adjective often used to describe chocolate, champagne, diamonds or perhaps a charming gentleman (or gentlewoman). But to insiders, that is, those of us that indulge ourselves in the collecting world of perfume bottles and vanity items, irresistible means something totally different. And in this instance I am about to share with you, it has multiple meanings!

## “Made in Japan” Trio - Penguin, Cat and Bunny

I don’t collect figural perfume bottles, per se, but I found these figurals irresistible – and for me, they are a double pleasure as I like to ‘decorate’ my home seasonally and use some of my perfume bottle collection to add to seasonal themes. To my current knowledge, these 3 figurals are rare – perhaps for multiple reasons, and specifically one I will describe later. These 3 were “Made in Japan”, and upon first glance do not appear to be perfume bottles, and further, they are somewhat fragile, especially the heads and attached daubers. All 3 of mine have a cork-based stopper that has deteriorated but retains the attached clear glass dauber. I have not seen another animal in this series nor multiples of mine.

First, their composition is unique. In the category of ceramics, 2 of the 3 are lusterware or lustre-ware - a type of pottery with an iridescent metallic sheen in the glaze. Vessels or wares that were exported to the US from Japan from 1921 to 1941 were required to be marked as “Japan” or “Made in Japan.” During the second World War while Japan was an enemy country, most if not all ceramic companies stopped production. After the war ended, exports to the US had to be labeled “Made in Occupied Japan” – I inherited an ash tray from my grandparents marked exactly that – this makes dating these items very easy. After 1952, exports were, once again, marked either “Made in Japan” or “Japan.” Note: the US McKinley Tariff Act of 1890 required all imports to be marked with country of origin. By 1915, the verbiage “Made in” was also required.



Cat in Lusterware porcelain, 3.25” H.

My trio are clearly marked “Made in Japan”. Each has a distinct red mark of a 5-petal cherry blossom within two concentric circles. Around the flower within the outer circle, “Made in Japan” and “Hand Painted” is clearly imprinted. Unfortunately, this mark can not be attributed to any one ceramic house – most records of that time have been destroyed, but this mark is attributed to the first period mentioned – the 1920s to 1941.

The penguin, 3.25 inches (8.26 cm) tall is matte black with a yellow belly and a reddish beak. His companion, the demure-looking bunny sitting upright with front paws folded, is also 3.25 inches in height and is a lusterware ceramic.

The lusterware cat (3.25 inches tall) sports a jaunty scarf and the typical “one eye open and one eye closed” attitude that many of my previous pets have exhibited! He also sports a triangular label: “Parfum Narcisse Lioret New York Paris”. Anyone who collects perfumes from this period know the “narcisse” fragrance as one of those basic florals that nice girls were “allowed to wear”. Of note on this label are 2 things – one, the name Lioret sounds French, right? And also, it lists Paris. As later I will further address, this is what researcher-supreme Helen Farnsworth shared with me early on – American perfume houses during this period liked to use “Frenchified” names so they sounded more exotic, and appeared to have come from Paris. The well-heeled women of the day followed Paris fashions which were eventually made “pret-a-porter” in the US.





Bunny in Lusterware porcelain, 3.25" H.



Penguin in matte black porcelain, 3.25" H.



"Made in Japan" marks in characteristic logo.

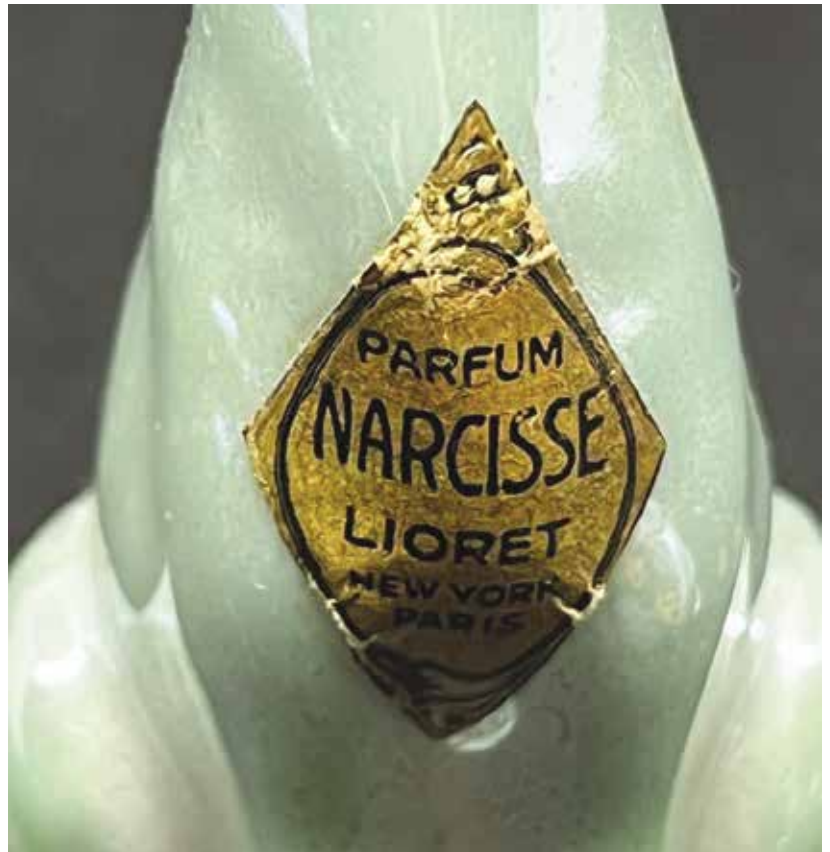


Stopper top off showcasing cork liner and glass dauber.

