


PBOQ
PERFUME BOTTLE QUARTERLY

WINTER
2019



*Come,
say hello to:*

... the *Irresistible* Zoe Mozert
... *chi chi* & the Powder Puff Man
... Russian artist Kazimir Malevich
... and, quite possibly, the keeper of
the Queen's scent bottles

welcome
bienvenue
bem vinda
willkommen
bienvenido
vitejte
أهلا بك



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PBQ DEADLINES & ISSUE DATES:

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

(Please don't risk asking the Editor about this — intense sobbing could occur.)

Ads, articles, and artworks submissions must be received accordingly:

SPRING ISSUE

February 1; publishes in April

SUMMER ISSUE

May 15; publishes in July

FALL ISSUE

August 1; publishes in October

WINTER ISSUE

November 15; publishes in January

winter

or summer if you're down-under

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A Treasure Lost: Janet Ziffer

It is with heartfelt sadness that we share the passing of IPBA Member Janet Ziffer. Janet was a passionate collector, a committed supporter and contributor to the association, and a very dear friend to many of us. She was a pillar of the IPBA in so many ways. She formerly served on the board as Treasurer, and she was on the current board serving as Membership Secretary. If you ever won an item in one of the convention auctions, Janet was often at the check-out desk to greet you with a smile and process your payment. And if you ever filled out a convention survey, it was Janet who summarized all of the feedback to provide the board with helpful guidance for the benefit of the association. Janet had a particular passion for René Lalique and commercial perfumes, and she loved sharing her knowledge with fellow IPBA members. On behalf of the IPBA Board, I would like to express our deep gratitude for all that Janet has done for the IPBA. She will be greatly missed. — Jeffrey Sanfilippo



— ON THE COVER —

A small gold bottle with guilloché enameling in royal blue, set with diamonds around the neck. Decorated with the imperial double-headed eagle of the Romanovs, it was likely made to celebrate the tricentennial anniversary of Romanov rule in Russia in 1913. The hinged cap is surmounted by diamonds circling a cabochon cut, intense blue sapphire. The bottle was created in the workshop of Fabergé's head workmaster, Henrik Wigström. St. Petersburg. Collection of Gail Syers.

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Contact Don Orban for information: publications@perfumbottles.org

Greetings from your IPBA directors...

Happy Holidays to all and my best wishes for a prosperous and "Peaceful" New Year. 2019 will be a benchmark year for the IPBA.

First, from our humble beginnings in 1988, we will celebrate our 31st year with the grand opening of the Perfume Passage and the creation of an IPBA Collection to be housed within the Passage. Connie Linne will be heading up a team to work on the IPBA Collection Project with Anne Conrad, Sally Berger, Walter Jones and some of our fantastic member experts. IPBA members have/should shortly, receive a letter explaining the relationship between the Perfume Passage and the IPBA, and the donation process.

Second, your board, building upon the work, insights and recommendations of the Strategic Plan Update Committee, will:

- Continue and increase the use of small committees (i.e., Strategic Plan Update Committee and the Fragrance Gallery/IPBA Committees) to assist the board and individual board members with some of the annual and special project tasks - this will also serve as a way to draw more members into the management and leadership of our great organization;
- Use the skill and insight of a marketing expert to: (1) develop a standard sense of identity/branding across the IPBA's multiple social media platforms including Facebook, Instagram, Pinterest, and YouTube, etc.; (2) research who is visiting and using our social media platforms so we can more effectively target our social media efforts to current and potential new members; and (3) create an RFP (request for proposal) to re-do/update our website to increase our online visibility, make our site more visitor friendly, and perhaps most important, to potentially monetize its use.
- Increase regional chapter involvement by encouraging chapters: (1) To contact and engage new IPBA members in their area; (2) To expand the content of their meetings to include other collecting affinity groups/topics — i.e., compacts, purses, ephemera, etc; and (3) To add the topic about Young Collectors to their meeting agendas and discuss the opportunities to sponsor Young Collectors in their area.
- Provide timely membership information to chapters and others, beginning in 2019, by producing the annual membership directory in a secure on-line PDF format with updated and accurate membership information.

That's a pretty full plate we have set for the IPBA, but one I know your board, your chapters and all members are ready to undertake.

Finally, the 2019-2021 Board of Directors will be elected at our 2019 Annual Meeting. I know you have heard this before, but, **THE IPBA IS YOUR ORGANIZATION.** Per the IPBA Bylaws (Section 4(B): Members may nominate candidates for any and all Officer-Director positions by submitting a "Nominating Ballot / Petition signed by 25 IPBA members. The nominating ballot/petition, must be submitted to the President by March 11, 2019. Are you interested? Do you have someone in mind that you think would be a great asset to the Board? You can contact me or Jay Kaplan, the chair of our 2019-2021 nominating committee. Mark your calendars for the 31st Annual Convention of the International Perfume Bottle Association featuring the Gala Opening of the Perfume Passage. You'll be in my home town, the home of the "Chicago Skyliners." WELCOME!

See you soon!



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MEMBERSHIP: Annual dues (in US dollars) for 1 or 2 persons or 1 person and 1 business (same address): \$55 USA; \$60 Canada; \$65 elsewhere. Payments for Dues and Convention Registration may be made by: MasterCard or Visa (name, number, expiration, and security code as it appears on the card); International money order or check payable to IPBA drawn on a US bank; or by PayPal to interperfumbottleassoc@gmail.com. Send inquiries to: membership@perfumbottles.org • **PERFUME BOTTLE QUARTERLY** is published four times a year by the International Perfume Bottle Association. Subscription to this magazine is one of the benefits of membership. Magazine-only subscriptions are not available. Send submissions to publications@perfumbottles.org. BACK ISSUES for Members: \$7 each issue; Non-members: \$12 each issue; Directory: \$20 (members only). Send inquiries to archivist@perfumbottles.org.



THE PURPOSE of the INTERNATIONAL PERFUME BOTTLE ASSOCIATION is to provide information about all aspects of perfume and scent bottles, including their uses, history, manufacture, and significance; to promote collecting of perfume and scent bottles; and to promote fellowship among its members.

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It's Irresistible!

by Helen Farnsworth

An article about *Irresistible* became irresistible after I bought a boxed set for that line and checked my collection for other *Irresistible* items and found I had been acquiring examples for years!

Irresistible is the line name used for a large number of products issued by the parent company, Joubert, located in New Jersey and New York. Commercial perfumes usually have a "story" and a set look for the individual cosmetics marketed in that line. *Irresistible* is a perfect example of this marketing concept – Hollywood glamor at an economic price.

These scents were marketed in that golden moment just prior to World War II and a few years into the 1940s. They were sold in the dime stores and drug stores of the time. Each bottle was marked with the U.S. design patent number 92185 for 1934 by J.S. Lindemann.

Take a look at the tiny mini perfumes with this article. They are all the same bottle style, but each tiny cardboard presentation is tied to a specific holiday. The presentations begin with Christmas, proceed to Valentine's Day, then Easter and lastly the Uncle Sam's hat for the Fourth of July. I wonder how many more variations may exist? It is well known that this mini type of perfume was geared to the small pocketbooks of a female teenaged crowd looking for a "Mom" gift. Original cost of these tiny treasures was usually about 10 cents.

Next, consider the artwork for *Irresistible*. The company hired a famous "pinup" artist Zoe Mozert to do a series of scrumptious ads for the scent. I show four of the many delicious ladies: three ads from the mid-1930s and the illustration on the box set lid and powder. The other set showcases another version of that same gorgeous blonde on the lipstick card. Zoe's inspiration was, no doubt, the glorious technicolor ladies of the Hollywood screen. Her blondes all appear to be cousins of that iconic blonde Jean Harlow; however, it also seems that Zoe herself was a blonde bombshell and could have used her own image in these ads.

Fortunately, the cost is still rather reasonable for these lovely ladies from the *Irresistible* line, since I really want to have the entire family in my collection.



ABOVE: 4 minis — all the same bottle style in cardboard presentations for Holidays: Christmas, Valentine's Day, Easter, and Fourth of July, from about 1940.

LEFT: Purple "Irresistible" Zoe Mozert ad, 1936.

BELOW: Green "Irresistible" Zoe Mozert ad, 1937.



ABOVE: Red "Irresistible" Zoe Mozert ad, ca. 1936.

Red "Jean Harlow" style Zoe Mozert graphic on lid and powder box, Christmas Holly on box top, 4 items - perfume, powder box, skin freshener, talc, ca. 1932



LEFT: Silver foil boxed set with 5 items - perfume, skin freshener, talc, face powder and lipstick on Zoe Mozert designed card.



