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NATIONAL COLLEGE OF ART AND  
DESIGN

CRAFT (METAL) DEPARTMENT

THE SCENT BOTTLES

OF

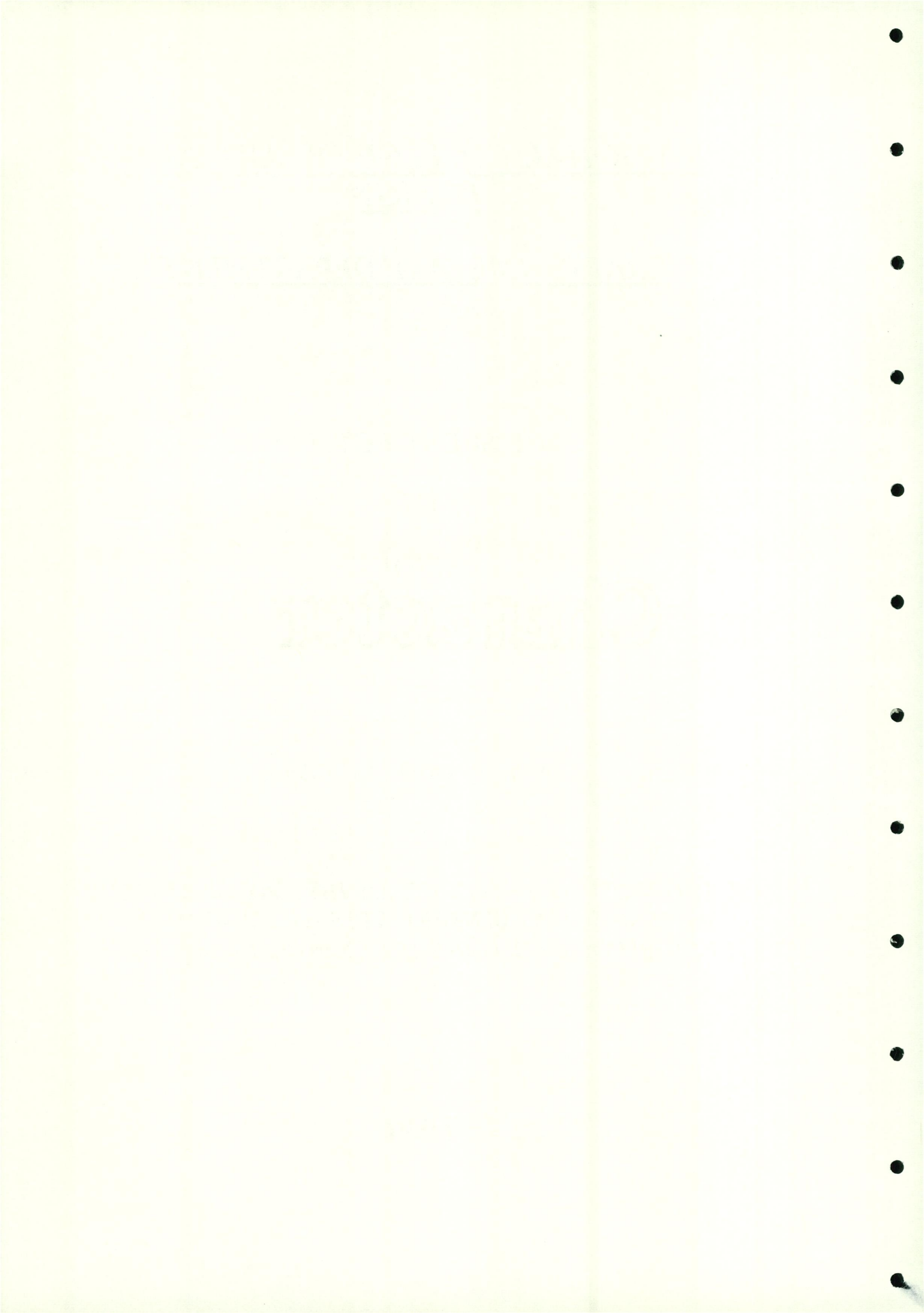
LALIQUE

BY

ANNETTE FRANCES LAPPIN

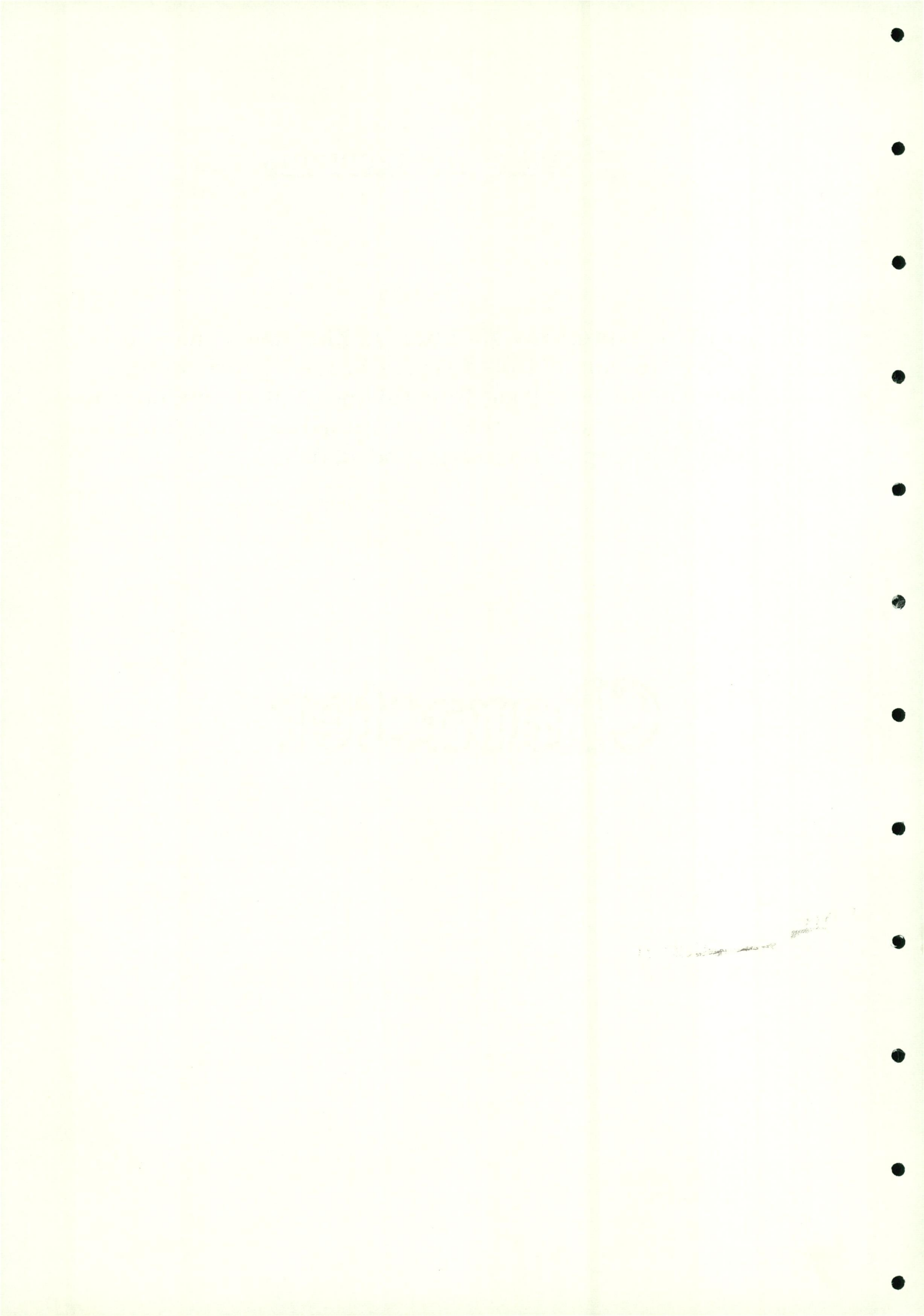
SUBMITTED TO THE FACULTY OF HISTORY OF ART AND  
DESIGN AND COMPLEMENTARY STUDIES IN CANDIDACY FOR  
THE DEGREE OF BACHELOR OF DESIGN IN CRAFT (METAL).

1996



## Acknowledgements

I wish to express my gratitude to Kim Mawhinney in the Ulster Museum, Carolyn Pearce in the Victoria & Albert Museum, Michelle Poole from Lalique Limited, London, but most of all I wish to thank my tutor Dr. Nicola Gordon-Bowe, for her patience, advice and guidance.



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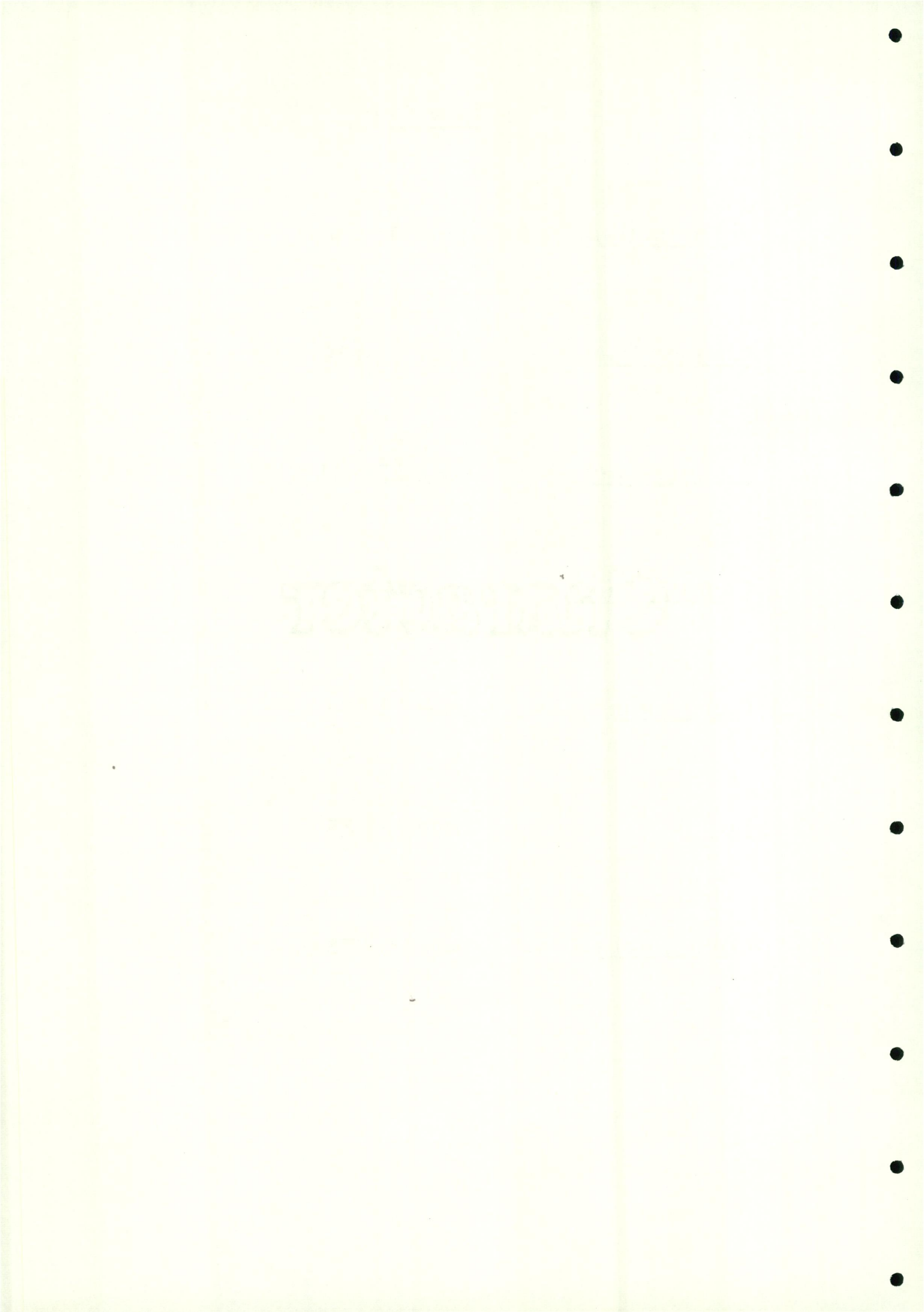
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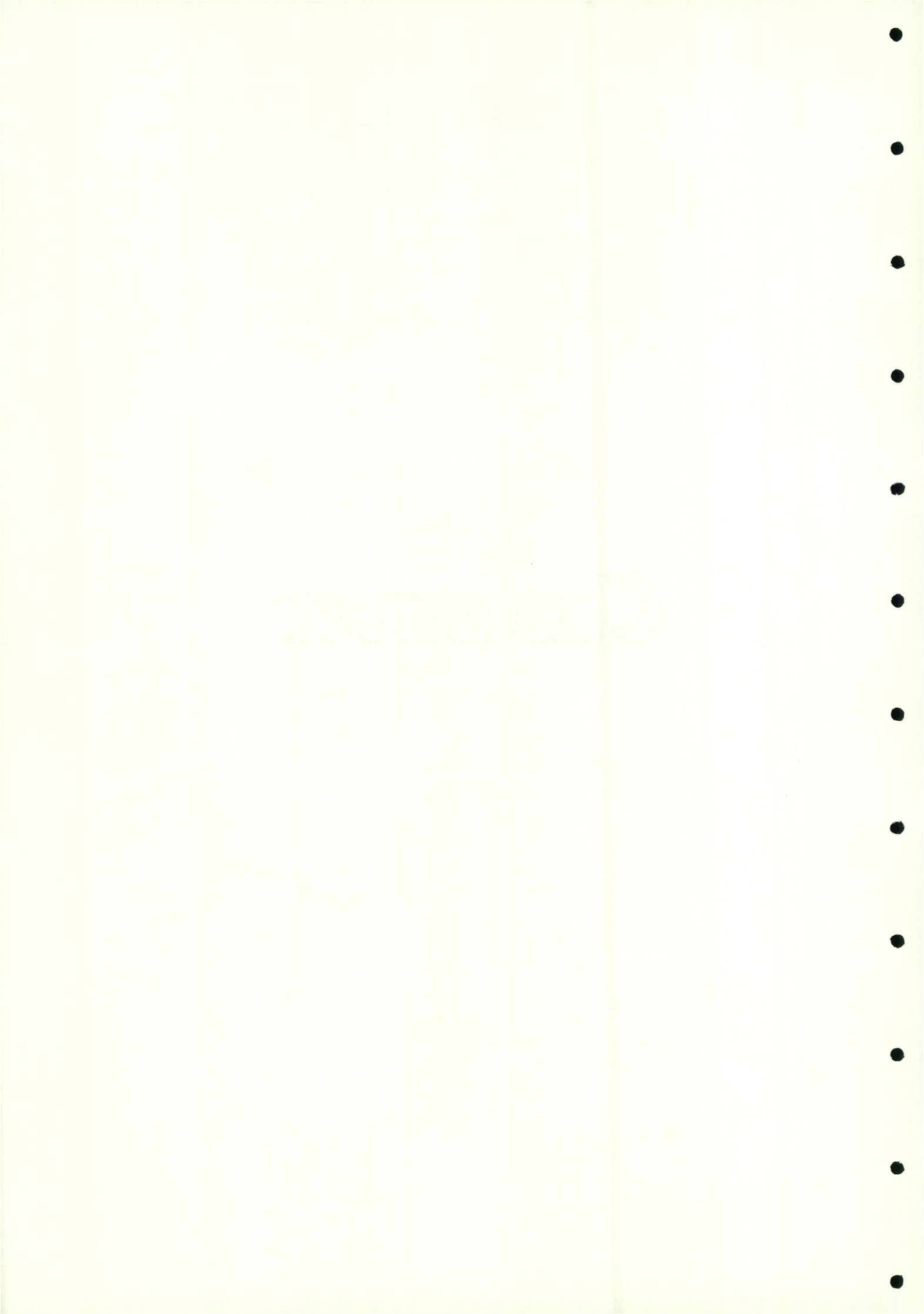
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## INTRODUCTION

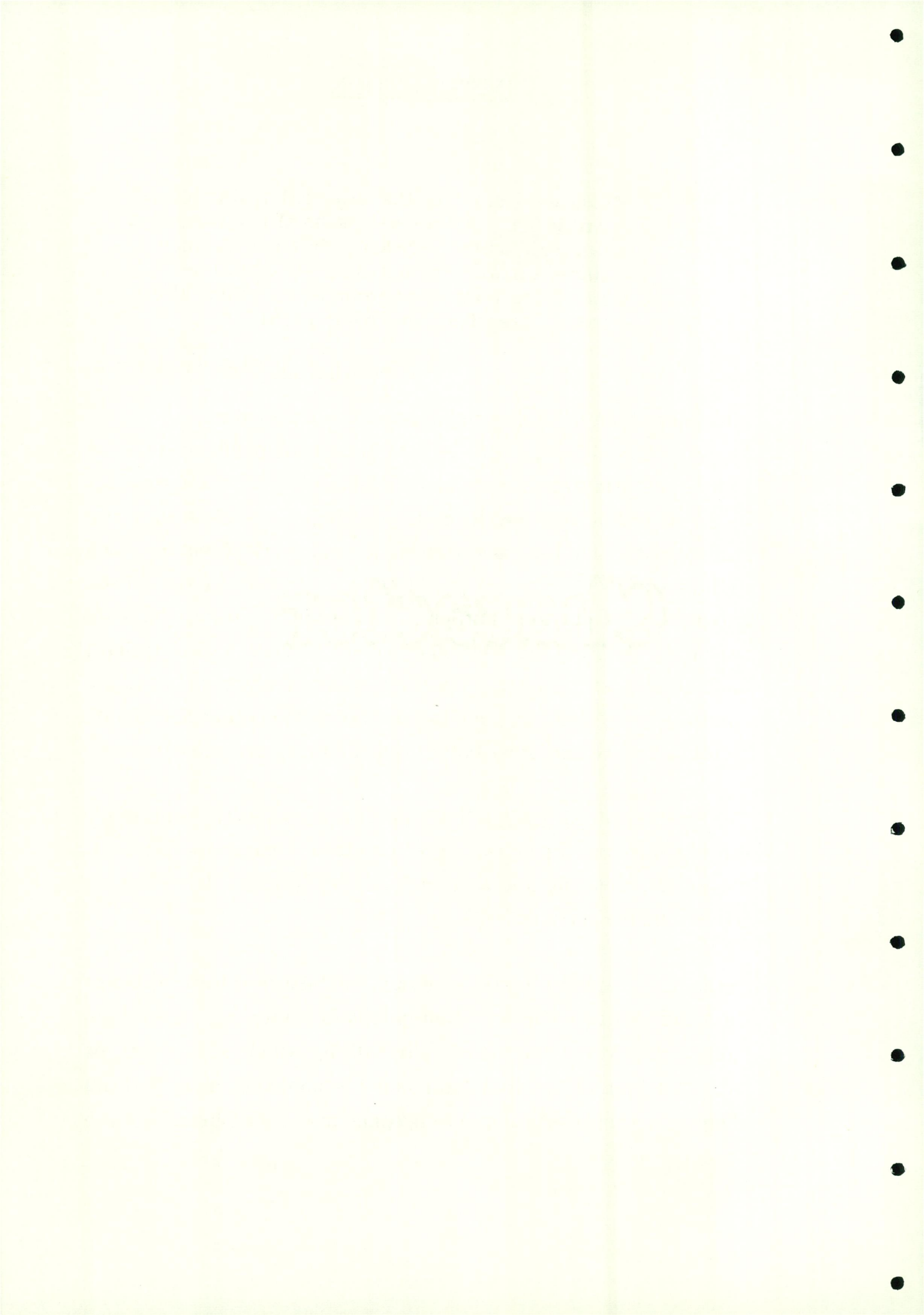
“Lalique glass has the ethereal brilliance of Arctic ice. Its texture is hardly visible and one can scarcely believe that it was once a thick, opaque substance...; it would seem rather to consist of immaterial ether, the frozen breath of the Polar night.”

Dawes, Lalique Glass, (1986), p.1.

This was written by Guillaume Janneau, in a book called Modern Glass (1931), where he established the brilliance of René Lalique, goldsmith and glass artist. Lalique has set the mould for many to follow but few to equal the ingenuity of design and craftsmanship that has proved to be his trademark. From his many examples of work, whether jewellery or glassware, I have chosen Lalique’s glass perfume bottles for my topic of discussion. My reason for choosing this particular aspect of Lalique’s work is that I have always been intrigued by the world of cosmetics and haute couture. In my opinion, René Lalique’s perfume bottles display the aesthetic beauty that other bottles lacked during that same period.

The methodology that I have chosen to gain the necessary information has been through consulting books, periodicals, magazines, museums and sending letters to various establishments concerning the perfume bottle industry.

In the first chapter, I intend to discuss the historical background of the René Lalique. This will examine his first interests in art, how Lalique discovered the art of goldsmithing which was one of his earliest forms of art that launched his name to an influential clientele and also led Lalique to become one of the pioneers of the



Art Nouveau movement within metalwork.

Any discussion of Lalique's gold-work must review how it gradually informed him about glass, by combining glass with gold and to the discovery of glass that led him to produce his first perfume flacon.

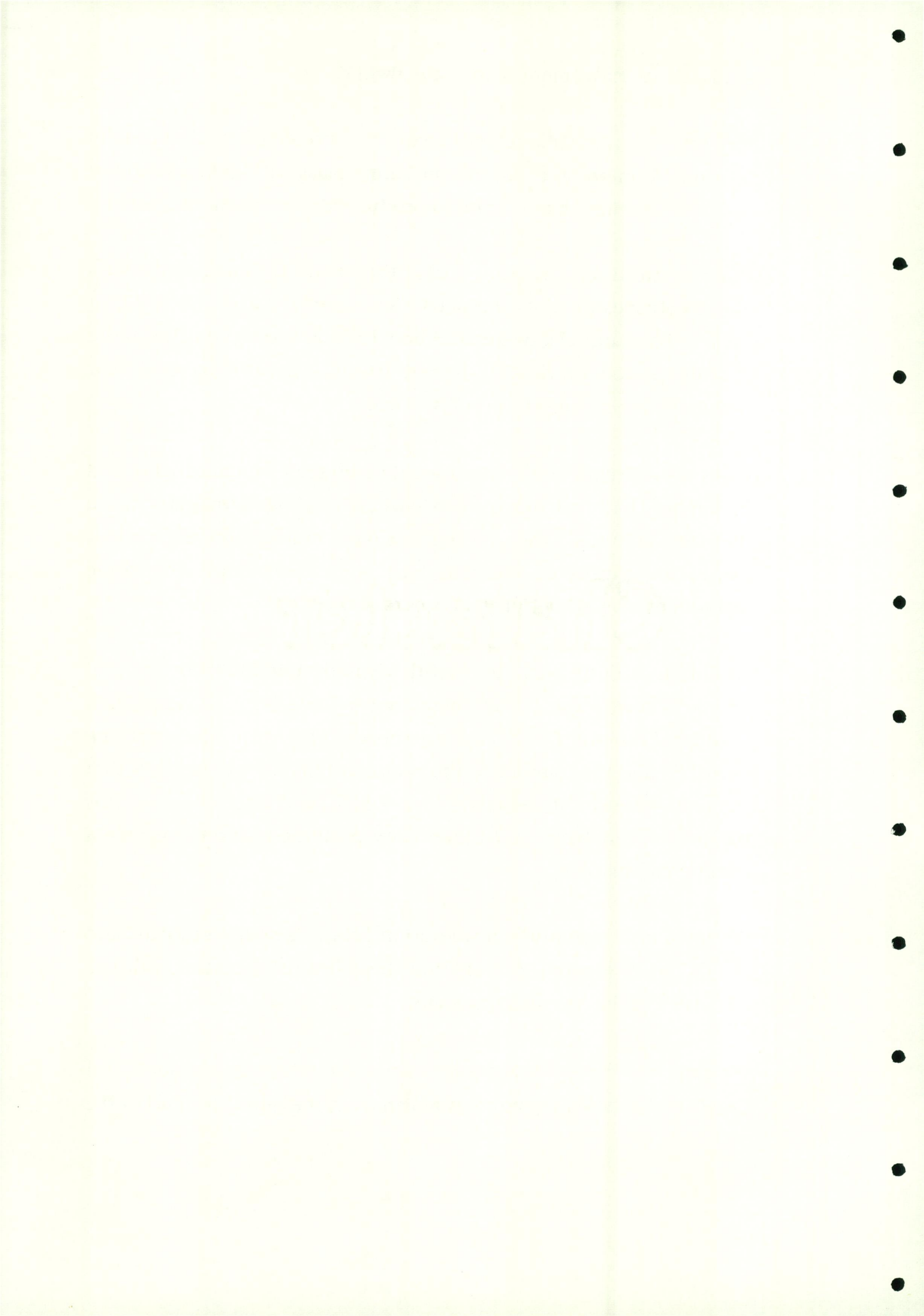
Chapter two discusses other areas of interest: Lalique's influences, like Art Nouveau and its characteristics and form, that he used within his jewellery and glassware, and how Lalique throughout his glass-making period gradually slipped from elaborate Art Nouveau designs to the simpler forms of Art Deco.

I will also discuss the techniques that he experimented with and problems that may have arisen when dealing with glass i.e. a different material, when he did not have much knowledge about producing pieces of glass in large quantities and why some techniques worked better than others.

Although Lalique was successful with his perfume bottles, the production of these pieces might never have been accomplished without François Coty, an entrepreneur within the perfume industry, and the founder of the House of Coty. It was in 1905 that the collaboration of these two men began, and from then on, this partnership enabled the Lalique/Coty perfume bottle to become a commercial success.

We must also take into consideration Lalique's skill and ideas, and Coty's business mind that created these beautiful bottles with the discovery of the 'perfume package'.

We can only surmise what might have gone through Lalique's and Coty's minds when trying to establish what the public wanted in the



1900's. What were the social divisions and did these influence the types of designs Lalique produced? One must also consider the types of people for whom they marketed their products; who were they trying to accommodate?

What intrigued François Coty about Lalique's work? Was it his designs or craftsmanship, or maybe both? Also why was it that Lalique was chosen to establish Coty's perfume house rather than the already established glass manufacturer, Baccarat.

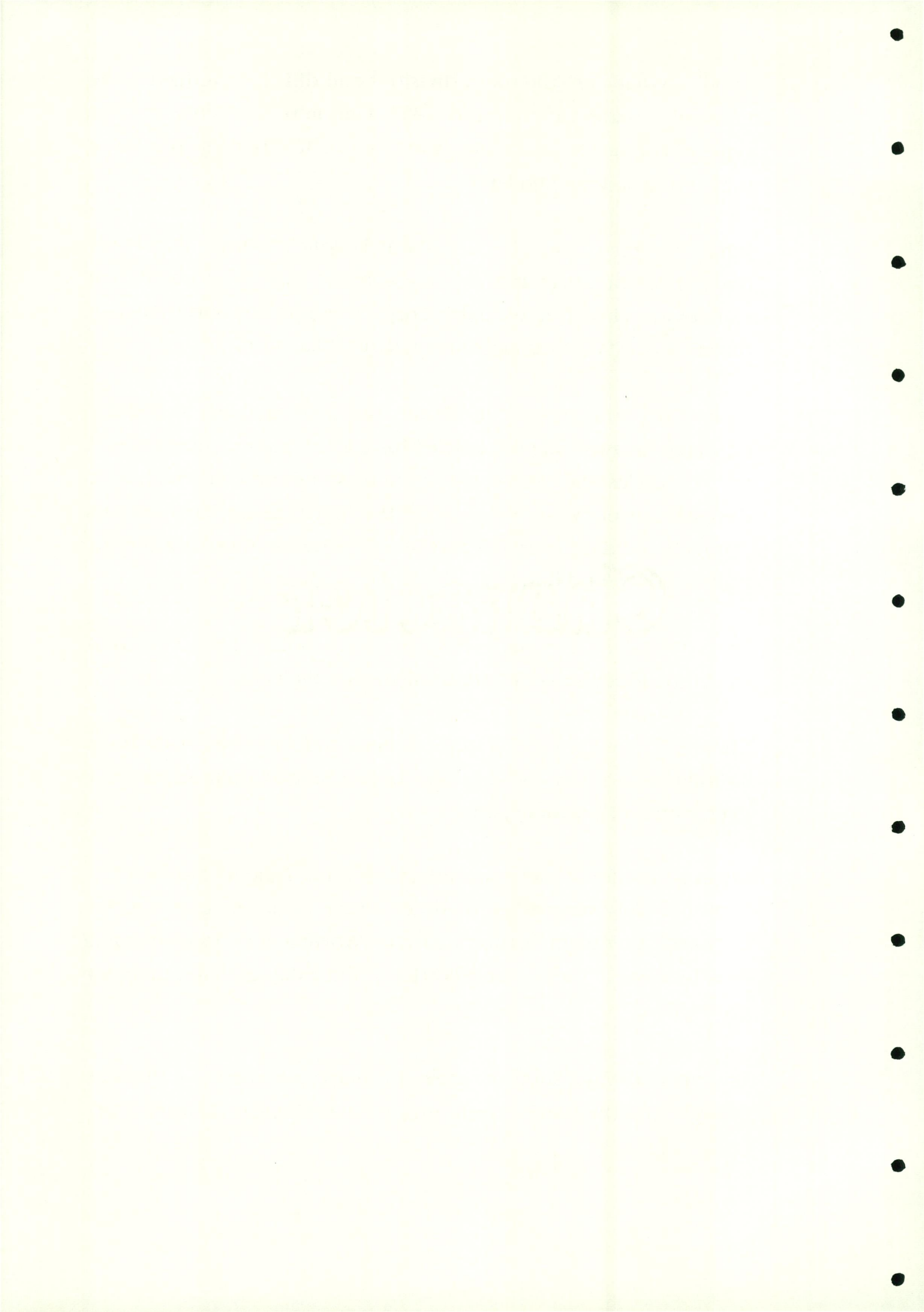
As for the perfume bottle itself, one must also establish its history, although smaller one-off bottles have been made, since ancient Egypt and classical Greece, <sup>(1)</sup> of various stones and with elaborate designs. Surely what we know as the 'perfume package' and its production did not derive from the collaboration of Lalique and the House of Coty, or did it?

Here I analyse Lalique's first perfume bottle for Coty, that established the House of Coty firmly within the perfume market.

Chapter Three reviews Lalique's designs and what has made them so unique and how these bottles have retained their superiority over bottles of the same period.

