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PERFUME BOTTLE QUARTERLY

SUMMER 2024



# Highlights of the 2024 Boston Convention



## A note from the President:

*Dear Treasured Friends,*

I hope this message finds you well and enjoying your collections during this beautiful summer season. Inside this edition of the PBQ we are thrilled to share the highlights of our 36th Annual Convention, which we recently celebrated in the vibrant city of Boston. It was a truly memorable event filled with camaraderie, learning, and the joy of adding new treasures to our collections. It was such a pleasure to see so many of you, and for those who couldn't make it, please know you were there with us in spirit.

The Perfume Bottles and Vintage Vanity Show and Sale, along with the Collectors Market, offered an abundance of wonderful items that delighted all attendees. We were especially excited to host our first in-person Perfume Bottles Auction in five years, featuring a fabulous selection of items, near record sales, and the very charming celebrity auctioneer, Nick Dawes. What a marvelous event!

Our presentations were enlightening, sparking new interests and perhaps even inspiring new collections. The best part of the convention was being together with our collecting friends, making some new ones and enjoying the amazing sense of community within the IPBA.

During the Annual Meeting, we introduced a new membership fee structure that includes a digital membership choice upon renewal. This option allows you to receive your PBQ's and convention registration materials digitally in your email. The IPBA is faced with the rising costs of printing and mailing, and we are hoping that many of you will strongly consider moving to a Digital Membership. As many of us are downsizing and maybe don't have room for paper anymore, this option seems like a great fit and helps save the planet a little bit too.

Looking ahead we are reviving our Global Gatherings. We are excited about hosting more of these engaging events throughout the year. We'd love to have you join us as it's a great opportunity to connect, watch and learn. Additionally, we are collaborating with the Art Deco Society of Washington for an incredible zoom presentation on the **Czech and DeVilbiss Art Deco Vanity: A Timeless Intersection of History and Design**, developed by Marsha Crafts and presented by Terri Chappell-Boyd, scheduled for July 11th. An event surely not to be missed.

It is wonderful to see our International Chapters thriving. The French Chapter held a highly successful two-day event in April. You can read all about it inside this edition of the PBQ. Moreover, international members Afonso Oliveira, and Anne de Thoisy-Dallem with Juanjo Ruiz Crivillé are showcasing exhibitions in Portugal and Spain, respectively, from June to early December. Please reach out to them if you plan to travel to Portugal or Spain this year.

Looking further ahead, we are planning an exciting trip to Paris, France, and Lisbon, Portugal with the IPBA in early December. This trip promises to be an enriching experience, combining our love for perfume bottles and vanity items with cultural exploration, plus the fun of spending time together with our collecting friends.

Please enjoy this edition of the PBQ, which shares many of the wonderful moments from our 2024 Boston Convention!

**TTFN,**

Teri Wirth, President

International Perfume Bottle Association (IPBA)



Barbara W. Miller and Teri Wirth

### PBQ DEADLINES & PUBLICATION DATES

**WINTER ISSUE**

November 15; publishes in **January**

**SPRING ISSUE**

February 1; publishes in **April**

**SUMMER ISSUE**

May 15; publishes in **July**

**AUTUMN ISSUE**

August 1; publishes in **October**

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**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)

**NEW MEMBERSHIP FEE STRUCTURE BEGINS JULY 1, 2024:** Annual dues (in U.S. dollars) for 1 or 2 persons or 1 person and 1 business (same address):. When renewing your IPBA membership after June 30, 2024, please be advised of our new Membership Fee structure listed below:  
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**BACK ISSUES for Members:** \$7 each issue; Non-members: \$12 each issue. Send inquiries to [archivist@perfumbottles.org](mailto:archivist@perfumbottles.org).



## Editor's Note:

This issue takes us back to the joyful moments of the Boston convention this April. During this year's meeting, we shared our knowledge, experiences, and stories about collecting. We also went through an unexpected incident, which helped us recognize and reinforce our love to the IPBA family. We salute all members who have dedicated their love and effort to our organization.

--- Jin Liu

**COVER PHOTO** c1930 Art Deco Bakelite airplane perfume bottle. 13 hand carved parts of black and marbled red materials, propeller screw cap, with dauber. Sold for \$5400 inc. premium in 2024 Perfume Bottles Auction

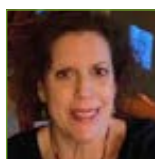
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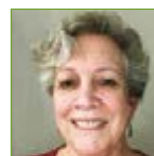
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FROM NEWPORT TO BOSTON:

# Welcome TO THE IPBA CONVENTION!

In an unexpected turn of events the long-awaited  
Newport, Rhode Island Convention was alas not to be.

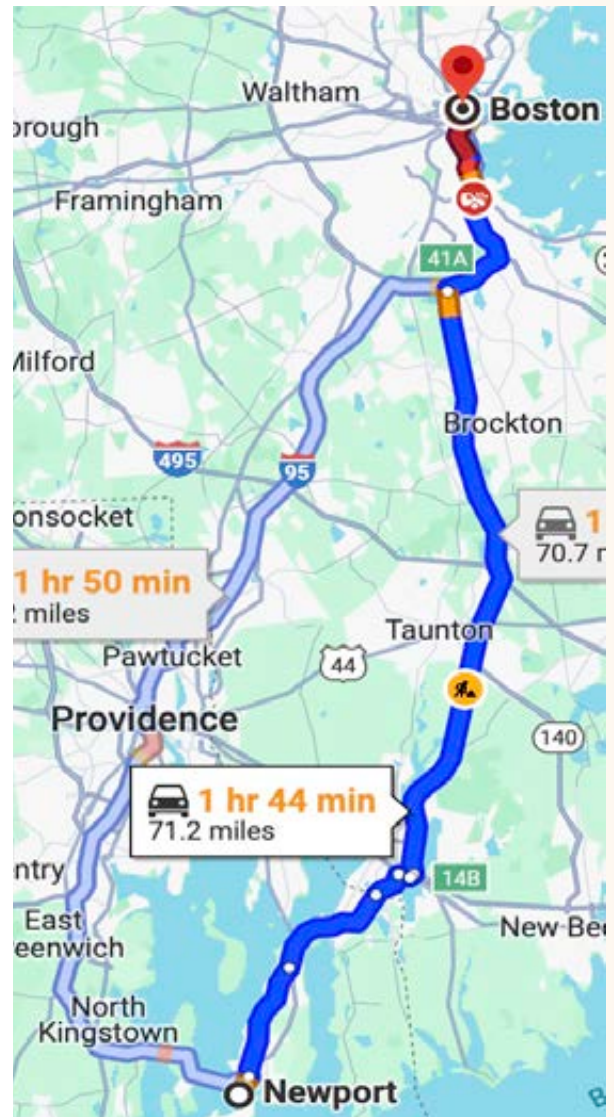
At the eleventh hour, the International Perfume Bottle Association (IPBA) encountered a logistical nightmare when notified that the Newport Harbor Island Resort (NHIR) would most likely not obtain their Certificate of Occupancy in time for our meticulously planned convention. We knew we had to either cancel or forge ahead with determination.

This shocking setback sent ripples of concern throughout our IPBA Community, particularly among our IPBA Board of Directors. Teri Wirth, IPBA President, who had spent five years solidifying contracts with the Gurneys and later, the Newport Harbor Island Resort, and Barbara W. Miller, Convention Chair, who had been meticulously planning the convention for the last year, were particularly affected. Such a sudden change felt like an epic failure for both parties involved. However, in a testament to our resilience and resourcefulness, the IPBA and the NHIR swiftly secured an alternative location, relocating the convention to another city and state (but not too far away) while sparing no effort to salvage the event.

Despite the daunting obstacles posed by this abrupt change, our members' unwavering commitment propelled us forward, ensuring the continuity of the convention. "It was like one big wave hit the IPBA all at once," stated Teri Wirth. After the initial e-News went out about the sudden change of venue, our members made a monumental effort to modify their travel plans at the last minute to support the IPBA and attend our Event of the Year. Some members were already traveling when the word went out and most were able to still attend the convention.

Facebook postings by George Stam and Woody Griffith, after checking into the Revere early, were able to put our members minds at ease over the new location. George said, "It is the best hotel we'd ever stayed at," and Woody loved the central downtown Boston location.

The Revere in Boston is a top-notch hotel with a superior staff. They helped tremendously with the details to make all our events happen. From our Grand Opening of the Perfume Bottles and Vintage Vanity Show and Sale, and including the fabulous Perfume Bottles Auction, presentations, Collectors Market to the final event of Treasures Found, everything was a tremendous success. It was incredible how all our members didn't let this travel change interfere with having a great time and buying lots of treasures to add to their collections. Most importantly, it was evident there was a wonderful sense of camaraderie with all of our collector friends and within the IPBA community.