A Treasure Lost: Laura Lippsett

Dear IPBA Friends,

It is with profound sadness that I tell you of the passing of my beautiful mother and member of the IPBA, Laura Lippsett. She was 96 years old. My mother was a college graduate (class of 1943), reference librarian, magazine writer, jewelry designer, and antique collector. She loved antique shows, flea markets and garage sales, as they were called when we started going to them when I was in junior high school. Her first IPBA convention was in Orlando, and she really enjoyed meeting so many IPBA members and fellow Flamingos.

— Lisa Lippsett Werkstell



Chicago Has Its Own Perfume made from Chicago flowers

Tru Fragrance is the first perfume company to use only urban and community garden grown flowers in their scents. From 27 gardens around the city of Chicago, Illinois; lavender, two types of roses and violets were lovingly planted tended and harvested by local workers. By beautifying the city and stimulating the local economy with jobs, Tru Fragrance is as grass roots as it gets. Each and every harvest will take some of that beauty, distill it, and blend it into a unique and limited-edition fragrance. The company's dedication to sharing, healing and saving the earth shows through in the 100% recycled materials of the carton and glass flacon.



Bottles at the Beach

Sunday, February 10th, 2019

10:00 am – 3:00 pm

Courtyard by Marriott

3435 N. Atlantic Avenue

Cocoa Beach, FL 32931

Contact

Barbara W. Miller, BarW@msn.com, (239) 594-7018



Message in a Bottle:

How Antiques Guided a Natural Perfumer's Life and Aesthetic

by Laurie Stern

I started collecting antique bottles long before I became a natural perfumer.

It was the late 1960s and my older sister Gail had discovered antiquing. She'd let me tag along when she went out. The best spot was the enormous Renninger's flea market in Kutztown, Pennsylvania. We'd also hit all the stores on Antique Row on Pine Street in Philadelphia. My sister was looking for art. I was looking for anything my allowance would cover, mostly antique laces, antique cat postcards and trade cards, and antique cat paintings. I bought old bottles too – I liked their unique shape and color variations, and their lustrous luminescence.

Gail became an art historian and curator at the Balch Institute for Ethnic Studies in Philadelphia and spent her career educating people through art. I became a lingerie and camisole designer, and then a wedding florist. I eventually became a natural perfumer and have spent the last 20 years educating people through scent.

Antique bottles are a supporting actor in that education.





LEFT to RIGHT: The Purrfumery by day ... night... and with Truffle Kitty in the window.

Dreams Inspired by History

When I launched *Velvet & Sweet Pea's Purrfumery* in 2005, I wanted to revive the golden era of perfume with my rare, botanical scents that have a once-in-a-lifetime terroir. I sourced crystal perfume bottles from Brosse, the French bottle maker that has been in operation since the 1850s. I reflected on my work in lingerie design and my wedding flower business and wrapped everything I made in gorgeous, elaborate packaging. I made unique scent cards for every product in my line to capture the spirit of a time when even the advertisements were little works of art. My dream was that a package from *Velvet & Sweet Pea's Purrfumery* would become more than just a bottle of perfume. For nearly 20 years, I have created each perfume to be a collector's item.

The antique perfume bottles I uncovered at flea markets inspired these fanciful dreams I had for my art and my business. I have many bottles that are etched with "Parfum," and I also have antique apothecary and medicine bottles. Some are shimmery and opalescent and some are purple. I put them in the windows and let the sun shine through them ... they catch the light from my Purrfumery lamps in the evening.

I found bottles by Rimmel, Lubin and The Crown Perfumery. Like every bottle of my perfume has its own terroir, every bottle I collected from the late 1800s had its own quirks and personality. I found bottles with seams and tiny studs of jutting glass—imperfections that had likely been made by a glassworker blowing molten glass into a blow mold.

Some of the bottles had stopper tops molded into crowns; others had smooth round tops with minimal detail.

Striking Gold

Every antique bottle I find is a treasure, but some of them come with a special gift—the antique contents preserved inside. Some of these bottles have traveled the world before finding their way to my Purrfumery.

I found one of my most cherished bottles—a Hammer & Hirzel bottle from Constantinople, Turkey—at a flea market in Alameda, California. Founded in the 1860s, Hammer & Hirzel exported Turkish rose otto, opium, hemp, and more. The bottle I found has the most divine Turkish rose otto clinging to the bottom—the crystals (stearoptens) in the oil are visible when the temperature drops. When it's warm, the substance turns to golden liquid. Another incredible find was a bottle of rose oil in a Fritzsche Brothers bottle. Fritzsche Brothers was founded in 1871 in New York City and they imported and sold essential oils. Fritzsche Brothers later bought Dodge & Olcott—I have some of their bottles too.

I also have found antique sandalwood oil, ylang ylang, vetiver, and my favorite antique cinnamon at the bottom of old bottles at the flea market. Time softens these natural essences—they become more exquisite every year. I use them in custom scents and rare limited editions—they add a richness that is indescribable. I also bring them out and share them with visitors on *Perfumery Adventures*—inhaling the scent of natural essences that are more than 100 years old is a once-in-a-lifetime experience for my Purrfumery visitors.

RIGHT: Hammer & Hirzel bottle with rose otto.



Crown Perfumery bottle.



Antique bottles found at flea markets across the United States. At left is a Crown Perfumery bottle. At right is a perfume bottle with prominent seams and small, jutting glass edges around the mouth.



LEFT: Fritzsche Brothers bottle with oil of roses.

BELOW: Antique perfume books and a collection of antique perfume bottles.



People Stories ... and more

Antique bottles hold the stories of people and industry—I have learned so much from my collection.

Take for example, my essence bottles from The Antoine Chiris Company. Antoine Chiris was born in Grasse, France in 1748 and launched what would become a fragrance empire in 1768. He was one of the most enterprising figures in perfumery at that time, buying flower fields and processing their richness into materials for perfume. The Chiris family's vision helped create a thriving perfume industry that spread from Grasse across Europe, Africa, Asia and beyond, and made perfume widely available. The company is also said to have played a role in the development of aroma chemicals. As I forged my own path as a perfumer, I became an advocate for the use of natural materials in perfumery, and I remain in awe of their depth and aromatherapeutic properties. There are hundreds of molecular components that make up the particular scent of a flower... there are no limits to the scents you can blend!

These are the threads I have followed from my childhood trips to Kutztown and Philadelphia antique shops until today. Those early purchases made with quarters and nickels have inspired countless hours of perfume-making and a business aesthetic that is complimented very nicely by... kitties in crowns and tutus. This is a story for another day, my dear Purrfumery friends.

SOURCES:

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PERFUME PROJECTS:

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ABOUT THE AUTHOR:

Laurie Stern is the artisanal perfumer behind *Velvet & Sweet Pea's Purrfumery*. She hand blends each of her products from botanical, natural essences found around the globe and blooming in her own *Perfumer's Garden* in the hills of El Cerrito, CA. Her perfume organ features more than 1,000 bottles of natural essences and oils, some dating back to the 1800s. Laurie is the Director of Animal Conservation for the International Perfume Foundation based in Brussels. She is a lifelong animal advocate who educates the public about the implications of using animal musks in perfume, and the magic of working with only natural, cruelty free ingredients. Learn more at www.purrfumery.com





She loves...

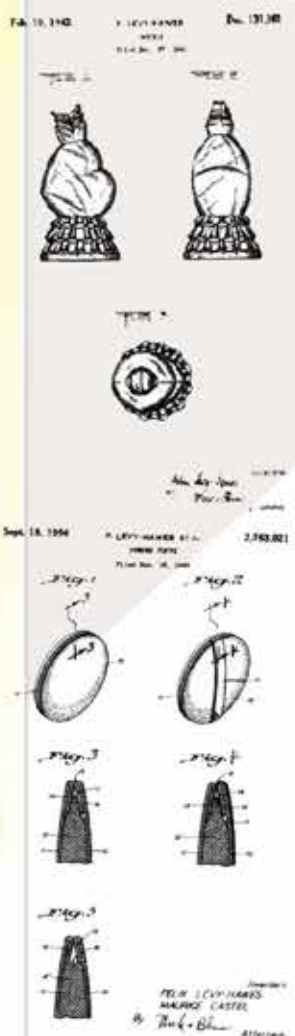
chichi

the perfume that whispers "love me" with witchery in fragrance... to quicken the pulse and lift the heart.



BUY WAR BONDS

Renoir PARFUMS, LTD., NEW YORK



ABOVE: U.S. patents for "ornamental design for a [perfume] bottle" (1942) and "new and improved powder puff" (1956) by Felix Levy-Hawes.

chichi

and the Powder Puff Man

by Susan Arthur

This story has something for everyone – from powder puffs to perfume bottles – all wrapped up in a good old American immigrant success story of working hard and leaving a legacy that impacted the cosmetic world and, perhaps, even your daily vanity repertoire.