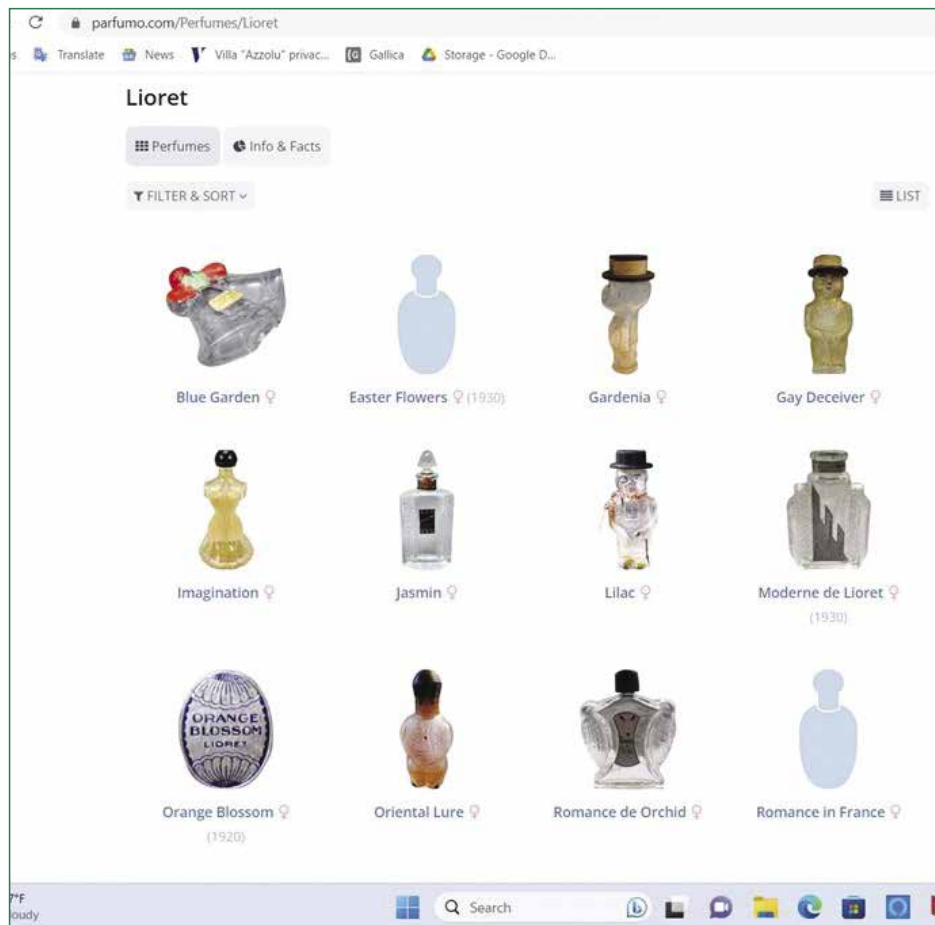
## Parfum Lioret

Searches for this perfume company will result in leads to several places that are mis-informed. Grace Hummel, who is an avid perfume researcher, lists Lioret as a French company with “obscure or little known early French perfumes” in her 20 January 2009 blog “Obscure French Companies and their Perfumes” with fragrances 1928 Chypre, 1928 Muguet and 1928 Narcisse. The Italian perfume site [Parfumo.com](#) makes no clarification as to company dynamics but lists by picture many figurals that the company sold under the label “Lioret” – pictured here for your information as you will likely recognize several of these. I have the bell (without the label) and now learned its true origination. [Parfumo.com](#) does not, however, list my trio by photo. You may find an abundance of these character figurals (bell, man) on eBay currently.

The site *Perfume Intelligence* has it partially correct. Lioret is listed as “Established by Adolph D Lindemann & Sons, New York. Later bought by Joubert in c1930”. Then on the list of perfumes under Lioret as “A small Parisian perfumery bought by Joubert in 1930” – which is incorrect as it was never Parisian. Its list of fragrances include Orange Blossom (1920), and Fleur de Jardin, Fleur de Noel, Moderne, Oriental Lure, Sweet Moments, Easter Flowers and Gardenia – all 1930. The fragrances on the [Parfumo.com](#) page should be considered as well.



Label from cat figural “Parfum Narcisse Lioret New York Paris”.



Parfumo.com listing of “Lioret” fragrances.



## Adolph D Lindemann - his many companies and escapades!

Typically, unique perfume names and accompanying campaign images are trademarked, and that's where I found the trademark name "Lioret" that led me straight to a man by the name of Adolf Lindemann. Patent number 180, 359, first trademarked for "Lioret" as "certain named toilet preparations" was registered on February 26, 1924 by Adolph D. Lindemann and Son, New York, New York. Then renewed to Irresistible, Inc. Jersey City, New Jersey on February 24, 1944.

Upon further digging, I found the following published public humiliation regarding the use of French-sounding names in marketing products to mislead the public. In the section titled "Digests of Stipulations Published After Deleting Name of Respondents" in the Federal Commission Decisions of 1929, #385, "False and Misleading Tradenames, Advertising and Brands – Perfumes and Toilet Waters", "Respondent, in the course and conduct of its business, in soliciting the sale and selling its products, caused circulars to be distributed in interstate commerce, which circulars featured its corporate or trade names with the words "Lioret – Paris – New York" and "Narcissus" and/or "Eau de Toilette", and said respondent also caused its said products to be sold interstate....and were not manufactured or compounded in France or of ingredients any of which were of French origin, but were manufactured in the United States all of which were of domestic origin." Then the order proceeded to state a 'cease or desist' in the use of the name "Lioret" or "Paris" in any further branding or advertisement or imply direct or otherwise their products were made in France. The order further states that the respondent agreed to never indulge in these practices again and acknowledged the above could be use against them in a court of law. This was dated June 14, 1929. The purpose of these nameless stipulations is to inform the public, and dare I say warn others, against unfair methods and practices and establish a precedent by example.