We must not forget other manufacturers that Lalique designed for. Was there any comparison between these bottles he designed for Coty and other manufacturers, such as, Worth and D'Orsay, to name only two. Were they one-off bottles or did Lalique design them for production?

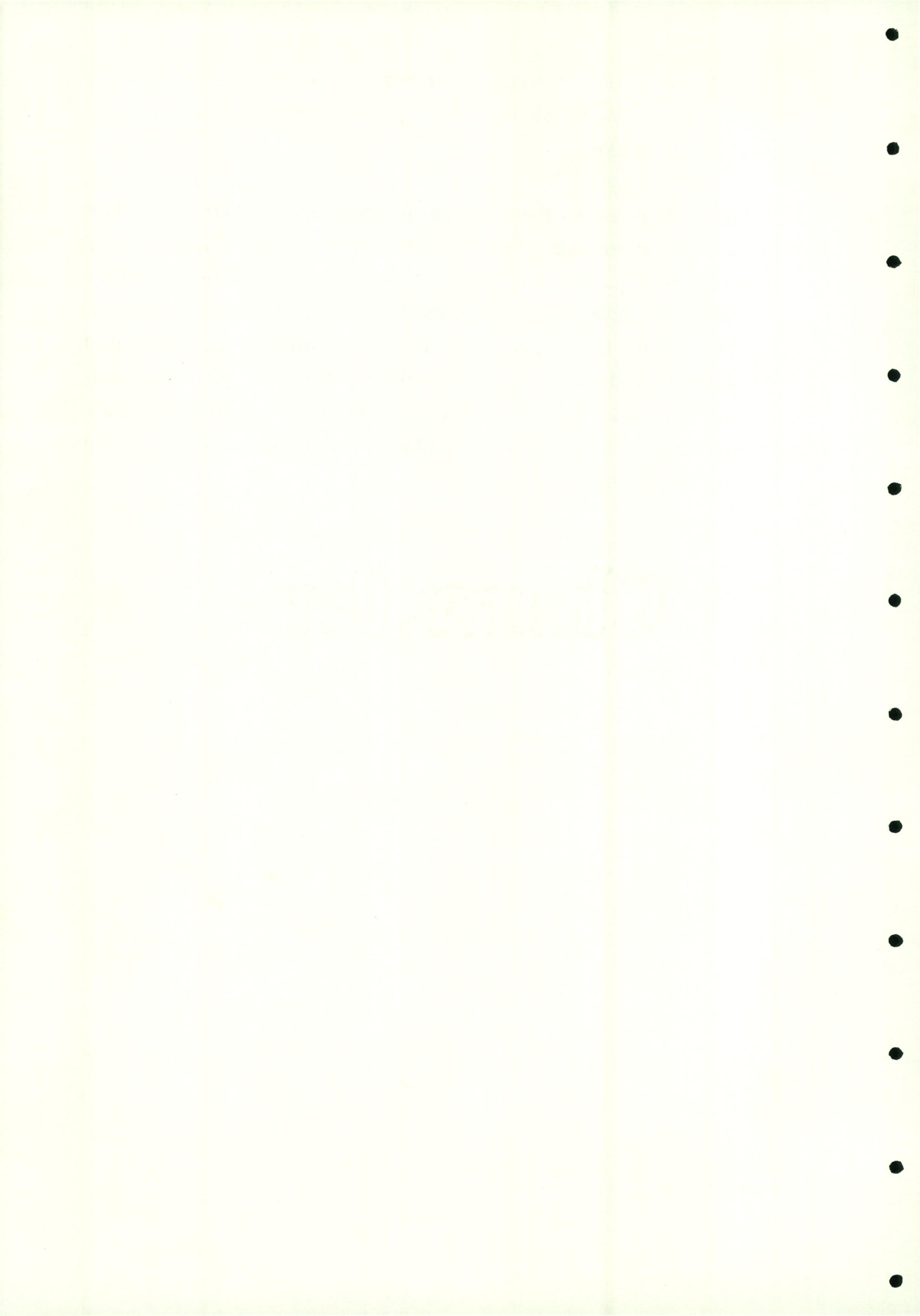
One must also question the idea of other companies or industries today; are they still continuing to manufacture Lalique/Coty

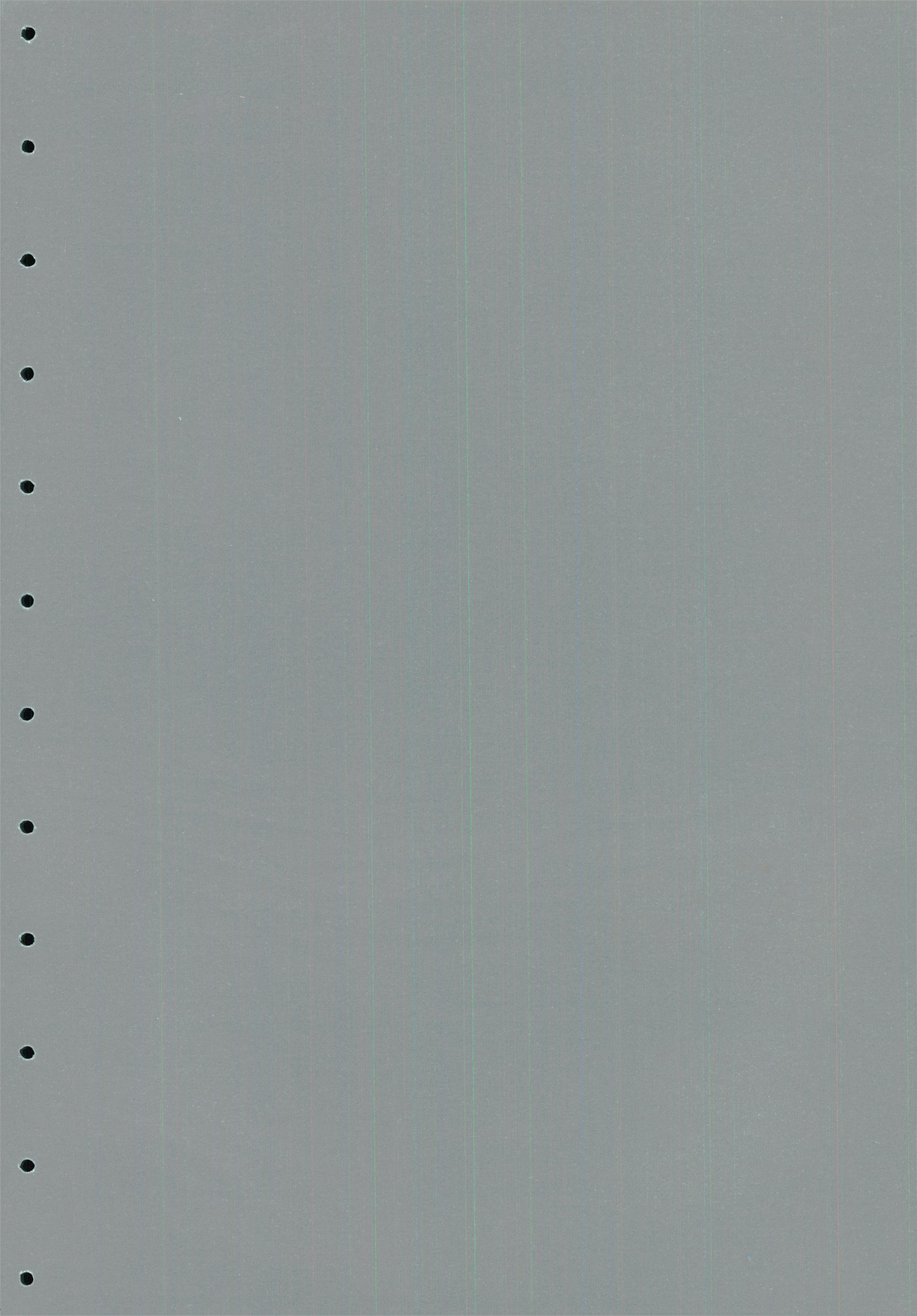




perfume bottles or even similar bottles, and has the market that they are aiming for changed since the early 1900's. What and who are their market?

Since the death of René Lalique in 1945 his son Marc has taken over his father's glass factory at Wingen-sur-Moder, France. Since 1921, Marc Lalique has designed and produced bottles for other perfumers, including Lancome and Nina Ricci. Now Marc's daughter, Marie-Claude Lalique, is even to this day continuing the tradition of his father and grandfather. I will discuss how the Lalique tradition has continued for so long, what elements have changed in the years, and what other projects Marie-Claude Lalique has taken on in the perfume business.







## CHAPTER ONE

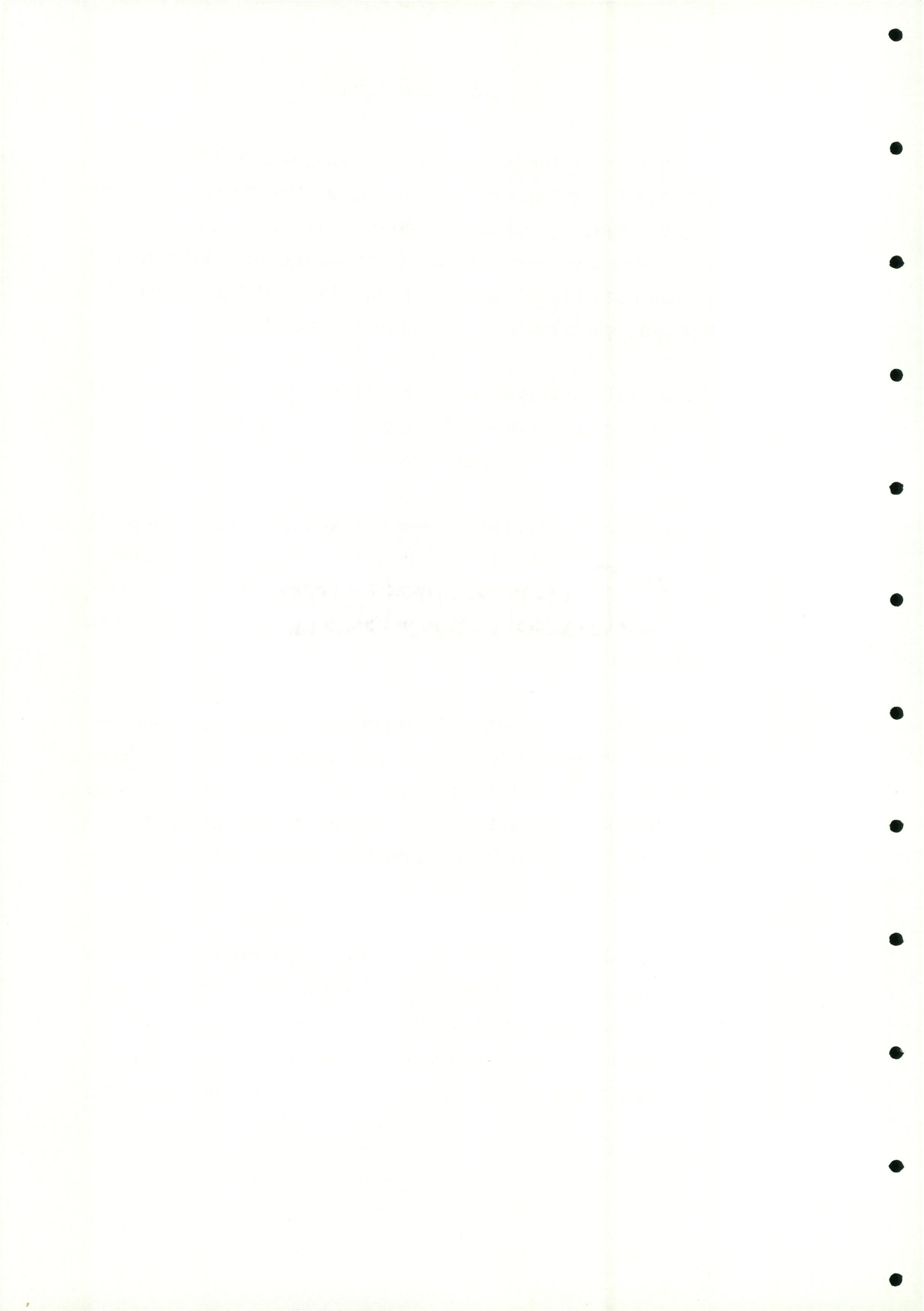
Many designers in the past and the present, whatever their field, have aspired to being well known and well respected for their creativity, imagination, diversity and of course their craftsmanship. Few, however, have been able to accomplish the high standard and artistic output of René Lalique. Today, his work has gained the respect and reputation that, without question, it deserves.

René Jules Lalique was born on the 6th of April, 1860. He lived with his mother and father in the village of Ay, in the département of Marne, the former champagne province of France.

It was in 1862 that his family moved to suburban Paris. Here he continued with his education at the Lycée Turgot near Vincennes. However, fourteen years later, in 1876, René's father died. This meant that the boy had to abandon his education, in order to seek full-time employment.

However, it was at this time, the nineteenth century jeweller and historian Henri Vever tells us, (Snowman, 1990, p.126) that Lalique started to show the first signs of mixing artistry with entrepreneurial skill and talent when, at the age of fifteen, he started to paint gouache flower miniatures onto this ivory plaques and then sold them.

At the age of sixteen, René began to work as an apprentice for Louis Aucoc, who was a well-known and established jeweller and goldsmith. He was respected within the jewellery trade and was considered one of the deluxe jewellers in Paris of that time. Aucoc's style was neo-baroque and was seen as being very fashionable and

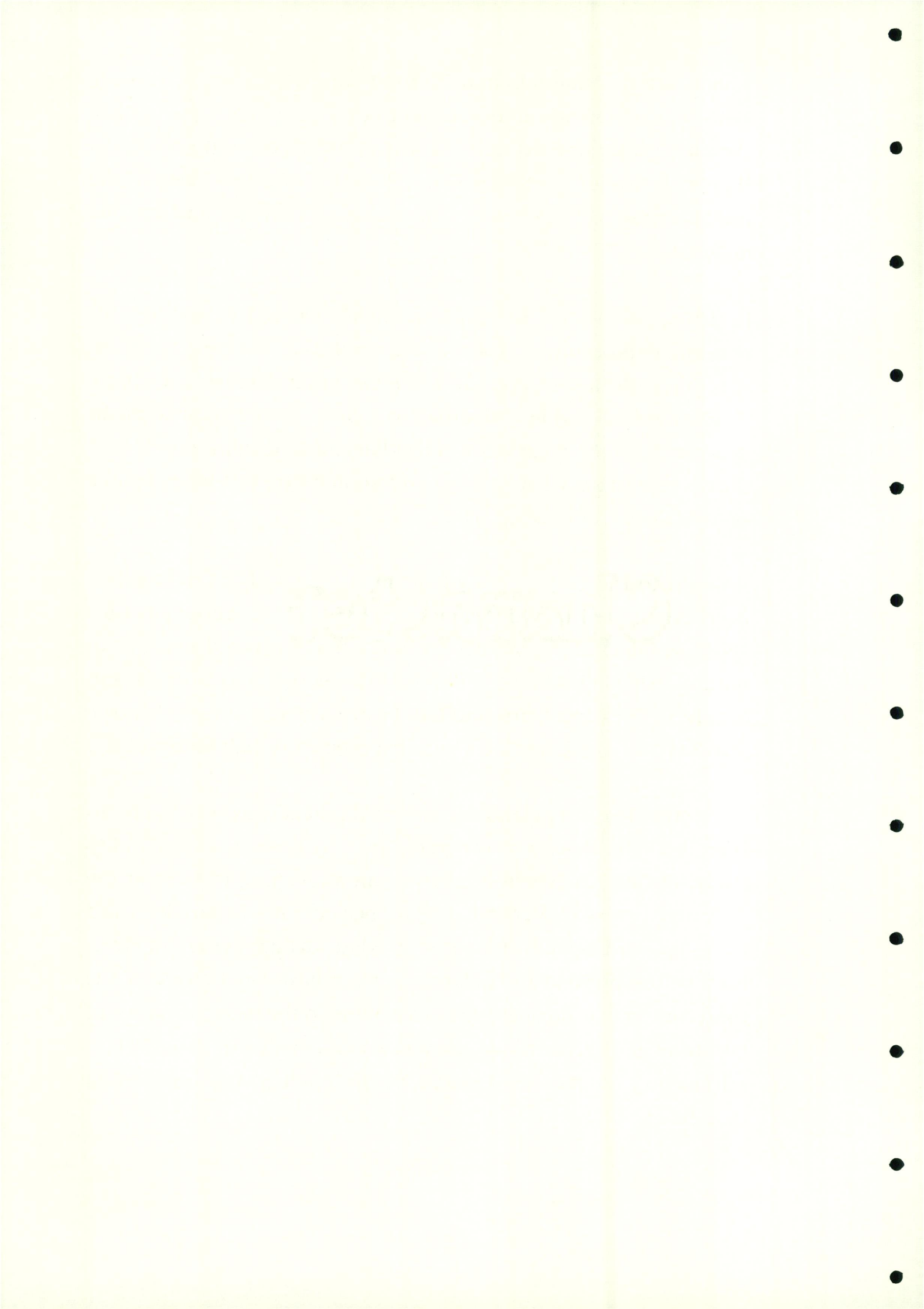


sought after. Materials that he used throughout his work were gemstones, diamonds and even stones that were found in what was then a recently opened mine in Africa, its origin we do not know (Bayer & Waller, 1988, p.52). Here Lalique was taught the fundamental skills and rules concerning the jeweller and his raw materials.

In 1878, at the age of eighteen, René decided to further his education and return to college. He enrolled at the Paris Ecole des Arts Décoratifs before, according to Henri Vever, (Dawes, 1986, p.6), he travelled to London and settled with other French immigrants in Sydenham, on the boundaries of London and geographically close to the Crystal Palace, where a large exhibition centre was being built, a sight to inspire any young artist.

He went to the College of Sydenham, a school of Art, which had been established in Sydenham since 1854. Throughout his time spent in England, he studied graphics and nurtured his love of nature. Since childhood, René had developed an interest and delight in flora and fauna and had incorporated them into his own artistic style, which was later to be expressed through his jewellery.

After studying in England for two years, René returned home to Paris in 1880. No-one seems quite sure why he went to England to study, but on his return he showed an awakening interest in the Arts and Crafts movement, maybe because it was so alive and refreshing in England, compared to what was happening in Paris. Even before he went to England, he must have been aware of the contribution that Japanese Art was making to the metamorphosis of European and Western Art. He was also interested in the effects it was having on the early stages of the English Arts and Crafts movement.

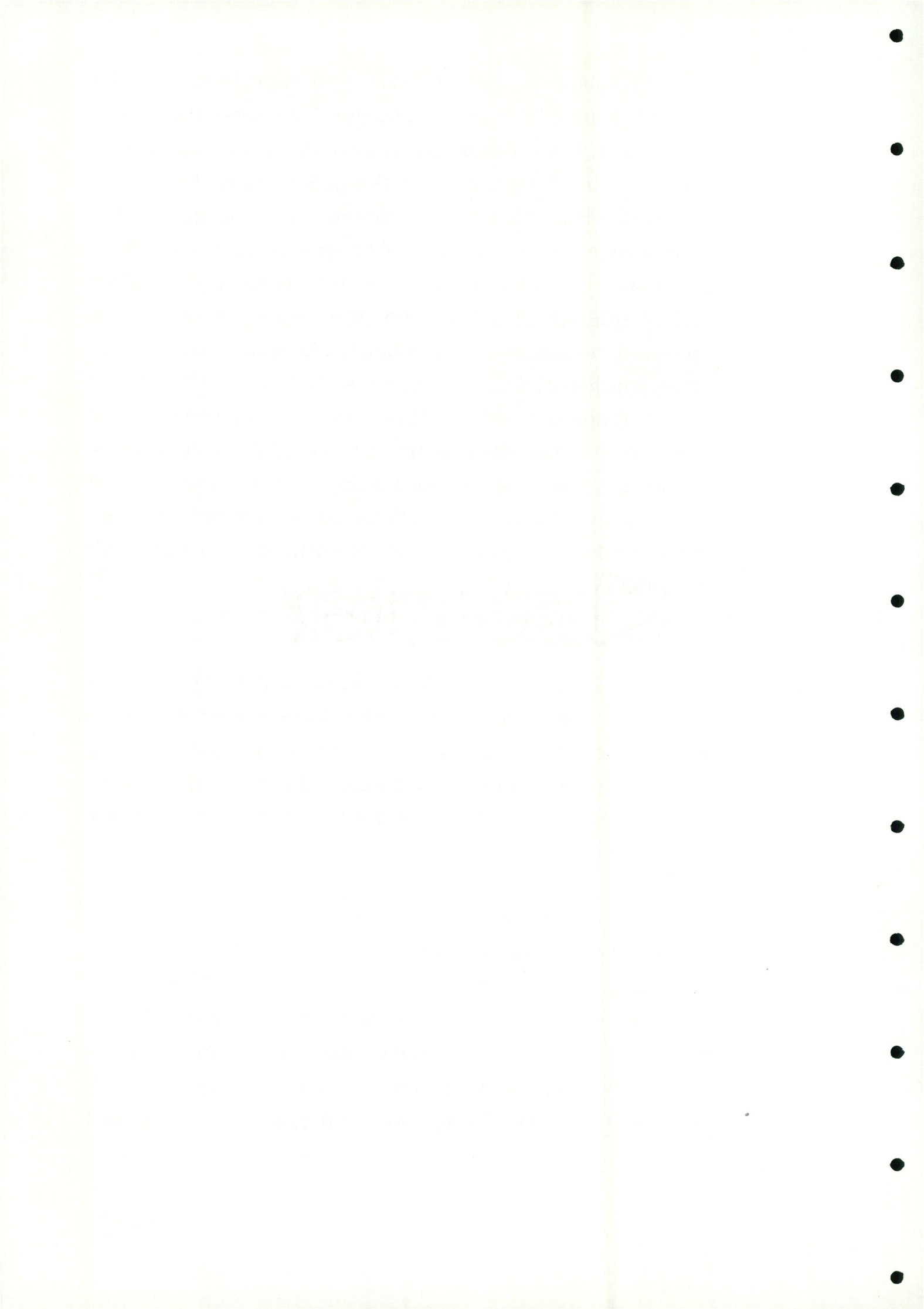




During 1881, Lalique became a free-lance jewellery designer, with a friend by the name of M. Varenne, and they both worked at 84, Rue de Vaugirard in Paris. During this time of designing Lalique used everywhere in his designs a distinctive yellow paint that looked like gold with a black background. However, this changed further down his career as with his use of colours expanded to blues, greens, browns, etc. This association with Varenne only lasted for two years. Although their association was very short, their list of patrons was quite impressive, including the leading Parisian houses of Cartier, Boucheron, Hamelin, Aucoc and Destape. As Henri Vever has written, (Snowman, 1990, p.126), there was a certain standard within jewellery at that time, particularly within diamond settings. These standards were set by the leading manufacturers of that time, e.g. Cartier, Aucoc, etc. Lalique made diamond-set roses; twittering birds on branches; ears of corn, all of a very high standard (Snowman, 1990, p.126). Even at this stage, his work showed a vitality that set him apart from his peers.

The opening of the Musée des Arts Décoratifs, Paris in 1882 was very significant, especially when its salon doors opened to those in the minor arts, that is, those not involved with painting and sculpture. Those who were in the jewellery trade found this most beneficial, as it became an ideal place for them to exhibit their work.

Lalique continued to use the skills he was taught in Sydenham, concerning graphic art, by receiving employment for designing wallpaper and fabrics, from a relative by the name of M. Vuilleret. However, he still continued and completed his education in sculpture and modelling techniques, under the tuition of Justin Lequien, at the Ecole Bernard Palissy. From these sessions with Lequien, Lalique acquired very important skills which benefited

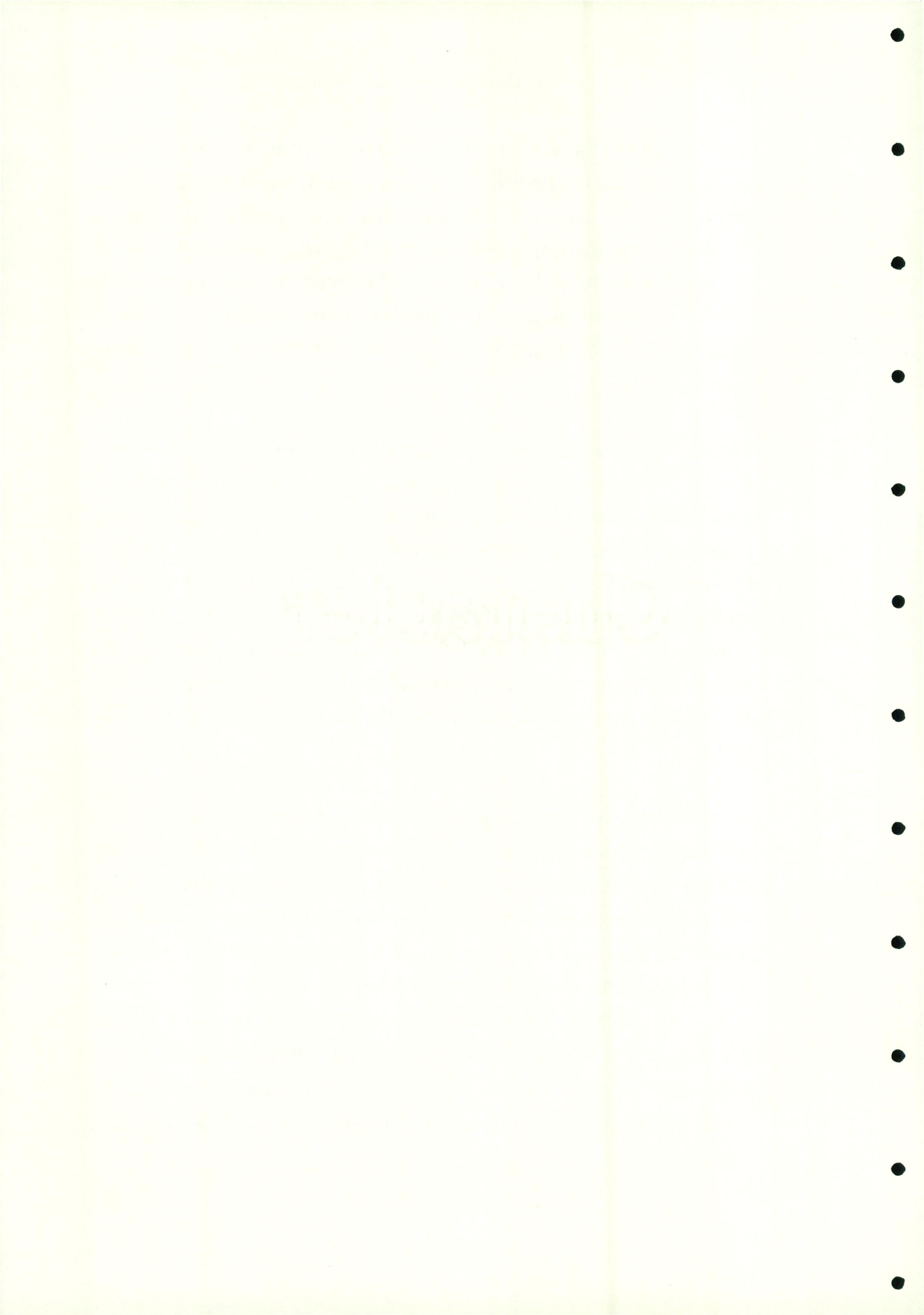


him and influenced his work, later to be used on a larger scale.

It was in 1884 that René exhibited his own jewels for the first time, at an exhibition of the 'Crown of Jewels' in the Louvre, Paris. This attracted many an eye, but in particular the attention of Alphonse Fouquet, the leading Parisian jeweller, who was so taken by Lalique's work that he, too, was influenced by the increasingly popular Art Nouveau, and later produced spectacular jewels, using and Art Nouveau flamboyance to stimulate his creativity in his work.

Lalique was now beginning to establish his name among the great, e.g. Cartier, of that period, so that in the winter of 1885, he purchased a small workshop in the Place Gaillon from Jules Destape, who had retired that particular year. The work-force of four: a foreman or chef de place; two cueuillers who helped with the melting and pouring of glass; and a gamin, a boy helper, (Dawes, 1986, p.9). He then started to concentrate on his jewellery, for which, his name began to travel and he began to gain respect and recognition for his interpretation of the ever-emerging Art Nouveau style.