Face powders once came in a loose form that was sold in cardboard or wooden boxes, which one would take home and transfer to a personal vanity jar with its applicator. What we now call powder puffs were originally pieces of cloth like fleece, chamois leather or felt. During a prosperous period in the late 1880s, importation of European goods, particularly French, to America, was a booming industry. Americans wanted to emulate the "high society" that they read about in the newspapers and saw in fashion magazines.

As immigrants from France (Strasbourg) in the late 1800s, the Lévy family did much to contribute to the American cosmetic industry and to milady's vanity table. Their contributions included: importation of the latest European cosmetic trends; creating a better powder puff; and perfume bottle design. In the US Census of 1900, Felix Lévy is listed a powder puff manufacturer living in New York City with his wife Henrietta, and four children who were all born in Europe. According to the New York State Naturalization records, Felix applied for and became a US citizen in 1903. His oldest son, Benjamin Edward Lévy, would become a director for the American branch of Coty from 1910 to 1940, and part owner of Charles of the Ritz Company until his death in 1952. Although he married (Regine), he had no children, and should not be confused with another Ben Lévy that you may encounter: Ben Levy Co., La Blache face powder, Boston,

Massachusetts. Our story continues with Felix's other son Maurice Diogene Lévy and his family, who are the protagonists in our cosmetic manufacturing and importing story.

The Maurice Lévy Company officially began in 1897 primarily as a druggist sundry importing business of ancillary items such as make-up brushes, beauty patches and powder puffs of the day. They later became distributors of French items such as *Crème Simon* (J. Simon) and *Société Hygiénique* (Cottan et Cie) items. But according to family lore, brothers Maurice and Benjamin first went to Texas and became barbed wire salesmen. However, as they knew others in the toiletries business in France, they went back to New York and took on this type of distribution. To substantiate the possibility of this tale, Maurice is listed in the 1905 census as a "traveling salesman." In the 1910 Federal census, both Felix and Maurice (father and son) are listed as "toiletry importers." Further family lore includes a trial-and-error venture of raising their own geese in Brooklyn for the down feathers required for puffs. This was not a favorable adventure due to trouble finding skilled labor to tan goose leather while keeping the down feathers intact, or difficulty raising geese to the appropriate weight for feather collection. Either way, it turned out to be better to import goose down puffs from Europe, then trim and package them for sale. In a 1913 *Jewelers Circular Weekly* advertisement, the Maurice Lévy company is an "Importer of Powder Puffs and Make-

ups for vanity boxes, and for silver and gold mountings" - as well as "eyebrow pencils, lip pomade, powder books, concrete powder, nail polish, etc."

When the Great War (WWI) started in Europe, the importing business became very limited, if not stopping all together. To continue in the powder puff business, they had to manufacture their own, and Maurice established The Hygienol Company and the French Cosmetics Manufacturing Company in 1915, with a large powder puff manufacturing factory established in New Rochelle, New York by 1916. Hygienol was incorporated in 1921 and remained in business for over 75 years by the time the doors closed in the early 1990s.

The French Cosmetics Manufacturing (FCM) company hired Spanish chemist Antoine Guasch. The Australian compact blogger, Mike Hetherington, has uncovered significant details on FMC and why we don't find products under that name. FMC made a range of products (compressed rouge and powder tablets, face and talcum powder, paste and cream rouge, lipsticks, eyebrow pencils) and sold them to other companies who supplied their own containers and packaging, and marketed them using their own brand names. Thus, the FMC name did not appear on the packaging. Via trade magazines and advertisements, two companies have been identified: Charles of The Ritz, whose products were made by the



TOP: Chi chi ad, 1944 periodical advertisement. Photo and owned by author. BOTTOM LEFT: Chi chi bottles: heights of 2", 3", and 3.75". Photo by Nicholas Englund, author owned. BOTTOM RIGHT: Hygienol advertisement, 1917 newspaper. Original owned by author.



LEFT: Late Victorian French (c1890) 18k solid gold mirrored powder Compact with swans down powder puff (marked with French gold eagle stamp), handle of puff is 18K. Compact is 1.5" diameter, 1" height. Photo used with permission (eBayer dagnyscloset).



RIGHT: "Hygienol Compacte" with puff and rouge disc, 1 1/2" diameter. Photo by Nicholas Englund, author owned.

French Cosmetics Manufacturing Company until September 1936, and Joseph H. Meyer Brothers, a company that made 'Mother of Pearl' costume jewelry (Richelieu faux pearls were popular in the 1930s) and also Richelieu Pearlloid Vanities (compacts with wells for face powder and rouge). Pearlloid is a plastic (celluloid) that mimics the look of mother of pearl and is still used today for musical instruments, like guitars. Pearlloid was also very popular for dresser sets of a brush, comb and mirror with add-ons like hair receivers and the like.

Maurice Lévy filed a patent for a cap-less lipstick in 1929 (Patent 1,862,271 granted in 1932). Apparently, and wrongfully so, Maurice, in conjunction with the Scovill Manufacturing Company, has been given credit for creating the first modern lipstick in a few well-meaning cosmetic blogs when in fact there were multiple others that have been credited with being the first as far back as 1916. As this discussion is beyond the scope of this article, I will refer you to the *Collecting Vintage Compact* blog listed in the references that explains it in detail.

Maurice had two sons: Maurice Jr, a career Army man, and economist; and Felix Joffre, who graduated from Princeton University in 1936 with a major in French Civilization and clerked for his father's company. Sometime in the 1930s/early 1940s, Maurice Sr. updated his surname to Lévy-Hawes (it appears for the first time in all genealogy related records on the 1940 US Census as such). His wife's mother's maiden name was Hawes (Hettie

Hawes Davies from Paris, Kentucky), and it is likely that was the source. During this period, when the boys traveled, they often used Lévy-Hawes (sometimes hyphenated, sometimes not) as their surname. Later, generations dropped the Lévy altogether and just used the surname Hawes. It was Felix Joffre Lévy-Hawes (later shortened to Felix Joffre L. Hawes) that continued the family business.

It was Felix J. who designed what became the *chi chi* bottle — a stylized puffy heart resting on a ruffled base, with an "arrow" piercing through the middle. The "fletching" of the arrow is the Bakelite cap, and the name *chi chi* is enameled on the front. Felix's design was patented 1941, and issued 1942 (Patent Design 131,361, Lévy-Hawes used as his surname here). The bottle was produced by Renoir Parfums, Ltd. and came in 3 sizes (¼ oz., ½ oz., and 1 ½ oz.). According to his son Peter, there is, alas, no "broken heart" that inspired this heartfelt design. The 1940s ad is very suggestive for the times — "She loves *chi chi* ... the perfume that whispers 'love me' ... witchery in fragrance ... to quicken the pulse and lift the heart" — "trendy, chic, stylish!"

The 1940s was a very busy decade for Felix J. — he married Gerda Galbraith and started a family: son Peter, who would take over the companies after Felix's retirement; and daughter Regine (Reggie). Felix graduated in the 1944 class of US Navy Japanese/Oriental School, a school for interpreters in Boulder, Co and served as a naval intelligence officer during WWII.

In 1946, according to an industry publication the *Glass Packer*, Maurice Lévy Co. incorporated as Mauvel, Ltd. (a contraction of the first 3 letters of Maurice and the first 3 letters of Lévy in reverse). Listed under the new incorporation were the following divisions: Renoir Parfums, Ltd., Dorin, Inc, Société Hygiénique, OMY Products, Crème Simon, Oriza Ltd, Papier Poudre Products, Bocolav — all with the Mauvel office address as 120 West 42nd street, New York City. Mauvel acted as a US distributor for these products — some made in the US, others in Europe.

Renoir had other products besides *chi chi*, such as *Lip-Stae* — a "pleasant clear liquid over your favorite lipstick," often advertised in *Good Housekeeping* magazine, and *Nu-Lips* — also a lipstick sealer, it's now called *Renoir's Sealed Lips* by Boyd's Cosmetics that you can still purchase on Amazon! Renoir also had another perfume launched in the same time frame — *My Alibi*.

Papier Poudre Products produced powdered and absorbent face papers, and recently (2010) the company was re-established in the UK. *Bocolav* was a concentrated mouth wash that was popular in the 1940s. Société Hygiénique was another old company that manufactured soaps and other toiletries. *Crème Simon* was an early complexion crème that was popular in the early part of the century. *Oriza* we know from Oriza Legrand perfumes and toiletry items.