Somewhat oddly, the trademark "Lioret" that I found linking the tradename to Lindemann and Irresistible, Inc was only available online in the renewed year (1943). This could have happened as an automatic renewal of all patents by this company, but the odd part is that I had never found the original application (i.e., I backed into this connection, whew!)

Now to investigate the man Adolph Lindemann. According to the wise, prolific and uber-researcher Aussie compact blogger, Mike Hetherington, a line of cosmetics under the trade name "Irresistible" was "released in 1932 by the very French-sounding **Joubert et Cie**, Irresistible was, like many brands, an invention of an American company that specialized in manufacturing cosmetics and perfumes for the 5 and 10 cent stores." Adolf Lindemann, an emigrant from the Austro-Hungarian Empire, opened a drug store in New York's Lower East Side, at 153 Rivington Street. Born Aaron David Lindemann in 1887, Lindemann soon was living the American Dream, becoming an entrepreneur and a cosmetic giant of the

times. Consult the blog cited in the references to gain the whole perspective and fascinating story as I will only be highlighting a few particulars to tie in my figurals and their origination. As early as 1914, Adolph, and then later with his son Joseph joining him, was applying for patents for perfume bottles, compacts and other vanity items – including manufacturing of same in their company Ad-Lax Manufacturing. "As for the cosmetics business, by 1924 the trademark name 'Joubert' had assumed a distinctly French persona and had relocated to new premises. It was known as **Joubert Cie** Parfums, its address was listed as 24 East 22nd Street, and Joseph Lindemann was listed as the owner. In fact, Joseph can be credited, ultimately, for the creation of the Irresistible line and a number of other brands but in the process, he also created a number of related companies and untangling this corporate labyrinth is a challenge."

### "Obscure French Company" Lioret – Mystery Solved!

Earlier in this article, I promised to share one more reason that these figurals may be rare. We can conclude that after the published 'cease and desist' order in 1929 by the US Federal Trade Commission, Lindemann and companies did not use the fragrance trademark Lioret nor allude to its connection to Paris after that publication. Referencing back to the compact blog, Irresistible, Inc. was having great success in its popular cosmetic lines. But by 1949, however, a major change took place in their management with Nestle Le Mur merging with Irresistible Inc and Blue Waltz Inc - this ended Joseph Lindemann's involvement. By 1950, the sales of the Irresistible line had declined. Father Adolph and son Joseph died in 1952 and 1985, respectfully.

Further, the popularity of Japanese Lusterware waned after the war. At that time, inexpensive wares were being made by Taiwan and Korea, followed by China in the 1980s.

My delightful and irresistible "Made in Japan" figurals have provided me with immeasurable pleasure, and now that I know their complete history, researched and shared here for your enjoyment, I hope that you are finding them equally delightful and irresistible!

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(Lindemann's family genealogy is here, his nickname was "Wolfe"!)  
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*In this photo we can see several brands that illustrate the diversity, beauty and quality of packaging.*

# Portuguese Perfume Industry

By Afonso Oliveira

When I joined the IPBA in 2010, it was with surprise that I discovered that, for 99% of collectors, Portuguese Perfumery was unknown. Over these years my goal has been to find as many pieces as possible to bring together, in a book, the cultural heritage of Portuguese perfumery so that it can be preserved for the future. Fortunately, we can confirm through advertisements of the time and catalogues the dates and where the perfumes were produced over the years.

**Dias e Dias** was founded in 1890 and Le Tréflé Concentré is a bottle in the Art Nouveau style where we can see the beauty of the graphics in the label and box imitating Le Tréflé from L. T. Piver.



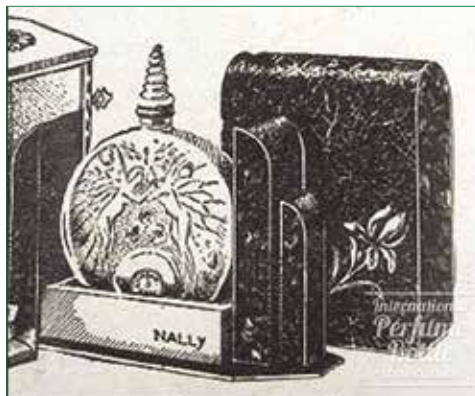




COURAÇA company was established in 1884 . The ROYAL perfume bottle is C 1933 in a very typical deco style with it's octagonal shape. The advertising from a Portuguese magazine of the era shows us the elegance and sophistication of the brand.



**Nally** – A clear and frosted glass perfume bottle features delicate hybrid females with massive butterfly wing forms. The bottle was made by Verrerie Martin. A very rare box in brown tone that, when opened, reveals the bottle as if it were in a frame. It has the inscription, Nally, and is decorated with a flower in metal that would probably be silver. This bottle was also used by Molinard with a different cap. In the advertisement at the time, this is the cap for this bottle.



In the black and white picture, we can see the advertising from 1925.



**Nally,** A set of figural perfume bottles. These bottles imitate typical figures from Portuguese folklore, and represent several regions of the country. The bases are made of glass, the caps are painted wood and the paper labels finish the regional costumes. The fragrance names appear on the labels.

The bottles were made for the “Exhibition of the Portuguese World” in 1940. The designs are attributed to a Brazilian/Portuguese caricaturist and graphic artist named Thomaz de Mello (Rio de Janeiro 1906 – Lisbon 1990)



**Nally – Marquitta – 1929.** A very unusual figural powder box in the shape of a Spanish fan. This is one of a set of five fan-shaped powder boxes by Nally that also included, *“Benamor”*, *“Notre Dame”*, *“Serie De Luxo (Rosa No. 1)”*, and *“Serie De Luxo (turquoise and black)”*. All of these face powders used rice powder.