Linda Stotsky and Bonnie Salzman



Hervé Husson displays his collection



Nicola Mckeever and Vivienne King



3-Ts --- Teri Wirth, Terry Emmony and Terri Chappel-Boyd



Lydia, Cynthia Pohold, Mandy, Laura Manchee, Phyllis Dohanian



# Convention memories!



In Boston, Keynote speaker Anne de Thoisy-Dallem presented by Vice president Afonso Oliveira (Photo credits Patrice Dallem)

By Anne de Thoisy-Dallem

For years, I have researched objects related to powder. My collection has now reached 1,000 powder boxes and 1,700 compacts. More recently, I have also started to collect company archives, ads and perfume bottles; however, my talk in Boston was focused on compacts. In this field, quite vast, the choice fell on my French examples. Living in France, I have had the opportunity to gather unpublished information concerning many of my compacts. Having been a museum curator for 20 years, my current approach is influenced by my professional practice. My powder compacts are all inventoried as I study and document them.

At the request of our President, Teri Wirth, during my presentation in Boston I outlined the geographical and historical context in which these compacts were made, in France, from 1900 to 1960.

The world of French compacts from a private Parisian collection. Historical and iconographic approach (1900-1960)  
Anne de Thoisy-Dallem,  
curator and collector



Powder boxes, around 1900

Maison Murat,  
Silverware catalogue,  
Thiltle designs, Paris,  
1907 (Rights reserved)





*Oreum compacts*

*Lancel Christmas 1927  
Catalogue with Oreum  
compacts (Photo credits Anne  
de Thoisy-Dallem)*



## Collections

Following chronological order or themes (materials, brands, designs) and mixing these approaches, the lecture presented different types of compacts. Starting at the end of the 19th century, women hung tiny, silver-plated metal or brass powder boxes on their chatelaine, a decorative belt from which balanced small utilitarian objects. These tiny boxes were often fitted with a ring to put a chain and sometimes placed at the end of parasols or walking sticks. The boxes were decorated with baroque engraved motifs featuring foliage, plants, female figures and mythological goddesses and were made by jewelers such as the important Maison Murat in Paris run by Jacques Murat in 1900 [photos on previous page].

Nevertheless, it is not until the end of the First World War that the new lifestyle of French women, now working and socializing outside their home, lead to the widespread production of compacts. A large variety of materials were used: metals such as copper, brass, nickel, chrome, gold and silver; and plastics such as celluloid, galalith and rhodoid. These early plastics imitate more expensive materials such as tortoise shell, ivory or malachite.

Since the 17th century, the tableware and small luxury goods industry has had a long history in Paris. At the beginning of the 20th century, the city's central-eastern districts, such as the Marais and the Sentier, were still home to many craftsmen, making compacts and vanity cases among others Articles de Paris. Elsewhere in France, such as Oyonnax, a little town in the East known for its celluloid combs, most makers were anonymous, as they took orders from third parties and sold to wholesalers or larger companies. Unfortunately, these factories are now closed, and archives were rarely kept.

Natural materials such as mother of pearls, straw, shagreen, wood, and horn were also used. Mother-of-pearl plates were made in Meru (150 km north of Paris) and then inserted into metal frames there and in Paris workshops. From the 1930s to the 1960s, other factories such as the Haweb factory in Sarreguemines (Lorraine) were making fashionable makeup accessories.

My collection also includes a number of enamel compacts. While enamel dates back to antiquity, the technique of guilloché is of Franco-Swiss origin. This technique first appeared in the 18th century, but it was not until the end of that century that the invention of a colorless flux, known as “émail de Genève” (enamel from Geneva), led to the production of the first enamel cases with a guilloché background. The word “guilloche” comes from Guillot, a watchmaker who invented the “Tour à Guillocher. This small device could be used to engrave many kinds of designs on metal. The craze for guilloché enamels, launched by the great goldsmith Fabergé in Russia and followed by Cartier in Paris, lasted from the 1880s to the 1930s. Others enameled compacts are made in “Limoges.” This manufacturing town in central France has specialized in porcelain and enamel since the 18th century because it is located near deposits of kaolin, the base material for this ceramic.

Compacts linked to lipstick tubes by chains, quite common in the USA (called tangos in this country), also existed in France to a lesser extent. They can be found in the products of major jewelry houses such as Cartier, Boucheron and Lacloue. I've chosen to show the more modest Oreum brand based in Paris near the Opera, with compacts made from a metal (probably brass) that was supposed to imitate gold perfectly [See above].



*Paris' Universal exhibitions compacts  
(Photo credits Anne de Thoisy-Dallem)*

Many examples of touristic compacts belong in my collection. They remind us of the Eiffel Tower, the French Riviera, the Pilgrimage sites, the famous monuments, the Mountains, etc. They were sold in France mostly during the 20th century. Drawings in black and white as well as colored photos were also available in specialized Parisian workshops for use to decorate the face of compacts.

The presence of fine art is also a recurrent theme on these charming objects. They are almost exact copies, often partial, of paintings by famous painters reproduced on the faces of the compacts. The subjects are graceful or amusing; details from 18th century French paintings by Greuze, Boucher, Patel or from the 19th century paintings of Roybet.

Commemorative compacts from the Paris World's Fairs are completely different; the 1900 Exposition Universelle, 1931 International Colonial Exposition, and the 1937 International Exhibition of Arts and Techniques in Modern Life [photo on top]. Abstract and geometric shapes from the Modern and the Art Déco movements (brands such as Montral, Dhaussy, Plassart, and Brelets Frères) and the most frequent French brands in my collection (Corona, Marquis, Olfa, Patrys, Mireille, Mirlip, Monette and Gabriel) should not be missed [photo to the right].

I want to briefly mention factories like Sabor (Colombes), Parisian establishments such as Berlan, Lederlin et Compagnie, rue d'Hauteville in the 11th arrondissement, Society Blondy, rue Saint-Fargeau in the 20th arrondissement, and Léopold, Verger et Compagnie in Paris and the suburbs (Saint-Denis).

Parisian goldsmiths' compacts must be mentioned as well (Boucheron, Hermès or Lancel) along with the world of artists' compacts; the shop of "Henry à la Pensée" near the Opera; the jeweler Max Boinet who worked for Schiaparelli; and the designer Line Vautrin, whose work was close to Surrealism with her characteristic 1940s poem compact.



*Olfa compacts with butterflies  
(Photo credits Anne de Thoisy-Dallem)*



# IPBA's Compact and Vanities Specialty Group Meeting

Moderators: Andra Behrendt and Howard W. Melton



The Compact and Vanities Specialty Group met on Friday, April 26th. Collectors gathered to discuss the ongoing interest in compacts and related vanity items within the IPBA. A number of topics were discussed.

The group plans to continue producing the quarterly Vanity Views eNews, which is sent to all IPBA members who have expressed an interest in receiving it. In addition, eNews will now be linked on the IPBA's interactive Facebook page to

encourage all those interested in compacts and vanity collectibles to visit the IPBA website, learn about the Specialty Group, and join the Association!

The group plans to add compact-related information to the interactive Facebook page on a regular basis so non-IPBA members are aware of the continuing interest in compacts and vanity items within the IPBA, encourage members to write articles for each PBQ issue, and continue the two-page Powder

Puff section in each issue of the PBQ. The group also discussed how social media can be used to promote the IPBA and compact collecting.

The group plans to continue meeting at each yearly convention and to work with the convention chairman to discuss compact and vanity presentations and collector sessions at each convention. (If you are interested in receiving our quarterly eNews, please email your request to [ipbacompacts@gmail.com](mailto:ipbacompacts@gmail.com).)

## Discover us on YouTube!



# 2024 Boston Convention Member Luncheon

By Barbara W. Miller

During the 36th IPBA Convention, the annual Board Meeting was preceded by a luncheon on Saturday, April 27th, 2024. Traditionally, the Local Planning Committee provides the centerpiece. This year, Phyllis Dohanian, Fran Charnas, Gayle Syers and Hervé Husson, with help from Gloria Johnson, created centerpieces to honor the Gilded Age of high society parties. Each table was given a secret marker at one of the eight place seatings. At the end of the meal, the person with that place seating took the centerpiece home.

Sitting down at the table for the Luncheon and Annual Meeting, members found two desserts at their seating: an amaretto mascarpone parfait and a delicious cookie designed and decorated as the convention pin: *Parfum de Mon Château d'Azur*. The cookies were compliments of Phyllis Dohanian. Attendees had a choice of entrees: Herb Seared Chicken, Chili Lime Seared Salmon or Grilled Zucchini Wrapped Asparagus along with sides.

Partway through the luncheon, a video recapping the IPBA year in review was shown, with highlights of the eight-day tour to Italy for the Grand Opening of the latest IPBA Chapter: IPBA-IPE (Italy, Portugal and Espana) and 4 days in Leicester, England for the IPBA-UK's 22nd Annual Convention.



# 2024 Perfume Bottles Auction Recap



**Sold \$72,000**



**Sold \$2,875**

By Ken Leach

On Friday April 26, the Perfume Bottles Auction conducted its live and online auction in conjunction with the 36th annual IPBA convention, offering an exceptional variety of museum quality bottles and vanity items sourced from private collections around the world, all fresh to market and many extremely rare.

In the spotlight was Lot #5 - the original 1921 Chanel No. 5 perfume bottle that few people had ever seen. This rare design predates the 1924 bottle still in use today, and with strong interest the historic Chanel collectible delivered a \$72,000 realized price. Other Chanel collectibles offered were the c1929 Chanel burl wood coffret with two bottles which sold for \$6,875, and a rare unopened Chanel No. 46 sold for \$2,875 (the first perfume launched after WWII by Parfums Chanel).