Dorin was a company that made "books" of soap — actual paper-like sheets for on-the-go hand-washing. But Maison Dorin has a far more interesting history in its introduction of compacts to the world (see the Compact blog referenced for further details). Mauvel Ltd. eventually became its sole American agent in 1928 but the product range had reduced substantially from its heights in 1921. Lévy had been importing Dorin products from about 1911 and was also Dorin's sole agent in Canada.

Felix was always looking to improve his business. In 1956, Felix and Maurice Castel, as assignors to the Hygienol Company, patented a "new and improved powder puff" (Patent 2,763,021, listed as Felix Lévy-Hawes) which was an addition to the patent granted in 1950 for "Method and Machine for Making Powder Puffs" (Patent No. 2,672,178). An earlier patent (1,682,984 in 1928 by Louis L. Raynor, as an assignor for Hygienol) was now improved further. Hygienol puffs were known for their soft lamb's wool, and the company designed them, manufactured the fabric and produced them as well as distributed them.

Mauvel purchased Aziza eye cosmetics in 1954 from the Sussman family, and made *Bain de Soleil* for Lanvin-Charles of The Ritz (Charles of The Ritz and Lanvin merged in 1964). Aziza was acquired by Chesebrough-Ponds from Mauvel Ltd. through exchange of stock in 1959. When Felix and Gerda retired to sunny Florida, son Peter took over the family business and they continued to make powder puffs.

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Bottom of Maison Dorin rouge cardboard container, Mauvel Ltd distributor for Canada. Photo courtesy of "Collecting Vintage Compacts" blog (Mike Hetherington).

Like many American industries, manufacturing has moved to the Philippines, China, and India — and such it was with the powder puff industry. Perhaps the next time you pick up that powder puff or admire that powder container or compact, you will think of the many immigrants like the Lévy family who came to America in search of a better life, and both literally and figuratively, laid down the fabric upon which our country and our beloved vanity items were built upon.

AUTHOR'S NOTES:

Special thanks to Peter Hawes, son of the late Felix Joffre L. Hawes, for his insightful phone conversations regarding his family's business, and to his sister, Reggie, for sharing her memories of the family. Also, my sincere appreciation is extended to the most excellent researcher Mike Hetherington who does in-depth blogging on compact manufacturers and the like. He graciously reviewed my original draft with suggestions. As a point of notation, for those of us who struggle with genealogy type of research, although there is much to be gained from census records, one needs to bear in mind that said census taker, is just that, taking down information given by which ever family members are present. If/when I find a naturalization document or any kind of formal Federal document filled out by that specific person, that information trumps census forms — for the Lévy/Lévy-Hawes/Hawes family, often there were/are conflicting dates, and information. To the best of my ability, I have provided the correct information here.



This is it!

The year we've all been waiting for and it's happening during our 31st Convention near Chicago, Illinois, May 2 to 5, 2019.

The excitement is building, and our Chicago Skyliners Chapter is working hard to bring us the best convention ever!

Our theme is *Opening Night* which is definitely fitting. Our logo and pin design by Madeleine Winkelmann with the direction of the Skyliners Chapter is inspired by a 1938 Lucien Lelong perfume of the same name which comes in a beautiful Theater Presentation Box.

We are planning some wonderful tours for Wednesday, May 1st. You will have the opportunity to see some of Chicago's top sites from the iconic Cloud Sculpture (nicknamed the "Bean") to the World-Famous Art Institute, or The Driehaus Museum a restored mansion with 18th and 19th century artifacts, to the Science and Industry Museum housed in the former Palace of Fine Arts from the 1893 World's Columbian Exposition. There will be an evening dinner tour along the Lakefront of Lake Michigan allowing you to see the beautiful Chicago Skyline.

Our presentations will be superb! We will have a panel discussion on *Centuries of Antique Perfume Bottles* starting with *The Boudoir of the Ancients to Late 19th Century Scent Bottles* — it will be a journey through time. We are also hosting an **Art Deco Symposium** with three segments focused on Ephemera, Czech Art Deco Vanity, and Mesh Purses. *Come prepared to fall in love with Art Deco all over again!*

The Vintage Perfume Bottle & Vanity Item Show will be chock full of fabulous items to build or start your collection. **Ken Leach is planning a spectacular Auction** and the charming Nick Dawes will be our esteemed Auctioneer. There will be a book signing with our many experts who have written books. Some of these books have just come out or will be on shelves soon. **Annette Green** will be there with her recently published memoirs *Spritzing to Success*. Our experts will be available to talk and share their knowledge with you. *Plus, so much more.*

Our crowning event will be the Gala Saturday night at the Sanfilippo Estate for the grand opening of *Perfume Passage*. We have been anxiously waiting for this and it will be an event to remember! I recently toured the work in progress and was enchanted with everything that is going into it. Believe me, it will be so much fun, so beautiful, and full of surprises. *It will inspire you!*

For those who are unfamiliar with the Sanfilippo Estate: it is an extraordinary museum filled with beautiful Tiffany glass, music machines of all kinds from coin operated to player pianos and turn of the century phonographs. It's way more than a museum — *it's an experience*. My favorite is the Carousel called "Eden Palais" (or Eden Palace), built in 1890. **We will have the opportunity to experience all of this! Visit "The Sanfilippo Foundation Collection" on the Internet for a preview — but come experience it in person to be awed.**

Registration packets will go out at the end of December and also will be available on our website. You can book your rooms now from our website. This link is below the convention advertisement in a pink strip.

Hope to see you at the 2019 IPBA Convention! Please feel free to reach out to me with any questions.

Teri Wirth
IPBA Convention Chair
conventionchair@perfumbottles.org



Come and enjoy — it's going to be an experience you'll always remember!

ABOVE: Ephemera, Czech Art Deco Vanity, and Mesh Purses — all part of our Art Deco Symposium!
RIGHT: a featured Auction item (in search of a new owner!)



ABOVE and RIGHT: author and perfume industry expert Annette Green

LEFT: Chicago's famous Millennium Park "bean"



ABOVE, LEFT and RIGHT: selected items as part of the IPBA's world-renowned Auction for the 31st Convention, May 2 - 5, 2019, in Itasca, Illinois, just outside of Chicago. (No, Teri Wirth is not included with the Karoff bottle.)



Queen Victoria of England preferred perfumes developed by Creed Perfumery established in 1760 in London by James Henry Creed. Her favorite was Fleurs du Bulgarie (Flowers of Bulgaria), a scent she commissioned in 1845.



Precious Vessels fit for a Queen

by Gayle Syers, Elizabeth & Frank Creech • Images courtesy of Gayle Syers

FASHIONING BEAUTIFUL FLACONS FOR SCENT has challenged the imagination of artists and craftsmen from ancient times to the present. We have learned that the greater the civilization, the greater the level of wealth and luxury of lifestyle. Scent containers represent the very crest of the wave of luxury. They are fashioned to be worthy of holding fabulous fragrances, while reflecting the culture of the times and the status and sensibilities of their owners.

As perfume bottle collectors we appreciate these creations and seek them for our own. Echoing the thoughts of IPBA perfume bottle expert, Ken Leach, perfume vessels appeal first to our emotions, and then to our intellect. Each one holds a special magic and brings a message from the past.

One of our greatest joys as collectors is how the shared passion for our bottles brings together so many lovers of perfume and scent containers. Part of that joy is appreciating the diversity in what inspires each of us to keep seeking the next "find," be it a Czech with its gorgeous color... a Schiaparelli *Shocking*... a Lalique *Sirenes*... a Victorian art glass... a 17th century pomander... or a Devilbiss atomizer. We may seek our bottles for very different reasons: beauty, color, form, cultural significance, fashion sense, rare materials, workmanship, celebrity connection, or the memories that a bottle evokes. Whatever the prize, it is indeed a precious vessel for its owner.

Some collectors find their pleasure in acquiring small works of art that are fashioned of precious metals, jewels and other rare materials. Too often these tiny treasures can be found only in museums or private collections. One very special collector, **Gayle Syers**, has agreed to share images of a few of her treasures for all of us to enjoy. To find out a little more about our incredible, incurable collector, we asked her a few questions:



Quartz crystal bottle mounted in yellow gold, enhanced by blackened metal and rubies. On the shoulders sit a pair of putti, supporting a garland of flowers. The matching gold base of the bottle is set with rubies. The bottle is attributed to the Fanniere Frères, Auguste and Joseph, jewelers to the courts of King Louis XV and Louis XVI.



This ornate, beautifully carved ivory bottle is from Dieppe, France, where the finest carved ivory originated for three centuries. The designs are different on front and back. The front features an angel; the back, a pair of birds; mermaids guard the shoulders. This bottle has been in my collection for a very long time. France, early 19th century.