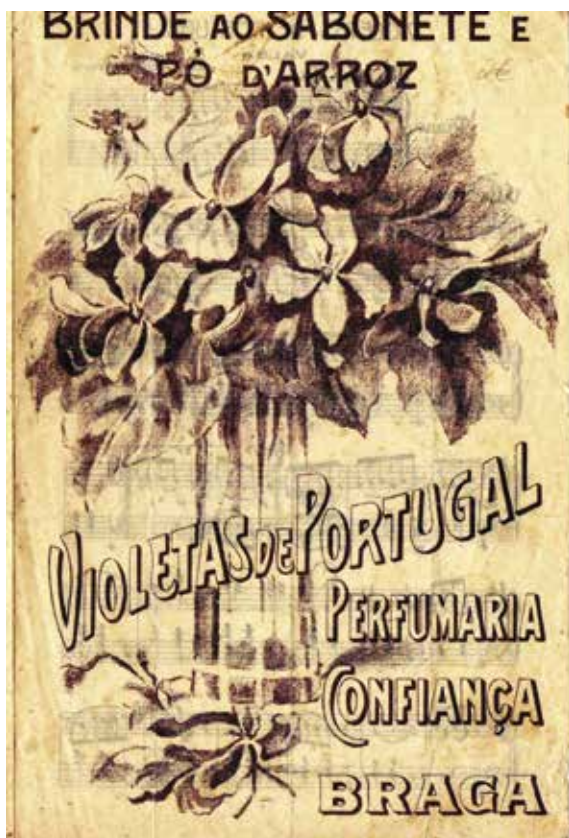
**Ach. Brito** – A porcelain bottle made by the Portuguese factory, “Vista Alegre”, to commemorate the 75 years of Claus & Schweder which is part of the same company. This small bottle called “Flores da Nossa Terra” means “Flowers of our country”. Other companies have used this same shape, like the Spanish company, “Gal”.





**Claus & Schweder**, was established in 1887 by two Germans in the city of Porto in the north of Portugal.

The “Violeta Divina” perfume bottle is an early Art Nouveau style where we can see the beauty of the box and the label is on a simple bottle with a cork stopper. The majority of the fragrances used to come with a powder box.



**Confiança de Braga**, was established 1894 in the city of Braga, in the north of Portugal.

This early perfume bottle was made for the fragrance “Violeta” which was very common in that era as we can see in this gift with it’s purchased song:

I hope that this small presentation can give you all an idea of my future book about the Portuguese perfume industry in the past.

Afonso Oliveira  
International Vice President of the IPBA

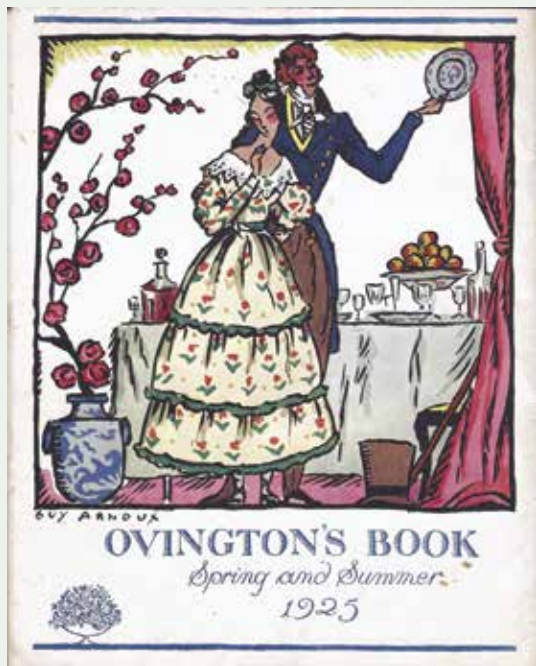
*Pictures from Afonso Oliveira and Paulo Seabra. For more details, please research at the IPBA virtual museum.*

# Ovington's New York

## The gift shop of Fifth Ave 39th St.

by Helen Farnsworth

*"Gifts from all over the world are gathered at Ovington's...For an Ovington gift is an unspoken epigram as pleasant to utter as it is to receive"- text from the 1925 Ovington's Catalog*



Cover from 1925 Ovington's catalog - artist signed Guy Arnoux.

Ovington's in New York was founded about 1846 by three brothers (Edward, Hen and Theodore) with the mission statement to bring to America fancy decorative goods from around the world.

*The last of three brothers running the store passed away in 1909. Family took over and continued to sell fine China, bronzes, glassware and other treasures. Sometime after 1920 the name of the store was shortened to Ovington's. So, any items with Ovington Brothers is prior to 1920. (www.antiquemillennial.com)*

Ovington's were in direct competition to Tiffany's with a similar concept for sales. Also, Ovington's had similar stock to Tiffany's. The earliest Ovington's catalog known with a date is 1888 and a copy of this catalog can be found at the Winterthur Library in Delaware. This catalog is also reproduced in the online archive for Winterthur. The catalog has a single mention of perfume as "Golden Dragon Cologne" in "4 sizes of fancy glass" available only at Ovington's (alas, no image). Ovington's continued until sometime into mid 20th century when the name disappeared. The last catalog for Ovington's found with a date is 1951.

Both Tiffany's and Ovington's commissioned and purchased known works from deluxe makers in Europe and America. Tiffany was a bit more discrete about its sources - Tiffany items were generally attributed solely to Tiffany. Ovington's used the source names in their catalogs. Another element of Ovington's sales approach was the production of deluxe printed catalogs that have become a collecting goal for lovers of quality period ephemera. Shown here are two covers for Ovington's from 1925 and 1926-27. The 1925 cover is signed by the French artist Guy Arnoux (1886-1951) while the 1926-27 cover is an unsigned Guy Arnoux (a signed example for this is known). Beyond the catalog images, Arnoux did a series of posters for Ovington's during the 1920's. (1927 was a high point for Ovington's since it opened a branch on Michigan Avenue in Chicago that year.) The difficulty in collecting their catalogs is first to find one and then to find one that may or may not have perfumes pictured.