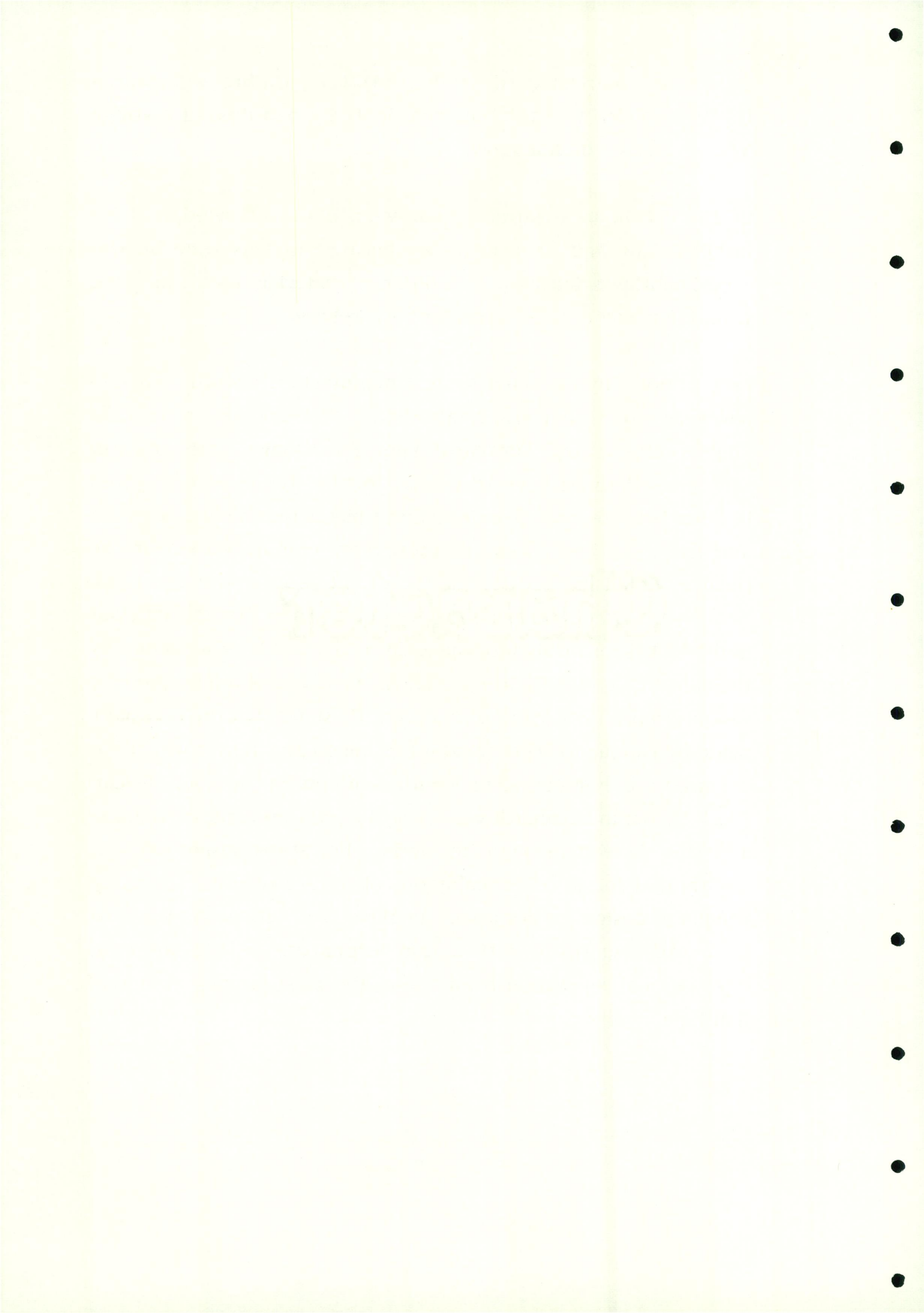
By 1887, Lalique had purchased another workshop, located at Rue de Quatre-Septembre and the two places were run simultaneously. During 1890, he acquired much larger premises at 20, Rue Thérèse, spacious enough to provide a home for him and his second wife Augustine Ledru and working accommodation for his by now thirty employees. This meant he had no need for the first two premises, so these were sold. We do not know much about Lalique's private life but we are informed that not only was 1890 a year for bigger and better changes, but it was also the year Lalique got married to the daughter of the sculptor, Auguste Ledru. According to Lalique



expert, Félix Marcilhac, (Utt,1990,p.14), Lalique's first wife, Marie-Louise Lambert, whom he married in 1886, had died at a young age, of what, we do not know.

In 1890, Lalique acquired the assistance and knowledge of his father-in-law and brother-in-law because at this time he was experimenting extensively with different materials, concerning the variation of colours and forms for his jewellery.

Lalique not only attracted leading manufacturers within Parisian jewellery circles, but also established a close friendship with the famous actress, Sarah Bernhardt, known as "Divine Sarah" in Paris. This proved to be very beneficial to him, because throughout Bernhardt's career she wore numerous pieces that he had designed and made for her. Some of these were commissioned for the theatre, which led his designs to become more extravagant and flamboyant, others he made for everyday. Their first meeting was in the 1890's, probably introduced by a friend of hers, a painter, by the name of Georges Clairin <sup>(2)</sup>. The main source of information for Lalique's work for Bernhardt is Vever. He states that the first piece made by Lalique for Bernhardt was a huge Lotus flower which was coloured a grey-green enamel with a shimmer of mother-of-pearl (fig.1.1). Sarah Bernhardt was a very flamboyant creature (fig.2.1) and this showed through her acting, her stage design and the clothes that she wore, probably one of the reasons that she asked Lalique to design for her jewels for the stage. Lalique gained most from this friendship with Sarah Bernhardt, as it secured his international reputation from one of the most famous women of that time.



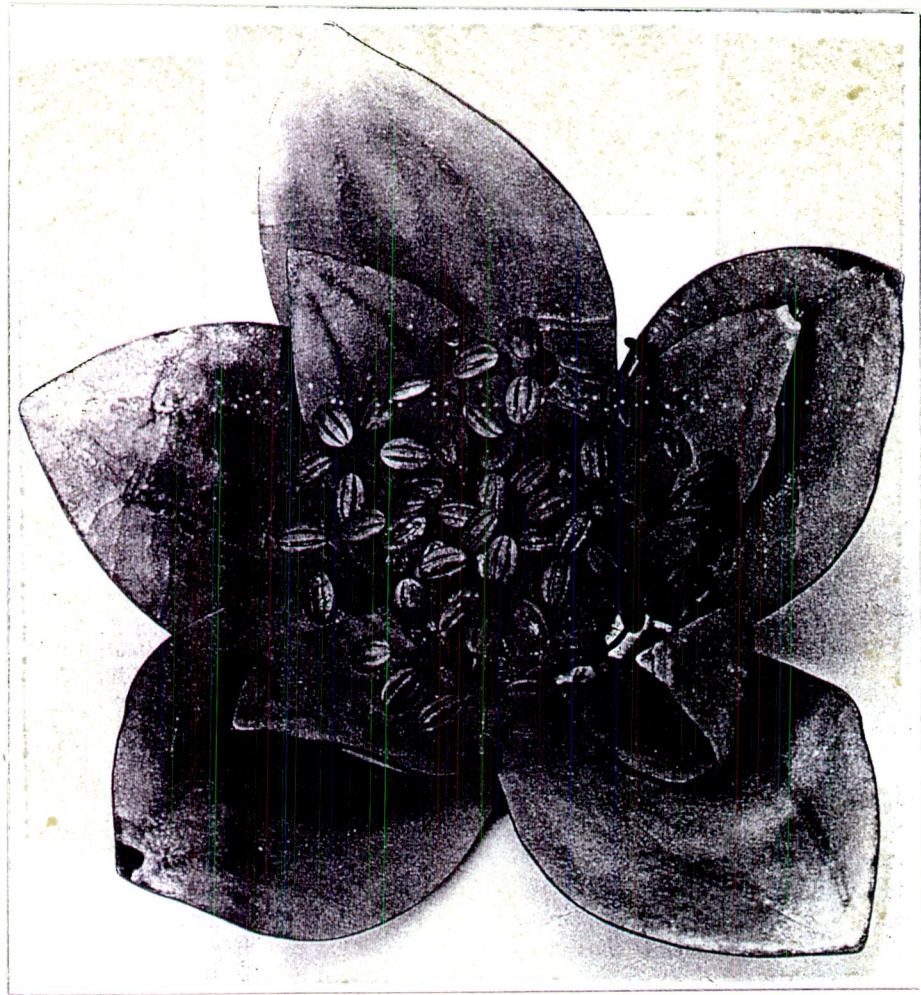


Fig. 1.1 Lotus Flower Brooch, coloured with a grey-green enamel with a shimmer of mother-of-pearl.

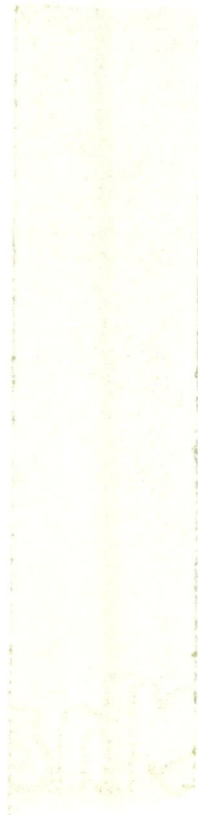
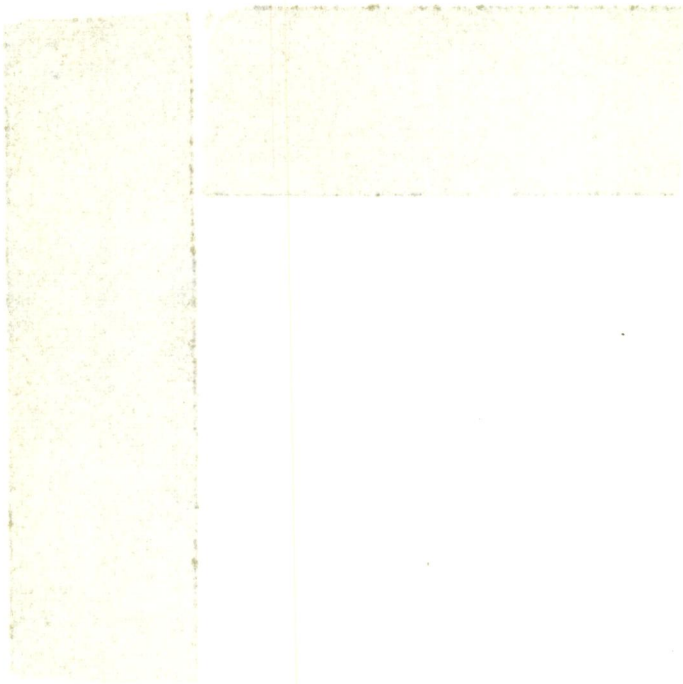






Fig. 2.1 Sarah Bernhardt wearing Lalique's Lotus Flower Brooch.

Blank rectangular label with faint markings.

Blank rectangular label with faint markings.



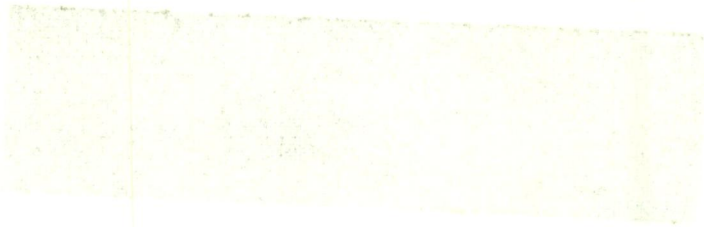
Another great patron was Calouste Gulbenkian, a shrewd businessman of the commercial world, whom they called "Mister Five Per Cent". He was one of the best rewarded patrons of Lalique's work, as he acquired from the artist one hundred and fifty pieces of the most exquisite collection of jewels ever held by an individual. Gulbenkian also received drawings by Lalique of his jewels. It is unusual to find drawings that are so presentative of the actual pieces that were made. There are so many pieces in Gulbenkin's collection that it would be impossible to say which was the most outstanding; however one comes to mind, which is the Dragonfly brooch (fig.3.1). It was made in 1897 and is set in enamelled gold with moonstone, chrysoprase and diamonds and is approximately 27 cm in height. It is constantly reproduced to represent Lalique's work although there are other pieces which are not so well-known that indeed hold as much beauty if not more than the Dragonfly brooch. One is a pendant called the Waternymphs clasp, (fig. 4.1)) made in 1904-1905 using crystal overlaid with gold and enamel for the wings. Its overall height is 4.8 cm. These pieces were kept in a cabinet that Lalique designed especially for the jewels. When Lalique died, Gulbenkin wrote to his daughter praising her father and all the creative work that he had designed and produced; (Abdy, 1987, p.323) then stated that he had his place among the greats in the history of art and as a master of his craft would undoubtedly be admired by other greats in the future<sup>(3)</sup>.

It was also in 1895, that Lalique first publicly exhibited his jewellery under his own name, at the Salon of the Société des Artistes Français, where decorative arts were allowed for the first time.





Fig. 3.1 Dragonfly Brooch (1897),  
set in enamelled gold with moonstone,  
chrysoprase and diamonds.  
Height approx. 27cm.



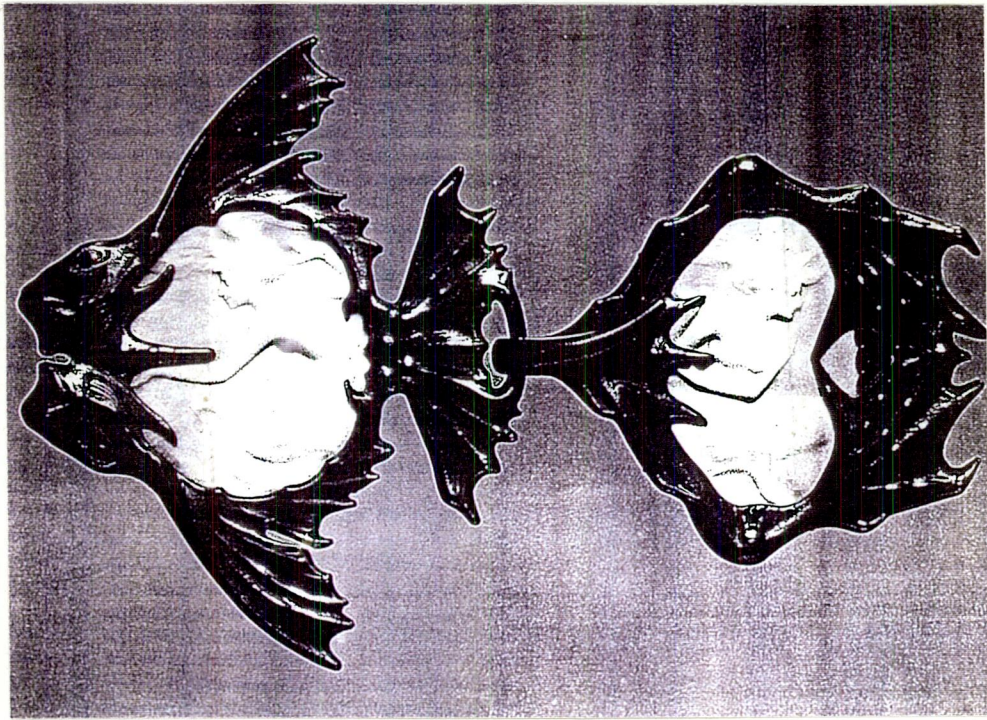
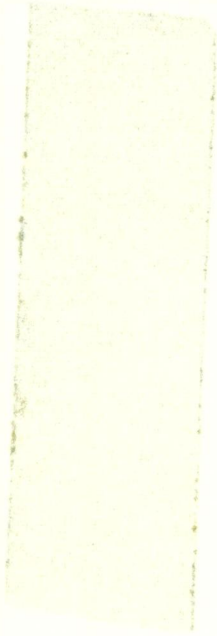


Fig. 4.1 Waternymphs Clasp (1904-1905)  
made with crystal overlaid with gold and  
enamel for the wings. Height 4.8cm.



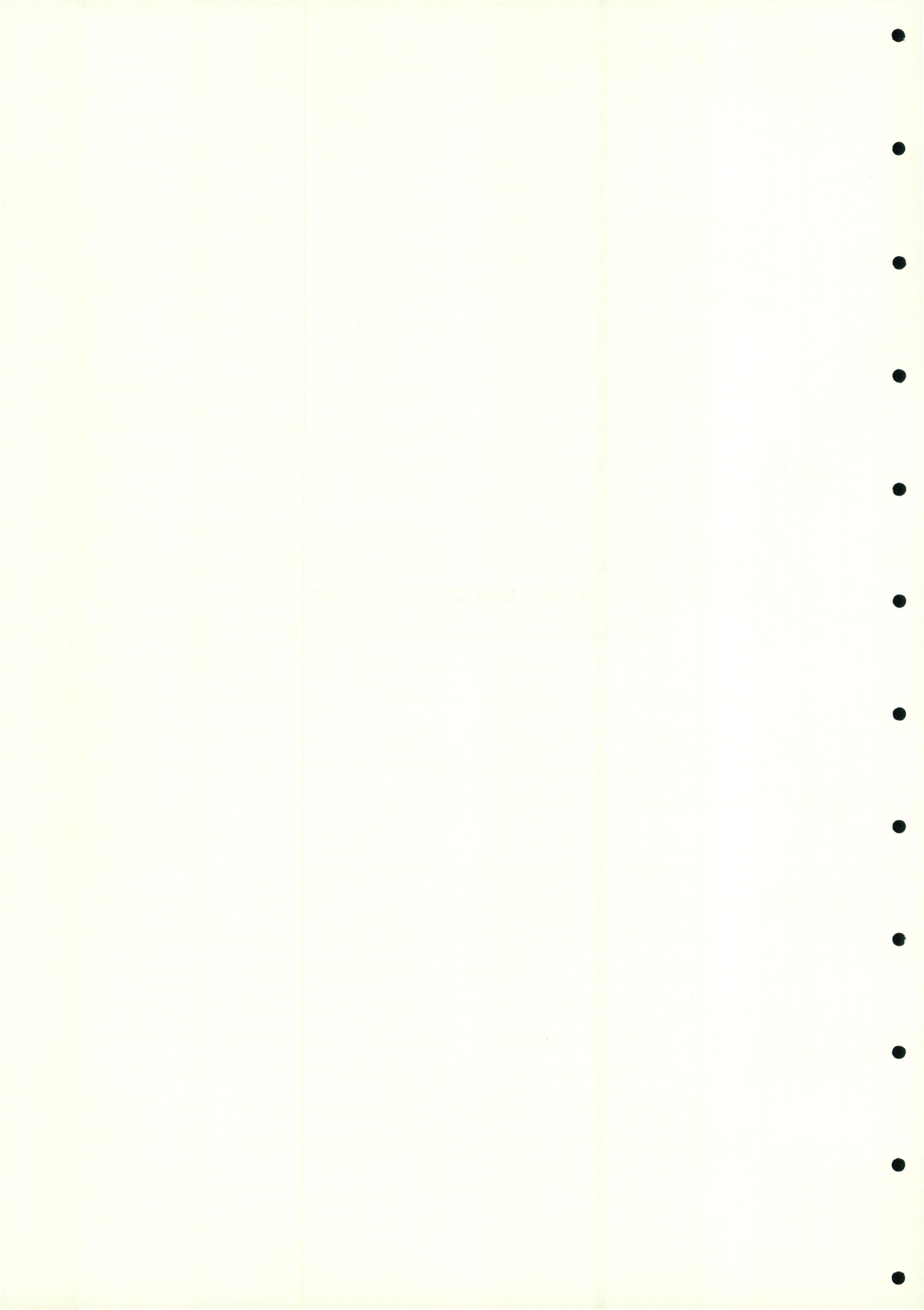


In 1894 Lalique made his first real experiment with jewellery with the process called 'tour à réquiere', familiar to engravers, and also used for carving moulds for coins <sup>(4)</sup>. The machine used for the purpose of this technique reduced the design, so no matter how large and complex the design became, it would be translated into a smaller version but without losing any detail, no matter how minute. This benefited Lalique especially in his jewellery, as he was able to model large and achieve a smaller image.

The materials that Lalique used for his jewellery were very varied. They ranged from horn and ivory to gold and silver. Lalique was the first European jeweller to work in horn, sculpting it to a daring degree. It was these materials that led to his discovery of glass. At that time, the use of glass was becoming a popular material, but this is one of the first hints of his new interest with glass, which was to totally occupy Lalique's later life.

It was in Rue Thérèse that Lalique started to work and experiment with glass. At this time, the glass that he was investigating was just for jewellery purposes and with his already extensive use of working with powdered glass for enamel work, his development in working with glass was foreseeable.

His insistent experiments led Lalique to discover glass in a whole new dimension. His first liaison with glass, to our knowledge, (Dawes, 1986, p.8) in a much larger quantity than he had used gemstones, jewels or even enamels was in 1893, when he made a glass perfume vial with a glass stopper. Both the stopper and main part of the bottle were cast, using the 'cire perdue' or 'lost wax' technique. This is quite simply achieved my modelling a master mould in wax, which is encased within a ceramic mixture and then baked. This causes the ceramic casing to harden and the wax to



melt, run out, to leave a hollow mould. One can then make many duplicates from this particular mould, in either glass or metal. This technique is used a lot by those working with sculpture, which is where Lalique probably acquired the technique, when studying with Justin Lequien and of course from his father-in-law, Auguste Ledru.

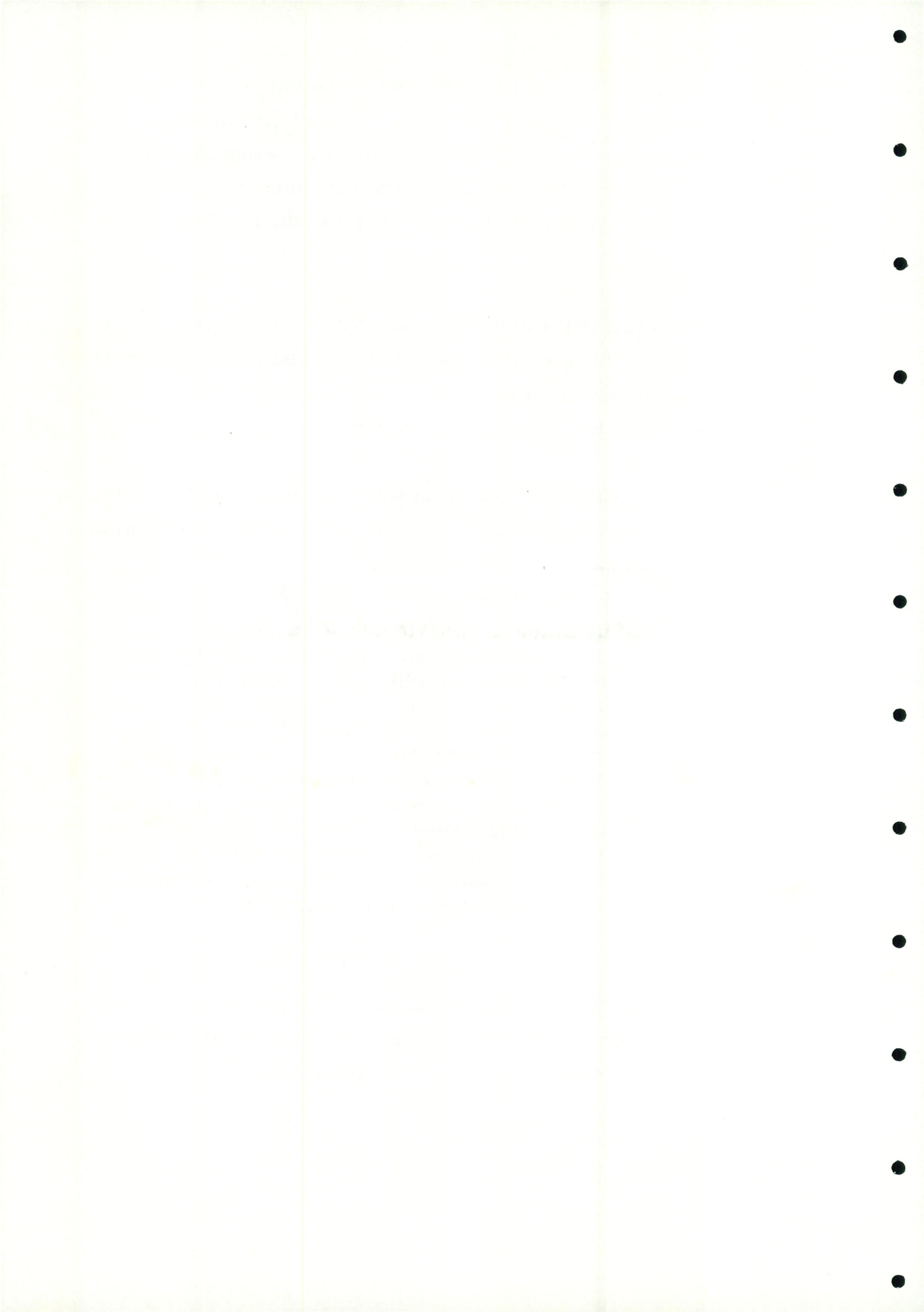
He always said that this was the first perfume bottle that he ever made, (Utt,1990, p.10) and kept it close to his heart so it was one of the many possessions that he kept until his death, in 1945. It was placed on loan to the Musée de Louvre in 1925.

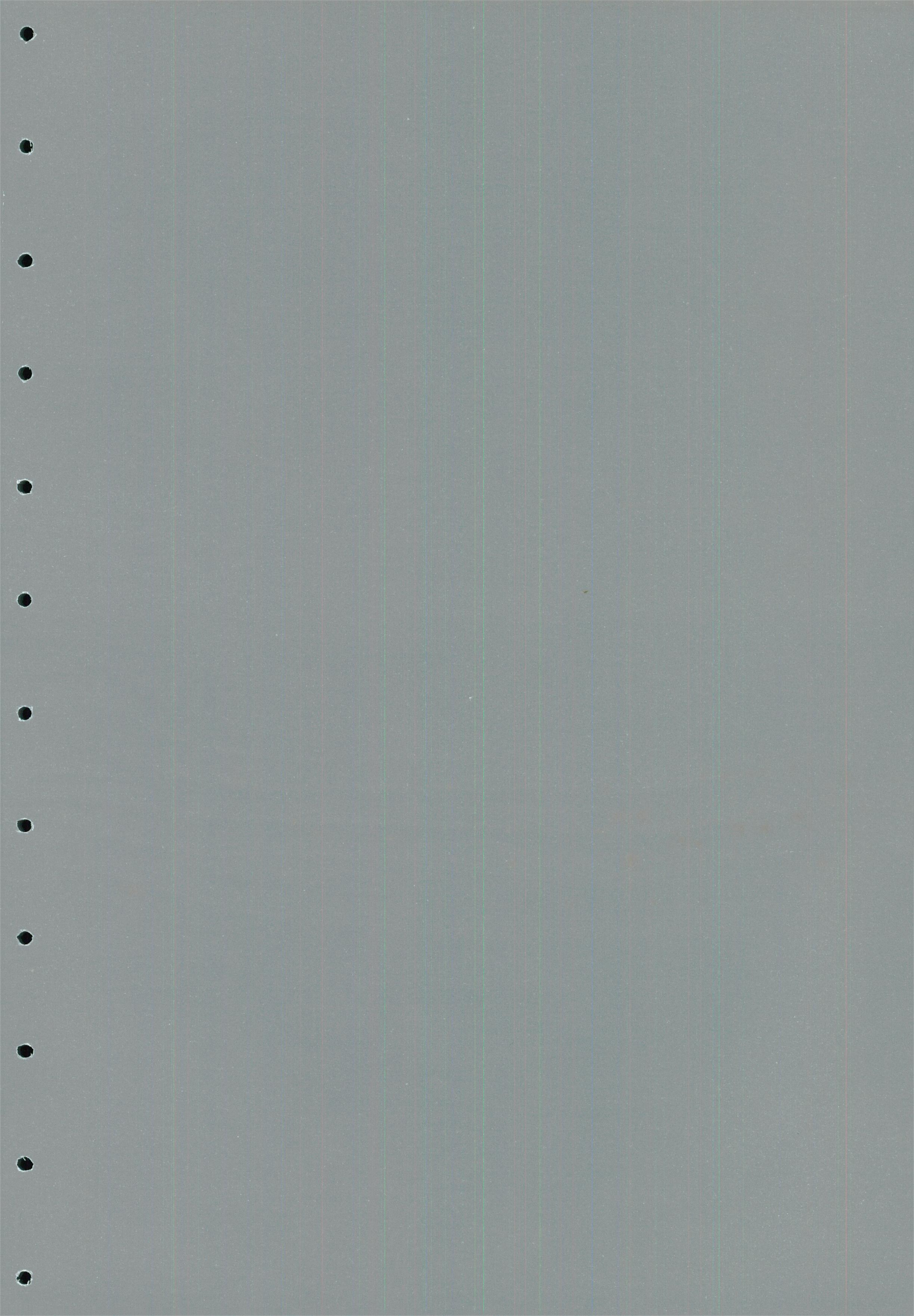
A diary account was taken, from whom we do not know, of the actual making of this vessel and was included in an exhibition brochure in New York in 1935; it read:

“In Lalique’s own kitchen he made his first experiment with pure glass...a tiny tear bottle, a droplike gem, moulded in a simple cooking pan over the fire in his store in Rue Thérèse. He piled on the wood, hotter grew the flame...In the intense heat Lalique worked alone, oblivious to his surroundings. Suddenly he became aware of cracking timbers; his studio was a fire, his experiment was in danger. While his landlord rushed to put out the fire, Lalique saved his original experiment in glass.”

Dawes, Lalique Glass, (1986) p.7.

We do not know for certain how accurate this account really is, as this type of glass experiment seemed to be short-lived, but we do know he did not abandon this new found material.







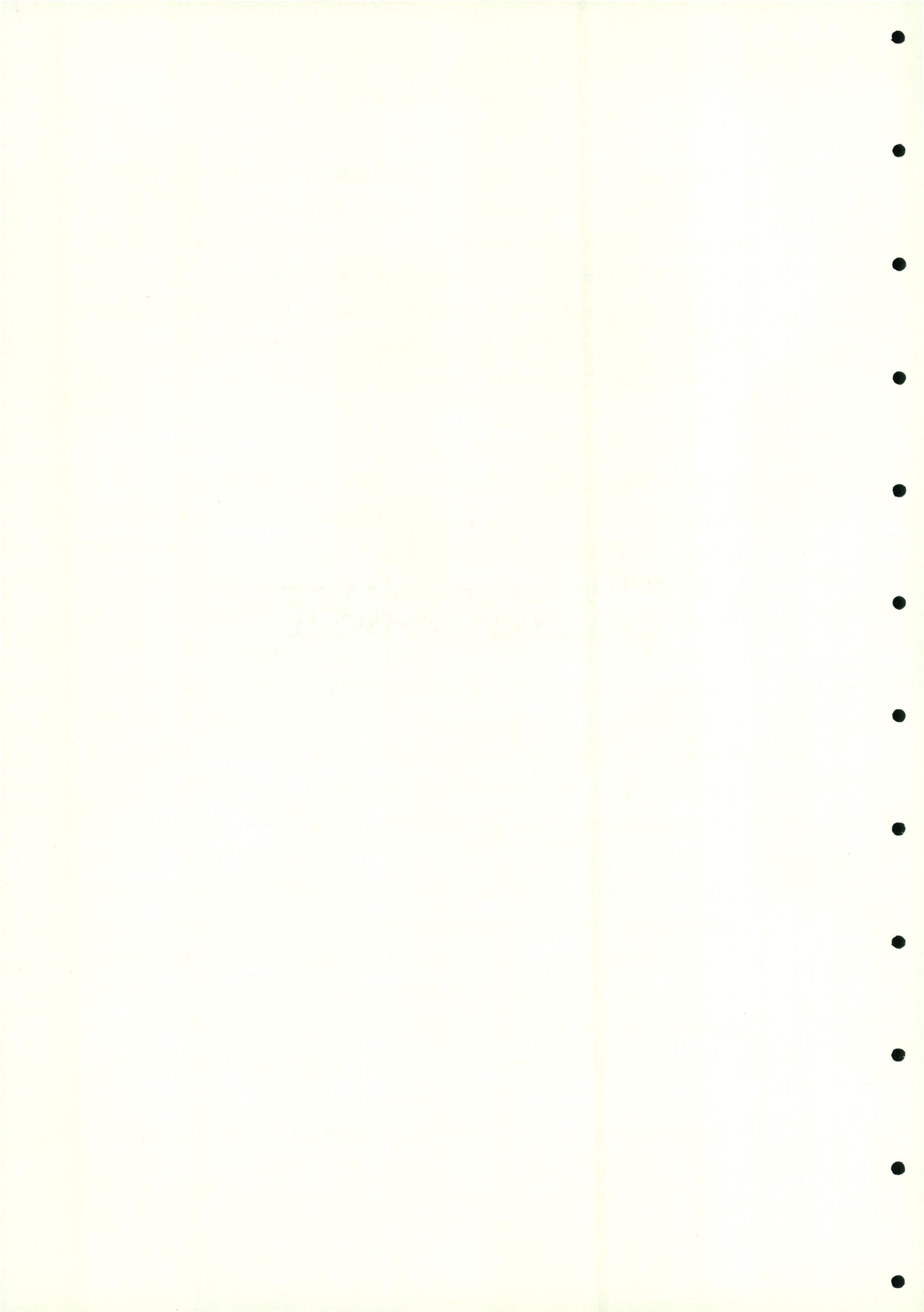
## CHAPTER TWO

Lalique's designs and works of art are really innovative and original although influences on his work derived largely from Japan. During Lalique's first few years as a jeweller i.e. even when still an apprentice, exhibitions of Japanese arts were first being exposed to the western world. These had been non-existent for over two hundred years, until the Meiji Emperors <sup>(1)</sup> were restored in the 1850's; when they opened their doors to the western world and trade.