The striated green scent container (right) is of malachite, a favorite stone of the Russian Czars. It is mounted in gold with enamel and tiny, rose-cut diamonds. Catherine II profoundly influenced the Russian court and populace with all things French. It is intriguing to consider that this little gem was likely created in St. Petersburg, displaying French decorative elements, and later found its way "home" to France (the piece bears French Import Marks). 19th century.

A tiny scent bottle of gold with dark blue enameling, decorated with musical instruments, bow and arrows in a quiver and surrounded by flowers—symbols of war and peace; passion and love. The bottle opens to reveal a tiny pen, chop (seal) and sander.



This is a beautiful and quite heavy gold bottle in the Moghul style, set with rubies all around, the matching cap attached by a gold chain. The bottle was probably made in India during the era of the British Raj sometime during the reign of Queen Victoria, who became Empress of India in 1847. The heart shape of this bottle with the pointed end twisting to the side, is known as a "Witch's Heart." Witch's heart jewels originate from the 15th century and were worn to ward off evil spirits and to protect loved ones. In the 18th century, they were tokens of love, in that the giver was "bewitched" by their love.



How did you come to collect perfume bottles?

In the early 1970s, home decorating magazines were very popular, and I was an avid reader. In those days, most issues would show a dressing table in a bedroom or bath, and there were almost always one or two beautiful antique scent bottles in a prominent position. Each time I saw the bottles in these magazines, I would tear out the page and save it in a folder. After watching me do this several times, my husband, Chuck, asked what I was doing. My answer was simply that these little bottles fascinated me. Fast forward about five months to Christmas of that year: Chuck surprised me with a three-piece set — a powder box and two matching rouge pots of etched glass with sterling silver tops — made in the U.S. around 1920. I loved this set then and still do! It holds a very central place in my collection. So essentially, it was my husband who encouraged me to collect, and 46 years later he still does.

What is in your mind as you search for perfume treasures?

When looking for bottles, my first thought is to find one that will enhance my collection. Is it an unusual or especially beautiful color, shape, material, or technique? Who was the maker? What was the country of origin or period of history the bottle might represent? Once I realize a bottle appeals to me, I always look it over carefully and ask questions of the person selling it. I also ask myself if the bottle appears to have been repaired? Does the top match, or has it been replaced? I am always looking for the unusual, and it's a bonus if it just happens to be pleasing to the eye, or so different than any I've ever seen that it would be a valued addition to my collection. Certainly, not everything I've collected meets these criteria. Sometimes, a bottle is just too beautiful to pass up.



This graceful swan rests upon a little hillock of grass and flowers. The delicate enameling is superb, depicting even individual feathers. The head and upper part of the neck open toward the back. The style of the work and the subject matter point to this being a 19th century continental piece.

A fantastic bottle carved of bloodstone, mounted in gold, set with rubies and sporting a petite yet distinctive bird finial. Side panels of the bottle open to reveal various compartments, made to hold cosmetics and a diminutive spoon that slides into a tiny crescent shaped opening for storage. England, Georgian period.



Vessels fit for a Queen

What impact has the IPBA had on your collecting?

My very first contact with the IPBA was Jean Sloan. At that time, I collected only clear, colorless bottles with silver tops. Jean told me about the IPBA, and encouraged me to attend their upcoming convention at Foster City, California, in May 1990. I learned that a whole world of fabulous bottles was out there. This was MUCH better than the photos of bottles I had seen in the magazines. From that pre-Internet time on, it was "FORWARD MARCH" to find the next bottle.

Through the years I have been so fortunate to meet IPBA members who are now good friends, and who are extremely knowledgeable and forthcoming in sharing bottle information. My sincere thanks to each and every one of them. From them I have learned that several people together can look at a bottle, ask questions, offer opinions or observations, and bring something different, a new angle to the discussion of what they see. So many times, a conversation such as this has unlocked something of the bottle we had not previously considered. Great learning experiences!

What observations and guidance would you offer to encourage beginning collectors?

I would encourage all those interested in collecting scent bottles to consider four things: 1) Look at and handle as many bottles as possible, wherever you find them. 2) Engage in "Bottle Speak." Ask questions of those from whom you purchase bottles or from those displaying them. My experience has been that dealers usually love what they sell and enjoy talking about the items they have. 3) Seek out books and articles about scent bottles and read, read, read. The IPBA has an extensive free library of books ... take advantage of this! 4) Above all, join the IPBA and try to attend the conventions. I have met people with unbelievable knowledge who are, without exception, willing to teach and discuss. Within the IPBA there are many members with interests similar to yours. Best of all, you have the opportunity to make some wonderful friends from across the U.S. and many countries around the world.

I sincerely hope you enjoy your collecting experience as much as I have mine.
— Gayle Syers



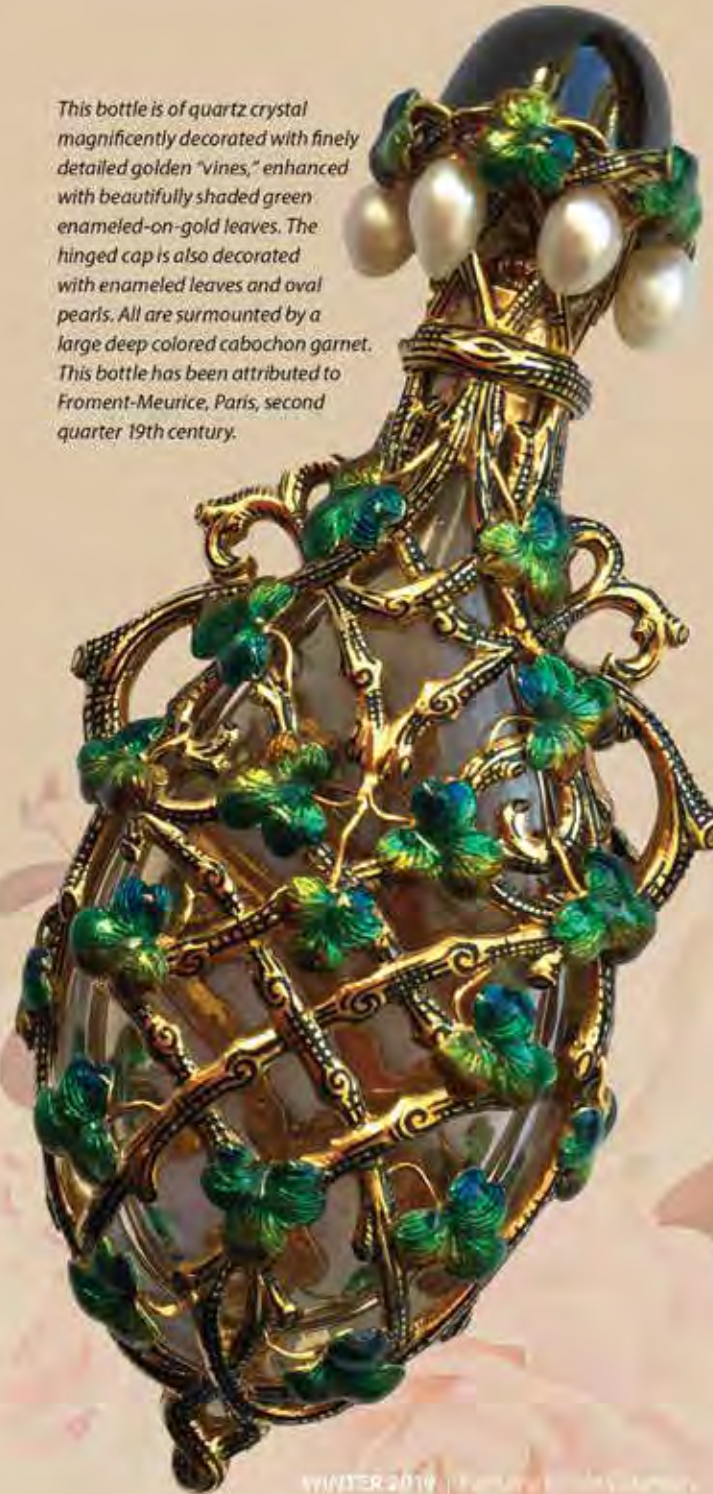
A marvelous shaded cloisonné enamel chatelaine with gold on silver, suspended by a chain from its matching belt hook. There are many shaded Russian enamel bottles to be found, but this one has a delicacy and elegance that I think is especially beautiful. From the house of Fabergé, St. Petersburg, late 19th century.



Bottle of gold in the form of a Pilgrims' flask encased by a singular thin layer of translucent, striated agate on the front and back. Centrally mounted decoration consists of golden baskets of ruby flowers and diamond leaves. The base of the bottle is covered with semi-opaque agate encased in gold and its matching gold top is set with a ruby on each side. English, second half of the 18th century, in the style of James Cox.