Since Ovington's was a smaller enterprise, imports were hence limited. In some of the catalogs, perfumes were not pictured and furthermore perfume bottles were never numerous in the catalog pages. An entire page of perfume atomizers or dresser bottles was just not the Ovington's style. In this golden era of easy money and flapper enthusiasm for European goods, Ovington's was the place to shop or to place



Front and back cover from 1926-27 Ovington catalog - unsigned Guy Arnoux.

Pocket perfume burner in brass with mother-of-pearl button inset on top - Burner marked "Made in France" in small oval on one side on bottom and the other side of the bottom says "Ovington's New York". Hand scribed in the brass in the center is 9-1930, either a date or stock number. Pull off top with snuffer cap that pulls off to show the wire hasp that held the burner wick. 1 7/8" tall, ca. 1920-30.





a mail order. Their catalogs list the names that are truly resonant today for the art deco collector of perfumes. As mentioned, they were not shy about using the names of the high-end items in their store or catalog. Some examples of these names are Lalique, Baccarat, Murano, Steuben and Egermann (Eggerman in the catalog).

To date, there is no advertising citation for any commercial perfumes bearing Ovington's acid marks beyond the "Golden Dragon" cologne from 1888. One marked Viard commercial perfume is known for Ovington's. This bottle is the one with the Viard sculptural stopper of a Cambodian deity. This bottle is marked Viard and France. The Cambodian deity bottle has very few known examples surviving today. The concept for the bottle is aided in its appearance by the soft green patina and triangular details. This patina is evocative of the stone surface of a Cambodian temple. Shown here is another commercial Viard perfume making its premier appearance here. This perfume is marked "made in France" and "J.V." (for Julien Viard). There is a space for a label on this bottle, but it is lacking. The surface treatment is again in that soft patina used by Viard - here the color is grayish-blue. The bottle is completed with a knob swirl stopper. The front face of the bottle displays raised swirled areas of clear glass which evoke the concept of perfume fragrance as it rises. Beyond the mark of J.V. is the attribution of "Made in France" (hence made after 1926 - earlier Ovington's bottles are marked "France" in accordance with import regulations).

A second-floor gallery of Ovington's store held their antiques section that sold the one-hundred-year-old antiques (as defined by US customs) like the Old Paris porcelain mantle (or chimney) perfume bottle. It is shown here with the white paper label for "Ovington's New York" and with a hand inked stock number. The figure is of a Spanish lady holding the edge of her mantilla out. The hand painting on the bottle is good, but not of the Jacob Petit quality of painting. The back of the statue has the usual tree trunk chimney feature. These bottles were most often sold in pairs - usually one female and one male. The pair would be used to decorate a Victorian parlor on the mantle and help to make the room less fusty (Victorian air wick). These sets were made by a host of un-named porcelain factories in and around Paris in the early to middle 19th century, thus generically known as "Old Paris". The name most associated with these is Jacob Petit, but as mentioned this lady porcelain bottle is a bit bland, stylized and overly romantic to be attributed to Jacob Petit. Hand painted porcelain by Jacob Petit has a realistic portrait quality that is comparable to an old master oil painting and often carries the blue letters "J.P." inked on the bottom.

Another item from Ovington's is a pocket or miniature perfume burner. Obviously, the burner wasn't carried in the pocket lit, but was a small easily transported item. This one is of brass with a mother-of-pearl stone in the top. It is missing the inner wick or cone. These small perfume novelties were in vogue in the 1920's.

The last Ovington's item pictured here is a heavy crystal vanity cologne bottle that sits in a gilded metal frame. The bottom of the frame is stamped in the metal "Ovington's New York Made in France". The glass is a lead crystal as pictured in Baccarat catalogs from 1880 on. The ormolu metal frame has an Empire style foliate pattern of flowers centered around a classical urn. This pattern is repeated on all four sides. The top lip of the bottle is of polished glass and the bottom of the bottle is polished as well. One interesting element in the design is the ormolu metal made into a tight ring around the top lip. These deluxe hand finished bottles were an expensive design when produced. The bottles were made in a variety of sizes for the ladies' vanity from about 1880 on and remained in Baccarat open stock until the early years of the 20th century. I wish I could attribute this bottle to the unknown "Golden Dragon" Cologne mentioned in the 1888 catalog.

In summation, the dearth of Ovington's items in today's marketplace is both a curse and a blessing. Items from the Ovington's perfume world are scarce. Few people today recognize the name stamped in metal or acid etched in glass on high end decorative items. The exception to this scarcity is that of the Ovington's China dinner services that are available in the marketplace in fair numbers. Ovington's did mark almost everything that they sold in a permanent way. (The paper labels on their antiques being an exception.) The four items used to document this article represent a thirty-five-year adventure in procuring Ovington's perfume and vanity related items.

As per the opening history statement, items (from new to antique) shown with this article were sold at Ovington's during the golden age of the 1920's, and are marked Ovington's, New York.