Martin Eidelberg, the well-known American ceramic historian, gave a lecture, entitled, 'Lalique: The Influence of French Design' (Lewton-Brain, 1986, p.39) in 1985 at an international jewellery symposium in New York City, in which he discussed Japonisme, meaning the Japanese mania, which spread throughout French society during Lalique's developing years. Images from prints, sculpture, textiles and ceramics were all copied and Lalique was not immune to this; for example the Hokusai fish which Lalique illustrated in a few of his pieces, is seen in a brooch (fig.1.2) of enamelled gold, set with fire opals, height 4.6 cm, now in the Victoria and Albert Museum, London.

In the first stages of the Art Nouveau period, the classical revival style was still very much at large and society still related to a rich baroque style and its jewels, mostly diamonds. So as the Art Nouveau influence seeped into the jewellery market, the use of jewels continued, but to a lesser quantity. The new style was to favour colourful, semi-precious stones, shaped in naturalistic forms.

This concept was adapted from the Japanese. Their attitude to





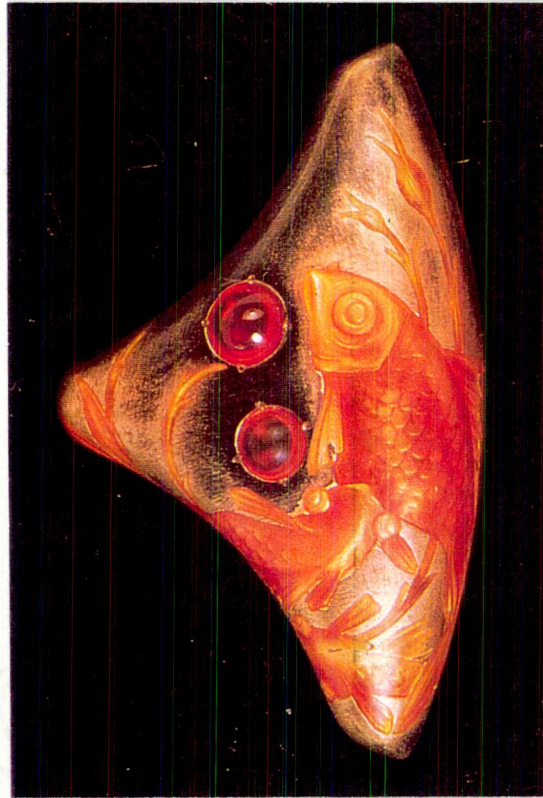
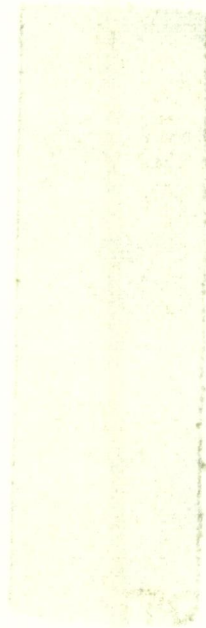
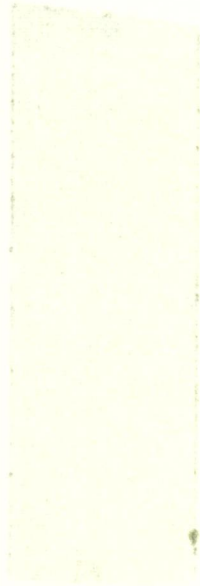


Fig.1.2 Hokusai Fish Brooch.  
Made with enameled gold,  
set with fire opals. Height 4.6 cm.



ordinary materials like horn or ivory, continued to have an influence in the placement of value on the humble things. The use of colour and excellent craftsmanship began to seem much more valuable than precious materials like diamonds.

At the turn of the century, Paris was a culturally divided city, it was also experiencing a fin-de-siècle pessimism <sup>(2)</sup> in the years preceding the 1900's.

Not only Japanese influences but also Fauvist and Cubist paintings were considered as modern art. Thus, the art critics realised that these new trends had to be given an opportunity to flourish, so that the decorative arts could develop. Even great jewellers, who were masters in their own trade, such as Henri Vever and Lucien Gaillard, began to work with the naturalistic style of Art Nouveau in the early 1900's.

Art Nouveau was clearly the most original style, in that it rejected the traditional designs that had dominated the market before. European design was so affected by Art Nouveau and the influence of Japanese culture, a new wave swept into the decorative arts.

Even from the beginning Lalique showed enthusiasm concerning his observations of Japanese art, particularly the attention he gave to detail. Artefacts of Japanese origin were his main influence, especially his study of the sword guards called Tsuba (fig.2.2), with this clever use of fifteen metals intertwined and over-lapped to show the distinction between the various details of the guards. Another source of inspiration were the small carved objects called Netsuke, (fig.3.2) delicately carved with meticulous detail. These Netsuke makers did not question their source of material, as anything associated with nature could be their subject or object of

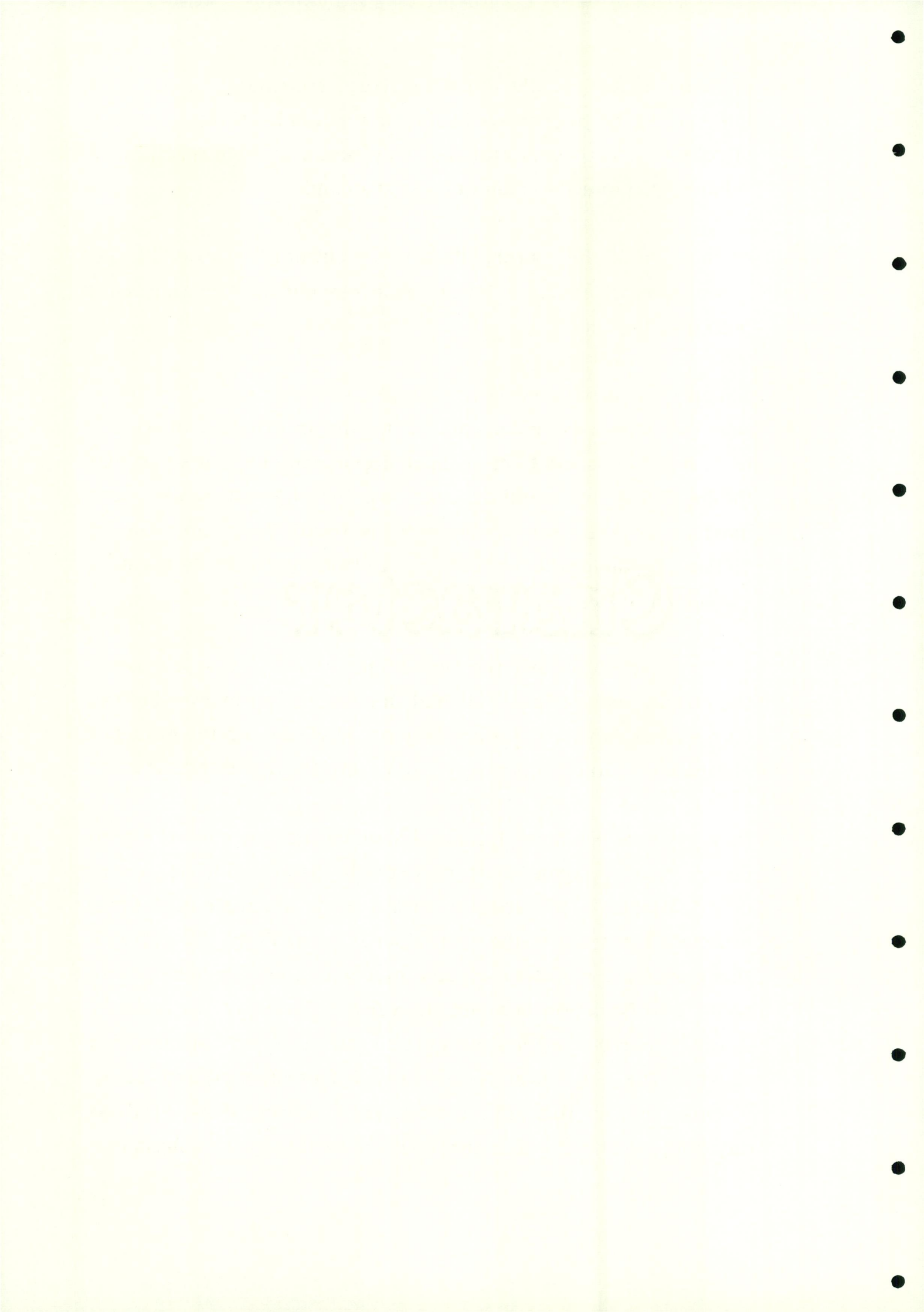
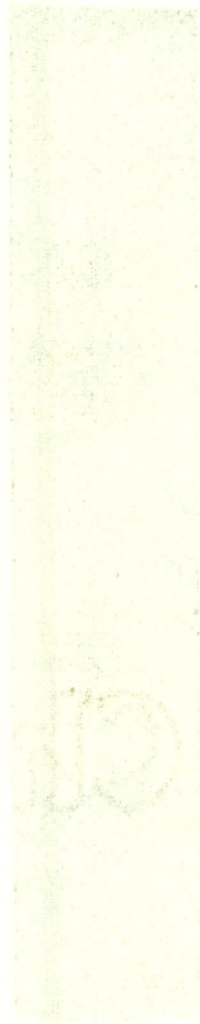




Fig.2.2 Tsuba.

A Japanese sword guard. Made from fifteen metals overlapped to achieve desired pattern. Illustrated on the sword guard is a Japanese Tea Ceremony.



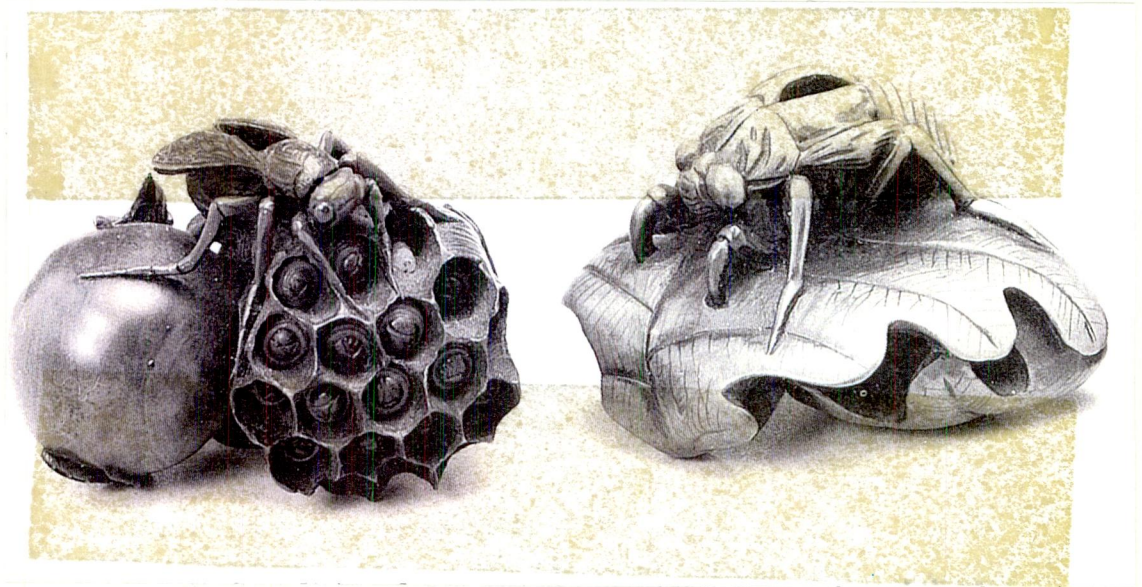


Fig. 3.2 Netsuke.

Small metal Japanese carved objects.

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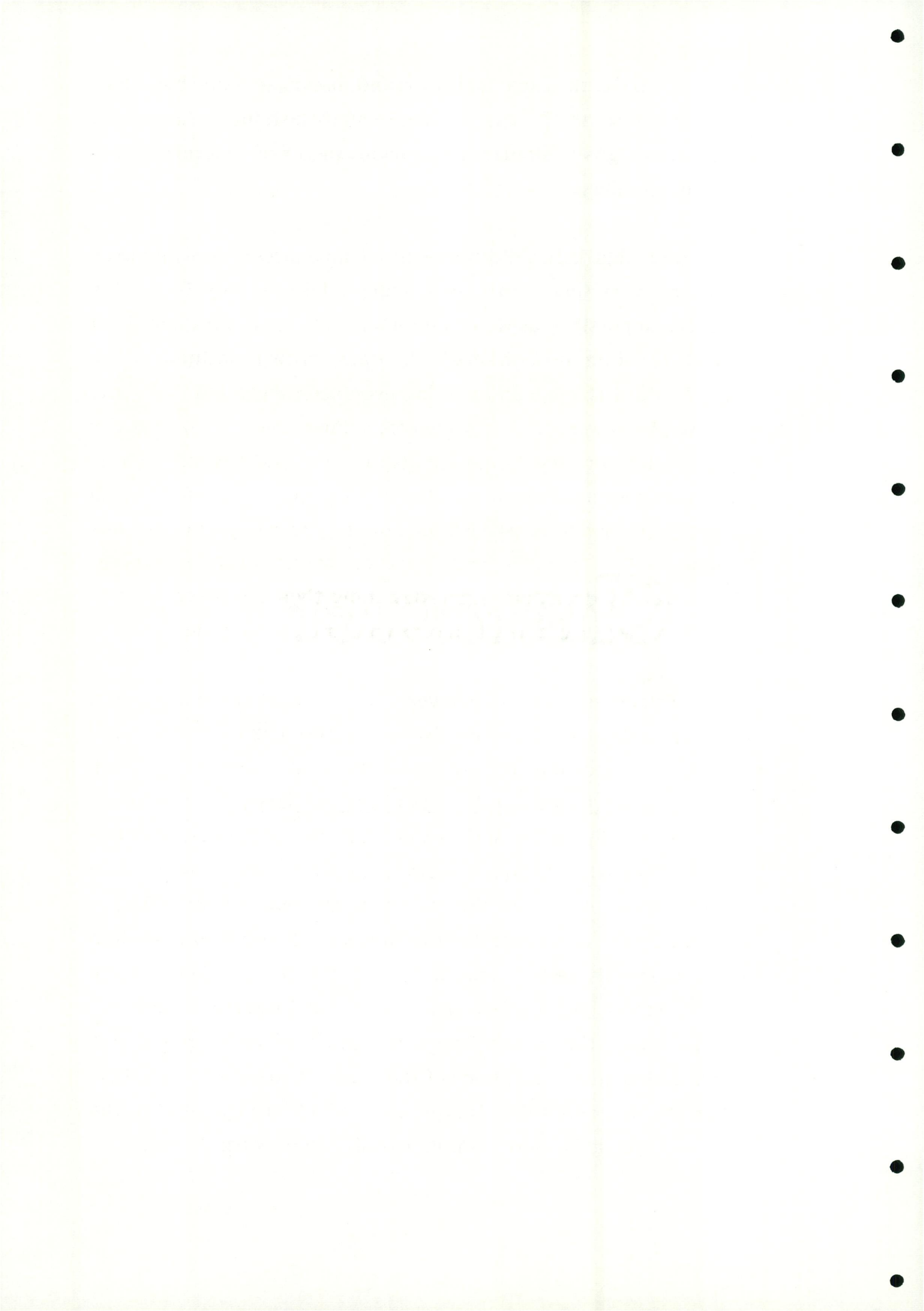
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observation e.g. rats, snakes, lizards and insects, to name but a few.  
(3) Although some of these netsuke seem distasteful to Europeans, many show signs of similarity to various pieces of Lalique's earlier work, in jewellery.

It was said that ladies did not want to have insects crawling over them and sometimes with their sharp edges, (4) they found his jewellery impossible, as well as impractical to wear; an example of this is a Beetle brooch made in dark brown patined silver (fig.4.2), width 16 cm, 6.25 in. It has even been suggested that some of these pieces were made for men (Mortimer, 1989, p30) as at the turn of the century homosexuals became socially acceptable particularly within French society; as they were noted for having an eye open for the latest fashion, jewellery worn by homosexuals became totally acceptable, and they even favoured Lalique's jewels. Thus jewellery designers, when designing their jewellery, kept in mind that there was a new homosexual market for jewellery.

The characteristics of Art Nouveau that Lalique frequently used were indicated by Vivienne Becker at the 1985 International Jewellery Symposium in New York City, in her lecture, entitled, 'René Lalique: Genius of Art Nouveau Jewellery', (Lewton-Brain, 1986, p39). Even the slide show that she presented shocked viewers over what Lalique's work suggested. She showed nude women, bats, exotic, erotic and even morbid imagery. Becker highlighted the main aspects of Lalique's work and how it set him apart from his fellow jewellers. Metamorphosis was a main preoccupation, using frogs, fish, water and butterflies; also, the sensual image that Sarah Bernhardt and Loie Fuller portrayed, showing changing perceptions of the image of women at that time. Other characteristics that Lalique used which are essential to the Art Nouveau style were simultaneously asymmetrical and



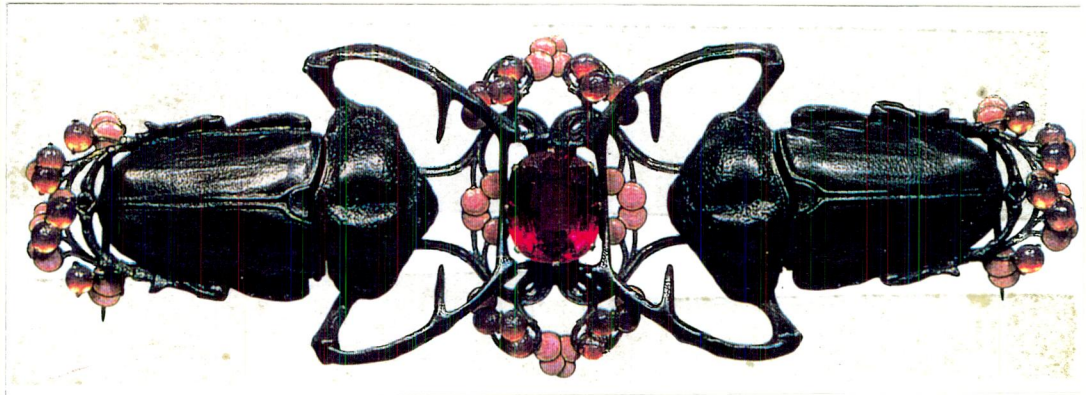


Fig.4.2 Beetle Brooch.

Made in patined silver with enamel and glass berries.

A tourmaline form the centre of the brooch.

Width 16cm, 6.25 in.

[Redacted]

[Redacted]

MEMORANDUM

TO : [Redacted]

FROM : [Redacted]

SUBJECT : [Redacted]

curvilinear shapes and decorations. One of the forms most used by Lalique was the female nude, besides animals, birds, flowers, trees and insects, all incorporating elongated, sensuous, sweeping curves and tendrils, which he used to carry the Art Nouveau style through into his glass.

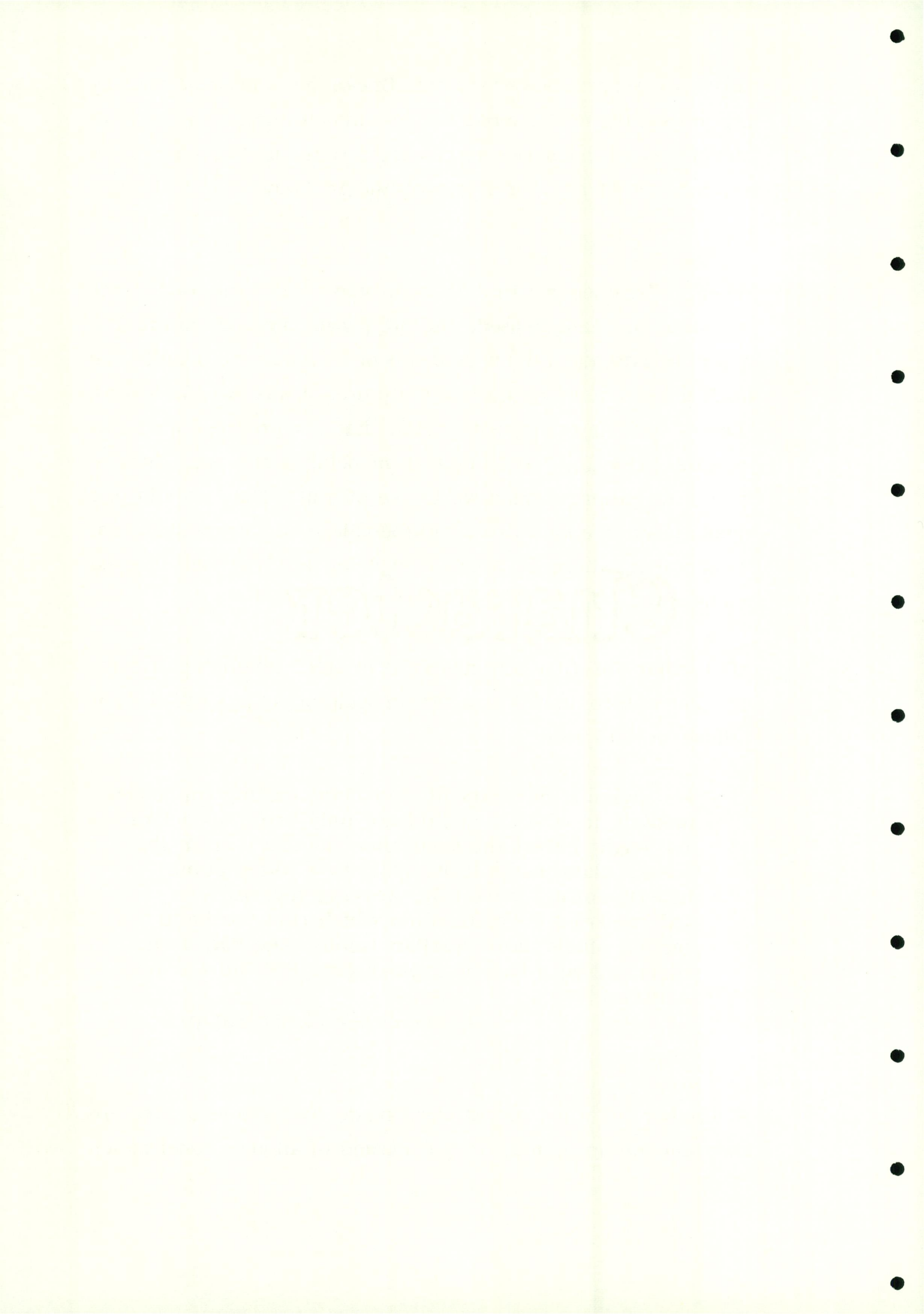
When I discussed his first piece in glass I also mentioned the technique that Lalique used, the cire-perdue method. In the first half of this decade, Lalique used this method quite frequently; he made goblets, relief panels and sculpture. It was in 1902, after a time of experimenting with glass, that his progress with this material grew and led Lalique from being a one-man show to having to acquire a small workforce of four. They worked in a small atelier on a family estate in the village of Clairfontaine, near Rambouillet, where he began to develop his true skill in glass manufacture.

After making his first perfume bottle in 1893, Lalique's search for new materials continued: an article in Sculptor in Glass, called; 'René Lalique' in 1935 read:

“Throughout the years he had been seeking for a new medium in which he could not only bring his art to its height but at the same time remove it from the luxury class, make it available to a wider public. Experimenting constantly, working feverishly. Lalique tried every medium which came to hand metals, shells, horn, various woods.....he had used them all with conspicuous success. Still he was not satisfied.”

Bayer & Waller,(1988), p28.

A number of other pieces were made by Lalique during his experimentation period; they consisted of all-glass relief panels

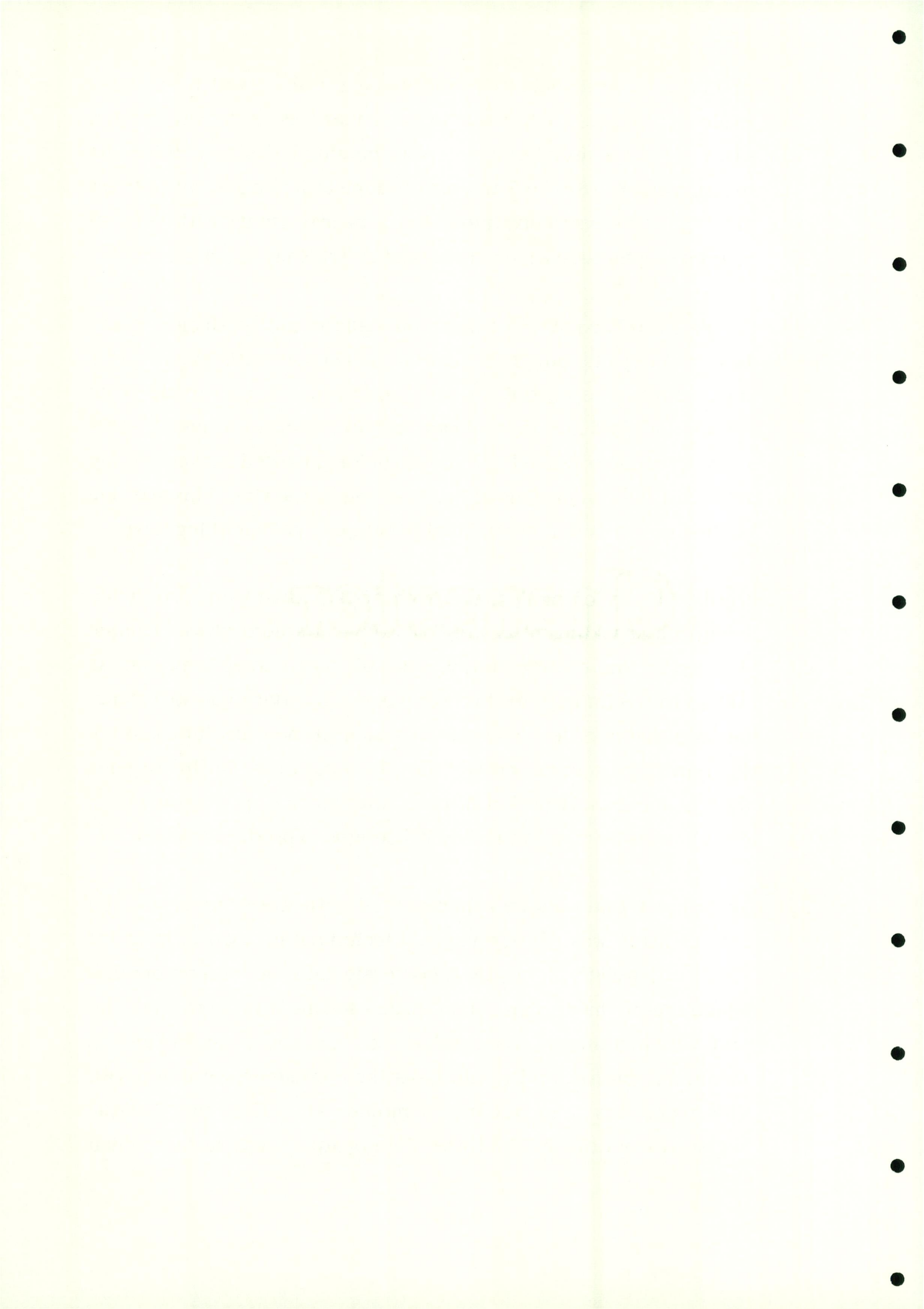


and plaques, some held by beautiful metal frames, which were also made by Lalique. One plaque in particular was made with frosted glass, with an intaglio (engraved) moulded design (1900), its measurements 18 x 16.5 ins. and it depicts six angels, all of them singing. This particular piece has a bronze frame with vertical strips along the side which are carved as Art Nouveau blossoms.

At the 1900 Paris World Exposition, Lalique put on display many beautiful objects, but there was one particular vase, even to this day, whose whereabouts is still unknown. It was made from opalescent glass and then blown into an armature of metal. This frame of metal consisted of a coterie of long, twisted snakes curving tails with their multi-fanged heads acting as the rim. This was one of the few pieces that was related to Lalique's goldsmithing days.

Unlike Tiffany or Émile Gallé, who at that time were producing beautiful, sparkling pieces of Art Nouveau studio glass, Lalique decided to find out for himself what his own perceptions were as well as the technology for his own pieces. In order to do so, Lalique decided that in order to be able to master his new medium, and try to control its limitless possibilities, he would give up his organic designs for a short period of time, and restrict his designs more, even to the extent of controlling his designs to produce a series.

Techniques that Lalique experimented with were numerous; the first of many was Pâte-de-verre, a technique he used even in his pieces of jewellery. It means 'glass paste' and the method he used would mainly have been glass crushed so fine it became a powder and which adhesive was added, so that the glass became a mouldable plastic, and would have the consistency of damp salt. This paste was then put into a mould. The effect that Lalique achieved from this method was of an opaque, matt surface which





could be shiny if polished. This method dated back to ancient Egypt, where it was first used. However, Lalique did not continue to use this method of glass making as he found it commercially limited, its fragility making transportation unsuitable.