Bottles inspired by antiquity drew strong interest, including the 1928 Bichara "Parvati", as a crystal Egyptian obelisk covered in hieroglyphics \$12,000, and the 1920's Raffy "Futuris" of textured black glass formed as an ancient vessel with gilded Assyrian royal masks as handles \$6,250.

Two spectacular 1920's trompe l'oeil jewelry presentations featured the Deletrez "String of Pearls" in a rare blush pink finish \$10,200, and the first ever appearance in Emerald green of the famous "Le Bracelet Miraculeux" by Les Parfums De Marcy sold for \$27,000.

The evening offered a colorful selection of 1920's Art Deco Bakelite, celluloid and other plastics formed as flapper dance purses, dresser items, and perfume bottles including one shaped as an airplane with propeller stopper, handmade of 13 carved parts which sold for \$5,400. (see front cover)

Among the 100 lots offered, Rene Lalique enthusiasts battled for a rare 1920's Roger & Gallet "Cigalia" set of 5 vanity items, which became the second highest selling item of the evening at \$40,625.

Prices shown include the buyer's premium. Results for all previous auctions can be found at [PerfumeBottlesAuction.com](http://PerfumeBottlesAuction.com), as well as past catalogs available for purchase.

This is the longest running and only perfume bottles auction of its kind in the US, and a percentage of the proceeds benefit the IPBA.

Consignments for the 2025 auction are welcomed. Contact: [kenleach47@aol.com](mailto:kenleach47@aol.com)

*Note: Use of any photo provided here needs prior authorization from Ken Leach*



**Sold \$40,625**



**Sold \$6,875**



**Sold \$27,000**



*Editor note: In this year's Perfume Bottles Auction, a bottle of Chanel No. 5 sold for \$72,000. Ken Leach provided an in-depth explanation about this perfume bottle and the history of Chanel.*

## Gabrielle “Coco” Chanel & No 5

Myth and mystery surround the story of Chanel, often crafted through her own imagination and recounting of stories — frequently of doubtful authenticity, although widely circulated as being true — such as the anecdote regarding how each morning, with an alert from the Hotel Ritz doorman that Mademoiselle was approaching her atelier on foot, her staff would run out and spray the street with No 5 perfume!

Undeniable, is the creative vision of Gabrielle Chanel (1883-1971) that has influenced women’s fashion and fragrance for the past 100 years. Born in a peasant village in the south of France, she spent her youth in an orphanage and then a Catholic boarding school — worlds of black and white simplicity that indelibly influenced her later designs. At age 20, she became a shop clerk and tailors apprentice in the garrison town of Moulins. There, in a small music hall, with illusions of a theatrical career, she sang the only two songs she knew, “Ko Ko Ri Ko” and Qui qua vu Coco. The crowd would call for an encore by chanting “Coco, Coco” and the nickname remained. Never married, her liaisons with prominent men not only supported her ventures, but inspired her creativity through their diverse backgrounds.

In 1906 she became involved with horse breeder Etienne Balsan, who introduced her into the society related to the sport of horse racing. Among Balsan’s friends was wealthy businessman Arthur Capel who financed her in a millinery shop at 21 rue Cambon in Paris, where she attracted a theatrical clientele, receiving free advertising in fashion magazines with her hats modeled by famous actresses and opera stars. This led to a shop in the beach resort of Deauville in 1913, followed by a full couture house in Biarritz in 1914, with 60 employees. Women found new independence during the war years — short hair and shorter hemlines, and Chanel took an opportunity to establish her fashion house at 31 rue Cambon. Her collection of 1916 was an immediate success. After Capel’s death in 1919, Chanel was drawn into a circle of avante garde artists including Picasso, Stravinsky, Diaghilev and Cocteau. In 1920 she entered aristocratic society through a liaison with Grand Duke Dmitri Pavlovich of Russia, first cousin of the last Tsar Alexander II, and introduced a Russian flavor to her growing luxury brand, featuring fur trims, Cossack blouses, and elaborate trims of metallic embroidery. Chanel’s fascination with Russian aesthetics made a lasting impact on her creations through her entire career, especially in her accessories. This influence would eventually be mistakenly identified by fashion editors as “Byzantine.” Such also was Mlle. Chanel’s fascination with Russian royal exiles and their culture, and at the insistence of the Duke she would commission his sister Her Imperial Highness Grand Duchess Maria Pavlovna of Russia to supply the House of Chanel with traditional Russian

style hand embroideries, eventually pioneering the more economic approach of mechanical embroidery through Kitmir, the Duchess’ textile shop. The partnership with Kitmir and Chanel lasted until 1925 and is now referred to as Chanel’s “Russian Period.”

Through her participation in the 1925 Paris Exhibition, the Chanel style was adopted internationally. From 1925 to 1930 her designs reflected English style and fabrics influenced by her affair with the richest man in England, The Duke of Westminster.

In 1931, Chanel was paid \$1,000,000 to design the screen costumes for Gloria Swanson in “Tonight or Never”, and later designed for the French cinema. She made entire wardrobes obsolete in 1936 by dropping hemlines to the ankle, and popularizing the embroidered white lace evening gown. In 1939, with war imminent, she closed her salon and moved into the Ritz Hotel until De Gaulle marched into Paris in 1944. After the war, Chanel self-exiled to Switzerland and wouldn’t present a collection in Paris until 1953.

### 1923 Harper’s Bazaar

“To my mind, simplicity is the keynote of all true elegance...A really well-dressed woman in her afternoon clothes should be able to pass through a motley crowd unnoticed, but should create a mild sensation on entering a drawing-room among the knowing elite.”

In February of 1923, Harpers Bazaar published an interview that Mlle. Chanel had granted the famed photographer Baron Adolph de Meyer. “My establishment is a maison de luxe. It caters to the women of leisure, and only to those whose atmosphere is pervaded by luxury. I am not interested in any work done for the masses nor in any work produced in quantities, or at a cost available to all. I want to sell to very few, and remain prohibitive.” Chanel proclaimed.

“As she sat in her own room surrounded by piled up materials, fascinating embroideries, furs, and garments of all kinds, all in a heap, she impressed me as the quintessence and incarnation of our modern times, combining the woman refined and elegant with a genius for commercial enterprise, which has made this almost slip of a girl become in a very few short years an arbiter of fashion and the owner of one of the most individual dressmaking establishments in Paris. She is modern to her pink finger tips, goes straight ahead, ruthlessly dislodging accepted tradition, should she find tradition to have outlived itself! In her many enterprises, for besides her Maisons de couture in Paris, Cannes, and Biarritz, she directs her own factories of perfumery and keeps an active eye on the weaving of her own textiles, she is her own manager.” wrote Meyer.

### No 5

Though in exile and far from his lavish Russian palaces, Grand Duke Dmitri was one of the higher ranking surviving Romanovs. By August of 1922 newspapers worldwide reported that he had renounced his claim to the Imperial throne to marry Gabrielle Chanel. It was during her short-lived

affair with the Duke that Chanel met and worked with the Czar's perfumer Ernest Beaux, to create the now legendary No.5 scent.

Chanel's inner circle of the time not only included exiled Russian royals but also Dadaists, innovative musicians, and other influential and expressive artists who pushed and challenged the boundaries and conventions of contemporary art. With No 5, Chanel abandoned her almost religious relationship with simplicity, and revolutionized perfume making through Ernest Beaux's use of aldehydes, thus making No 5 an abstract scent — impossible to decipher. There are endless myths of how No 5 was chosen by Mlle. Chanel, and also how its name came to be. By some accounts it was the fifth sample she was presented, by other accounts it was her lucky number, others have quoted her saying it was because she presented her collections on the 5th day of the the 5th month of the year, and the list goes on. For its bottle, Chanel used a design of pure transparency that would be the opposite of the over-elaborate fragrance bottles then in fashion. The No 5 bottle did not need to be ornate for it was its precious and expensive content that mattered. It has been widely speculated that the bottle design was inspired by the simple rectangular lines of the toiletry bottles used by the men in her life, and she wished to reproduce that form in expensive, delicate glass.

Chanel's original No 5 was not designed for wide release; it is important to remember that Chanel was "not interested in any work done for the masses nor in any work produced in quantities." This first Chanel No 5 bottle, produced c1921, differed from the bottle known today, being of very thin glass in square form with a narrow silhouette, delicate rounded shoulders, and a small flat square stopper with rounded corners impressed with an interlocking "C" logo in the center. By some accounts, these were first gifted to preferred clients, then made available for purchase only in a Chanel boutique through 1930. The bottle was presented in a ground breaking Art Deco metal container void of ornamentation, with only a subtle stamped branding visible upon lifting the cover. These came in both a chrome or gold washed finish, channeling Chanel's Russian-influenced fashion collections that featured silver and gold metallic embroidery.

Chanel and No 5 were perfectly timed. By 1924, Gadabout would write for the British Daily Chronicle "One of the things that visitors to Paris always notice is the lavish use of perfume among women, even the 'very best' people. In Paris, a woman friend tells me, practically every famous dressmaker has his or her particular scent, and this is 'passed on' to their clients. Chanel has several perfumes especially made for her; so have Poiret and Molyneux. They all put only numbers and not names to the perfumes. The famous milliner, Marthe Regnier, has a special perfume on her hats. In fact, you can almost say that every woman advertises her dressmaker by her scent."