*Lead Crystal cologne or scent bottle with gold ormolu frame and additional ormolu feature around the lip. The stopper is the Baccarat cubic prismatic style. The top lip is polished and cut as is the bottom. "Made in France, Ovington's New York" are marked on the bottom edge of metal mount. These bottles were made in a range of sizes by Baccarat about 1890 and continued to be available into the 20th century. The bottle is 4 3/4" tall. From the marks, this bottle was sold post 1920.*



*Porcelain figurial of lady with mantilla, 9 1/2" tall, bottle cavity in back as tree trunk, oval white paper with black printing "Ovington's, New York" and hand inked stock number 9-7511, ca. 1860 - sold post 1920, Old Paris porcelain.*



*Perfume bottle, "J.V." (Julien Viard) "Made in France" marks, 1920 era, 3 7/8", ground glass stopper, Front of bottle has a label space, grey/blue patina ground, dimensional swirls. The back lacks any details. Stopper and bottom have matching numbers.*





# International Perfume Bottle Association Perfume Bottle Design Competition 2024



Previous Winners (left to right): 2016 (tie) Domingo Navales for "**Octopus**" and Gregoris Komodromas for "**Aphrodite**"; 2017 Paul Mabe for "**Trillium**"; 2018 Elaine Hyde for "**Black and Blue**"; 2019 Gustavo Santana for "**Blue Ice**"; 2021 Anna Boothe for "**Laurel Berry**"; 2022 Gustavo Santana for "**Teal Blue**"; 2023 Gustavo Santana for "**Butterflies are Free**"

## 1. Eligibility

This free to enter perfume bottle design competition is open to anyone who designs and creates an original perfume bottle\*. This design may be of any medium (glass, metal, pottery, etc.). The following exceptions apply: The International Perfume Bottle Board of Directors and their immediate families (spouse, parents, siblings and children). **\*As of 2022 only tangible perfume bottles will be accepted for the competition.**

The Perfume Bottle Design Competition is subject to federal, state, and local laws and regulations.

## 2. Sponsor

The International Perfume Bottle Association (IPBA) is the sponsor of this Perfume Bottle Design Competition.

## 3. Agreement to Official Rules

Participation in the IPBA Perfume Bottle Design Competition constitutes full and unconditional agreement to and acceptance of these Official Rules and the decisions of the Sponsor, which are final and binding. Winning a prize is contingent upon being compliant with these Official Rules and fulfilling the other requirements set forth herein. The design remains the property of the entrant. Finalist's entries will be returned to the entrant after the convention.

## 4. Competition Period

The competition begins on **December 1, 2023, and ends March 8, 2024**. Entries that are submitted after the contest period will be disqualified. Submissions will only be accepted for the duration of the contest period.

## 5. How to Enter

a) Send photos (On a neutral background) of your original designed bottle in JPEG format to: [vicepresident@perfumebottles.org](mailto:vicepresident@perfumebottles.org).

b) Complete the attached Entry Form:

\* Name, Address, City, State (Province), Country, Phone number and email address.

\* Name of the Perfume Bottle (if any)

\* Description of the Perfume Bottle- materials used, ex: glass, metal, resin, recycled materials, etc.

\* Describe the creative process and inspiration for the Perfume Bottle.

c) **Maximum two entries per person.** Please submit a **separate Entry Form** for each entry.

\*\*\*The IPBA Board of Directors will select 10 Semi-finalists and they will be notified via email by **April 5, 2024**. These 10 Semi-Finalists will be notified where to send their "**tangible**" perfume bottle entry-- which is to be received no later than **April 19, 2024**, for Final judging and Display at the:

**2024 International Perfume Bottle Association's 36th Annual Convention**

**Newport Harbor Island Resort**

**Newport, Rhode Island**

**April 25-April 28, 2024**

The winning designs will be selected by a voting ballot of the IPBA members attending the 36th Annual IPBA convention. Prizes will be awarded on Saturday, April 27, 2024, in Newport, RI

The winning designer will be notified via email. Once the votes are counted the decision will be final. The IPBA reserves the right not to select a winner if, in its sole discretion, no suitable entries are received.

### First Place:

\$750 Cash prize and will be featured in an article in the Summer 2024 Perfume Bottle Quarterly magazine, and a one-year membership to the International Perfume Bottle Association.

### Second Place:

\$250 Cash prize and will be featured in an article in the Summer 2024 Perfume Bottle Quarterly magazine, and a one-year membership to the International Perfume Bottle Association.

### Third Place:

\$100 Cash prize and will be featured in an article in the Summer 2024 Perfume Bottle Quarterly magazine, and a one-year membership to the International Perfume Bottle Association.

**By entering this competition, you agree to free and unlimited use of photos of your entry to be used in future publications by The International Perfume Bottle Association.**

[www.perfumebottles.org](http://www.perfumebottles.org)





# INTERNATIONAL PERFUME BOTTLE ASSOCIATION

## **PERFUME BOTTLE DESIGN COMPETITION 2024 ENTRY FORM\***

**\*Competition opens December 1, 2023 and closes on March 8, 2024.**

Please email this form and JPEG's of the original bottle(s) to:

***vicepresident@perfumbottles.org***

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State (Province): \_\_\_\_\_

Country: \_\_\_\_\_

Email: \_\_\_\_\_

Phone: \_\_\_\_\_

**Name of Perfume Bottle:** \_\_\_\_\_

**Description of Perfume Bottle including materials used:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Describe the Creative Process and the Inspiration for the Perfume Bottle:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# Decades Old Question Resolved in the Virtual Museum

by Virginia Merrill



Image 1

This Art Deco style black and milk glass horse first appeared in the 2005 Perfume Bottles Auction Catalog by Monsen and Baer (Image 1). At that time it was assumed to be a perfume burner, maker unknown, as it held a wick inside. It was added to the Virtual Museum about two years ago, and research at that time did not find any conclusive information. One source speculated that it was from the 1920's due to its Art Deco style. Another referred to it as Depression Glass. And one cited it as possibly by McKee.

**The Virtual Museum has just acquired an original advertisement from 1946 that finally gives us a definitive answer !** (Image 2) It turns out it was called a Zephyr Air Freshener and was distributed by Post-War Home Appliances. The ad indicates that their associated Zephyr liquid would be evaporated via the wick and clear the air. No electrical connection, no heat, and no flame needed.

So it's not a perfume burner ... not from the 1920's ... and not from the Depression Glass era. (Image 3).