"I am always looking for the unusual, and it's a bonus if it just happens to be pleasing to the eye ... Sometimes, a bottle is just too beautiful to pass up." — Gayle Syers

This bottle is of quartz crystal magnificently decorated with finely detailed golden "vines," enhanced with beautifully shaded green enameled-on-gold leaves. The hinged cap is also decorated with enameled leaves and oval pearls. All are surmounted by a large deep colored cabochon garnet. This bottle has been attributed to Froment-Meurice, Paris, second quarter 19th century.

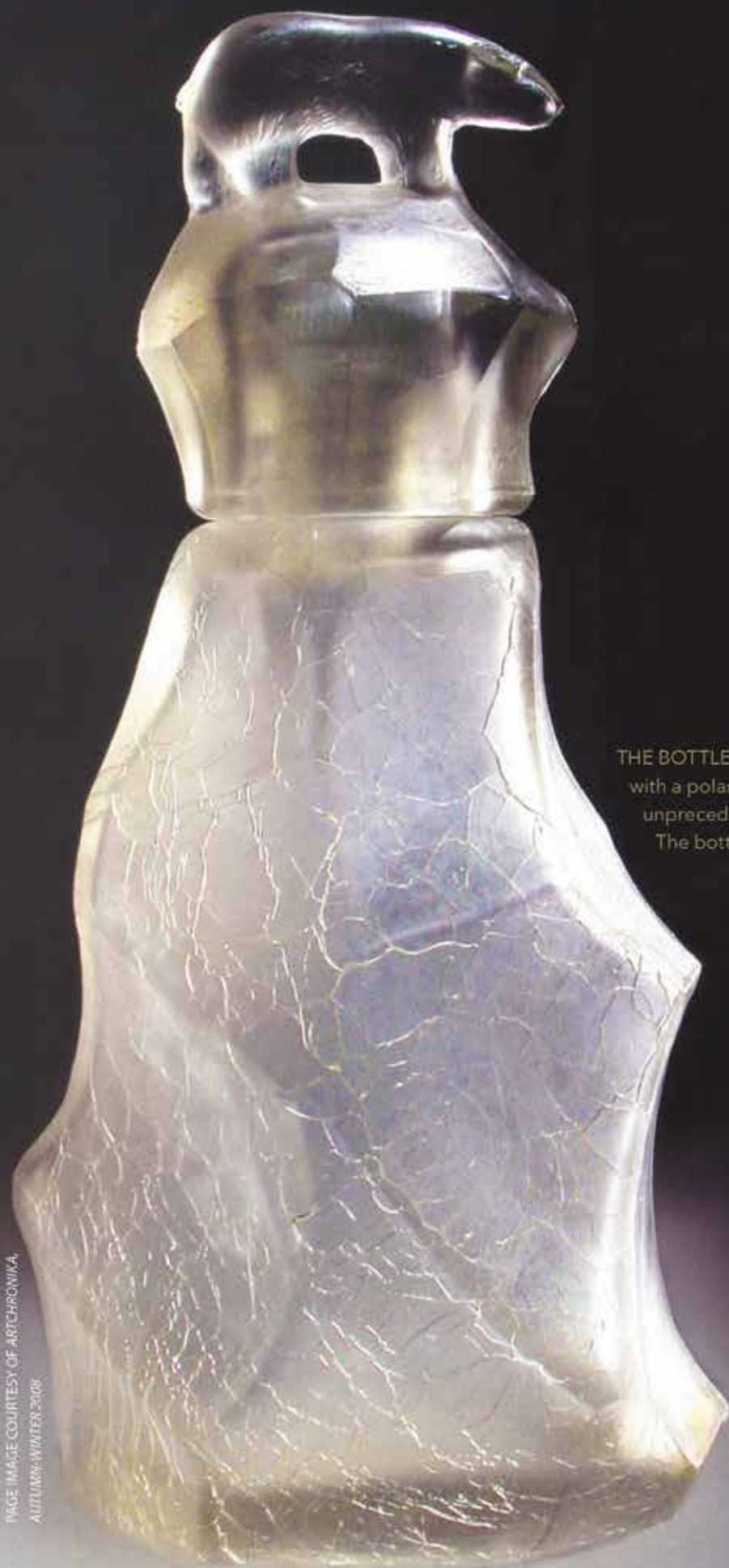


A small, delicate double bottle of smoky topaz carved in the form of a scroll with cut panels and mounted in gold is set with diamonds at both top and bottom. The hinged caps are set with diamonds surmounted by fluted finials which open in opposite directions. This bottle is signed in two places by Mellerio, the oldest family run jewelry company in France, still in operation after almost 450 years. Paris, 19th century.



Bottle of quartz crystal, mounted in elaborate stylized foliate gold work, decorated with thirteen distinct colors of enamels! Finial and base are marked by exquisite pearls. To truly appreciate the craftsmanship, one needs to look at this bottle through a loupe. The delicate enameling was likely done with a brush of only one hair. Likely mid-19th century.





THE BOTTLE FOR SEVERNY COLOGNE – a glass iceberg with a polar bear on the tip – ensured the scent's unprecedented popularity for nearly a century. The bottle was designed by Kazimir Malevich.



LEFT: Kazimir Malevich *Severny* cologne bottle, 1921-1922. Private collection. United States.

INSET: Kazimir Malevich, 1914.

From Russia with Love:

How a single polar bear conquered the scent industry for nearly a century
— the artistic brilliance of Kazimir Malevich

Adapted from the article *BOTTLING A DREAM. A COLOGNE BOTTLE BY MALEVICH* written by Dr. Aleksandra Shatskikh for *ARTCHRONIKA*; and from *43info.com* published on March 18, 2015. Submitted by Felix & Marina Segal

KAZIMIR MALEVICH (February 23, 1879-May 15, 1935) was a Russian avant-garde artist and art theorist, whose pioneering work and writing had a profound influence on the development of non-objective, or abstract art, in the 20th century. His concept of Suprematism sought to develop a form of expression that moved as far as possible from the world of natural forms (objectivity) and subject matter in order to access "the supremacy of pure feeling" and spirituality. Malevich studied and worked in a variety of styles, including Impressionism, Symbolism, Fauvism, and Cubism. Gradually simplifying his style, he developed an approach with key works consisting of pure geometric forms and their relationships to one another, set against minimal grounds. His *Black Square* (1915), a black square on white, represented the most radically abstract painting known to have been created so far and drew "an uncrossable line (...) between old and new art." Malevich also laid down his theories in writing with such works as, "From Cubism and Futurism to Suprematism" (1915) and "The Non-Objective World: the Manifesto of Suprematism" (1926).



Kazimir Malevich, 'Black Square', 1915.

A provincial from Kursk obsessed with painting, Malevich settled in Moscow in 1907 and brought his wife and two children there shortly after. After he turned thirty, he decided he could no longer serve as a government functionary, because, he complained, state service left him without any time "for work in art." For a long time after his resignation, Malevich had no money at all, and sometimes went hungry for days. At the time, artists' earnings would come from random sources: sketches for patterns and ornaments; illustrations for magazines; and the perfume industry, where labels, vials, and boxes all had to arouse shoppers' appetites. Malevich's descendants have preserved not only his early artwork, but also the drawings he made to earn his daily bread. Without these reliable sources, it would never have occurred to anyone that so many cloying headpieces, pretentious vignettes, and effete ornaments were created by the future Suprematist. He survived thanks to commissions.

Founded in 1900, Brocard and Co. was the largest perfumery in Europe, and Alexander Brocard supported Malevich with commissions. Brocard's commercial instincts helped him harness the public imagination after it was ignited by new geographical discoveries. The North Pole, the long-coveted goal of great explorers, was conquered by the American Robert Peary on April 6, 1909. Since the vogue for everything polar meant guaranteed financial success for an Arctic-themed scent evocative of masculine virtue, Brocard commissioned a bottle design to

hold a cologne called *Severny*, or *Northern*. Malevich's design dates from 1910 and depicts a polar bear that has ascended a translucent iceberg and stopped at the edge of a precipice. It is essentially sculpture on a tabletop scale. Unlike the rounded symmetry, typical of elegant perfume vessels at the time, the design is heavy, angular and asymmetrical. Wide, uneven planes line the main vessel and the removable peak like a true iceberg. Like its natural counterpart, the glass iceberg is covered with cracks, and their silvery web hovers in the bottle's matte depths. This is yet another unique characteristic of the project, because even today, it is impossible to find perfume vials made from traditional crackle glass. The glistening play of lines in the icy, translucent vial changes with the light and is especially impressive when sunlight falls directly on its surface.