Moulded glass was another technique; this method involved the molten glass being poured into a steel mould and forcibly compressed. When the glass makes contact with the walls of the mould, it cools down and retracts a little. It is then opened quickly to prevent any breakages, although not too quickly as it would lose its shape.

Another type of glass was tinted glass, although Lalique's brief encounter with coloured glass only lasted between 1912 to 1914, and then again briefly in the 1920's and the 1930's. Colours that Lalique used were rich ruby, amber, emerald green, purple, plum and blue, and in 1910 he made a perfume bottle using black glass. Lalique achieved these colours by using metallic elements, such as copper, copper oxide, silver chloride, etc. Another method of colouring the glass was by dipping the clear glass into a molten coloured glass and rapidly withdrawing it. It would then be reheated and moulded into the desired shape. Other methods included clear-glass with coloured rods applied onto it, a speciality in Italy, which France took a step further, using the coloured rods for patterns, such as complex zig-zag patterns. <sup>(5)</sup>

Ninety per cent of Lalique's pieces were made with opalescent glass, mostly in the 1920's and 1930's, (Bayer & Waller, 1988, P 40). This was very similar to blanc de lait glass, which is reminiscent of Chinese porcelain, with a blue and white sheen. <sup>(6)</sup>

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However, these experiments that Lalique carried out were in the infancy of his career with glass. In his workshop in Clairfontaine he continued to experiment, although still kept his workshop opened in Paris. It was in 1905 that Lalique opened his first retail shop at 23 Place Vendôme, in what was considered a most desirable area thus attracting a wealthy new clientele.

In 1904, a year before Lalique bought this premises on 24 Place Vendôme, a new perfume establishment was opened, La Maison de Coty-The House of Coty. It was founded by a Corsican-born entrepreneur by the name of François Coty. Coty's career began in politics.<sup>(7)</sup> He forsook his career in politics and put his energies into the retail trade, first selling lace and then perfume. His reason for changing to the perfume industry was due to his friendship with a chemist, Raymond Goery. Goery was like many pharmacists at that time, in that he created his own scents and sold them in glass pharmaceutical bottles. Goery suggested Coty go to a perfume distillery, which he did, and spent two years studying the intricacies of blending aromatics at Grasse, the core of the perfume industry. He became intrigued by the business of fragrances and envisioned a new way of marketing scents. Not only did this man have a keen business sense, but also 'a great nose for scent, almost super human', (Utt, 1990, p 18). With this extraordinary talent, Coty wanted to reflect his beautiful, desirable perfumes with striking perfume bottles. He also imagined the whole packaging element; gilded labels with leather or wooden boxes, lined with silk etc. With these revolutionary ideas, Coty set up his business at 61 Rue la Boétie, Paris, with financial backing and the essential oils needed to create his perfume.

In 1905, after his return to Paris, Coty launched his first perfume called La Rose Jacqueminot. It was this perfume that made his

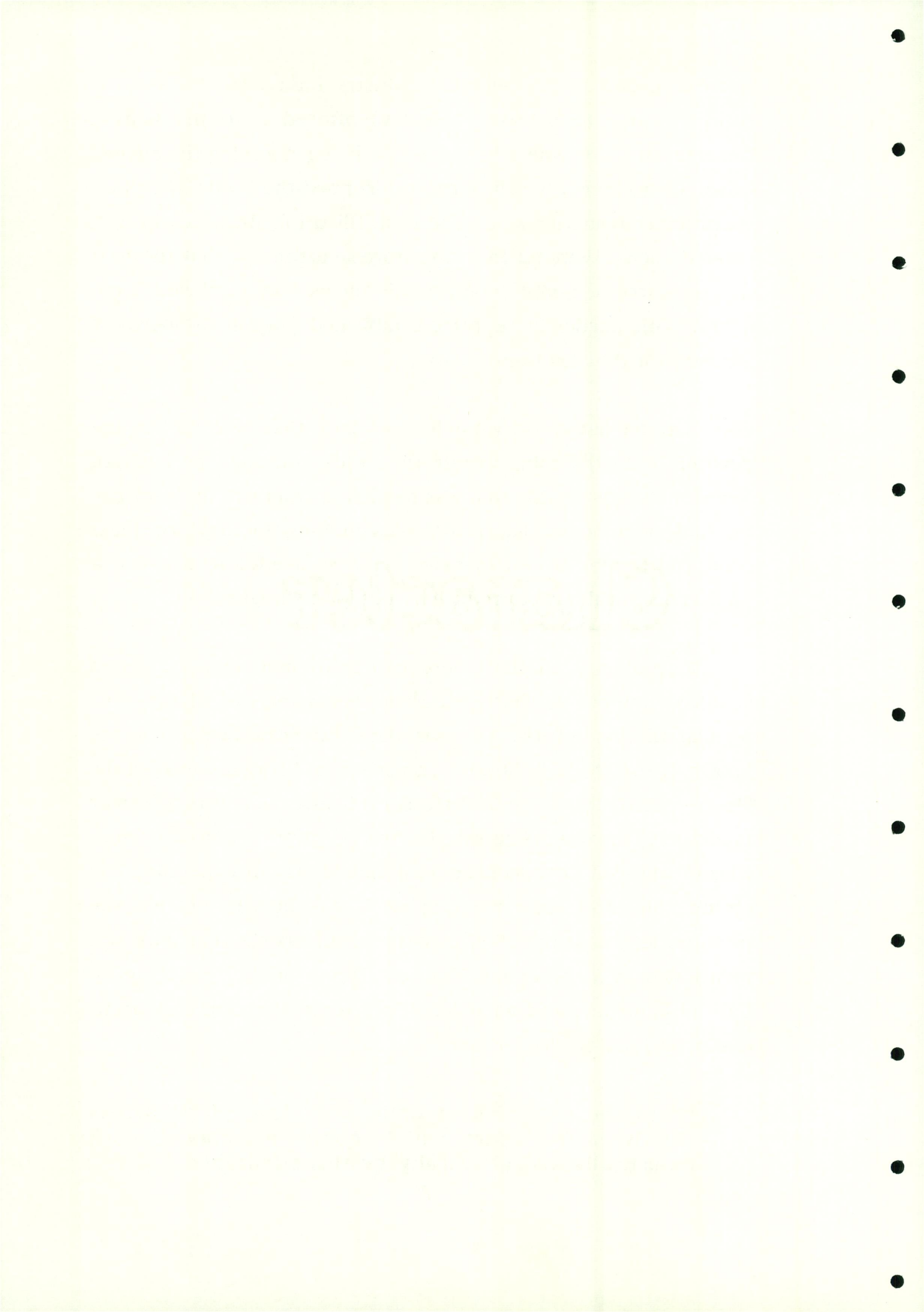


name a legend in the perfume industry today, by the way his product came to be sold. He had offered it to the Louvre Department Store, where he was refused; when leaving the buyer's office, he accidentally (on purpose) dropped the bottle, therefore smashing it to smithereens. The scent filled the air, which in turn created such a demand from the store's customers, that the next day the Director himself contacted François Coty to place a large order. This particular perfume established Coty in the perfume industry for the next twenty years.

Coty had set out to do what he had said, that is, establish the perfume industry using wonderful scents, although he had not found the unique bottle that was needed to complete the package. He had been using Baccarat's glassmaking factory for mass produced bottles at an expensive price, so needed to discover a more economical way to produce bottles for his fragrances.

It was then in 1906 that these two gentlemen met. Coty had acquired number 23 Place Vendôme, becoming one of the most popular address in Paris. The exact date of their first meeting is not known, (Utt,1990, p19) however, according to Georges Vindry of the Musée Internationale de la Parfumerie Grasse, <sup>(8)</sup> it was a former president of the Union Centrale des Arts Décoratifs, François Carnot, who introduced Coty to Lalique, a logical way of explaining the circumstances of their meeting, as it was he who started the perfume section at the 1900 Exposition Universelle. Carnot is not mentioned in a rather fanciful description of their meeting by Gabriel Mournay, and what led Coty to commission Lalique to design perfume bottles for him:

“With the exception of Galle, very few (glass) artists had seen the part which could be played both industrially and artistically by this admirable



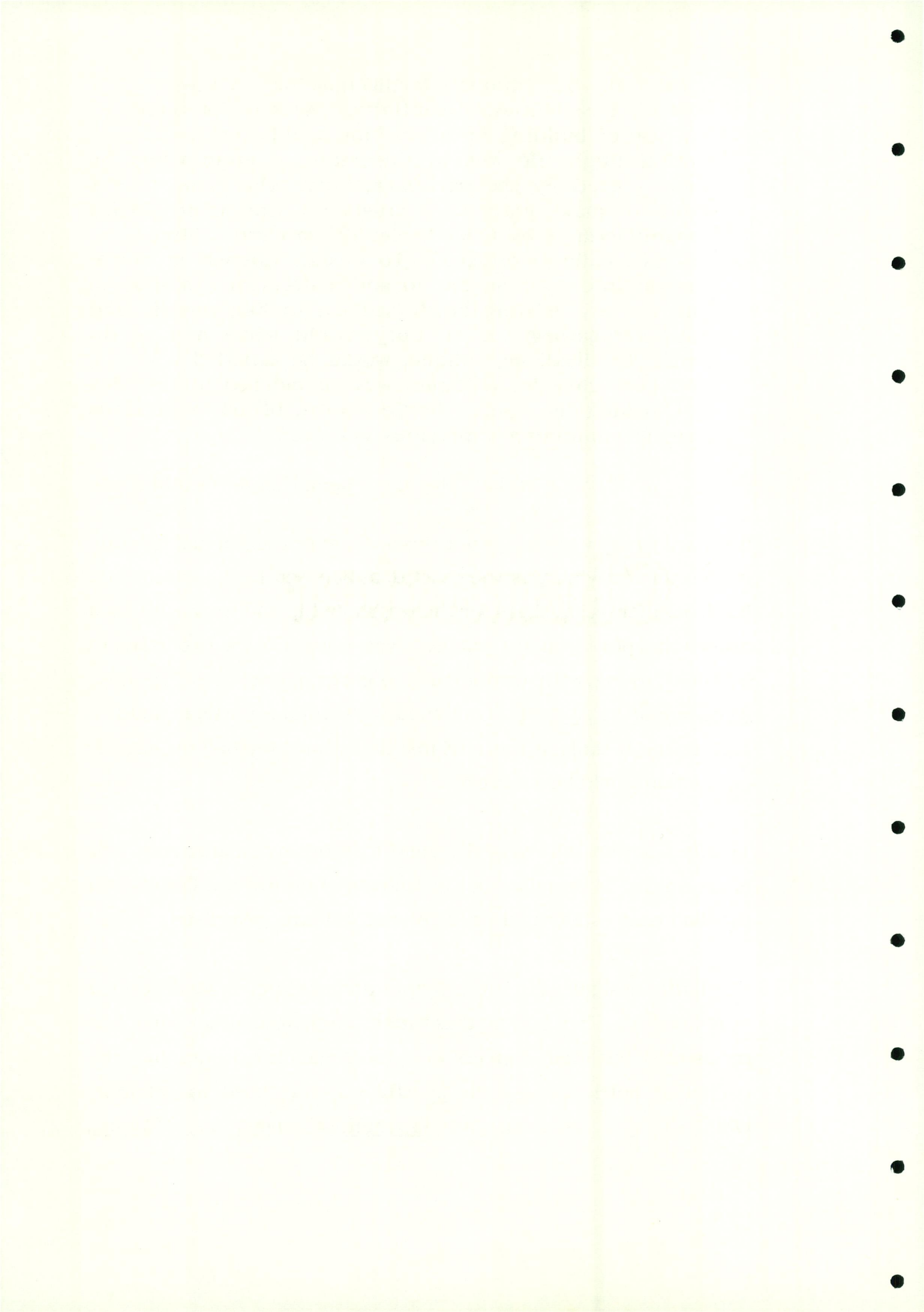
material. But Lalique's fertile imagination saw all its possibilities... to infinity. Was it not then a case of building up everything again - or rebuilding? He was in this state of mind when he was visited by the perfumer, Coty, who came to ask him to make glass (sic) labels for the scent bottles manufactured by Cristalleries de Baccarat. First of all, Lalique refused. To design the whole bottle might interest him, but to add a decorative motive to an already existing bottle seemed to him puerile and supererogatory. If M. Coty would leave him to do what he liked, he, Lalique, would be satisfied. So M. Coty gave in...(Lalique) was enamoured of the idea of making the scent - bottle a work of art, a precious vessel containing a precious essence."

Bayer & Waller, The Art of René Lalique, (1988) p 53.

It is hard to say whether or not this account of their actual meeting is accurate, or what was the exact deal between Lalique and Coty, but from their enthusiasm for their partnership and work with each other, the potential for success was high. Coty's expertise in business, along with wonderfully popular scents like 'La Rose Jacqueminot', 'L'Aimant', combined with Lalique's artistic abilities and technical skills, it was enviable that what they had on line for production would be a success.

The first bottles that were designed for Coty by Lalique were not made on Coty's premises but at Legras & Company, a larger firm that had been established since 1864 at St. Denis, near Paris.

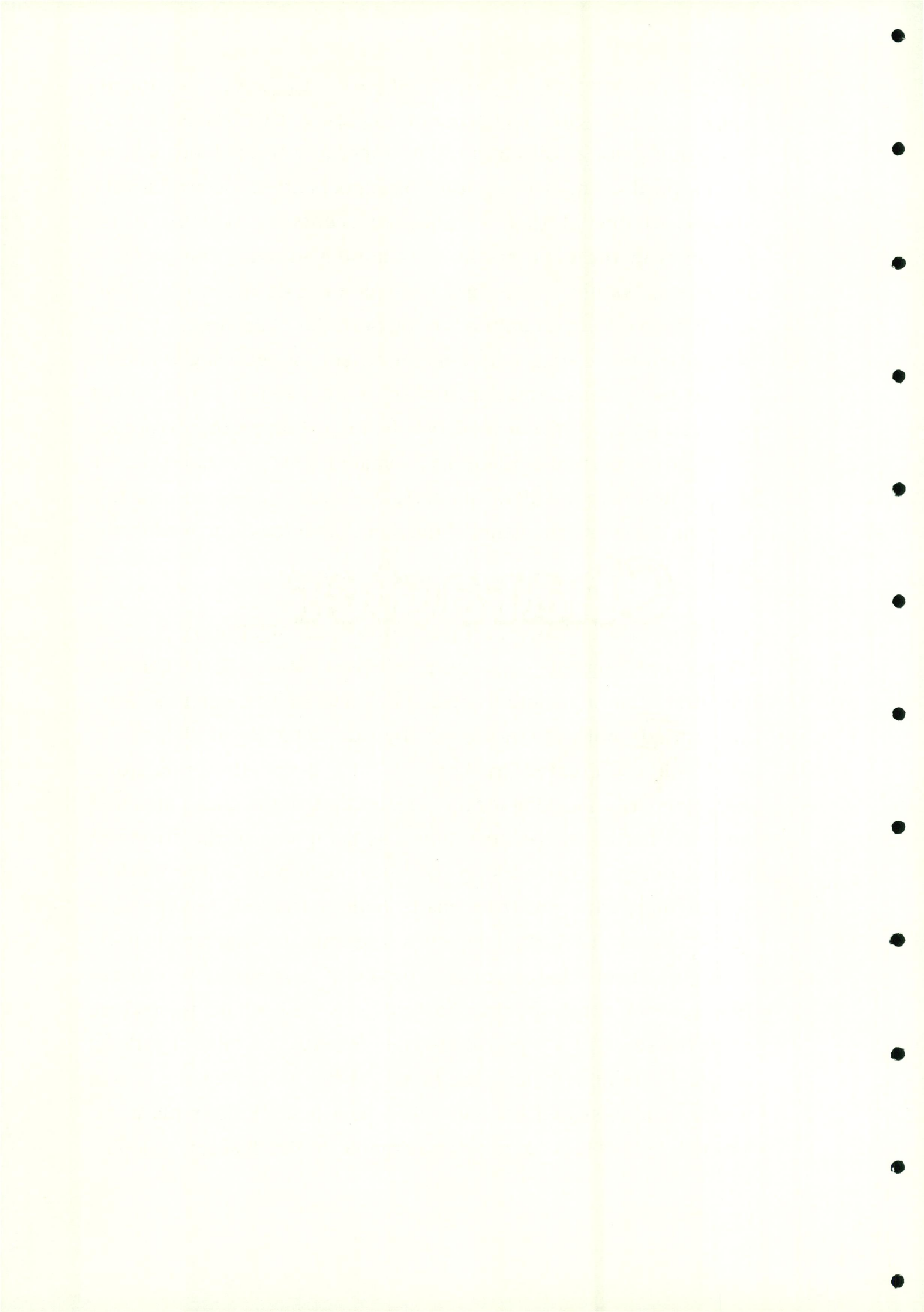
The bottle designs were quite simple, and could even be described as restrained. They had no decoration; they were either square or rectangular but their stoppers were more elaborate in design. One particular bottle 'Série Toilette' (fig.5.2) was used for at least twelve; Coty scents, 'La Rose Jacqueminot', 'Émeraude', 'Ambre





Antique’, Jasmin de Corse,’ L’Effleurt,’ La Jacée’, L’Aimant’, Chypre’, Styx’, L’Or’, Muguet’ and L’Origan’. This has led to total confusion among collectors today, especially when there was no label affixed to the bottle. Other perfumiers often followed up the success of one of their established scents by bottling other perfumes in the same bottle, thus hoping to make the perfume become as popular as the first. Lalique even designed the labels, which were said to be a little too ‘modern’ for their time.<sup>(9)</sup> These were often made from gilded-metal, where the lettering would be “gilted thick, dense and curvilinear” (Utt, 1990, p 22) in an Art Nouveau style. Some of the labels featured flowers that wrote the name of the perfume, others had female nudes illustrated on the metal. However, not all of the perfume bottles had labels attached to them, some had the name of the scent moulded directly onto the glass.

The first Lalique/Coty perfume bottle was, L’Effleurt de Coty’ (fig.6.2) or Caress of Coty’, dating between 1908 - 1910. This was the first time a company and the name of the perfume were intergrated, not just shown side by side. The use of ‘de’ implies work ‘of’ art created by Coty. <sup>(10)</sup> Its decoration was quite extraordinarily shocking for its time, because of the image moulded onto the bottle. It has been noted as being one of the strongest Lalique designs (Utt. 1990, p 20). The main body of the bottle is rectangular, with the front made from a frosted, brown/black stained panel. This panel depicts a sensuous, curving female nude emerging from what seem like petals of a mystical or fantasy flower, which surge up into a heavenly sky. As a whole, the picture gives the sense of a mystical fairytale image. The label L’Effleurt de Coty’ is moulded along the image, at the bottom of the bottle, where Lalique signed his name, just as a painter signs his work. The tall stopper is of Egyptian and organic origin. It seems to look



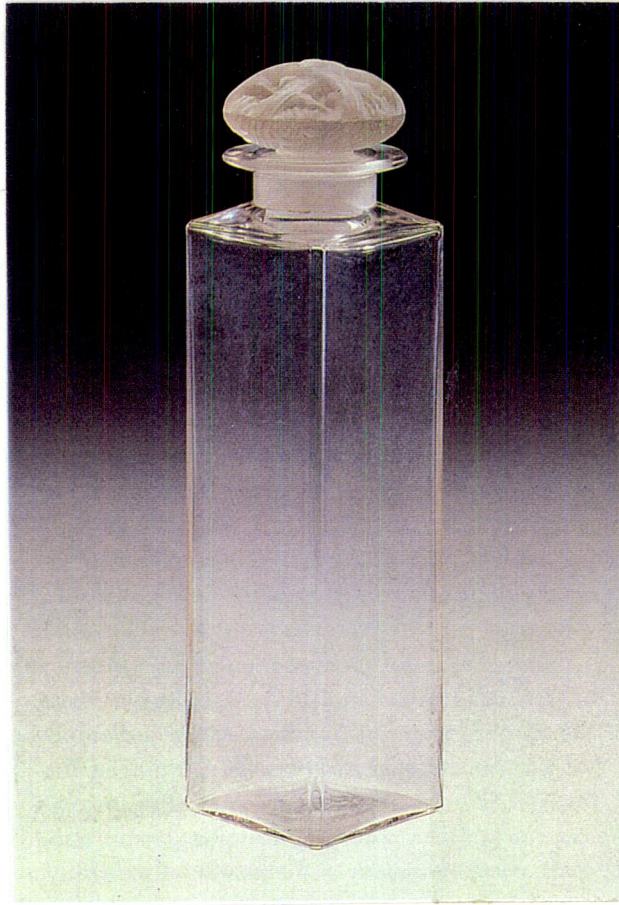


Fig.5.2 Série Toilette.

Production bottle used for many Coty scents.

Also known as Briar, due to its briar stopper.

Blank rectangular label with faint markings at the bottom.

Blank rectangular label with faint markings at the bottom.





Fig. 6.2 L'Effleurt de Coty.  
First Lalique/Coty bottle.

1948

1948

1948

1948

1948

out of place, if you compare it to the image on the main part of the bottle. It has a more static design than that of the female form. The stopper's lines resemble those of a scarab or even an insect's wings, such as a butterfly or grasshopper.

In total, Lalique designed at least sixteen perfume bottles for Coty, who became one of France's most wealthiest men in the 1920's. One of the most interesting of these bottles was a wooden box containing twelve small tester bottles (fig.7.2). When opened, the box had affixed to the lid a bronze, bas-relief plaque. Its design is a representation of "three cavorting female nudes" (Utt, 1990, p 22) with the words 'Les Perfums de Coty' written over the heads of the three females.

Lalique also continued with his own perfume bottles, that is, Maison Lalique glass flacons. He designed, created and sold them through his own shop and other retailers. Even though Lalique designed a small selection of bottles for Coty, these were initially designed and created for commercial use, while Maison Lalique perfume bottles were made in lesser amounts but larger assortments.

Between 1907 and 1910, Lalique had purchased a factory at Combs-de-ville, east of Paris, as well as Legras & Company (just for a short period of time). N. Dawes has remarked on the types of glass that came from Legras' and Lalique's own moulds. <sup>(11)</sup> The Legras crystal is much clearer and brighter, and it has sharp, clean-cut edges, mostly due to better-cut moulds. Lalique's glass, seemed to have rougher edges, nor is it as sharply defined or free from any impurities throughout the glass. The differences between these bottles was the actual crystal. Lalique used demi-crystal, which is not pure crystal. Its properties add up to 12% lead oxide, as opposed to 24%, which pure crystal holds.

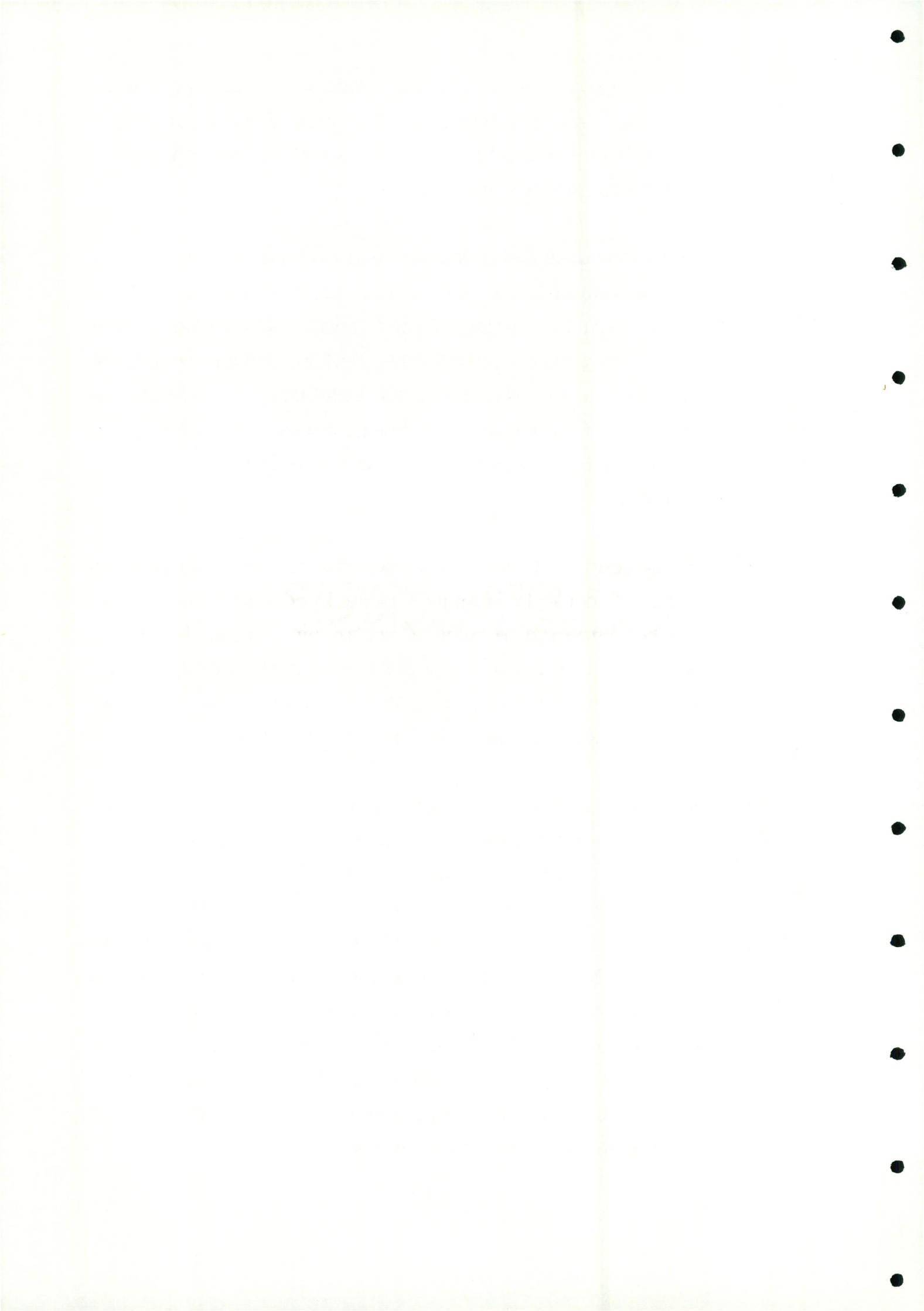






Fig.7.2 Wooden Box containing twelve tester bottles that Lalique designed for Coty.

[Redacted]

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Claude Boucher developed the idea for the moulding process that Lalique adapted, at Boucher's own wine-bottle and flacon factory. The improvement that Boucher made was the invention of the revolving mould and ring mould, altogether with an efficient way of inserting molten glass into these mould. Although these steel moulds were expensive, they produced a much higher quality product.

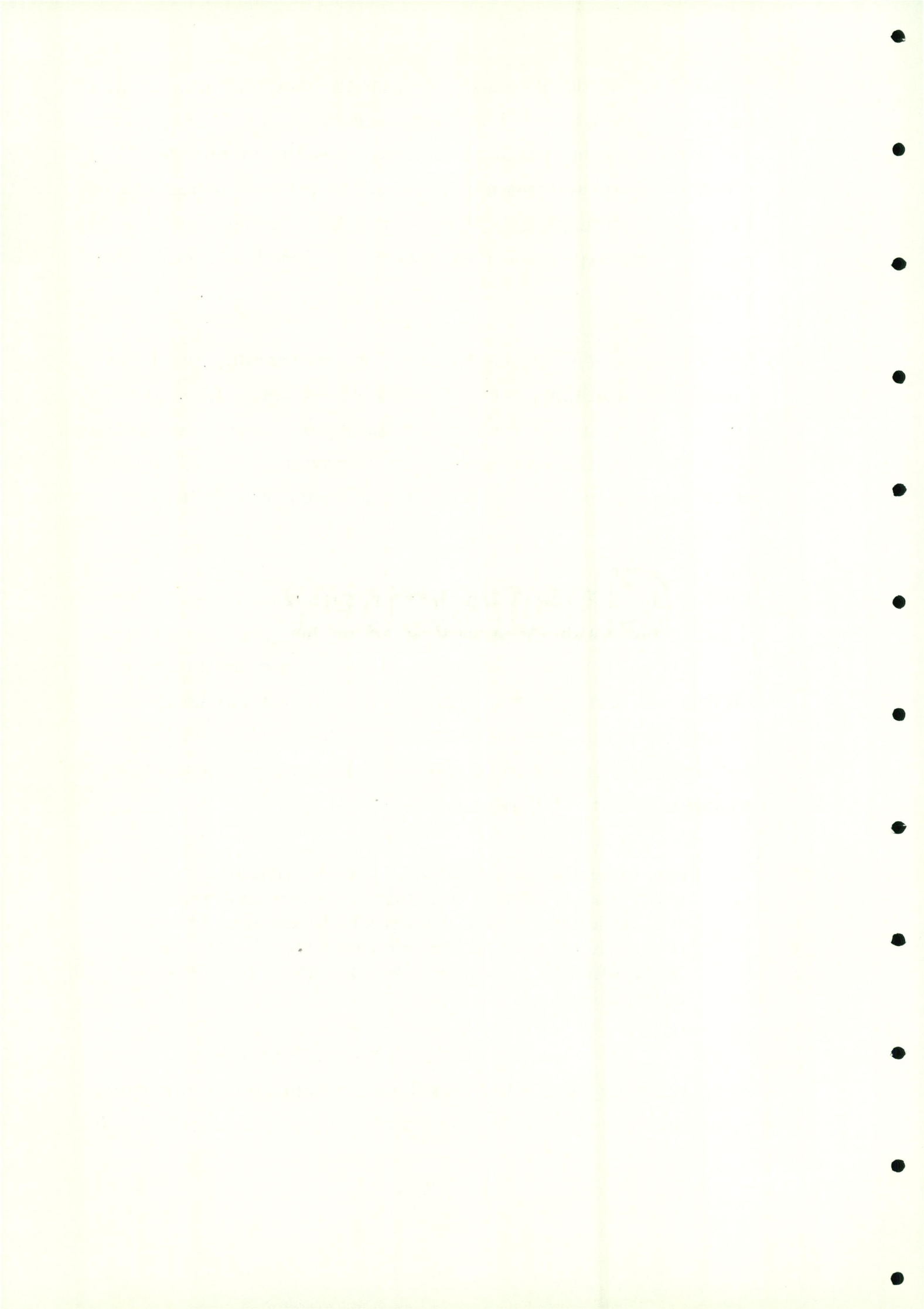
The establishment of the Lalique/Coty partnership must have raised a few questions as to whether it would work, although after reading many articles on their relationship, I have come to the conclusion that this team knew what it was doing, that they knew what they wanted, how to achieve it and what was their niche in the market.