This is just one of the interesting answers that you may find as you explore the ever-evolving IPBA Website with its 190 Company (and artist) histories and over 8,000 Virtual Museum items. Those Virtual Museum items include 47 trade catalogs and 1,500 print ads for perfumes, atomizers, compacts, purses, lipsticks, and other vanity items which can help you identify and date your items.

If you haven't logged into the IPBA website at <https://perfumebottles.org> and explored the members-only resources, you don't know what you're missing!



Image 3



Image 2



# Collector Corner



When I first encountered a photograph featuring Dior Amphora bottles in an article introducing Dior museum, I was immediately captivated by their exquisite elegance. This marked the beginning of my journey to seek out and collect these mesmerizing creations. The allure of these bottles lies in their enchanting design, characterized by the graceful curvature of the neck, the intricately crafted stopper, and the opulent gold embellishments adorning the base. My collection spans the spectrum of Dior Amphora bottles, ranging from the early 1950s editions to the exclusive limited release in 2015, encompassing sizes from the delicate 7.5ml to the generous 150ml offerings. — *Jin Liu, Publication of IPBA*



# Powder Puff

Roselyn Gerson, President Emeritus Compact Collectors Club

by Andra Behrendt

## Truth in Advertising...

We see advertising everywhere -- newspapers, magazines, television, billboards and now social media platforms. Of course advertising is a very powerful medium as it's used to create awareness and to persuade us to try new products.

In the cosmetic industry, most advertising for beauty products seem to make sense when they are first introduced. However, when we look at vintage advertisements for a variety of toiletries and cosmetics, they raise questions as to whether these products could possibly do what they claimed!

Too bad we can't try some of these decades old products today, especially the early 1900s La Parle's Obesity soap that was advertised claiming it would "positively reduce fat without diet or gymnastics," **If it were really true, wouldn't customers want to eat it instead of bathing with it!**

Bizarre and quirky cosmetic product inventions and advertisements leave us wondering "what were they thinking?!" But maybe several decades from now, women will be wondering the same thing. Hindsight really is 20/20.



Enjoy these vintage ads and products and you decide...



Why fight oral hygiene when you could enjoy it, especially if you were a real "he-man?" The Whiskey Tooth Paste was flavored with real Scotch or Bourbon and cost a dollar in the 1960s!



Benjamin Conner, an employee of the Colt Manufacturing company, received several compact-related patents throughout his career. He received a patent in 1937 for the design of a plastic cosmetic container. This Colt 5" tube was made in several color combinations and could probably hold only a scoop of your favorite cosmetics. Now a collectible, it's an interesting item, but was it practical?

The Federal Trade Commission was created on September 26, 1914, when President Woodrow Wilson signed the FTC Act into law. They FTC opened its doors in March 1915 with a mission to protect consumers and promote competition.

Under the law, claims in advertisements must be truthful, can't be deceptive or unfair and must be evidence-based. For some specialized products or services, additional rules may apply.





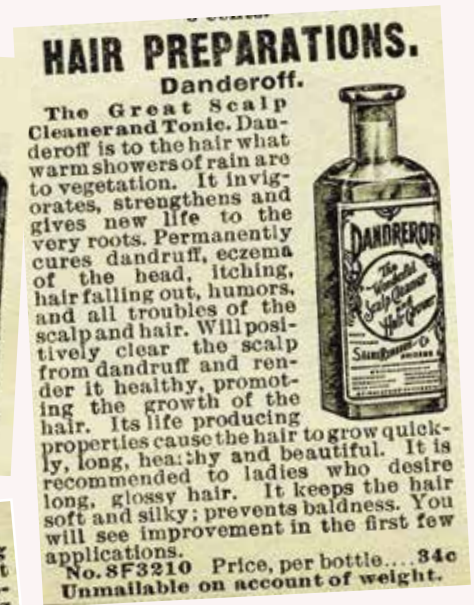
Houppette Plis are celluloid make-up tubes that contain a feather puff that is exposed with a twist of the celluloid base. The material attached to the outside of the puff have thin wires that allow the goose down feathers to expand as they are exposed. Powder is placed in the Pli by unscrewing the other end. The word "Houppette" is from the French word "houpe," which means powder puff. In French, the word pli translates to mean collapsible or fold.

Plis came in many colors in the 1920s with a variety of decorations including painted designs and rhinestones embedded into the celluloid. This ad from a French magazine illustrated how to use it. Can you imagine pouring your loose powder into one end and pushing the other end up and down so the loose powder covered the feathers? And then powdering your cheeks? What an impractical mess, but who doesn't love a fun Pli for our collection!

Child actress Shirley Temple starred in a movie called "Dimples" in 1936. Soon after a device called the "Dimple Machine" was invented by Isabella Gilbert of New York. It's now considered one of the worst beauty inventions of all time! The headgear was a face-fitting spring carrying two tiny knobs which pressed into the cheeks. Advertisements fueled a popular belief that you could make dimples yourself. Note: This didn't work and it was a really bad idea!



Dorothy Gray's "aristocrat vanity case," was advertised in 1928 and the ad didn't include information as to the size or cost. It was about 3" in size and for something so small it included a mirror, powder and rouge sections and small side pull out sections that held a lipstick, eye shadow, eye lash product, eyebrow brush and tweezers. The ad stated that it answered the problem of keeping your makeup all in the same place, so you didn't have to dig into your handbag for a particular item! Makes sense, but no what the cost, was it really practical, as the makeup items were so tiny you'd probably have to purchase weekly refills!



There were several interesting hair products (all with great names!) advertised in the 1907 Sears & Roebuck catalog that all claimed to do a variety of things to your hair. "Hair Elixir" claimed to cure dandruff and make the hair grow. "Danderoff," not only cured dandruff and scalp itching but prevented baldness. And if you used "Blondine" you could gradually turn any color hair color to a beautiful blonde color. Which product would you have dared to use?



perfumepassage.com

# Light Up the Aromas

Strolling through the galleries at Perfume Passage, the many perfume bottles, vanity items and artwork on the walls are usually what first catches the eye of our visitors.