The image of the bear that crowns the glass iceberg is at once static and dynamic. His front paws stand firmly at the edge of the precipice, while his two hind paws are still in motion. Subtle detail distinguishes the miniature: textured tufts of fur; distinct paws; a tail; and a face that is monumental even at that small scale. The bear on the tip of the iceberg is actually a removable cap that hides a ground-glass stopper in the bottle's neck. Made of the same material, the stopper's invisibility helps maintain the matte translucency of the vial as a whole. *Severny* is one of the first known playful designs for perfume glassware with a nonfunctional lid. Malevich's innovation, while entirely conditioned by the vial's imagery, was developed further in other projects, as Brocard and other perfumers would use three-part vials, with a decorative cap masking the stopper, after 1910.

1 Tolstaya, Tatiana. "The Square," *New Yorker*, June 12, 2015. Retrieved March 21, 2018.



Kazimir Malevich
(1879-1935)

TRANSFORMATION

The vials for *Severny* were manufactured at a glass factory near Penza, founded in 1764 by the noble Bakhmetyev family. A little more than a century later, the last heir to the Bakhmetyevs bequeathed the factory to his great-nephew, Prince Dmitry Obolensky. The factory was in turn inherited by Alexander Obolensky who displayed a knack for entrepreneurship and a desire to keep up with the times. At the turn of the century he hired Adel Yakobson as his factory's artistic director. Yakobson, responsible for technical design, prepared the Brocard commission for realization. People at the factory knew she was the one who had sent the "bear on the cliff" to production, so naturally she was ascribed authorship of the glass iceberg. It should be emphasized that right up to her departure for Moscow in 1921, Yakobson designed almost all of the Penza factory's new models. In Soviet times the experienced designer became artistic director of the All-Russia Glass Manufacture. As an engineer she created patterns for glass products, and as an artist she made individual works that were acquired by museums. But in all of Yakobson's varied output, there is not a single work that abandons the specifics of utilitarian glassware for the sake of "pure art."

The original *Severny* vial was manufactured until 1922. In 1925 Yakobson, who had already moved to Moscow, was managing the restoration of the full line of glassware at KrasnyGigant, the factory where she got her start. There Malevich's vial underwent its first "technical improvement" (read: simplification). The first victim was the initial design's luminosity. The silvery crackle glass rays that played within the vial's walls were replaced by lines of pressed glass. In subsequent decades other changes occurred: the Arctic bear merged with the cliffs apex and stood as though frozen on two, trunk-like legs, which melted into the ground; a mechanical dotted line formed the ripple of the bear's coat; his rounded rear lost even a hint of a tail; and the bear looked odd from the front, since the right and left sides of his face did not meet up at the nose. The ground-glass stopper was also replaced with a screw-on brass cap which shone through the matte top. With minor modifications, such as replacing the brass cap with plastic, the vial was manufactured in this form until the late twentieth century. In the 1990s the company decided to radically correct the anti-functional top by adding a polymer insert that allowed the entire cap to be screwed on the vessel's neck. This "improvement," however, did not last long. The company soon rejected this "improvement" since the peak no longer touched the body of the iceberg, but hovered awkwardly above it.

Only one complete *Severny* vial as produced by Brocard and Co. has survived to this day. This realization of Malevich's original project, issued in 1922, is in a private collection in the United States.

For years, many refused to believe that Malevich's authorship of the vial had been proven beyond a doubt. The recollections of family members seemed unreliable since there were no supporting documents. But there was a sketch of an advertisement that Malevich drew for *Severny*, which makes it certain that the popular glass iceberg that beat all records for design longevity in the twentieth century was the work of the charismatic creator of *Black Square*. This advertisement appeared in major newspapers in early autumn of 1911. In the first runs, the initials K and M, couched opposite one another in the bottom corners of the drawing, are visible as clearly as the other features of the composition.

It is worth nothing that Malevich's text compositions were usually "concrete" in that they had narrative content, and here, too, the idea behind the lettering was embedded in the advertisement's visuals - the dripping words seem to be made of melting icicles. Another signature characteristic of Malevich's art casts a shadow from the future — the drawing of the white bear against the black Arctic sky with the blinding sun is made in white and black, like the famous primordial shapes of his *Black Square*, *Black Circle* and *Black Cross*.

While the original vial for *Severny*, with its sparkling play of cracks and expressive sculptural form, is truly a museum piece, Brocard saw it as a product for the masses. And that is what it became. Social structures changed. Tsars, leaders, presidents came and went. The people of an enormous empire moved along with its borders. But through it all the glass iceberg remained a fixture in every interior. It found a place for itself alongside furniture of all styles and in the midst of a total absence of style — on commodes, bathroom tables, vanities, shelves of medicine cabinets...

The greatest achievement for any creative person is to create a work for the people, something so popular that the fact that it has an author becomes an insignificant detail. When asked what his greatest wish was, Yves St. Laurent replied: "I'd like to be the inventor of jeans." Alas, though his career hit all the highest peaks, creating a model with even a fraction of the popularity and universal appeal of jeans remained an unattainable fantasy for the great couturier. Malevich, on the other hand, conquered just such a peak without even noticing it. The bear on the cliff survived the twentieth century — all by itself.

Advertisement for *Severny* cologne, 1911.



The original Malevich-designed glass perfume bottle with craquelures for *Severny* was produced from 1911 until approximately 1921-1922 (1925?) and never exhibited outside Russia. It is an extremely rare Art Object. LEFT: Original Malevich's version, 1911-1917 during the Russian Empire. BELOW: Elements of the label preserved to the present after the Russian Revolutions (1917), Russian Civil War (1918-1921), and two World Wars in 20th Century.



The evolution of Malevich's perfume bottle: (LEFT) by Novaya Zarya in the 1930s and (RIGHT) those produced in the 1990s.



Young Collectors

(and their Mentors)

by Verna Kocken • masthead art by Audrey Kouslen of Andover, Kansas, USA • photos by Verna Kocken

Janey's Art Assignment

I left my art history class scratching my head. Miss Hanna had given us an impossible homework assignment. We were supposed to find and photograph or draw three objects that are art deco and three of art nouveau. She did explain that both of these were "total art styles" and that in their time they were found in everything from architecture and furniture to graphic arts to jewelry. She had gone on to explain:

Art nouveau, meaning "new art" Miss Hanna had said, is actually the older of the two styles. Originating in France, it was most popular from 1890 to 1910. Her "hint" was to look for graceful, fluid, curving lines and beauty drawn from nature (plants and flowers, animals and birds.) She mentioned Tiffany style, floral designs by William Morris, art by Alphonse Mucha, peacocks, arches and plant shapes, and silver inlay.

Art Deco, according to Miss Hanna, came later and also started in France. It originated before World War I, but its name came from the **Exposition internationale des arts décoratifs et industriels modernes** (International Exhibition of Modern Decorative and Industrial Arts), a big show held in Paris in 1925.

Miss Hanna said we should look for hand made items representing luxury and rich materials- bright colors and geometric shapes. She showed us pictures of a crystal Mercury car hood ornament- a man's head with hair flying back in a wedge, some interesting buildings, and even a picture of an Electrolux vacuum cleaner. She told us that the depression, starting with the 1929 stock market crash, brought about changes in art deco: colors were still bold

and often contrasting, but materials shifted from the very expensive and exotic to early plastics, chrome and stainless steel. It was as if the world had gone from optimism to practicality; from luxury to frugal- but kept the style. She tried to make this whole thing sound easy, but this was all a hundred years or more ago.

When I came home from school and Mom asked about my day, I told her about my art assignment and asked her where she thought I could find art deco and art nouveau in our neighborhood. She said that I should go and visit Margaret and see if she could help me. Thinking of after school snacking on Margaret's tea and cookies made it an easy decision!

Thank goodness she was home. And she seemed to know exactly what I was talking about. After our snack she offered to show me some things that she considered to be art nouveau. She actually had a William Morris fabric satchel and umbrella, which she said were gifts from her English friend, Yvonne. She had two Mucha prints on her bedroom wall along with a framed print of the July 15th, 1916 cover of Vogue magazine. The picture was of a woman wearing a teal dress with a balloon billow of skirt. She is standing in a grassy field, holding a bouquet of colorful flowers. Butterflies and leaves circle around

her. Below the picture on the dresser top was a Tiffany lamp, its peacock blue glass echoing the shape and color of the woman's skirt. Next to the lamp was a dresser set of assorted items- all monogrammed and decorated with a floral design. They looked like carved ivory, but Margaret said they were of early plastic. Margaret's bedroom furniture included antique oak pieces, dresser, bed and an old hotel commode, each with graceful curves and



floral carvings. (Yes, I did ask what a commode was and Margaret told me, opening the little door and pointing out where the chamber pot would have been!)