Lalique and Coty marketed their products to all classes. They wanted to establish a rapport throughout their perfume business, that anyone could and would be able to afford the luxury of a tasteful, decorative bottle with their favourite scent inside, at a reasonable price. Despite the fact that there was a considerable difference between the social classes at this time, people would still be able to afford to buy perfume:

“The taste for perfume has spread throughout every social class. Decorative bottles and boxes are no longer found exclusively in de luxe shops; they can be seen in innumerable storefronts in Paris and the provinces and appear in the most households.....”

Dawes, (1986), p 60.

After realising that what was being produced by the other manufacturers at that time was not enough to sell perfume, as



Lalique said, “....the message was not in the bottle but the bottle itself”.

Bayer & Waller, (1988), p62.

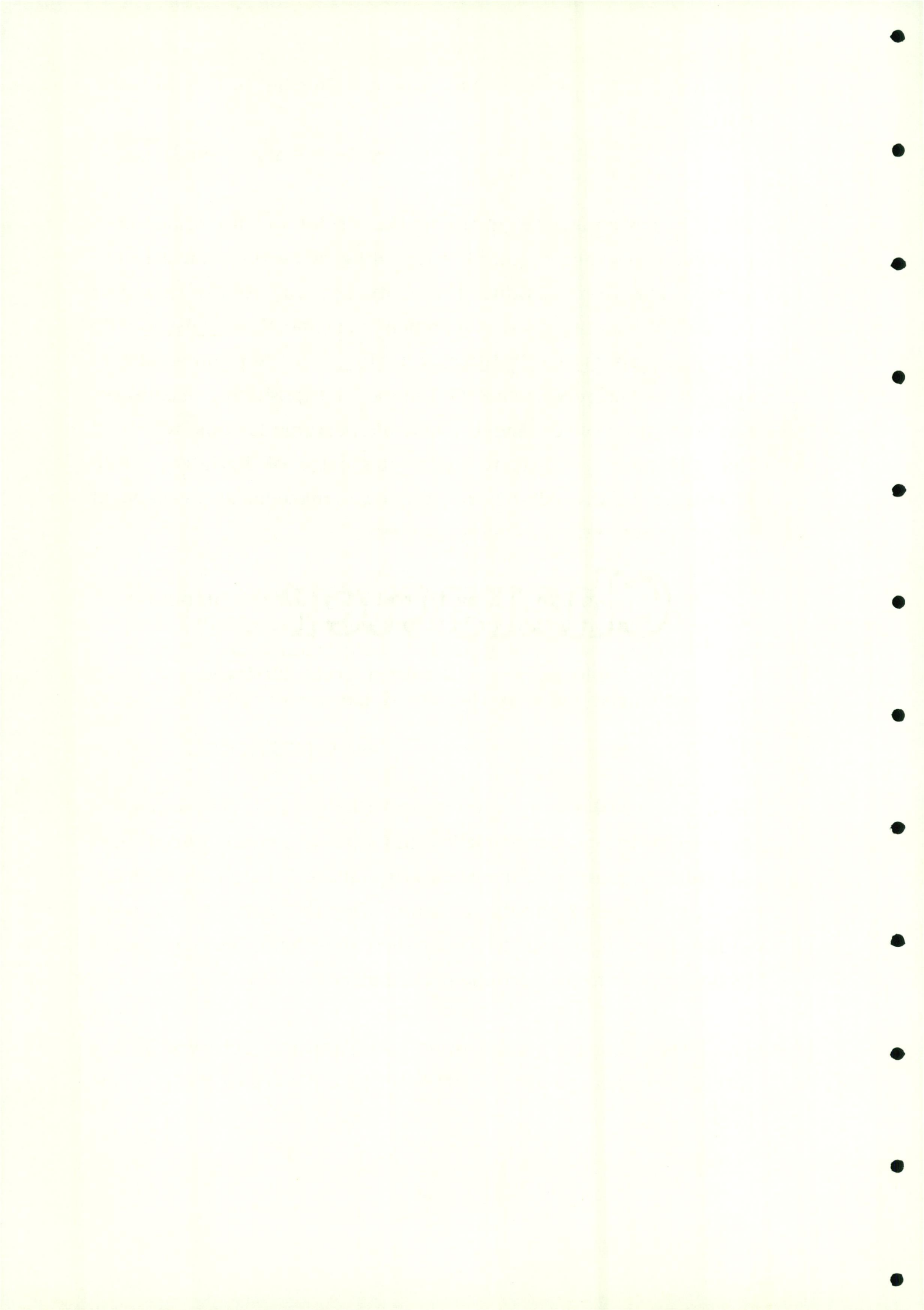
There had been a niche in the market crying out for someone to produce a package to enable the selling of perfume on a larger scale. Together, Lalique and Coty set out to do this and succeeded. In an interview in a French magazine, ‘La Renaissance de l’Art Français et des Industries de luxe,’ of September 1925, entitled ‘Le Maître Verrier René Lalique à L’Exposition’, Maximilien Gauthier questioned Lalique about his perfume flacons, who said that his objective was to lower the price of his glass while increasing and diversifying the designs...to make his art available at modest prices. Coty was quoted saying:

“Give a woman the best product you can compound, present it in a perfect container (beautifully simple, but of impeccable taste) charge a reasonable price for it and a great business will arise such as the world has never seen.”

Percy, (1977), p 91.

Between 1914-1918, Combs-de-Ville closed its doors to manufacturing perfume bottles, but instead manufactured glass laboratory equipment for use in hospitals and the pharmaceutical industry. Due to popular demand after the war, rapid growth within the perfume industry flourished and Combs-de-Ville opened its doors again to the perfume bottle business.

The 1920’s brought greater production; another factory in Alsace was already being built by 1919, set in the town of Wingen-sur-Moder.



At this stage, although social divisions were still evident where the perfume industry was concerned; ladies of the manor to chambermaids, could all afford these beautiful bottles of scent, at reasonable prices, an aim which Lalique and Coty achieved.

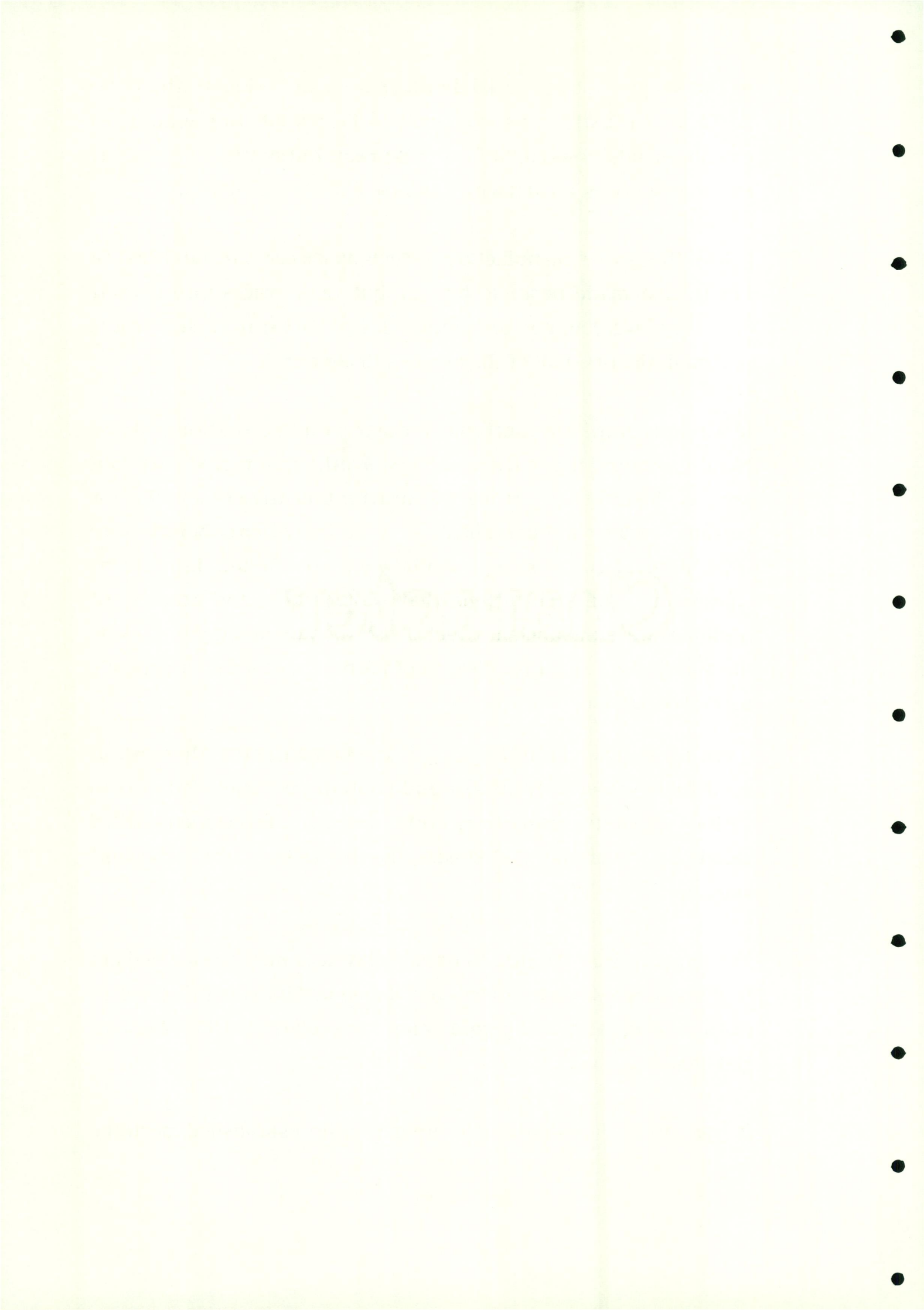
Before this, other manufacturers, such as Baccarat (established in 1764), had made perfume bottles, but their prices meant their customers were upper to middle class. Baccarat crystal works started in the first half of the nineteenth century.

It was not until the perfume industry was revolutionized, by blending natural ingredients with new synthesized ingredients, not seen as chemicals but as mere additives, that the possibilities for perfume became innumerable. <sup>(12)</sup> The ingredients before were from natural sources, e.g. sandalwood, patchouli, jasmine or cinnamon. The civilizations that first created the greatest of perfumes were the ancient Greeks, also the Roman Empire; it was the Middle Ages that disapproved of perfumes, as it not a person's natural odour. <sup>(13)</sup>

Even for early civilizations such as the Romans, etc., there was a need for a vessel to transport and contain perfume. This led to various attempts, using terra cotta, porcelain, bronze, enamelled metals e.g. silver and gold vessels; the Greeks even used onyx and alabaster.

The Romans were the first to pursue glass as a material for making perfume bottles, then Venice and Bohemia. Its versatility led to glass cutting, also using gold inlay, a speciality with Bohemian glassmakers.

It was Lubin, Revillon and Houbigant who established perfume





houses at the beginning of the eighteenth century in France. French bottles were known to have straight sides and moulded designs in the style of Louis XV. In England, Apsley Pellat (1820) made cut glass bottles with cameo portraits of the Royal family and celebrities.<sup>(14)</sup>

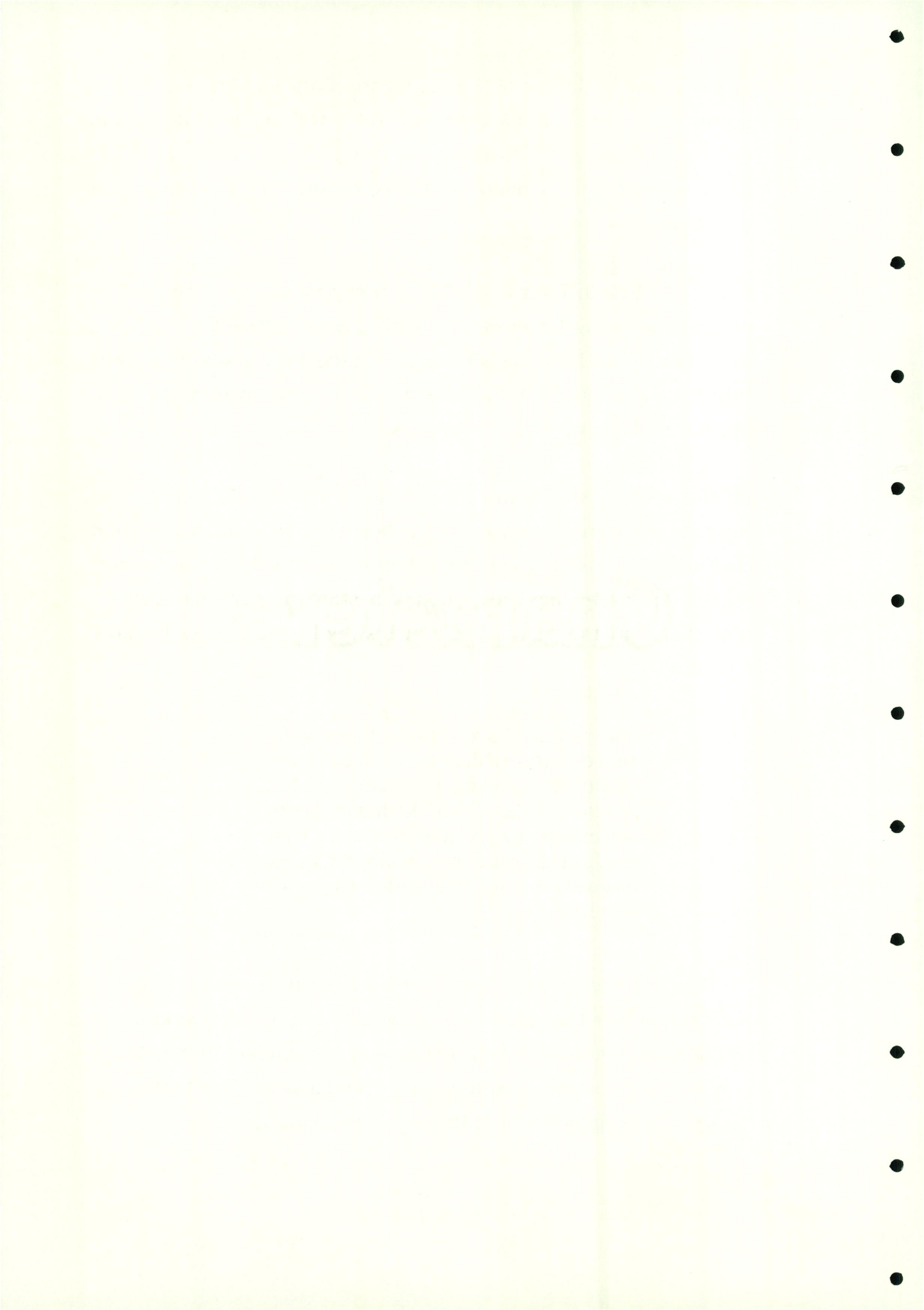
It was in 1820 in France <sup>(15)</sup> that bottles first entered the market, designed as being large and flat with a bare surface for the label. This style of bottles reappeared again in the 1920's, when a cubist influence had swept into French society and influenced glass makers, such as Baccarat Cristalleries.

By the 1900's, scents were available in handmade bottles and pharmacists were known to make their own fragrances and then sold in plain glass pharmaceutical bottles, wrapped in waxed paper. Martin Battersby has described the state of perfume and its ingredients in the early 1900's in his book 'The Decorative 20's' (London 1971):

“The recent discoveries of chemical ingredients which to a great extent, could replace the rare and costly essences which had hitherto been necessary to fix scents meant that perfumes could be produced in greater quantities and in a wider range of varieties.”

Bayer & Waller, (1988), p52.

For Baccarat one shape of bottle served more than one perfume. It was the stopper that gave it, its distinctive name. As we know, it was Baccarat whom Coty had first chosen to manufacture bottles, at a price, for his scents, and it was he who made in 1902 bottles for 'La Rose Jacqueminot' before Lalique arrived on the scene.



However, Coty had chosen Lalique to design bottles that would express visually the essence of the fragrances that they contained. Although Baccarat's name is so well established within the perfume bottle/glass - making industry, his company does not exist today; his era ended during the second world war (1939-1945), for economic reasons.

These perfumes and their bottles were created for those who could afford them, but their cost is unknown to us. Who designed them? One may ask, although in my opinion it was the upper class. Manufacturers such as Houbigant, Revillon and Lubin designed and made these bottles for the elite. These were hand-made bottles, which were obviously more expensive to make, therefore only the chosen few could purchase the scents.

Thus, even though the Greeks and Romans first established glass as a vessel for perfume, it was Lalique and Coty who established the artistic element within a perfume bottle. Gone were the pharmaceutical bottles, wrapped up in wax paper; Lalique's designs established the perfume glass bottle industry.

So popular were Lalique's bottles, too numerous to mention, (he designed 288 different types of perfume bottles to date; Utt, 'Lalique's Perfume Bottles', 1990, p 130-147) that he even designed boxes for perfumes. One of the first was for Roger et Gallet, for his perfume, 'Cigalia' (fig.8.2) in 1910. The bottle design was rectangular, with four Japoniste cicadas (winged chirping insects) clinging to each corner, the stopper like a veined leaf, with a grey-stained colour on the insects' wings and veins of the stopper. The box is made from cardboard with wood veneer. On the front are two cicadas, both of which have a green tint. Their bodies surround the words, 'Cigalia/Roger et Gallet/Paris' in shallow relief.

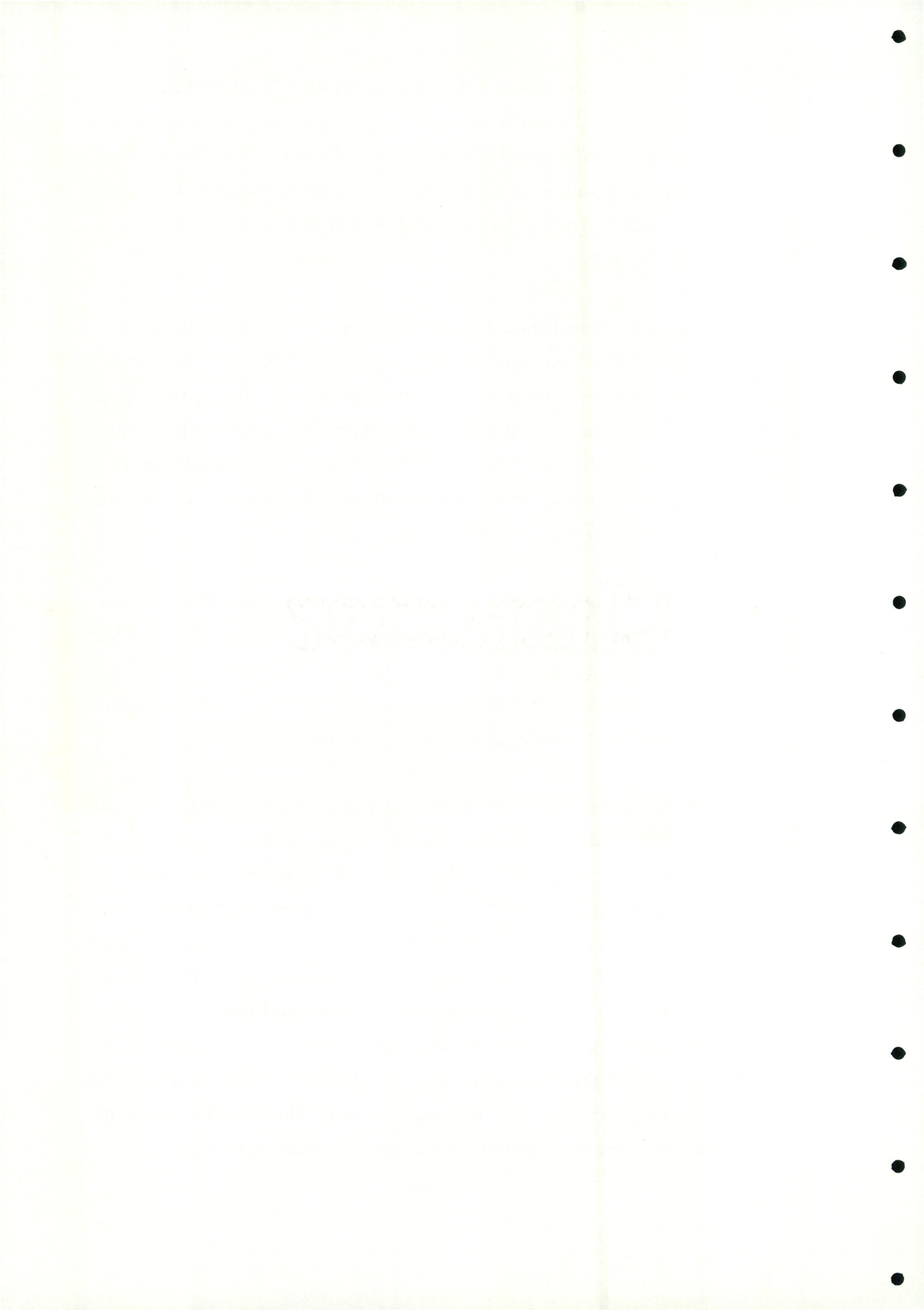
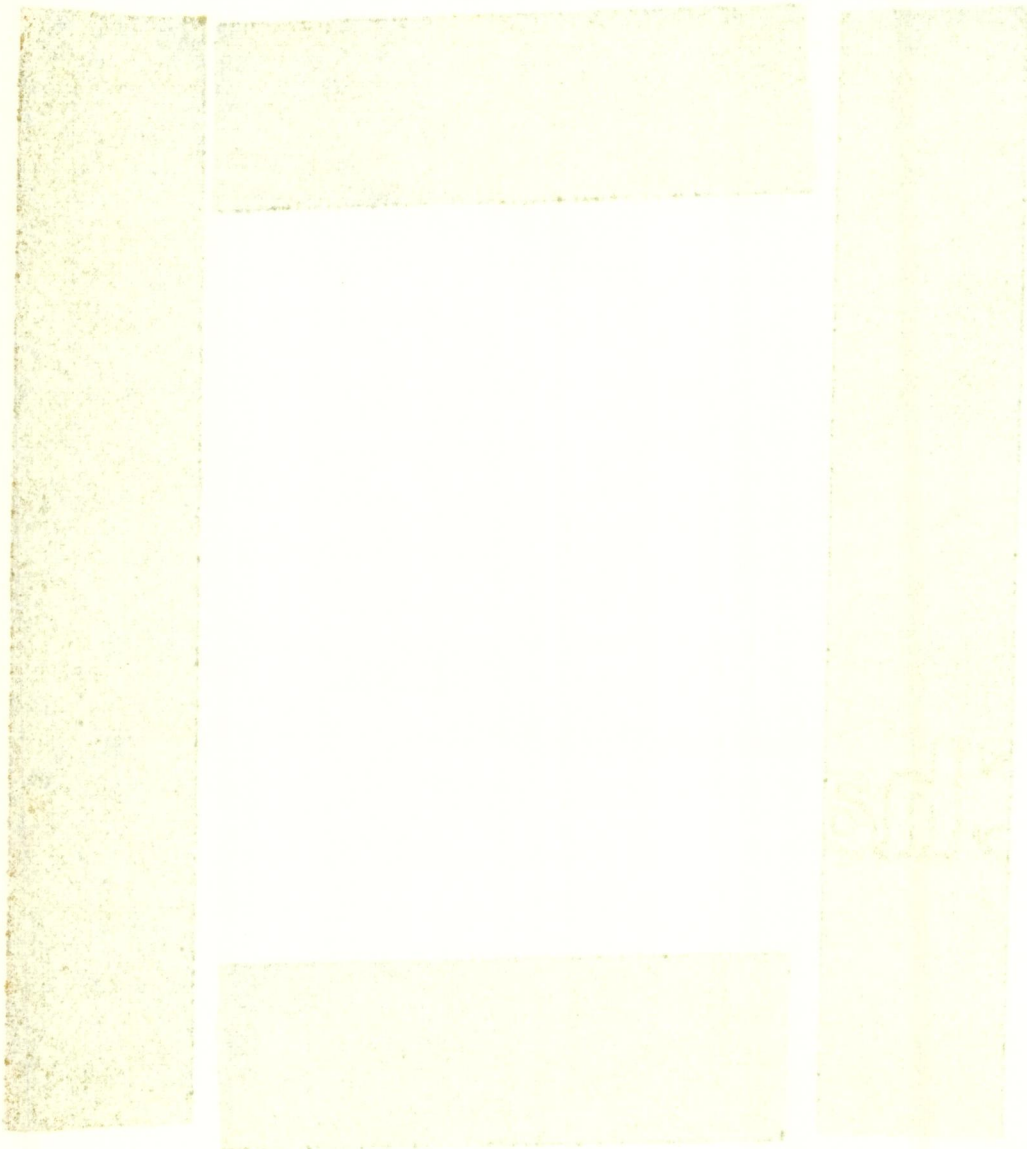
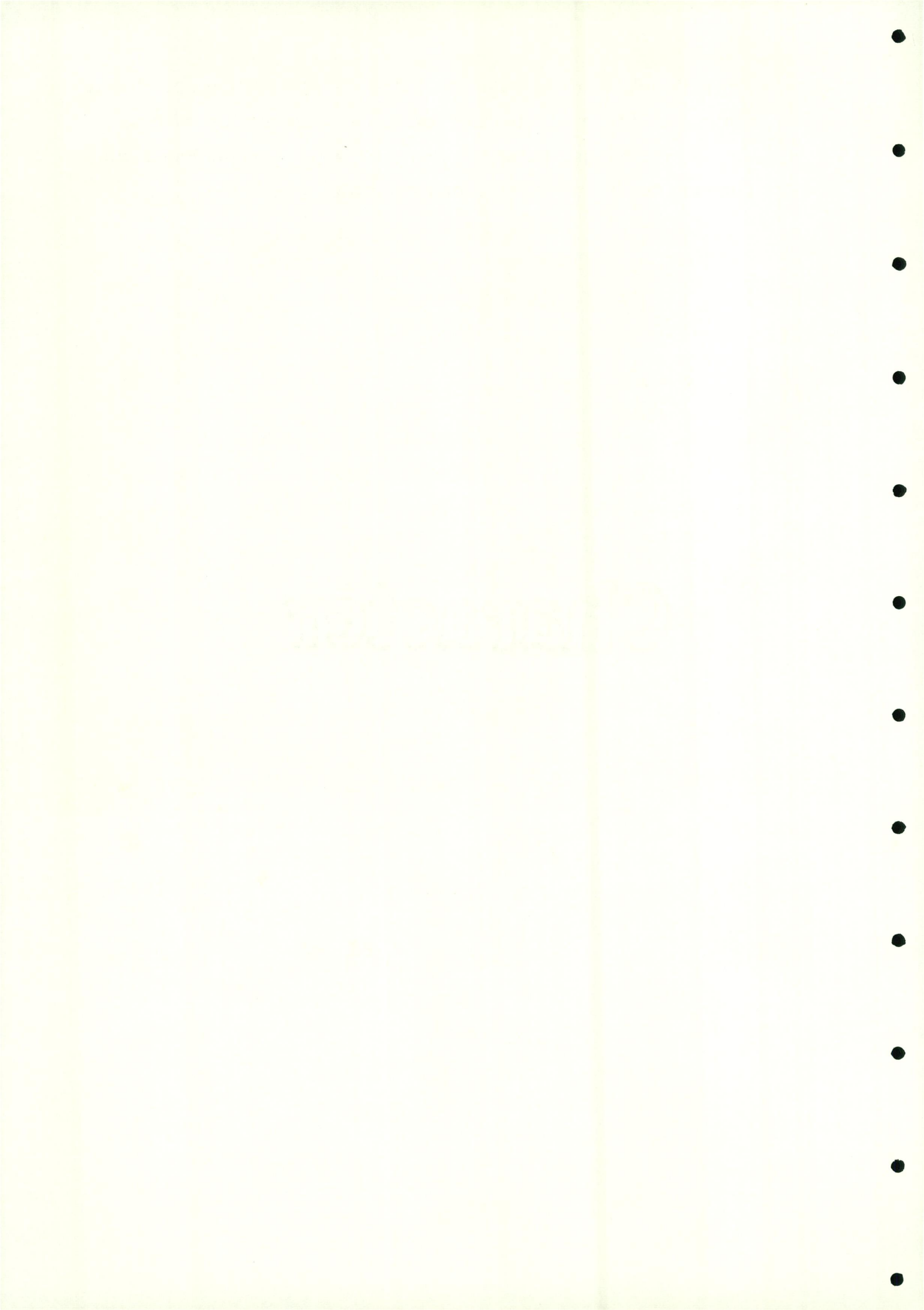




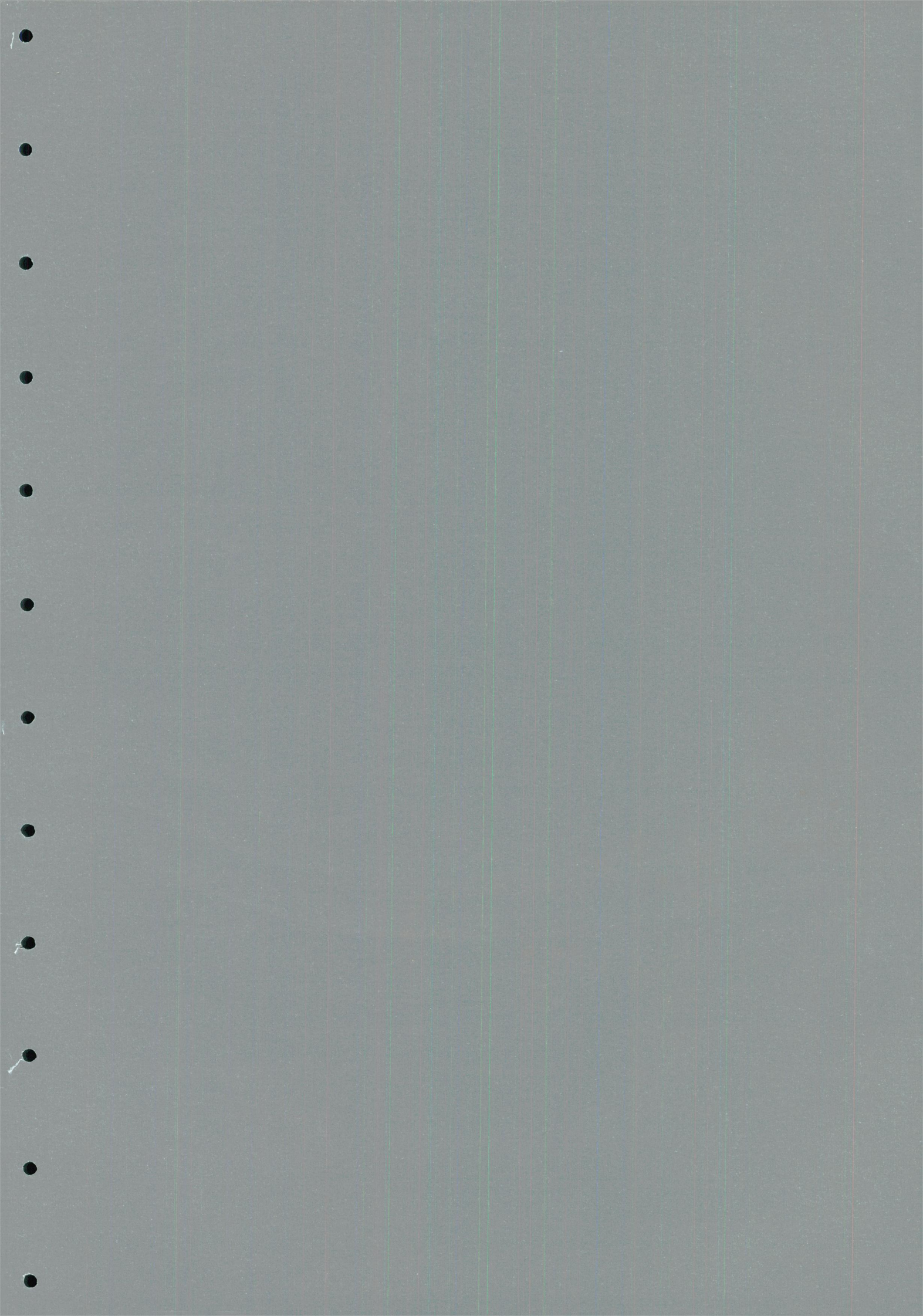
Fig.8.2 Cigalia (1910).  
A Lalique/Roger et Gallet bottle  
with wood veneer box.