There is much speculation regarding the designer and the manufacturer of the original bottle. In "Nancy: La Cristallerie Oubliée" by Gerard Caussaint published in 2020 an example of the original stopper is pictured as having been found among a group of others produced in the Cristalleries de Nancy factory. There is no documentation to prove it, but this finding has led to speculation of possibility that the firm produced at least the stopper. Cristalleries de Nancy was established in 1920 — leading one to wonder, how probable it would be that Mlle. Chanel would commission such a newly established firm to create the delicate flask that would hold her precious perfume. In "Masterpieces of the Perfume Industry" (2000) perfume historian Christie Mayer Lefkowitz attributes the design to Julien Viard and the manufacturing to Depinoix glassworks. She writes that the attribution came to her via Julien Viard's daughter. "Jeanine Depinoix maintains that the first Chanel flacon was designed by her father, sometime between 1913 and 1918." However, it has been widely chronicled that through much of the 1910's Mlle. Chanel had an aversion towards women that wore perfume and only began changing her mind after Misia Sert pushed for her to release "Eau Chanel" in 1919.

Comparisons have been drawn between the original No 5 to some of Rene Lalique's simpler models. Coincidentally, in 1924 when the bottle design changed for No 5, Lalique manufactured the "A Travers la Voilette" bottle for Parfums Isabey. This bottle, which in shape is the mirror image of the original No 5 model, also has the same diagonal mold mark on the

shoulder. Only one example of Chanel No 5 is known to bear a Lalique signature — however the signature is not molded, but rather in script, thus making it difficult to authenticate it. In "Chanel Solitaire" (1971) Claude Baillén recounts —Number 5— which was to obsess the world. The name was a chance, not premeditated: she called it that because it was the fifth bottle and five is a pretty number. With a wave of the hand she annihilated the hideous Lalique flacons with fancy stopper, meant to be kept, and invented the plain throw-away bottle marked with a neat black figure, servant of the most exclusive sense, the sense of smell." Not much context is provided in this account from Mlle Baillén, but was Chanel presented with samples by Lalique that she rejected?

A recent account told by monsieur Ben Solms to the Perfume Bottles Auction credits the original bottle design of No 5 to Grand Duke Dmitri, who chose to fashion the bottle form after an Imperial vodka flask. And, like all things royal, it would have a monogram — only not on the bottle, but rather on the stopper, as interlocking C's for Coco Chanel. It was through Aimée de Heeren that M. Solms would learn this account. Aimée was a Brazilian socialite living in Paris (secretly a spy for the Brazilian government) and had been a close friend to Duke Dmitri and Coco Chanel before WWII. Years after the war Aimee and Chanel reconnected and just before her passing, Chanel gave her a Romanov diamond brooch that Duke Dmitri had gifted her during their c1921 affair. That diamond brooch would eventually be sold by Aimée to help pay for M. Solms' "Cremerie de Paris" building which he still owns. The centuries old building was special to Chanel as it was Duke Dmitri who took her there first. She remained fond of the place through her entire life due to an iron staircase rail that features a fancy number 5.

Les Parfums Chanel

Anticipating the incorporation of "Les Parfums Chanel" with the Wertheimer Brothers in 1924, the original bottle proved too thin to sustain mass production and distribution. A new design in rectangular form gave the bottle a substantial wall, square faceted corners and a flat, thicker "gem-cut" faceted stopper. These and other models were produced by Cristalleries St. Louis 1923-1925, as well as Verreries Brosse, who continue production today. In 1959 the bottle design of 1924 became part of the permanent collection of modern design at the New York Museum of Modern Art. Under Parfums Chanel — No 5 evolved into what is believed to be the most successful perfume of all time. Despite this, to this day the emblematic No 5 bottle has been deemed not sufficiently distinctive by the U.S. Trademark Office.

By December 1924, Americans could purchase Chanel No 5 at Bonwitt Teller — a perfume created for the most exclusive and "knowing elite" began its worldwide conquest. No 5 and Chanel's other fragrances would become licensed products that benefitted from the couturier's name. The famed and distinctive No 5 bottle known today was no longer an exclusive Coco Chanel "maison de luxe" creation. Mlle. Chanel grew resentful of the success of Parfums Chanel as her agreement with the Wertheimer Brothers left her with only 10% ownership of the company. Legal battles and controversial efforts by both parties ensued in a fight over control of Les Parfums Chanel. This battle has been dramatized in the Apple TV series "The New Look" (2024). Eventually the Wertheimer's would settle with Mlle. Chanel financing her return to fashion and making her one of the wealthiest women of the time. Today, ownership of the House of Chanel rests entirely in the hands of the Wertheimer family.

The historical significance of Chanel's first No 5 presentation is undeniable, as it also marked the first appearance of Chanel's iconic logo, which in turn influenced future fashion houses. Due to the fragility of the bottle and the limited quantities produced — very few examples of the 1921 No 5 model have survived. An example appeared on display at the Victoria & Albert Museum in London as part of the "Gabrielle Chanel. Fashion Manifesto" (2023-2024) exhibit with the support of the House of Chanel, with no design or glass maker attribution; cementing its "Who Done It?" status.

# 2024 IPBA France Chapter *Convention and Show*

Author: Antoine Poujol and Jean-Marie Martin-Hattemberg

Following Julie's passing, IPBA France decided to organize two annual perfume shows to gather collectors and pay tribute to Julie in dedication for collecting and researching perfume heritage.

In 2022, the city of Colombes, located 15 minutes away from Paris, organized an exhibit to showcase the perfumers that held their manufacturing operations in Colombes back in the 19th century. To organize this exhibit, the Musée d'Art et d'Histoire de Colombes head to Jean-Marie Martin-Hattemberg as special curator of the exhibition. Paying tribute to Guerlain, Sauzé or Kerkhoff, this exhibit revealed the start of those key brands...

Thanks to Jean-Marie Martin-Hattemberg, a dedicated tour was organized for French collectors letting the Mayor of Colombes discover how French people were passionate by perfume bottles and brand heritage. Talks between the mayor head of culture and IPBA France started and Colombes aux Parfums show was born.

Antoine Poujol, IPBA France President, gathered a new team to hold this show. Jean-Marie Martin-Hattemberg joined IPBA France as Secretary, Yvon Fabre, a long-time Nina Ricci collector, as Treasurer and a team of volunteers including Caroline Filloux, Michelle and Maurice Fabre, Benoît Herboux and Mathieu Ianarelli joined to help for the two days.

After a few meetings with the mayor, it was decided that the show would happen on two days, one day with a conference on a brand linked to the history of Colombes and the second day with a big perfume show gathering 30 dealers with 200 collectors. The city of Colombes was so convinced by the success of the first edition in 2023, that the mayor team let us organize a new show in 2024 in the Salle du Tapis Rouge, the village hall for two days.

As a prelude to our perfume meeting "Colombes au Parfum", IPBA France organized a conference dedicated to the communication and advertising of the house of Guerlain from its creation in 1828 to the present day...

This conference was hosted and documented thanks to Thibault Leriche, professional in the Perfumery sector, Guerlain specialist and collector, Antoine Poujol, advertising and perfume specialist, and Jean-Marie Martin-Hattemberg, expert & historian specializing in Art and the Heritage of 20th-century perfumery.

Around 80 people came to attend this conference rich in iconographies commented and explained by the three speakers.

During this conference, we presented the emergence of major newspapers and magazines, the birth and growth of advertising photography, and the graphic creation of original and striking advertisements... advertisements designed thanks to the contribution of talented illustrators like Louise Abbéma, Lise Darcy, Edward Buk Ulreich, Edy Legrand, Clément Serveau, Françoise Estachy, Nikasinovitch, without forgetting Olivier Kuntzel and Florence Deygas, creators of the image of the "Little Black Dress"...

At the end of this conference, IPBA France organized a cocktail bringing together passionate of Guerlain and Ancient Perfumery.





On Sunday 28th April, we opened the Salle du Tapis Rouge at 6:30am so that the 30 exhibitors could set up on the 44 tables available and all pre-booked. As in France, we have not only antique bottles collectors but also miniatures and blotters, giant factices and displays passionate, the show is organized into three sections:

- Vintage bottles and cosmetics from the past century including dealers as Jean, Patrick or Tom and Stefan coming from Belgium.
- Perfume blotters and miniatures from the last decades offered by dealers as Michele or Anabelle.
- Finally, Giant Factices and Displays from the last decades found by Dominique or Mathieu.

At 9am the doors opened to the public and the most passionate collectors began to go through the alleys looking for a new treasure for their collection. Quickly the room filled in and collectors began to handle bags. In the meantime some collectors were having coffee and croissant at the bar while others were exchanging between each-others perfume cards on dedicated tables.

In the afternoon, while the show had welcomed 200 collectors sellers began to pack and wrap up, ready for our next edition in Verrières-le-Buisson on December 1st 2024. We can't wait to welcome you in France for a special perfume trip including a visit of our next show.