After awhile, another aspect comes wafting through, as our senses become heightened to the fragrances in the air of each gallery! It's no secret how that happens, as collectors know that perfume burners and lamps are not only a popular collecting category, but they allow us to experience the power of perfume throughout any room in our home. And what better place than Perfume Passage to get a whiff!

As longtime collectors of perfume burners and perfume lamps, we love the idea of having a decorative object—a lamp or burner, that at the same time it's used, provides us with a favorite scent.

Rooms have been perfumed for 1000 of years, perhaps before rooms as we know them even existed. Lamps found in paleolithic caves may have burned sweet-smelling resins. Such lamps, called “censers,” scented homes and temples in ancient Egypt, China, Greece and Rome.



A Robj perfume lamp is shown in this 1920s advertisement for Kirby, Beard & Company. It's on display in the Deco gallery.



The oil lamp, another early invention, diffused scent through a lit wick. The addition of electric bulbs then brought perfume lamps into the modern age.

In the late 1800s, the intent of a perfume lamp was to improve the air in places where foul odors couldn't easily be masked, such as hospitals and mortuaries. When perfume was added to the lamp fuel, the fragrances coming through the lamp helped remove unpleasant pet, musty and tobacco smells in the home as well.

A December 8, 1946 ad offered a variety a Rubicon perfume lamps, starting at \$1.00. The ad states that these decorative items bring new romance to your life, burning perfumed oils, filling the rooms with thrilling fragrance. The company promoted these as true “collector's pieces” for every American home and that they would make a glamor gift for a lovely lady who likes old-time charm in the modern manner! Rubicon, Inc. was located on Fifth Avenue in New York city.

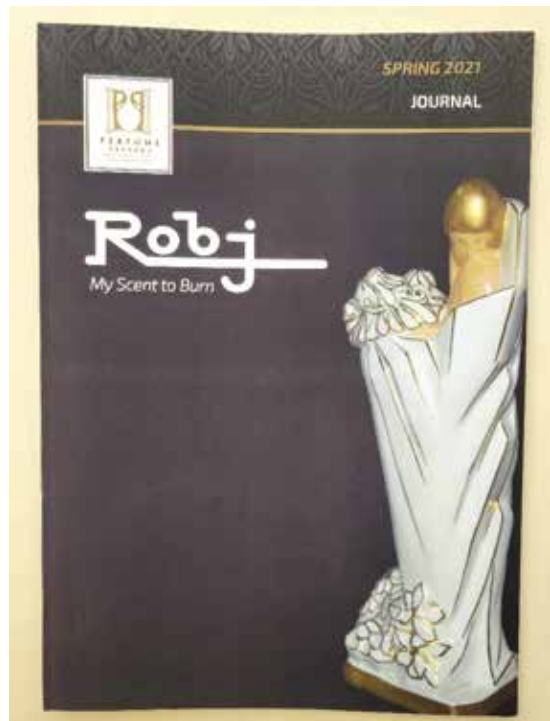




This 1930s Fulper parrot is a perfume lamp that can be found in several colors. The large bird lifts off the base which has the indentations to hold the fragrance oil.



A 1920s ceramic perfume lamp of a little boy holding a book with his dog by his side.



The Spring 2021 Perfume Passage Journal magazine featured Robj. The perfume lamp on the cover was called "Draped in the Bouquet," and was designed by Jean Courtebassis in 1927. The lamp is marked Robj, made in France and measures 13" tall.



Two beautiful glass perfume lamps made by the Robj company, c. 1910s.



Frenchman Maurice Berger received a patent in 1897 to add perfume to lamp fuel, creating the first fragrance lamp. He soon formed his Lampe Berger company and their variety of themed perfume lamps became a popular item for use in the home. Today, vintage perfume lamps can still be used, in addition to being a fast growing collecting category.

Perfume lamps, designed specifically to circulate the aroma of perfumes can be found in glass, porcelain and ceramic designs. They often include a wooden or metal base. When lit, a porcelain lamp is translucent, and all perfume lamps include a small receptacle to put the perfume or cloth that holds the fragrance.

The Perfume Passage collection of perfume lamps and perfume burners include a variety from manufacturers such as Robj, Argulor, Aladin, DeVilbiss and Fulper. Examples are displayed in showcases in the galleries and are often lit for visitors, allowing them to have both a visual and aromatic experience!

# Vintage & Antique Purses & Compacts

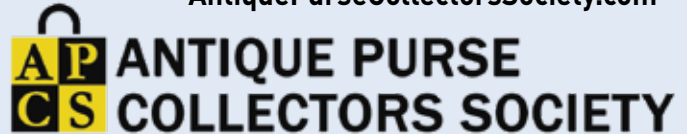
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INTERNATIONAL PERFUME BOTTLE ASSOCIATION

# MEMBERSHIP

**RENEW or JOIN IPBA!** • Copy and remit this form — OR join online: [perfumbottles.org/join](http://perfumbottles.org/join)

Date \_\_\_\_\_ Include me in the Annual Membership Directory:  Yes  No

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Membership Dues cover ONE or TWO people at the SAME address:  \$65 USA  \$70 Canada  \$75 International members

Please make Check/Money order payable to IPBA (Canceled check is your receipt) Due to the high cost of processing non-US checks, dues from locations outside the USA must be paid using one of the following options:

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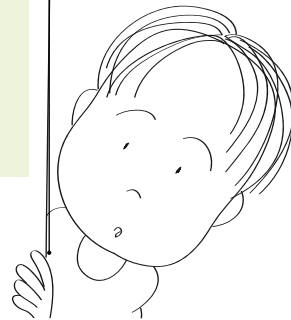
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**AUTUMN ISSUE**  
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