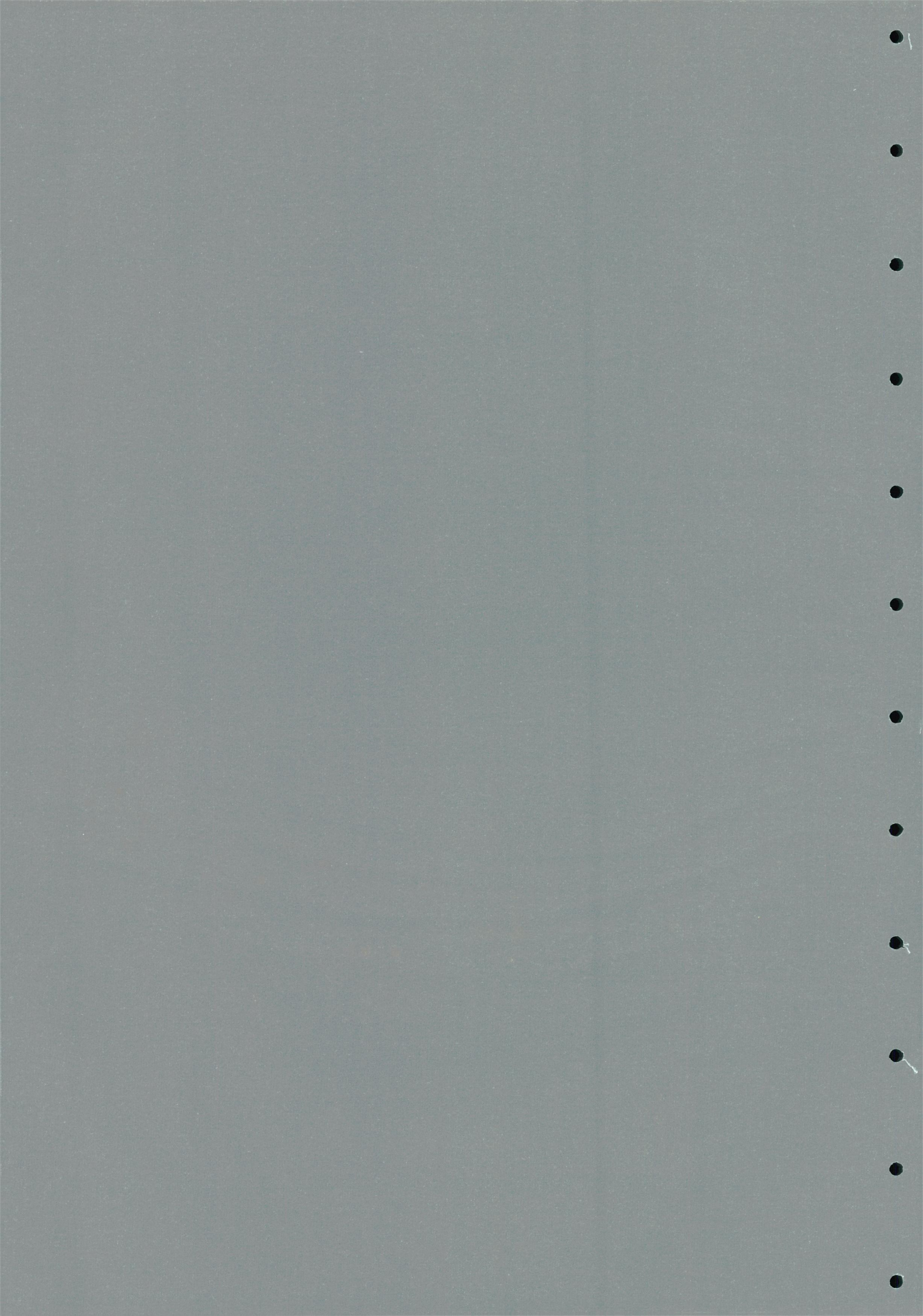


So, Lalique's venture paid off, his skills turned mass-produced containers into real works of art, his success greatly surpassing Coty's predictions. These two men had begun a technological and commercial revolution which had significant effects.









### CHAPTER THREE

By the 1920's the Lalique/Coty partnership was well established. Their dream for a desirable perfume bottle and its scent, had been created as the perfect perfume package.

From all Lalique's designs of perfume bottles, one of his favourites, I think, was 'Sirènes' (fig.1.3) The bottle is circular in shape but not spherical, with a flat edge surrounding it. On the front of the circle, is one of Lalique's favourite motifs, the mermaid, which appears on other ornaments, such as bowls, lights and other small items, such as an opalescent dish, with five mermaids moulded beneath the rim, called 'Calypso' (fig.2.3). Both the dish and bottle were made between 1920 - 1930. The stopper seems to have three female nudes intertwined in an embrace, forming a triangular shape. The glass used is of a rich, gold-amber colour. This is not the only bottle to have a similar image, e.g. 'Plat, 3 Groupes 2 Danseuses' (fig.3.3) and 'Rosace Figurines' (fig.4.3) both made in the 1920's, but both of these bottles have more figurines in their decoration.

I realise, when looking at Lalique bottles, that certain changes have occurred over the years to bottles, but yet, they still used the same name for a particular scent, especially the bottle called 'Ambre Antique' (1910), (fig.5.3). The first bottle was plain and rectangular with just a simple, floral, decorative stopper. This was before 1910. Then a metamorphosis occurred to the bottle. It became an elegant tapering cylinder made in a frosted amber glass, with several female figures robed in Grecian costume, which were moulded in shallow relief, completed with a slender, tapering, floral stopper.

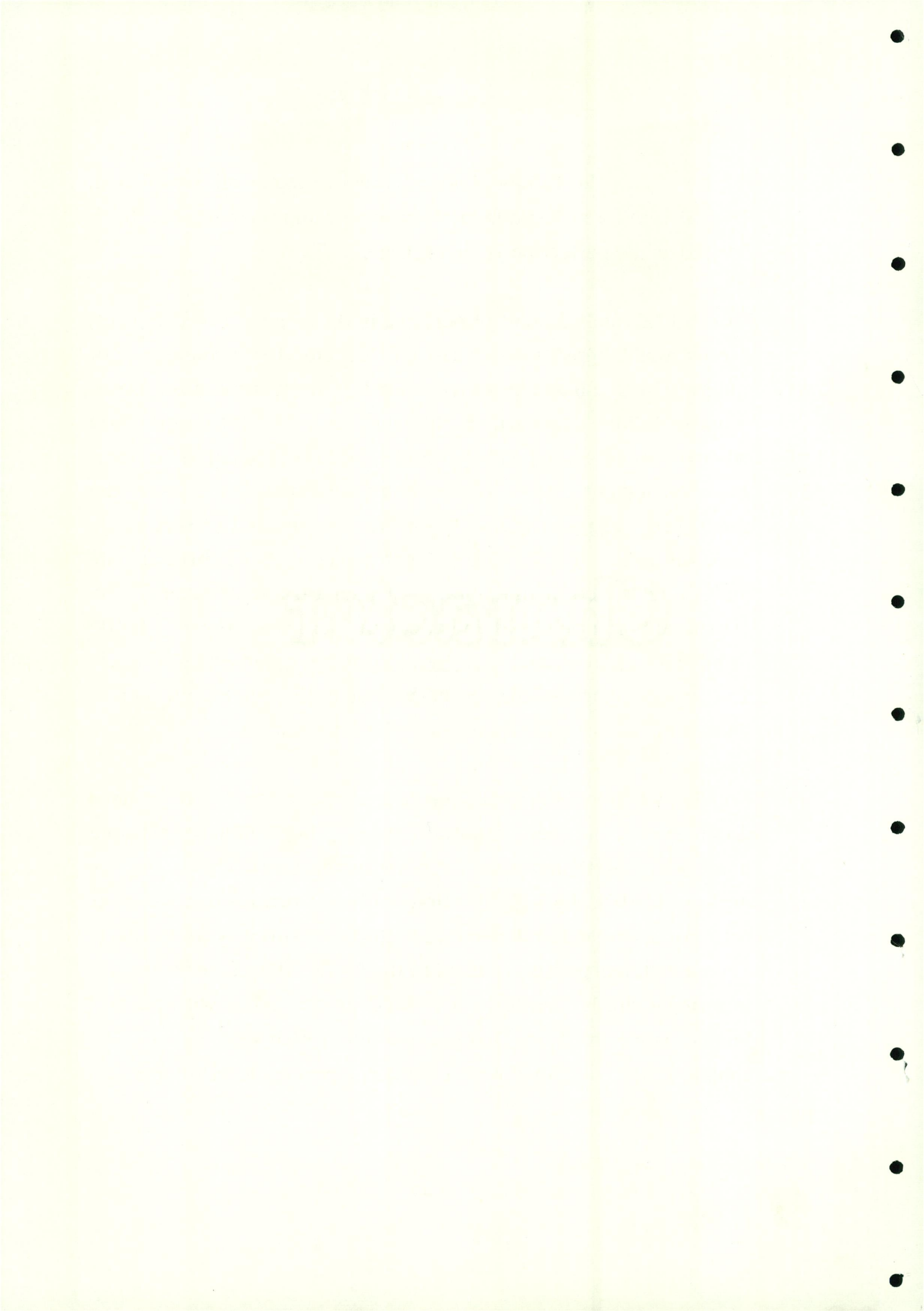




Fig. 1.3 Sirènes.

A perfume bottle using Lalique's favourite motif, the mermaid.

1951

1951

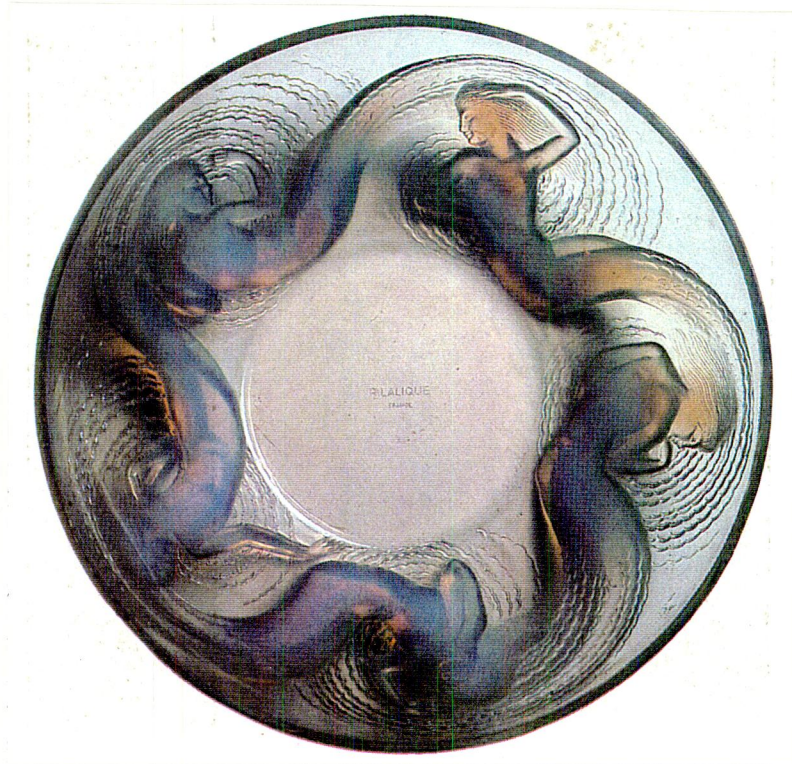


Fig. 2.3 Calypso (1920-1930).  
A opalescent dish made by Lalique, using  
his favourite motif the mermaid.







Fig. 3.3 Plat, 3 Groupes 2 Danseuses (1920's).

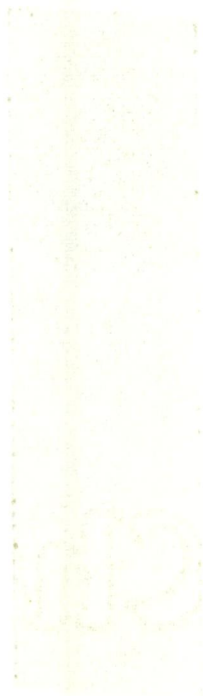




Fig. 4.3 Rosace Figurines (1920's).  
A Lalique bottle using the mermaid/ female motif.





Fig. 5.3 Ambre Antique (1910).

A Lalique/Coty bottle. Its was first a plain rectangular bottle before 1910 then it was changed to this elegant cylinder made in frosted glass.

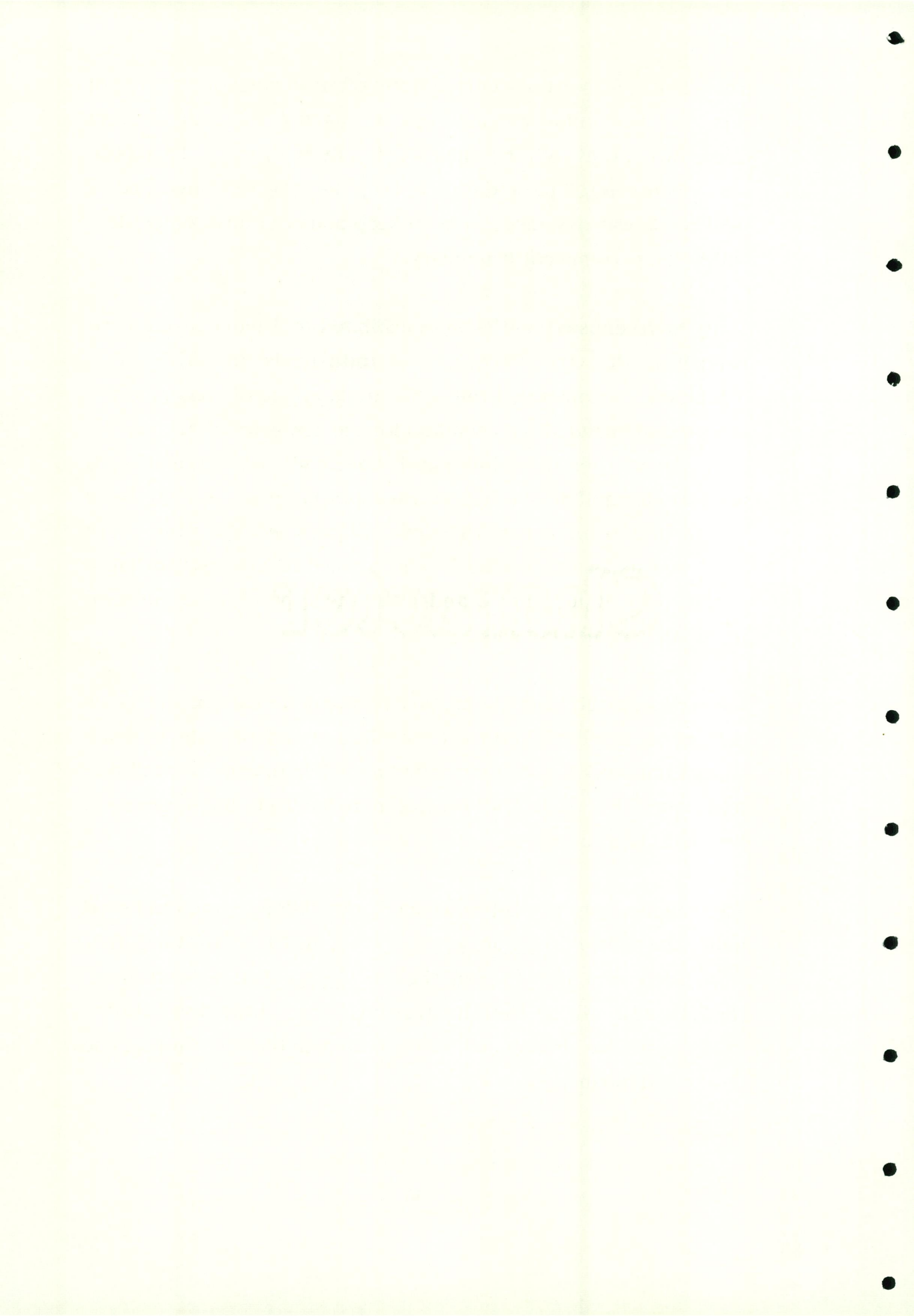


This change in bottles occurred quite often throughout the life of just one particular perfume, so it was not unusual to have numerous bottles with the same scent. I think this must have been a ploy between Lalique and Coty to keep the collectors interested; a new bottle was designed, so as to keep ahead of any competition within the perfume bottle industry.

Many more unusual bottles were exhibited by Lalique at the Paris Exposition des Arts Décoratifs et Industriels, in 1925. This exhibition demonstrated the crème de la crème of contemporary French design and also recognition for the new wave of Art, i.e. Art Deco, called after the exhibition. Lalique's glassware was in such popular demand that other glassmakers jumped onto the band wagon and soon began to copy Lalique's work; some were Czechoslovakian artists. One firm even called themselves 'Opalique', a play on Lalique's name and even the type of glass he used frequently, opalescent glass.

Infuriated though he might be, this did not deter Lalique and so his designs became more and more complicated and intricate, so much so that imitators found it virtually impossible to copy his sculpted techniques; thus, his bottles became more fanciable and desirable to his clients and customers.

The Lalique/Coty market flourished. A catalogue was published under the name of 'Lalique Series' by Coty in 1928. Perfumes that were listed were 'Le Cyclamen' (fig.6.3) 'Ambre Antique' and 'Styx', (fig.7.3) and all of the illustrations were done by Lalique. Exhibitions were also opened, giving both men the edge on perfume design and the market.





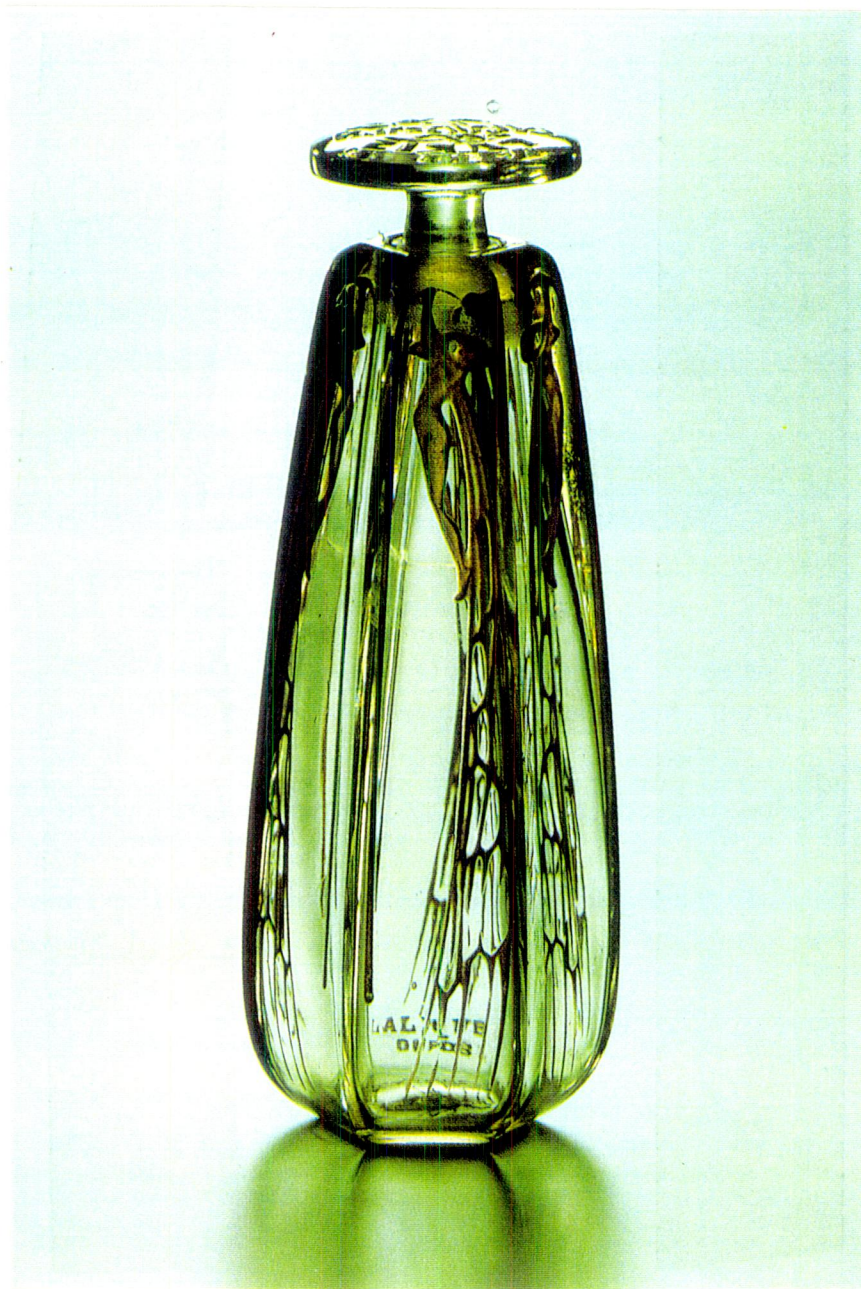


Fig. 6.3 Le Cyclamen.

A Lalique/Coty bottle made in clear glass with four female nudes with wings clinging to each corner.

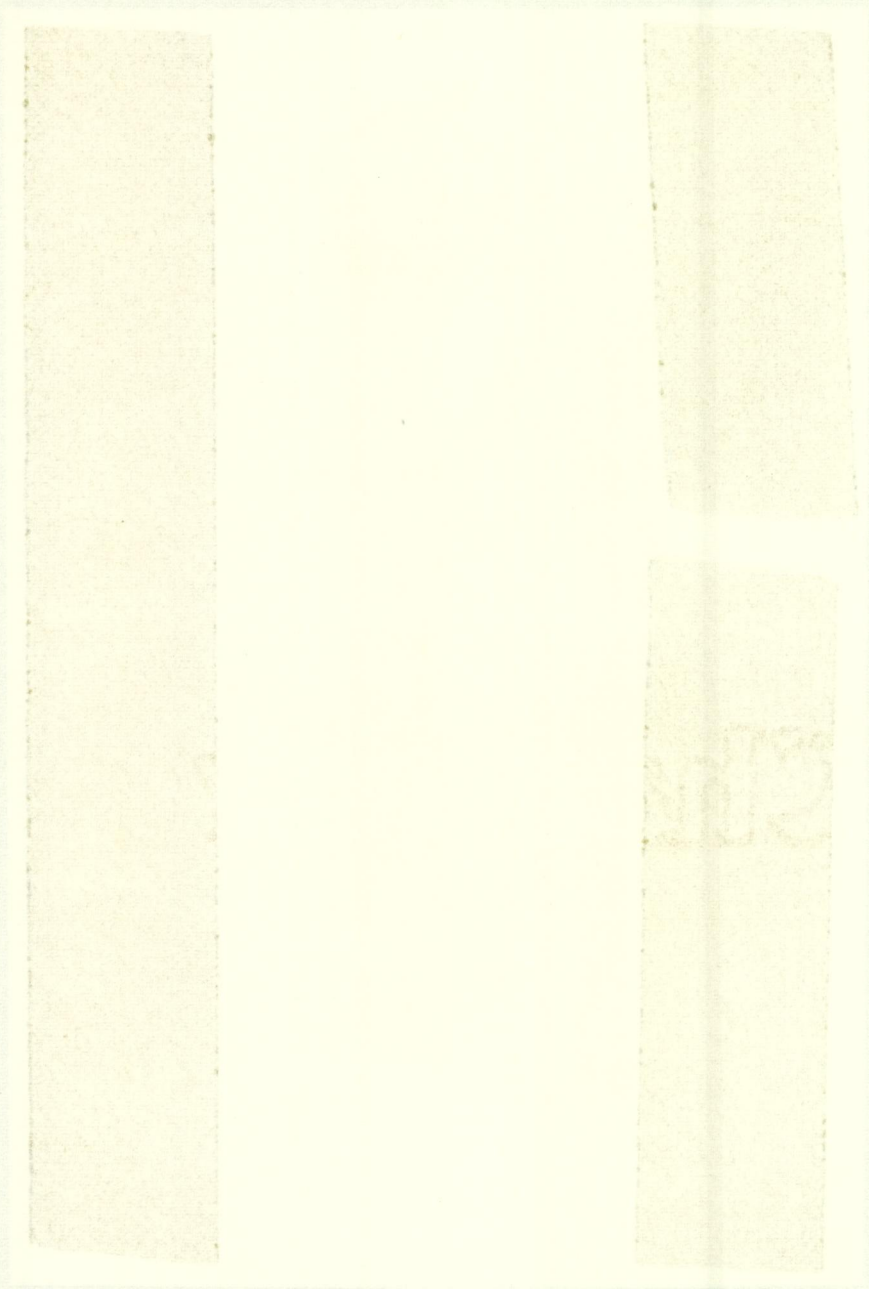




Fig. 7.3 Styx.

A Lalique/Coty bottle made in clear glass with an elaborate stopper, showing grasshoppers at each corner of the stopper.

1950

1951

1952

1953

Impossible as it was to copy Lalique's work, other manufacturers approached him to design and market their product. Three of them were Worth, D'Orsay and the already mentioned Roger et Gallet. These were not the only companies, as there are too many to mention, I have only taken three to discuss, as these three worked with Lalique more than any other companies.

First, D'Orsay: Lalique designed numerous bottles for this company, although as the first was in 1913, due to the war, its escalation in sales did not happen until the 1920's. A few of the scents that he designed were 'Leurs Ames' (1913), (fig.8.3), 'Ambre D'Orsay' (1913), (fig.9.3) and 'Canarina' (1920's), (fig.10.3). 'Leurs Ames' was quite a small bottle and had an unusual tiara - stopper. Decoration on the bottle is moulded on to the exaggerated crescent of the stopper, with two sensuous female nudes hanging from a branch of a blossoming tree, all of which is designed with an Art Nouveau feel.

'Ambre D'Orsay' is quite an architectural piece, with its squared cylindrical form, with four female figures used as pillars at each corner. It is usually made with black glass, a favourite colour with D'Orsay; however, there are two versions, one in black with a square floral stopper and the other in clear glass with four eagles on the stopper (fig.11.3). 'Canarina' a square shaped bottle with a square stopper, is in an unusual frosted blue glass with, moulded all over one side, eleven stylized Egyptian eyes. Lalique also made a box for this perfume, which also had blue Egyptian eyes covering the entire box. This perfume bottle design, 'Canarina', with its all-seeing eye, was considered to have power to bestow prosperity to protect against the "evil eye" <sup>(1)</sup>

Worth was another major perfume manufacturer Lalique designed for during the 1920's. 'Dans la Nuit' (fig.12.3) (1920's) was a most

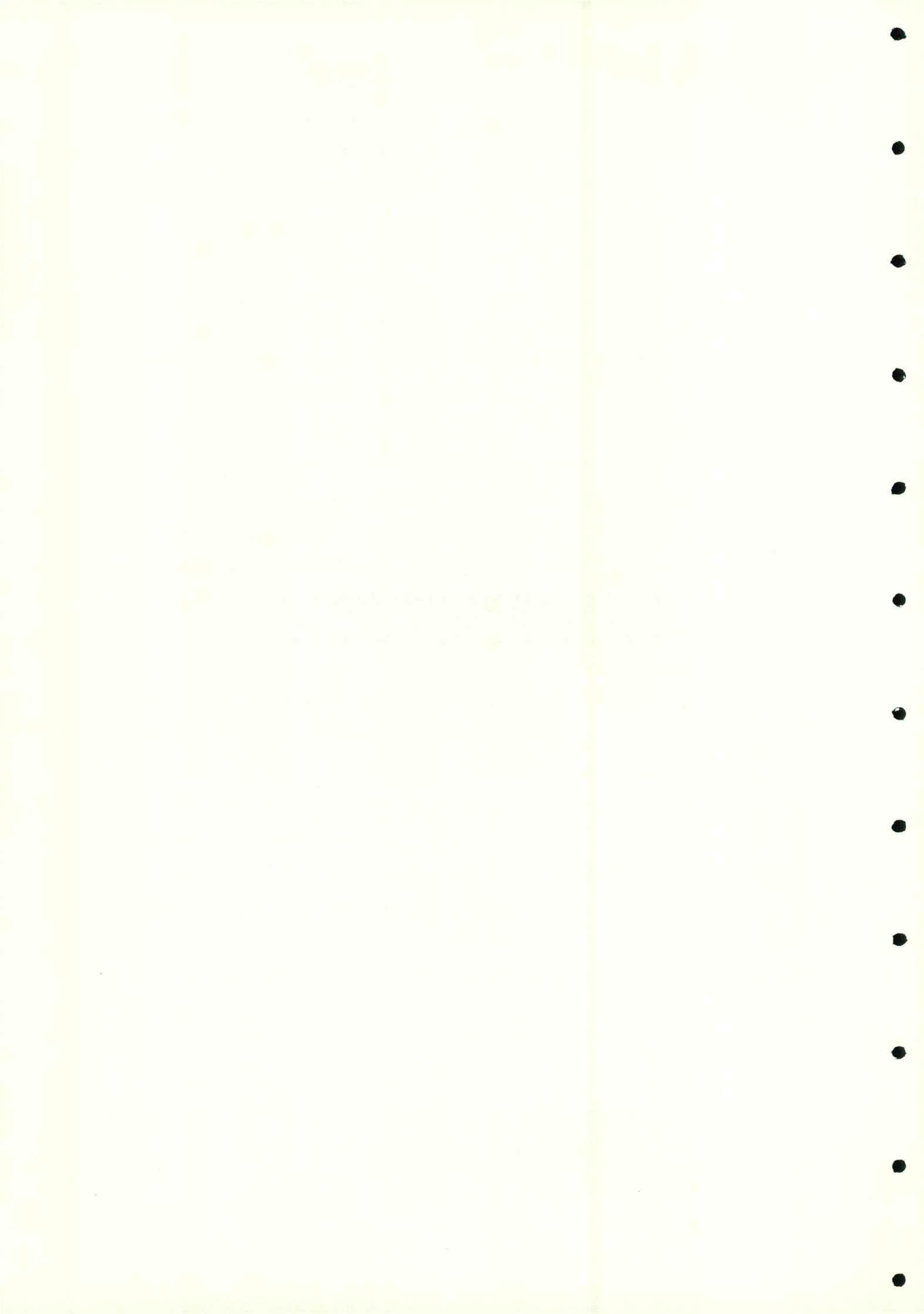




Fig.8.3 Leurs Ames (1913).