While I was busy taking pictures, Margaret pulled out her jewelry box. I think this was my favorite part. In it she had a tortoise shell patch box that had silver inlay. She explained that a lady might place a black patch or "mole" on her face to draw attention to her best feature- beside her eye or on her cheek next to her lips. Too bad those are out of fashion. It would be nice to be able to cover up a zit.

She set out some really pretty pieces of jewelry, placing them on a lavender flannel cloth. She had me sort and I could clearly see the difference in the two styles. We arranged a grouping of art nouveau items. I took a picture and then we set up another of art deco pieces. Margaret had some purses and compacts as well. Some of the compacts had lovely flowers but had contrasting colors and geometric shapes which would be art deco. Margaret said that maybe these were transitional pieces and that I should ask Miss Hanna.

I thanked Margaret for all her help. She took the "im" out of impossible! I walked back home thinking about Miss Hanna's assignment. I had more than a dozen photographs and an understanding of the two art types. I thought about how events like World War I and the stock market crash would bring about big changes in the way people thought about life and what they liked and bought. I wondered what the future generations would think about us.



Powder Puff

Roselyn Gerson, President Emeritus Compact Collectors Club

Hidden Beauty by Andra Behrendt

As an antique dealer who specializes in ladies compacts and related vanity items, I'm often caught off guard by the comments and observations of people not familiar with ladies compacts.

Thinking about the collector who thought the 1950s Henriette 8 ball compact was a gear shift knob, I realized that many compacts can be mistaken for other objects. Many of the more valuable and rarer compacts have an appeal to a crossover of collectors.

All hatpin collectors that I know search for hatpins that double as a compact. The long pin stem would go through a lady's hair-hat-hair in order to keep their large Victorian style hat on their head. When a lady needed to check her appearance, she would remove the hatpin, flip open the lid and use the tiny down puff to powder her nose! Hatpin compacts can be found with monograms, fleur de lis and colorful rhinestone designs. The prices range from \$1,000-\$2,000.

Compact collectors have been known to try and pull the heads off miniature teddy bears whenever they see them. Collectors know that if the head pops off they will find the powder and puff area in the bear's belly! The Schuco bears were manufactured by the German company Schreyer & Company. The word "Schuco" is an abbreviation for the company name which was Schreyer and Co. after its founder Heinrich Schreyer. Schuco toys have been around since 1912 and they were initially known for their marching soldiers and tin mechanical toys.

Schuco's adorable mohair perfume and compact monkeys and bears were made in the 1920s. When you removed the head you found the perfume bottle and the compact bear revealed a powder cake and mirror

in the chest. The animals can be found in several colors — red, pink, purple, brown and green.

A patent was issued to German inventor Heinrich Muller in 1928 for the bear's design. The 3-inch tall vanity animals sell for several hundred dollars today.

An interesting sewing/compact collectible was a 3-inch painted wooden item with a thimble as the cap. Under the thimble was a bobbin with threads and needle so a lady could do a quick repair on a torn dress. Then when it came time to touch up her make up, she could remove the bottom mirrored piece to access her loose powder. The tiny puff fit right into the bottom section.

Compacts with tiny puffs and mirrors can also be found hidden in bracelets, rings, clips and necklaces in the 1920s and 30s. So naturally these appeal to vintage jewelry collectors in addition to compact enthusiasts.

Bakelite bangle bracelets are stamped *Marlowe Cosmetic Bracelet Parisienne* and can be found in several different colors. A gold tone section on top of the bracelet would slide around to reveal tiny mirrors and five cosmetic compartments. Bakelite was the first plastic made from synthetic components. It was developed by chemist Leo Baekeland in New York in 1907. A variety of ladies compacts and vanity items were made from Bakelite in the 1920-30s.

An ornate Zama goldtone bracelet compact had a double hinge and one side opened to reveal a mirror, powder/rouge areas and lipstick compartment. The other side opened and a curved comb sat securely inside. This was a French vanity item from 1938.



A sampling of Schuco mohair animal compacts



Marlowe Cosmetic Bracelets of Bakelite and a gold, decorative slide concealing assorted cosmetics underneath.



Customer: May I see the gear shift knob in your case please?

Me: Sorry, I don't have a gear shift knob.

Customer: Yes, you do. It's the item shaped like an 8 ball.

Me: Sorry, that's a ladies' compact.

Customer: Are you sure?!!

True story! — Andra Behrendt

Pendant compacts were made in sterling, gold tone and with pretty enameled ladies. The back acted as the metal mirror and inside they included a powder cake and thin powder puff. A matching clip compact also included a thin powder puff and powder cake. A 1932 advertisement showed a variety of necklace compacts, prices ranged from \$3 to \$9.

According to a 1925 advertisement, "convertible vanities are the smart thing now." The compact ring is a rare addition to a collection. It was promoted as one item that could be worn three ways — a ring worn on a finger, worn on a ribbon as a bracelet or attached to a silk cord to be worn as a necklace. The interior of the ring included a mirror, powder or rouge and tiny puff.

Rings with plastic tops, rhinestones or watch faces were available. All you had to do was send 59 cents for a two-year subscription to *Woman's World* magazine and the ring could be yours!

Another hard to find 1920s compact ring was made of a heavy silver metal and adorned with rhinestones. When you turn it over, a tiny tab could be pulled out to reveal a lipstick. A matching rhinestone clip with lipstick was the perfect accessory to wear with the ring.

In addition to the gear shift-looking 8 ball compact, compact spheres shaped like Christmas ornaments, baseballs and even an orange are a wonderful figural compact to add to your collection. A lady carried it with her and they were a definite conversation item while on a first date in the 1950s!

So the next time you see a showcase filled with hands, tables or hats, think compacts, not paperweights or pillboxes!



ABOVE: Zama goldtone bracelet compact with mirror, powder, rouge, and lipstick hidden beneath hinged "wings." French, 1938.



BELOW: a pendant compact in sterling silver with enameled cover containing a powder cake and thin pad.



Victorian-era hatpin with hidden compact and puff.

For the sporty gal: a compact resembling a baseball complete with puff and mirror.

LEFT: Compact rings could be worn in a variety of ways.

BELOW: a sewing kit with thimble... and compact (of course!) and a bracelet with hidden compact.

Au Bois In The Woods

by Janice Boyd

This gorgeous French cameo brule parfum was made by D'Argental. The name D'Argental was used by the company today known as Compagnie des Cristalleries de St-Louis.

The company was founded in 1767 in Munzthal (Saint-Louis Les-Bitche in French) in Lorraine and the same year a decree of Louis XV conferred on it the name Verrerie Royale de Saint-Louis. In 1781 the company discovered the process of making crystal glass similar to English lead glass. Because the company was located in Alsace-Lorraine, which was part of Germany from 1871 to 1918 some of the glass was marked St-Louis Munzthal or D'Argental (an adaptation of Munzthal into French). The colors of this burner were typical of the colors used by D'Argental – caramels and browns.

LEFT is of the front of the burner: Hardware marked Lampe Berger, large tree in middle of the front with smaller trees and shrubs, circa 1920s, 7"H x 3 1/4"W
RIGHT is of the back of the burner: Two small trees with shrubs, 7"H x 3 1/4"W



(Pssst: a word about PHOTO SUBMISSIONS)

We get a lot of questions about what makes a good photo for the PBQ.

It's a good question — but often with a complicated answer. In the world of printing, photos print best when at high resolution, ideally 300 dots per inch (dpi) and at a reasonable size, say 5 inches X 7 inches; as a guide, a final file size might be around 1 megabyte (mb) or more. Printing presses process colors differently than websites, so photos meant for computer screens can be small in size and worry less about having crisp, clear resolution. That is why a photo that looks great on your computer may not print very well or appear differently than expected — two totally different processes.

Most smartphones and tablets are equipped with great cameras but remember that the higher the megapixel capability the better. That and a few key photography tips will improve images for both print and online use: [1] use a clean, plain background (white or light gray for darker subjects; black or navy for lighter) to eliminate distractions. Remember: the camera sees everything; [2] use a table to elevate the product and make it easier to photograph; [3] lighting is essential — not enough and the photos will be grainy; too much and the details are blown out. The easiest option is often natural window light. If that's not available, use a folding lightbox; [4] stabilization is important such as a tripod or stand to steady the process and reduce blurriness. [5] Allow some space. Close-ups can be fine but often disrupt or even distort the overall focus. Photos can be cropped to feature close-up details but only if the entire photo is in focus. [6] Practice! The nice thing about digital photos is that it costs little to nothing, so take some time to create the best shot.

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