## *A Treasure Lost:* **Cheryl Linville**

January 21, 1947 - March 21, 2024

**Author: Marsha's Crafts**

I am heartbroken to report the passing of our soft-spoken, gentle lady and fellow collector Cheryl Linville.

Don't get me wrong, this sweet girl could elbow & race with the best of us when she spotted a rare DeVilbiss bottle across the room. Over the last few decades, she amassed a very large

collection of exquisite high end DeVilbiss items. She shared some of her bottles in a PBQ article and books. Many have seen a few of her items on the IPBA Facebook page where she generously posted them for our enjoyment. She was also an expert in early fans and her collection top quality.

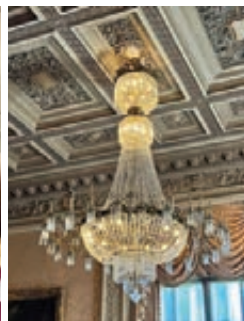
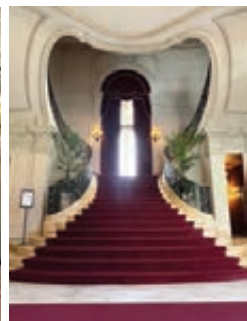
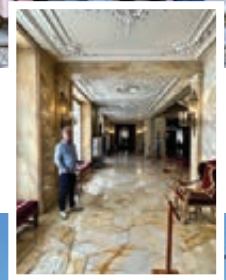
She was my friend for 33 years and we spent hours on the phone talking about DeVilbiss but always ended with how our cats were, our other shared love.

IPBA will miss her & our love goes out to Harold & her family.

# Thirty persons on the IPBA Tours visited 4 of the area's Mansions: Marble House, Rosecliff, The Breakers, and The Elms.

Author: Don Orban & Jon Allmandinger  
Pictures from: Don Orban, Jon Allmandinger and Cathy Dunn

The self-guided tours began with a visit to Marble House, the 50-room Gilded Age "seaside summer cottage" commissioned by William Vanderbilt in 1888 and completed in 1892 as a birthday present for his wife, Alva. With its marble-lined walls, grand staircase, and opulent appointments the Beaux-Arts mansion is spellbinding. Alva divorced William in 1895, relocating down the street with her new husband, but retained Marble House for storage. She later reopened the house and added the Chinese Tea House where she hosted suffrage rallies.



Second on the day's tour was Rosecliff (1898-1902), the Stanford White designed summer home of silver heiress Theresa "Tessie" Fair Oelrichs. The house was constructed primarily for hosting Newport high society parties, with its 40x80-foot ballroom opening onto an expansive terrace and sweeping lawn to the sea. The house's second floor is currently used as museum space and featured the exhibit "Gilded Age Newport in Color" (March 15 – June 30, 2024), a collective tribute to the contributions of many of Newport's African American families who took part in the uninhibited social and cultural interchange of the Gilded Age.





## The Providence Jewelry Museum Tour

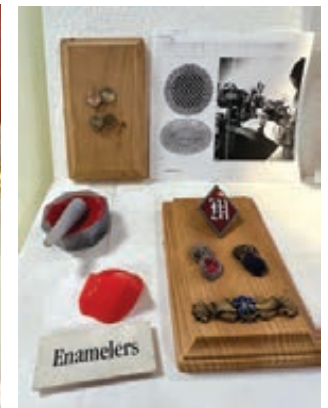
Author: Cathy Dunn  
 Pictures by Cathy Dunn

The Providence Jewelry Museum was established in 1977 just as the jewelry manufacturing business in the United States ended due to overseas competition.

President Peter DiCristofaro obtained pieces from over 120 jewelry manufacturers that were going out of business. For me, the museum's highlight was the large floral murals created from pieces of Trifari jewelry that were rescued from the trash.

The Providence Jewelry Museum is the first museum dedicated to the history of American jewelry, design, and manufacturing industries.

The museum's collections have been collected over the last 40+ years, and have been curated to create the largest jewelry-making archive in the world.



A Deep Dive Discovery  
Pre-Convention  
with Walk-in Surprises:

# “Treasures Found” 2024

Hosted by  
Susan Arthur, Jeffery Sanfilippo and Afonso Oliveira

*This TF event was graciously sponsored by Jeffery Sanfilippo and Rusty Hernandez Sanfilippo; Elizabeth Creech: “In honor of the Treasures Found Panel of Experts who unselfishly give of their time and expertise to help demystify bottles for the rest of us”; Peggy Meyer; Joan Turco: “In memory of Lone Star members Sandy Katz and Sandy Bilski”; and Don Orban.*

*Also, thanks to Fritz Wirth for his IT set-up, display camera and software tool!*



Again, we successfully employed the hybrid pre-convention deep dive with our Experts and our walk-in treasured surprises. Our connoisseurs of all things perfume bottle and vanity related items studied, discussed and dug deep into some fascinating “exercises” regarding 11 pre-convention entries. We introduced a new team member, Gayle Syers, this year. We enjoyed some lively discussions via email among our experts Richard Bell, Marsha Crafts, Helen Farnsworth, Joyce Geeser, Shari Maxson Hopper and Judy Parker. These discussions were collated and presented in detail and summary to the physical audience on April 28th in our Boston venue via a Powerpoint slide show. Experts Joyce and Shari were there to represent the panel as Rich, Helen, Marsha, Judy and Gayle were unable to join us this year onsite. Our audience members are invited and always add their thoughts and experiences, too. We had a number of walk-in treasures, too, which inspired on the spot dialogues with owners. Pre-convention entries’ owners are to be commended for their exceptional photographs, details and questions for the experts with our dialogue starting in early February of this year.

This beloved and traditional event takes a village of volunteers – those who readily shared their treasures, those who dug-in to understand, describe, and share their knowledge, and those who helped organize, and physically run the event.



Sharing here a re-cap of our entries (numbers refer to photos):

**1. Cathy Dunn** – Always be-dazzling us with her special finds, here we have a green-cut-to-clear with gilt-bronzed hinged Austrian scent bottle with a be-jeweled top (Turriert & Bardach), circa 1918-38, glassmaker unknown. This was a blast from the past for expert Marsha who remembered many of these similar bottles being purchased at convention in the early 1990s by a couple who then displayed and sold them at several high-end department stores. Marsha shared a page from the Nordstrom catalog that showcased them.

**2. Helen Farnsworth** – An unknown French commercial bottle with removeable metal base (marked with a skeleton fish logo), and letter “C” on the cap. The glass base is marked FRANCE, and likely Crystal Nancy. Helen speculated that it could be Cadolle, but it remains an unresolved mystery.

**3. Cathy Dunn** – Figural owl scent bottle with glass eyes, with spring-mechanism top marked “E.D Paris” in a triangular logo with a caliper-type symbol. We have seen similar mechanisms on bottles with tops made by Sampson Mordan. Joyce dates this bottle to about 1898, it has a tiny Boar’s Head Hallmark for France on the bottom inside lip of the mechanism. Further research required to identify the maker “E.D Paris”.



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**4. Monica Magnani** – Neo-Egyptian scent bottle with inner glass holder, and champleve-style enameling over a metal base. Joyce feels that this piece is 1900-1920s (key is glass insert), and likely French.

**5. Shirley Hanick** – Commercial round bottles set on a base with 6 sides, screw-on caps (one black, one silver). Helen identified these as Veolay/Violet “Conte des Fées (Fairy Tales)”, 1939, and referenced an article she did for Fall PBQ 2001 that shows the bottle in the box. Shirley’s are likely colognes for this series.

**6. Shelley Bechtold** – Bohemian inkwell-shaped scent bottle in red with gilt décor, and waffled/cut design on bottom. Judy did a full-court press into glass bottle bottoms. Joyce suggested perhaps it could be Harrach, unlikely its American. In our group research we found many similar bottles, all with different cut patterns on the bottom. Circa 1830-1840. An addition to our ongoing glass-cutting mystery file.

**7. Shirley Hanick** – Black glass atomizer with hardware in question: debate on Gironde vs Mignon. Shari focuses on the attached collar as to describe identity. While at convention, Shari was able to screw-in a DeVilbiss atomizer stem into Shirley’s bottle. Both Judy and Marsha provided support for their vote on Mignon. Caveat with all these types of atomizers, so noted by all of our atomizer experts, that folks will and do switch out parts to “fix” atomizers. At the end of the discussion, it is agreed that is a Cambridge glass black with acid plate etched décor – explained by Shari Hopper with a slide on the step-by-step technique. Circa 1925-30.

**8. Monica Magnani** – Screw-top glass scent bottle with golden-colored top and bottom, pagoda-style top, with both top and bottom showing window-type shapes in the design. Plastic in top suggests a more recent item, perhaps an Asian souvenir.

**9. Susan Arthur** – Perhaps a “fantasy” bottle, but it is reminiscent of Violet’s “Pourpre d’Automne” (Lucien Gaillard), 1920s. Experts felt it was a one-off, but in the audience, long-time member and collector Suzy Reckman from Brazil shared that she owns the same bottle. Can’t wait to see photos!



10



**10. Cathy Dunn** – Egyptian-themed scent bottle. From Marsha: “Your jeweled Egyptian stopper top is definitely by the Neiger Brothers. They did this style over-cap with dauber attached both in Egyptian & regular jeweled styles and may have had a patent for it as I haven’t seen it without their jewelery. These would date it to late 1920’s - late 1930’s.” Glass is unlikely Schmidt as they did not do footed-style bottles, perhaps its Vater.

11



**11. Peggy Meyer** – Black deco-style atomizer, the body is black plastic (tests negative for Bakelite), metal is silver-tone, contains a glass bottle insert and the base is wooden with a felt bottom. No marks anywhere. From Judy: “Looks like Vant Woud hardware. They did a lot of this with Bakelite, Pyralin, plastics, and metal. Page 195 of Kenn and Margaret Whitmyer’s new Cambridge book has a whole page of their hardware”.

Hoping you are inspired by the TF event re-capped here. Perhaps you have something for us to research for 2025? Send in your entries early!! Thank you to all the participants both online and onsite, our Experts and Facilitators.

## 2024 Treasures Found Panel of Experts & Facilitators



Joyce Geeser



Marsha Crafts



Helen Farnsworth



Shari Hopper



Judy Parker



Richard Bell



Introducing our newest Expert!! Gayle Syers



Your Hosts: Susan Arthur, Jeffrey Sanfilippo, Afonso Olivera

# NEW BEDFORD, ART GLASS HEADQUARTERS OF THE COUNTRY—Who Knew?



Monumental Mosaic scene created by Louis Comfort Tiffany, with admirer Dawn Fleming



More examples of lovely glass in the NBMOG collection

By Elizabeth Crech Photos by Dawn Fleming

A small but enthusiastic group of IPBA glass lovers made the early morning trek from Boston to the charming historic city of New Bedford, Mass. Although established in the early 1800s as headquarters of the whaling industry, New Bedford also was known at one time as the “Art Glass Headquarters of the Country.” During the second half of the 19th century and into the 20th century, New Bedford was home to the Mt. Washington Glass Co., New Bedford Glass Works, Smith Bros. (primarily a glass decorating firm), Pairpoint Manufacturing (established to produce metal fittings for glass objects) and Gundersen-Pairpoint Glass Works.

First stop in New Bedford was the First Unitarian Church, an impressive stone building erected in 1838. The Norman Gothic building itself is fascinating with its dramatic exterior and its interior containing intricately carved wood work, Flentrop organ and hand decorated footstools in the pews. The star, however, is the 200 square foot glass mosaic created in 1911 by the studios of Louis Comfort Tiffany. It is made of thousands of pieces of Tiffany’s Favrite glass, set into cement and lit from the front, not from behind as a window would be. The scene depicted is that of a pilgrim high on a craggy mountain trail. A bright angel spirit of God is behind him to guide him as the path becomes more difficult. The surrounding landscape is a deep ravine lined with massive trees, bold rocks and a winding small stream. The mosaic is titled *The Pilgrimage of Life*, or, alternately, by some, *Thy Kingdom Come*.

The New Bedford Museum of Glass (NBMOG), the ultimate destination of the tour, is housed in the historic 1821 James Arnold mansion. Director Kirk Nelson led the group through the galleries of glass displays while giving a colorful history of glass manufacturing in New Bedford.

NBMOG’s collection consists of some 7000 objects ranging from ancient to contemporary glass, with a focus on the glass made in the area. Some of the exotic lines developed there in the latter half of the 19th century and viewed by the group included Rose Amber, Crown Milano, Royal Flemish, Burmese and Lava (or Sicilian) glass. The Lava glass was particularly fascinating in that it has a contemporary look but was actually developed by Mt. Washington in 1878. NBMOG even has a perfume bottle in this rare glass. The Crystal Kingdom (a collection of glass animals), a glass “fountain” and antique tools from the glass industry were also of interest, along with lovely examples of Tiffany, Steuben, Lalique, Baccarat, Sandwich and Waterford glass.

After a delicious lunch at The Black Whale restaurant, a stop was made at a local antique mall. Eleven pairs of eyes covered the territory thoroughly and a number of bags containing treasures made the trip back to Boston.



Vase and perfume bottle in rare Lava/Sicilian glass viewed at the NBMOG

IPBA glass lovers inspect Mosaic glass work “up close and personal”

# Silver Hallmarks: Finding, Researching, & Care/Cleaning Tips

## Facilitators:

**Joyce Geeser & Susan Arthur**

Silver tops often adorn perfume bottles and vanity items. There are also many silver novelty and non-novelty type Victorian and Edwardian perfume bottles and vinaigrettes that are entirely made of silver, gold or mixed metals (gilt over silver, for instance). Many beautiful cameo bottles are embellished with silver Repousse tops. International hallmarks and American manufacturers marks on silver can help you identify the maker and/or manufacturer, the country, and often the year the item was made.

Joyce and Susan's Powerpoint presentation guided us through the preparation to best identify such marks with the use of reference books and tools (various levels of magnification with jeweler loupes, and lighted magnifiers), with suggestions and pointers on identifying hallmarks versus manufacturers marks, and pseudo-hallmarks. It can be less difficult by having the appropriate reference books, good light and magnification. Sometimes hallmarks are not obvious, important to keep in mind: location, location, location, as hallmarks can be hidden within the top mechanisms, the hinge, or disguised within the design of the item. We looked at multiple examples of hallmarks via photos as well as examples Joyce brought. Many attendees brought their own examples which we helped identify, or photographed for further investigation.

Susan and Joyce also touched on how items can be professionally tested, and how we can clean and care for our silver items. Multiple handouts on identification, and cleaning and care, and a reference book list were available to attendees via a sign-up email list. These handouts may also be obtained by non-attendees by contacting Susan (susanrthur@verizon.net) to assist you in your personal investigations.

Two especially helpful internet sites are recommended here for those of you that missed the presentation: <https://www.925-1000.com/> and <https://www.silvercollection.it/>

Thank you to Cathy Dunn for the photography!



Joyce and Susan



Silver Hallmarks introduction slide

English Hallmarks

*Peggy Meyer's silver bottle's English Hallmarks were buried in the design. Using Jackson's Hallmarks as a reference, Joyce was able to identify these as: (L to R) the duty mark (Queen Victoria's head), the Lion Passant (identifying silver purity), the anchor (identifying the Assay Hall at Birmingham), and the small-cased scripted "k" indicating the year 1884-85.*



*Susan identified the maker's mark above these using the online site [www.silvermakersmarks.co.uk](http://www.silvermakersmarks.co.uk) as L. Spiers (marked as "L.S." in an oblong cartouche) who worked during the mid-1800s in Birmingham.*

Mark	Maker	Date when registered	Base in	Assay office
	L. Spiers	1885-1888 registered (for 1882)	London	London
	L. Spiers	1885-1888 registered (for 1882)	London	London
	L. Spiers	1885-1888 registered (for 1882)	London	London
	L. Spiers	1885-1888 registered (for 1882)	London	London
	L. Spiers	1885-1888 registered (for 1882)	London	London
	L. Spiers	1885-1888 registered (for 1882)	London	London

# The Compacts of Société Montral

By Howard W. Melton  
and Anne de Thoisy-Dallem

In the bustling streets of Paris during the late 1920s and early 1930s, a short-lived yet immensely creative company emerged whose designs captured the glamour and elegance of the Art Deco era. The French company, Société Montral (“Montral”), epitomized the spirit of the time. Authors and collectors Howard W. Melton and Anne de Thoisy-Dallem present the previously unknown history of Montral in their new book, *The Art of Montral Powder Watch Compacts 1927-1931*.

The authors include extensive research and documentation; patents, trademarks, and other governmental filings; the reproduction of the only known wholesale catalog of Montral products; and an extensive presentation of known Montral compacts. The book tells a tale of luxury, creativity and the pursuit of beauty in an era marked by unprecedented social and cultural transformation. In the process, many questions concerning Schall and Montral are addressed.

The presentation initially focused on the fundamental questions of who was Jacques Schall and the background of the Montral company. The balance of the presentation included many examples of Montral compacts.

*The Art of Montral Powder Watch Compacts 1927-1931 is the inaugural book published by the Perfume Passage Foundation, Barrington Hills, Illinois. The Foundation is committed to the preservation of the history, beauty, and artistry of perfume bottles, compacts, ephemera, and related vanity items.*

*The book can be purchased through Perfume Passage at <https://linktr.ee/PerfumePassage>, Amazon, eBay, or by contacting Howard W. Melton at [hwmelton@sbcglobal.net](mailto:hwmelton@sbcglobal.net).*

*For European purchase, by contacting Anne de Thoisy-Dallem at [thoisy-dallem@wanadoo.fr](mailto:thoisy-dallem@wanadoo.fr)*



# Scent Bottles of Unusual Materials

**Facilitator:**  
**Monica Magnani**

First of all, it is necessary to clarify what I mean by unusual materials, compared to porcelain, glass, silver and metal alloys which are the most common ones.

**Ivory, horn, shells, skin, nuts, wood, stones...** All these uncommon materials come by Nature including products of animal origin which, due to their value, have unfortunately risked extinction. These raw materials are now subject to very severe legal restrictions, from which these scent bottles are exempt because they all belong to at least a century ago. Although I feel sorry for the animals, as a collector I have to admit that I bought them anyway.

Probably working with these kinds of materials had requested special skills to the craftsmen who made them and also a good dose of imagination. I am always amazed by the creativity that allows these artists to create small masterpieces by making the most of the very essence of the material used.



Again, from animals but not from endangered species, a scent bottle made of deer horn: this rare one is from the German area in the style called Black Forrest. Germany, 1880 ca.



Painted leather was on fashion in Victorian time for men or to complete a hunting clothing while the one in natural leather is a French chatelaine made around 1850.

Researchers have discovered that shagreen, the skin of the stingray skin was first used in the Middle Ages for its abrasive texture; for example, by carpenters to polish wood or by doctors to polish calluses. Europe started appreciating this technique in the late 18th century. The Marquise of Pompadour who was an avid collector of surprising precious objects was one of the first admirers of the "China shark". It was at that time that the French term "Galuchat" appeared. In fact, Jean Claude Galluchat was the first artisan in Paris to soften the skin and inlay it on watches, cases and boxes.



In the world of perfume, it was used mainly for *etuis* (boxes) during the 18th and Early 19th centuries. Again, during the roaring 30s Galuchat became the collector's favourite precious material. Many famous designers created any kind of boxes and even furniture. At this period dates this scent bottle made of Galuchat, as far as I know, the only one made in this material. France, 1930 ca.

**IVORY, HORN, LEATHER**

The most valuable is the now rightly illegal ivory: this scent bottle made of different panels finely carved; the screw cap is in the shape of a Romanic tower. Inner glass bottle and stopper with palmette. France, 18th century

Same period for this English vinaigrette shaped as a tiny ivory egg; it opens in three shares revealing a wool flock that was soaked in essence. England, 18th century

My favourite is this unique sperm whale ivory scent bottle, made on board of a ship: on one side bears the inscription Whaleship "Hero" in a chart under a detailed drawing of a sailer; on the other side there is the portrait of a young lady in her gown and bonnet, surrounded by an oval wreath signed with the monogram; the whaling ship HERO was active in Nantucket in the 1840s according to the American naval registers I consulted. USA, 1840/50 ca.





### SEASHELLS

Diving into the sea we find seashells of different forms and colours: the only thing that can tell something more about the period and the place where these scent bottles were made are the mountings and the caps. All 19th century.



### NUTS AND WOOD

Coquilla nut is the fruit of a Brazilian tree (*Attalea funifera* of Martius). Its shell is hazel-brown in colour, very hard and close in texture. They were first brought to Europe in the Mid-16th century and were popular for small turned and carved objects until the end of 19th century. Coconut was worked by sailors or by convicts: the latter worked to pass the time but mainly to get some money to improve their lives while sailors worked these natural materials during their long journeys. France and Colonies, 1770/1830

Even though wood has been worked by man since the dawn of time, there are not many suitable bottles of this material, probably considered too humble to be associated with something as precious as perfume, but I think that the two tiny scent bottles in fossil wood are really little masterpieces of carving. The first one, attributable to the 18th century, shows the instrument linked to the Celtic music while the second, a German earlier example, shows a portrait.

More recent are the two little necessaires in painted wood with mirror, powder and puff. 1940 ca.



### STONES

Stone was the first material worked by man and these precious scent bottles combine the beauty of the material with the skill of those who created them

Scottish Connemara-Marble scent bottle, circular in shape with written twist carving around the body: the stone displays shades of dark green through to paler moss and cream green on both sides and natural veins running throughout, one side resembling lightning strikes. Ireland, 1870 ca.

In this scent bottle the decoration is obtained from the Fortress agate itself which has these extraordinary veins, while in the other one the two different shadows of green make a pleasant contrast. Germany, 1850 ca

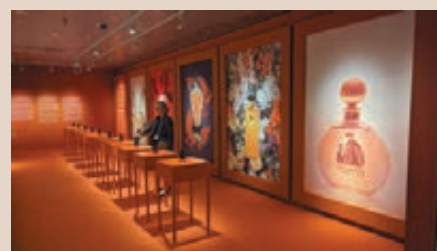
Rare carved Lava Stone scent bottle with Asian decoration and stopper of a man wearing a coolie hat. The ancient eruptions of Vesuvius have created the Vesuvian lava stone, a sturdier material marble: the processing of the lava activity in fact, have spread in the 17th and 18th centuries around Naples, when "Chinoiseries" were in fashion

Probably one of the most precious scent bottles in my collection, is the one carved in a tiny block of amber from Gdansk on the Baltic Sea. Amber is a fossilized tree resin that has been appreciated for its colour and natural beauty since Neolithic times. According to myth, when Phaëton, son of Helios (the Sun), was killed his mourning sisters became poplar trees, and their tears became elektron, amber. The word elektron gave rise to the words electric, electricity, and their relatives because of amber's ability to bear a charge of static electricity. It is a typical German work dating the end of 18th century.

These three pendants are jewels to wear: the carnelian one shines for the contrast between the warm red of the stone and the rich yellow of the gilded silver. A tiny, perfectly modelled hand holds it. On the green tourmaline one is carved with the image of a Pythia or as the Pythoness, the name of the high priestess of the Temple of Apollo at Delphi. The snakes' worship is nearly universal and it was present in very ancient cultures: snakes had been seen as the holders of knowledge, strength, and renewal. Green tourmaline is well known for its life-giving energy and is constantly prepared to send healing waves forth from the heart to the rest of the body. It's a fantastic stone for enhancing virility, stamina, and strength on both the physical and emotional levels. Both Early 19th Century, probably Italian.

The third one is a two tones green agate stone scent bottle with silver pendant, made as an acorn. USA, 1930 ca.

Please, note that all these scent bottles are in my collection and they are smaller than 3 inches.



## Perfumes in Balenciaga's time

Cristobal Balenciaga Museum, 24 May - 8 December 2024

Our two IPBA members, Anne de Thoisy-Dallem and Juan Crivillé are going to be the curators of a new perfume exhibition for the next 6 months. If you will be in that area, don't miss it.

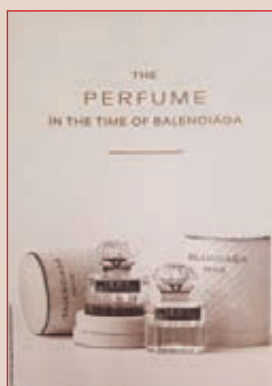
A faithful echo of Balenciaga's work, the museum dedicated to him in Getaria tackles for the first time the theme of haute parfumerie in France and Spain, the two countries of the great master of haute couture.

The very famous perfumes houses (such as Guerlain, Chanel, Dior, Caron, Myrurgia, Dana) and even more modest perfumes made in San Sebastian (Gurys or Calber) that he was able to smell during his life from 1895, the date of his birth, to his death in 1972 will be presented at his home in the Basque Country. The perfumes launched in the wake of his fashion creations (*Le Dix*, *Quadrille*, *La Fuite des Heures*, *Eau de Balenciaga* and *Ho Hang*), which he considered to be essential additions to women's finery, will also be brought together, with the opportunity to smell two of them along with other well-known perfumes from the Osmothèque de Versailles, bearing witness to the seven olfactory families.

More than 600 collector's items belonging to Anne de Thoisy-Dallem, Juan Ruiz Crivillé and the Balenciaga Foundation will evoke this bewitching universe of fragrances for which the bottles rivaled in beauty and inventiveness at the end of the 19th century and in the 20th century.



Left to right: Igor Uria, Director of Collections at the Balenciaga Museum, Juanjo Ruiz Crivillé and Anne Thoisy-Dallem



Powder boxes, advertising materials, bottles and ephemera will reveal the history of modern perfumes, which from the second half of the 19th century benefited from the spectacular progress made in synthetic chemistry, while the design of packaging and bottles, produced by talented designers, printers and crystal makers, sometimes reached the level of veritable works of art.

Photos from Anne de Thoisy-Dallem



Powder boxes from Argon



Cofret by Dias & Dias – C 1900



Aline powder box

## “Cheira Bem, Cheira a Lisboa” Lisbon City Museum, 6 June - 31 December 2024

The Lisbon City Museum located in Palácio Pimenta opens on June 6th an exhibition entitled “Cheira Bem Cheira a Lisboa” (Smells good, smells like Lisbon). This title is based on a popular song that all Portuguese people know. The exhibition will be on display until the end of December 2024.

Starting from Afonso Oliveira’s private collection, this exhibition covers more than 150 years of the history of perfumery in Lisbon, from the first factory.



### Perfumaria Zinália

Perfume box and bottle with a couple dressed in traditional costume performing a Portuguese folklore dance. “Ritmo Louco” (Crazy Rhythm)

The 20th century saw both the peak and the decline of the main brands of perfume made in Lisbon. International trends, research into and production of new fragrances increased to meet the demand of privileged social classes and the increasing role of women.

### Perfumaria “Elite”



Advertising for the perfume “Marlene” made by Couraça. The inspiration is Marlene Dietrich and the bust is from Sacavém ceramic factory.

Lisbon’s perfume industry started to flourish in the Roaring Twenties, although some producers dated back to the 19th century. During those years, companies became well established, making emblematic products, promoted with adverts that appealed to sophistication and good taste.

Fluctuating between the cosmopolitanism of Paris or New York, the exoticism of far-flung locations and traditional Portuguese values, most of these firms prospered under the Estado Novo regime. During the 1980s, however, almost all of them succumbed to the flood of international products on the market.



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***The new IPBA Membership Fee structure begins July 1, 2024.***

# 2024 Perfume Bottle Design Competition Winners



Elaine Hyde  
**AUTUMN FOREST**

Blown glass with iridized color, 24 karat gold over fabricated sterling silver, Morganite and an Austrian Opal.

Her additional comments:

*“The iridescent hues on the red glass reminded me of the colors on the fall trees. I tried to reflect that in the design.”*



Gustava Santana  
**GREEN FANTASY:**

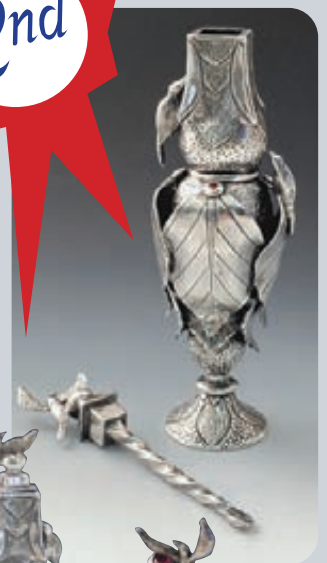
Mouth blown glass that is etched and sandblasted. His inspiration, simply “to win first place”!

Holly Gage  
**GOTHIC RAVEN**



11 x 3mm sterling silver bottle with 7mm dauber and a tiny spoon. It is all hand built and hand carved with rich beautiful textures including four, 2mm rubies and one, 5mm ruby. Her additional comments:

*“When in England I saw a lot of beautiful and elaborate iron fences situated on grand properties. They had interesting finials and ravens flying around the fences. The layer leaf motif represents the trees and leaves growing and moldable metal allowed me to get lost in the complex building of the bottle.”*





## Guerlain-Themed Presentation by Jin Liu and Hervé Husson

At the first session, Jin Liu presented a selection from her personal collection of historically significant Guerlain perfume bottles, accompanied by bottles manufacturers introduction. At the second session, Hervé provided an in-depth exploration of Guerlain fragrances, comparing various versions and allowing the audience to experience the scents firsthand.



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## “Most Important Perfumes of the Gilded Age” by Kevin Verspoor



Kevin Verspoor, a seasoned member of the American Society of Perfumers with 33 years of industry experience, conducted an immersive session on the creation of Fleurs d'Amour by Roget et Gallet in 1901. His extensive knowledge in crafting fine fragrances and personal care products enriched this session with profound insights.

# Powder Puff

Roselyn Gerson, President Emeritus Compact Collectors Club

by Andra Behrendt

## “A rose by any other name would smell as sweet”

is a well-known adage from William Shakespeare’s 16th-century play *Romeo and Juliet*.

This quote has been interpreted to suggest that a name is just a label that distinguishes one thing from another. And that often, the name doesn’t have value or meaning.

However, compact collectors do pay attention to the names and labels that appear on our vanity items, and it’s these names that often tell the story and unravel mysteries about the compact or cosmetic!

Many cosmetic companies included the name of the founder as the company name, and many were women. Collectors are familiar with Elizabeth Arden, Estee Lauder, Helena Rubinstein, Dorothy Gray, Harriet Hubbard Ayer and Hazel Bishop, to name a few. All were real women, founders of their company and considered trailblazers in the

cosmetic industry.

But who are those other ladies whose names appear on compacts and powder boxes? Were they even real people? Nope, they were actually fictional, faux and fake females!

Several companies thought it was good marketing to use a real woman to assume the role of the fictitious person, and they were promoted as a beauty expert or beauty consultant. They appeared at department store promotions as the brand’s spokesperson and in promotional materials. By the way, she was usually a well-spoken, attractive woman with good skin!

Here are some cosmetic and compact companies that include a woman’s name, but the lady doesn’t really exist, yet she sure is collectible!



In the late 1800s, Jewish immigrants were influential in the American cosmetic industry. Many ended up as pharmacists or wholesalers in the growing cosmetic industry. The increasing interest in beauty products gave opportunities to the Jewish population that was fleeing Eastern Europe as they arrived in the US with little money but determined to succeed.

Two immigrants familiar to those collecting vintage cosmetics created the popular Princess Pat brand.

Patricia Gordon, co-founder and president of Chicago’s Princess Pat Company, was not a real princess! She was born Frances Berezniak in Russia in 1888. Along with her husband, Max Martin Gordon, who received a pharmacy degree in the early 1900s, they began their homemade beauty product business in 1907, naming it Gordon Gordon, Inc.

The Gordons launched their Princess Pat cosmetic line in 1919, which included perfumes, toilet waters, powders, creams, lipsticks and rouge. By 1925, their products were so successful that they created a separate company called Princess Pat, acting as the distributor for their cosmetics, and began focusing solely on the Princess Pat line.

The name Princess Pat seems to have come from one of Queen Victoria’s grandchildren, known as Princess Patricia of Connaught. She was the daughter of Canada’s Governor General, and in 1911, she was considered Canada’s First Lady as she accompanied her father on official duties due to the poor health of her mother. Princess Patricia was young, beautiful and beloved by all of Canada. She eventually fell in love with a commoner, got married in 1919, resigned her royal titles and renounced any claims to the British throne. The Gordons thought she was the perfect romantic symbol for their products.







Barbara Gould was established as a product line of perfumes and cosmetics by the International Perfume Company (a combination of Bourjois and CB Woodworth) in 1928. Ralph Aronson, president of Woodworth, married Edwarda Gould in 1917. They had two daughters, one named Barbara Gould Aronson, suggesting that Aronson named Woodworth's new brand after his newborn baby.

Barbara Gould was a fictitious person, and the woman assuming the role appeared to be a theater actress named Ruth Eliza Francis. She was promoted as an "American beauty specialist," doing store promotions as the brand's spokeswoman, as she was an attractive woman with good skin. Aronson died suddenly in 1935, and there was no reference to Gould in the company literature after that.

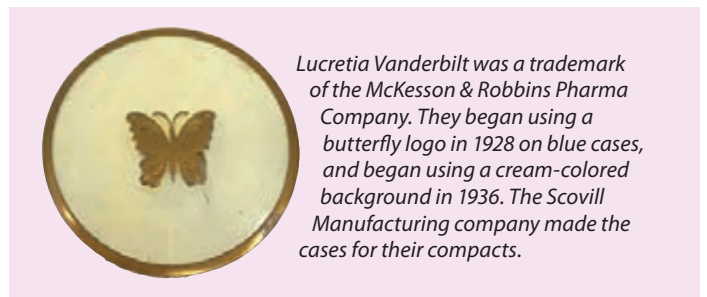
A variety of products continued to be developed over the years, including lipsticks, mascara, nail polish and a variety of creams. After several new managements, the Barbara Gould line disappeared in the US in the 1970s. Some not familiar with the history of Barbara Gould cosmetics, thought that Barbara Gould was actually singer/actress Barbra Streisand, after she married actor Elliot Gould in the 1970s!



Lady Esther was founded in 1913 and began producing inexpensive compacts and powder boxes in the 1920s.



Clarice Jane was a compact trademark of the Elgin American Manufacturing company from Elgin, Illinois.



Lucretia Vanderbilt was a trademark of the McKesson & Robbins Pharma Company. They began using a butterfly logo in 1928 on blue cases, and began using a cream-colored background in 1936. The Scovill Manufacturing company made the cases for their compacts.

Edna Wallace Hopper, from Waukesha, Wisconsin, was a cosmetics manufacturing company established in 1922 by Otis and Fred Glidden. The company was named after the well-known, Broadway artist, Edna Wallace Hopper. A range of cosmetic products, including powder boxes, were introduced in the 1920s.



Henriette was the New York division of the Wadsworth Case company of Kentucky. They were known for their figural compacts, such as the eight ball and military hats, in the 1940-1950s.



This ad from 1926 appeared in an Illinois newspaper.

Terri Inc. was established in 1924 in New York by T. E. Ryan. Closely associated with The American Perfumers' Laboratories, they were known for their unique vanity cases made from bakelite and for the distinctive Spanish-themed decorations used on some cases and on their packaging. In 1926, Terri manufactured cases for Dermay, a small New York-based cosmetics business. The company stopped producing compacts around 1935.

- Raquel was a small perfume and cosmetic company that had exclusive rights to a leather-bound book-shaped compact that was designed by David Zell in the 1920s. The Raquel name often appeared on the "spine," and the compact opened like a book.
- Elizabeth Post was a cosmetics brand by the Lander Company from Binghamton, New York. Introduced in 1934, Elizabeth Post cosmetics were designed to be a budget brand and were sold through the five and dime drugstores.
- Betty Faye from New Haven, Connecticut, was a smaller manufacturer of cosmetics and toilet goods, established in the early 1920s. They were also known as Dr. Higgins Laboratories. They produced a range of cosmetic lines all with French-sounding names, including Andre Chenier (1925), Jean La Salle (1925) and Valencia D'Amour (1925). The fate of the Betty Faye company is unknown.

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