A Lalique/D'Orsay bottle. Quite a small bottle with an unusual tiara-stopper.

[Redacted]

[Redacted]







Fig. 9.3 Ambre D'Orsay (1913).

A Lalique/ D'Orsay rectangular bottle with four figures placed at each corner. The square stopper has four eagles engraved and coloured with a dark brown patination.





Fig. 10.3 Canarina (1920's).

A Lalique/D'Orsay bottle made with an unusual blue glass, covered on one side Egyptian stylized eyes.

Blank rectangular area

Blank rectangular area

Blank rectangular area

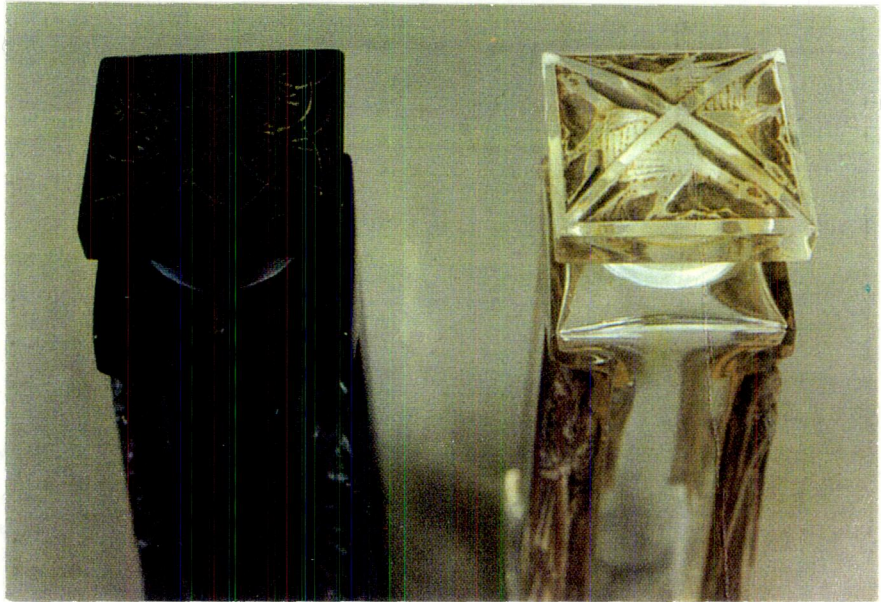


Fig. 11.3 Comparison of two Ambre D'Orsay stoppers.





Fig. 12.3 Dans la Nuit (1920's).

A Lalique/Worth bottle, made in the most stunning blue glass, covered with two-dimensional stars, like that of confetti.

[Redacted]

[Redacted]

[Redacted]



stunning, spherical blue bottle, with small two-dimensional stars covering the entire surface of the bottle, like confetti. A limited amount of bottles even had a stopper that resembled the crescent moon, when the bottle was turned to the stopper's crystal side.

Worth also commissioned Lalique to design bottles for 'Imprudence' (fig.13.3), (1938), 'Je Reviens' (fig.14.3), (1932), and 'Sans Adieu' (fig.15.3) (1929). Worth produced perfumes on such a large scale, so to keep up with popular demand, that Lalique continued to design for him. Many of these bottles were very simple in design and yet very highly coloured; some scents were even put into the same bottle design. Worth was one of many fashion houses that started to produce "designer fragrances" in the 1920.s.

Roger et Gallet also called on the services of Lalique, J.F. Davy says that the Roger et Gallet collaboration only lasted from 1910 to 1922,(Bayer & Waller, 1988, p 39) although Lalique bottles were still being produced after 1922. One of the most successful designs that Lalique produced for Roger et Gallet was the bottle, 'Paquerettes' (fig.16.3), (1910's). It was made from clear glass, with a tiara-stopper. This bottle was quite small and all its decoration was moulded onto the stopper, which consisted of thirteen daisies spread out like a fan.

With René's son, Marc now the manager of Wingen-sur-Moder since 1921, the Lalique designs started to become more Art Deco based, with bold geometric shapes, stylized flower and leaves and even more unusual motifs, for example, the 'Cactus' bottle (fig.17.3) (1929), with its compressed spherical shape, with small two-dimensional circles protruding from the entire surface of the bottle, coloured with a tinge of black enamel. The circles symbolize the plant's prickles, in a distinctive Art Deco style, yet this bottle is still

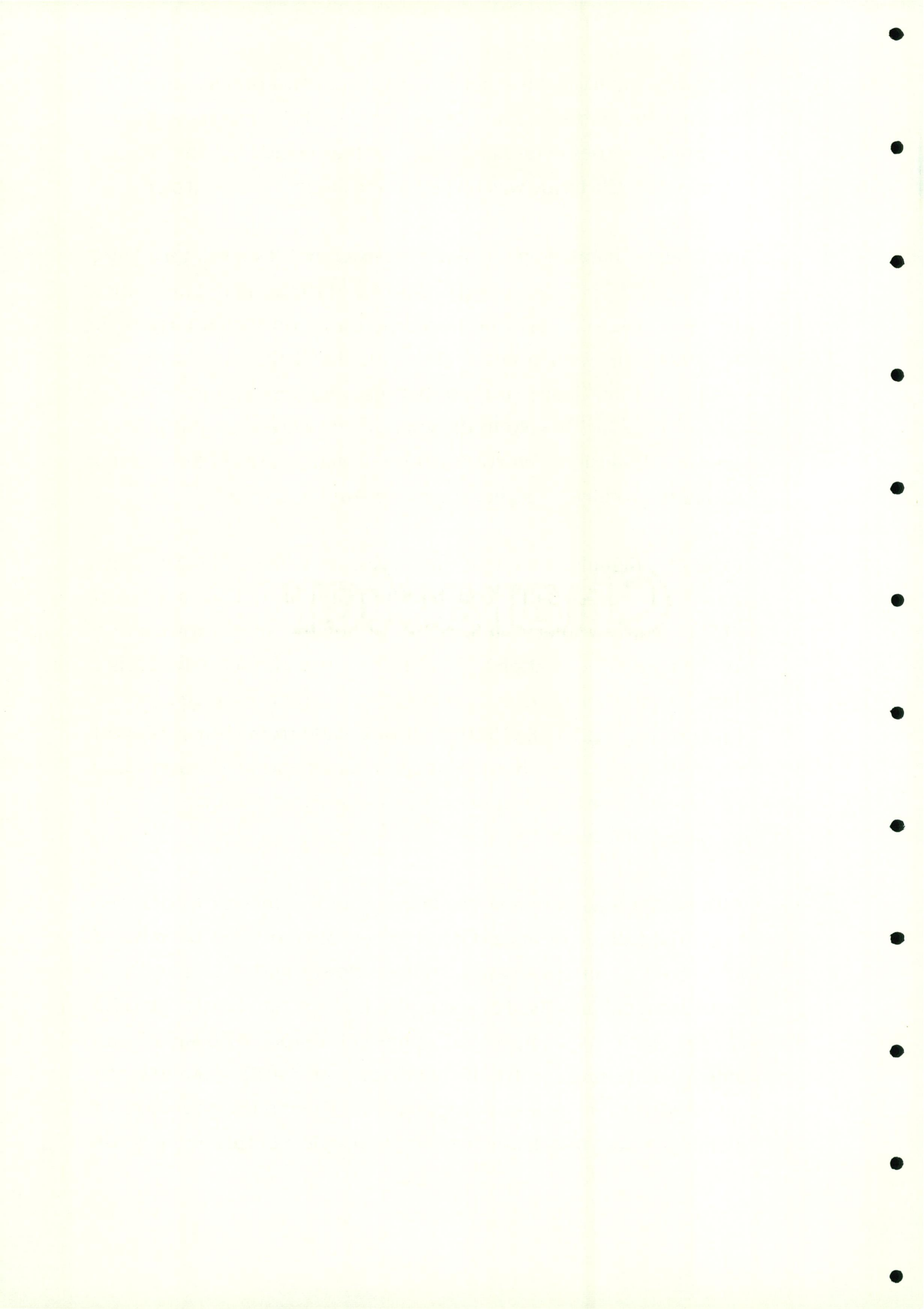




Fig. 13.3 Imprudence (1938).  
A Lalique/Worth bottle. One of the first  
bottles that uses the Art Deco style.

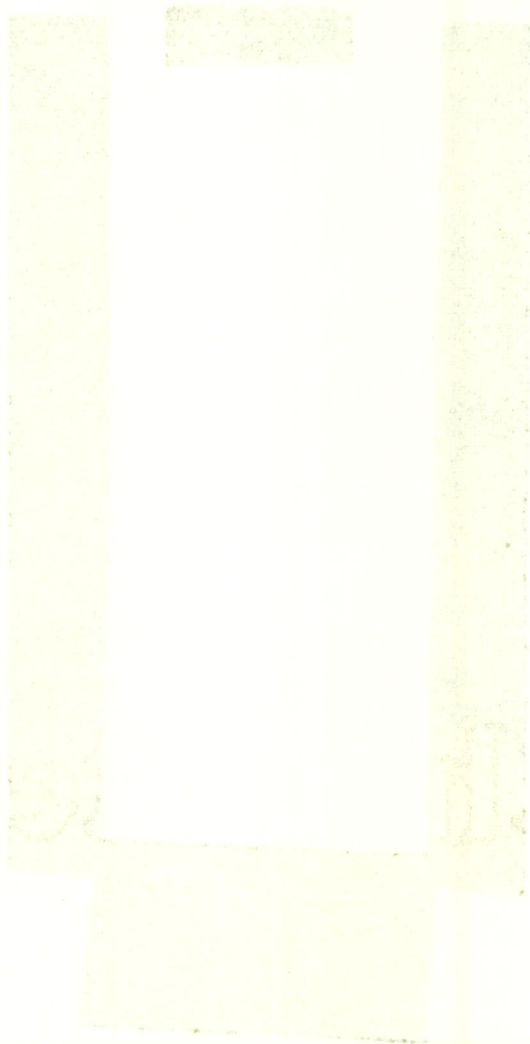
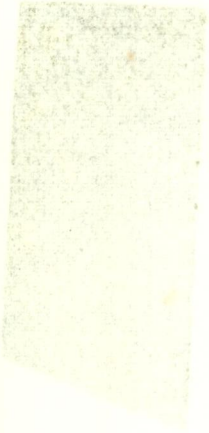




Fig. 14.3 Je Reviens (1932).  
A tall slender blue bottle with a light  
blue stopper. Made for Worth



1501



Fig. 15.3 Sans Adieu (1929).

A tall slender bottle made from clear green glass, with a spiral stopper. Made for Worth.

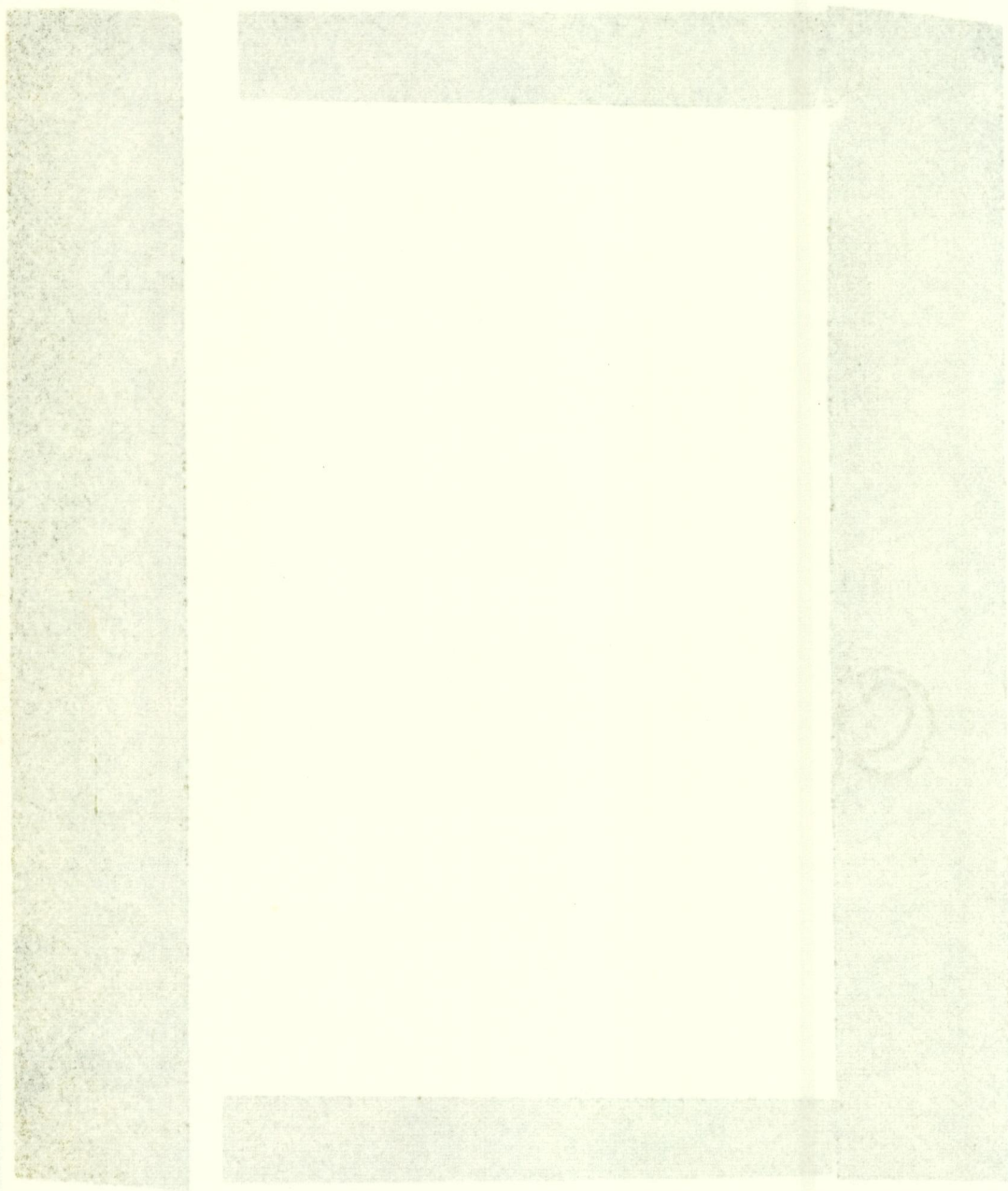






Fig. 16.3 Paquerettes (1910's).  
A small tiara-stopper bottle with a daisy  
design on the stopper. Made for Roger et Gallet.



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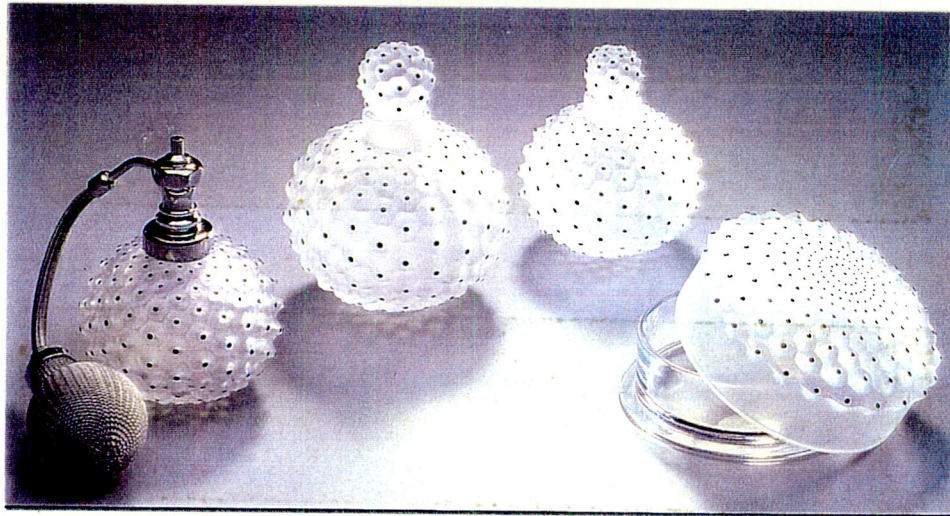


Fig. 17.3 Cactus (1929).

A Maison Lalique bottle with small bas-relief circles protruding the entire surface, coloured with a tinge of black enamel.

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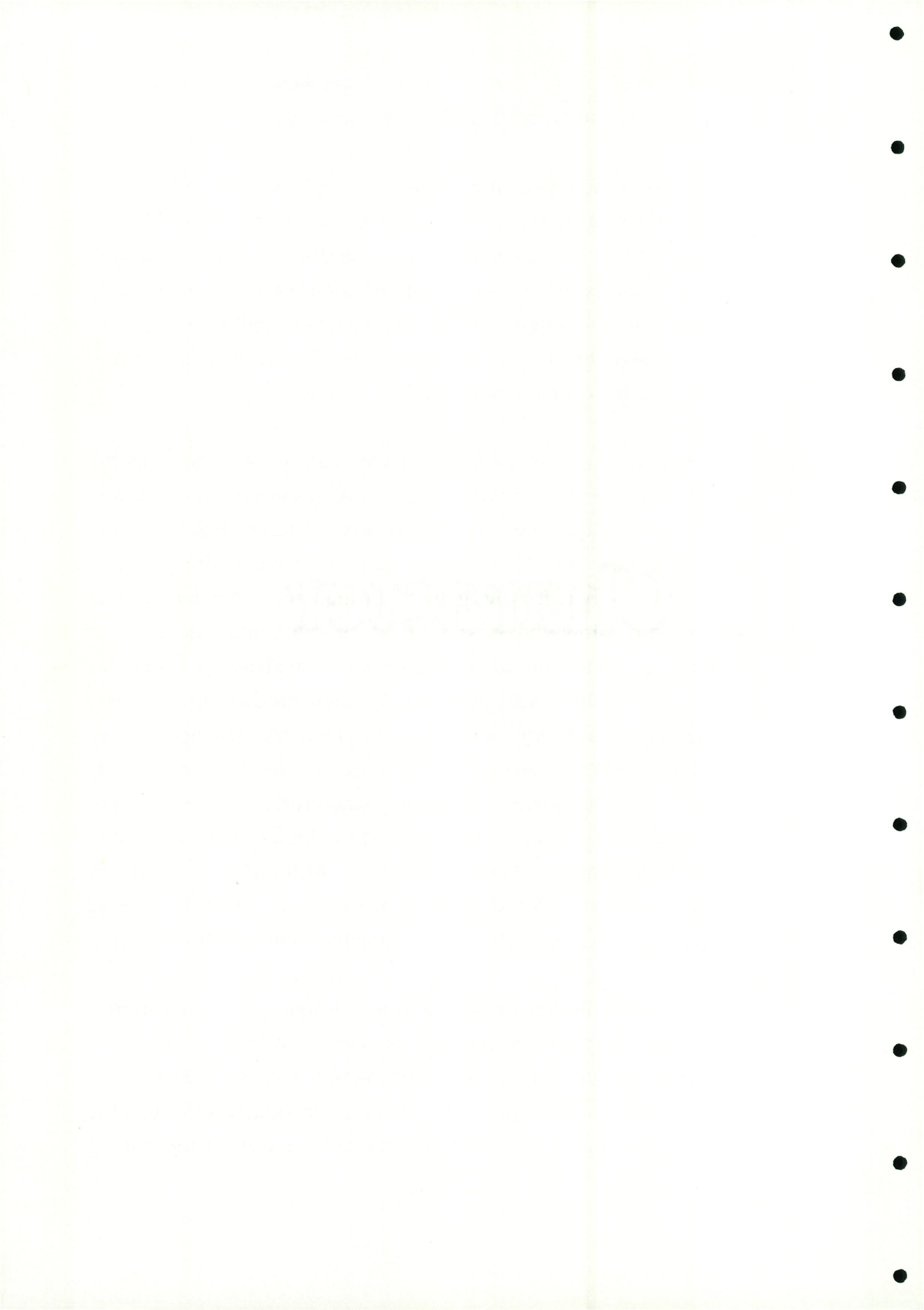
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in production today. Other manufacturers who are still connected to Lalique glass today are Lancôme and Nina Ricci.

At the end of the nineteenth century, Émile Gallé created bottles of cameo glass. However, these pieces were never made for commercial use, but as one-offs, to put on display. Today and even in René Lalique's time of producing perfume bottles, he very rarely designed for the designer bottle, or, the on-off bottle. Lalique set out to design his bottles for commercial industry; he wanted everyone to have a piece of art in their homes.

With his constant revision of designs, Lalique had become the leader among perfume bottle designers, as his work was constantly original and unique compared to his peers. I have come to realize, no matter how knowledgeable you are with glass, the skill and artistic ability that Lalique gained through the years left no-one who could possibly undertake such a task as to imitate his designs; even though I have mentioned those who have tried, yet they did not succeed. Why? Well, quite simply, their product did not meet the standard that Lalique was able to produce: poor quality of glass, less than excellent craftsmanship and design, their artistic talents did not compare to these of Lalique. Therefore, Lalique's artistry continued and flourished. It continued to blossom, even under the supervision of his son Marc, from 1921. Although the factory in Wingen-Sur-Moder closed in 1940, it re-opened after the second world war in the late 1940's, due to popular demand for his work.

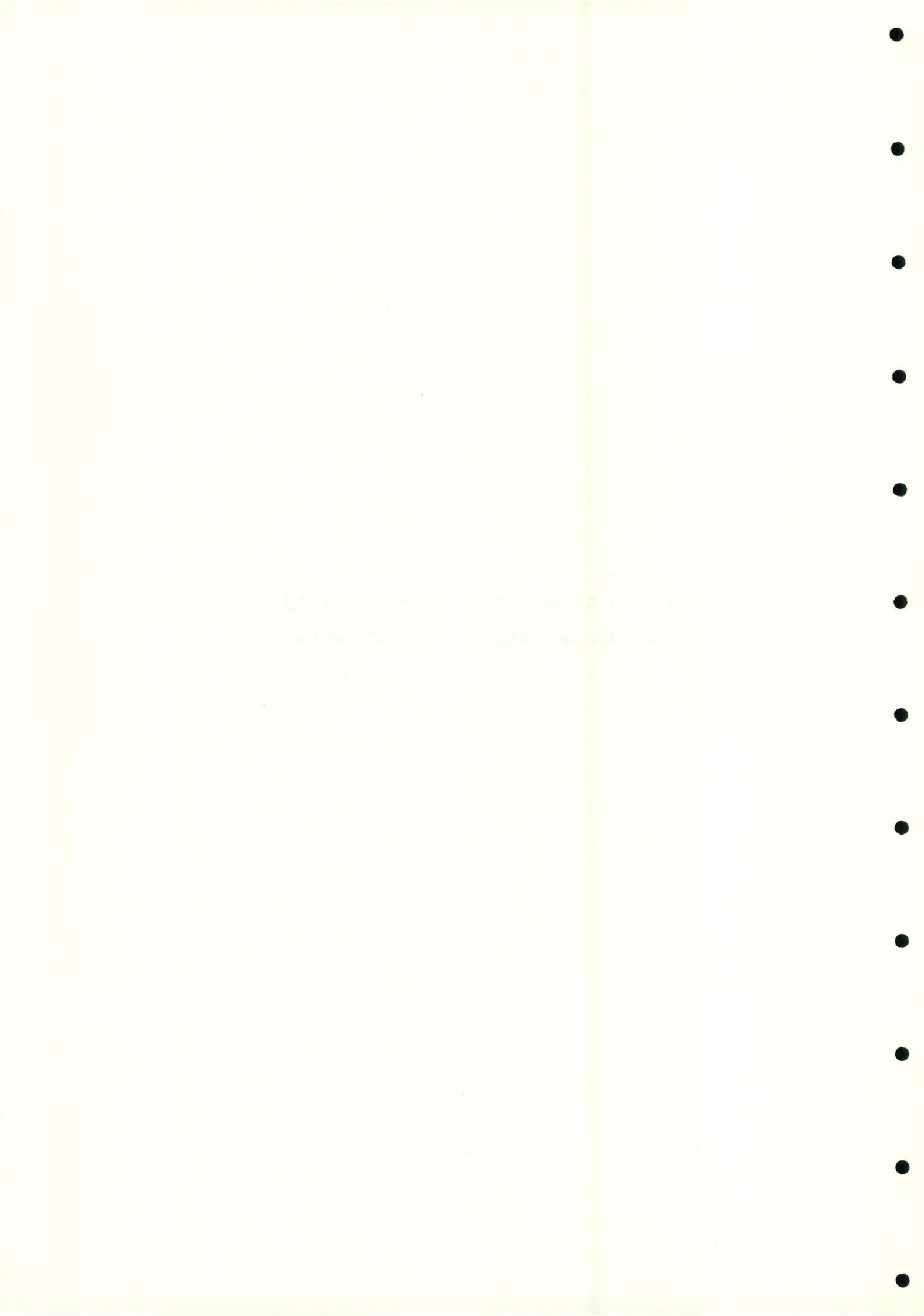
One may ask whether or not Lalique's designs for Coty differed from those for other manufacturers, such as Worth and D'Orsay. Were these designs for one-off or production bottles? In fact, in my opinion, there was a significant difference in Lalique's designs for Coty, Worth and D'Orsay. The designs for Coty were at the start of



their partnership, so therefore, these earlier designs were still heavily influenced by Art Nouveau. Later on, in the 1920's, as he established himself in the perfume package industry, the need for change occurred and the influence of Art Deco swept into his designs. Thus, Lalique's designs for Worth, D'Orsay and Roger et Gallet became simpler but no less artistic or original than those before, all of which were used for production.

Production had expanded at the beginning of 1919, with the growing demand for perfume that accompanied the post-war sense of well-being (1st W.W.). In the roaring 20's, the new woman emerged; fashion changed; women went out to jazz clubs and became more relaxed in public places. The wearing of understated British clothes became the latest influence on Parisian attire and lifestyle. Even American soldiers returning from war took back luxuries such as perfume; thus, Lalique's perfume packages reached an increasingly affluent market <sup>(4)</sup>. Now professional perfumiers were joined by couturiers. In 1919, Paul Poiret was the first to see the advantage of the collaboration between the world of fashion and fragrance. Jean Patou, in 1924, commissioned Baccarat to produce a container for 'Amour-Amour'. It was designed by i.e. (architects and interior designers). The designer took on a whole new image, associating flacons with the image of the couturier. This imaging still continues today with many designers, such as Calvin Klein, Jean-Paul Gaultier, Issey Miyake, to mention a few. This, in my opinion, is often why people buy the perfume, for it is the "label" or "name" that people relate to.

This also happens in the case of Maison Lalique or as it is known today Lalique Limited. People rely on a quality product and since the beginning, with Maison Lalique and the Lalique/Coty collaboration, quality, originality and artistic elements have been





the Lalique trademark. I would say ~~is~~ that Marie-Claude Lalique, grand-daughter of René, has preserved the business, so therefore the well-established name of Lalique continues to thrive, due to the quality of produce made by its founder, René Lalique. Even today, designer perfumes are still being made through Lalique Limited, such as 'Duncan' (fig.18.3) (1931) and 'Cactus' (fig.17.3) as well as for other manufacturers, such as Nina Ricci's 'L'Air du Temps' (fig.19.3),(1947).

Using the quality of design and craftsmanship of Lalique, Marie-Claude Lalique, decided in 1991 to launch a new scent every year. In 1995, a new perfume called 'Nilang' (fig.20.3) was launched. This bottle was made in a limited number. Therefore its market was based around the perfume collectors of the world. Its sale price is £50 for five ml. Marie-Claude Lalique's idea, was that this would be a refillable bottle, so the collector can retain the bottle, unlike most that are on the market where one usually discards the container.

In analysing the most recent Lalique bottle, 'Nilang'. I would have to remark on its resemblance to earlier Lalique bottles. The use of opalescent glass and the naturalistic form for 'Nilang's' design is reminiscent of a spiral design that Lalique once designed which was never introduced to the market (fig.21.3); the bottle is not dated but, compared to contemporary bottles, such as those for 'Obsession' by Calvin Klein, 'Pleasures' by Estée Lauder and the recently released 'Pôeme' by Lancôme, Lalique's bottles are richer in design, giving off an essence of romanticism, rather than the sexually erogenous zones suggested by Klein's 'Obsession' bottle, and a lot of other modern fragrances, the more outrageous the better. As Christie Mayer-Lefkowitz suggests in her book, 'The Art of Perfume' 1994,p7, ".....decorative bottles were created independently

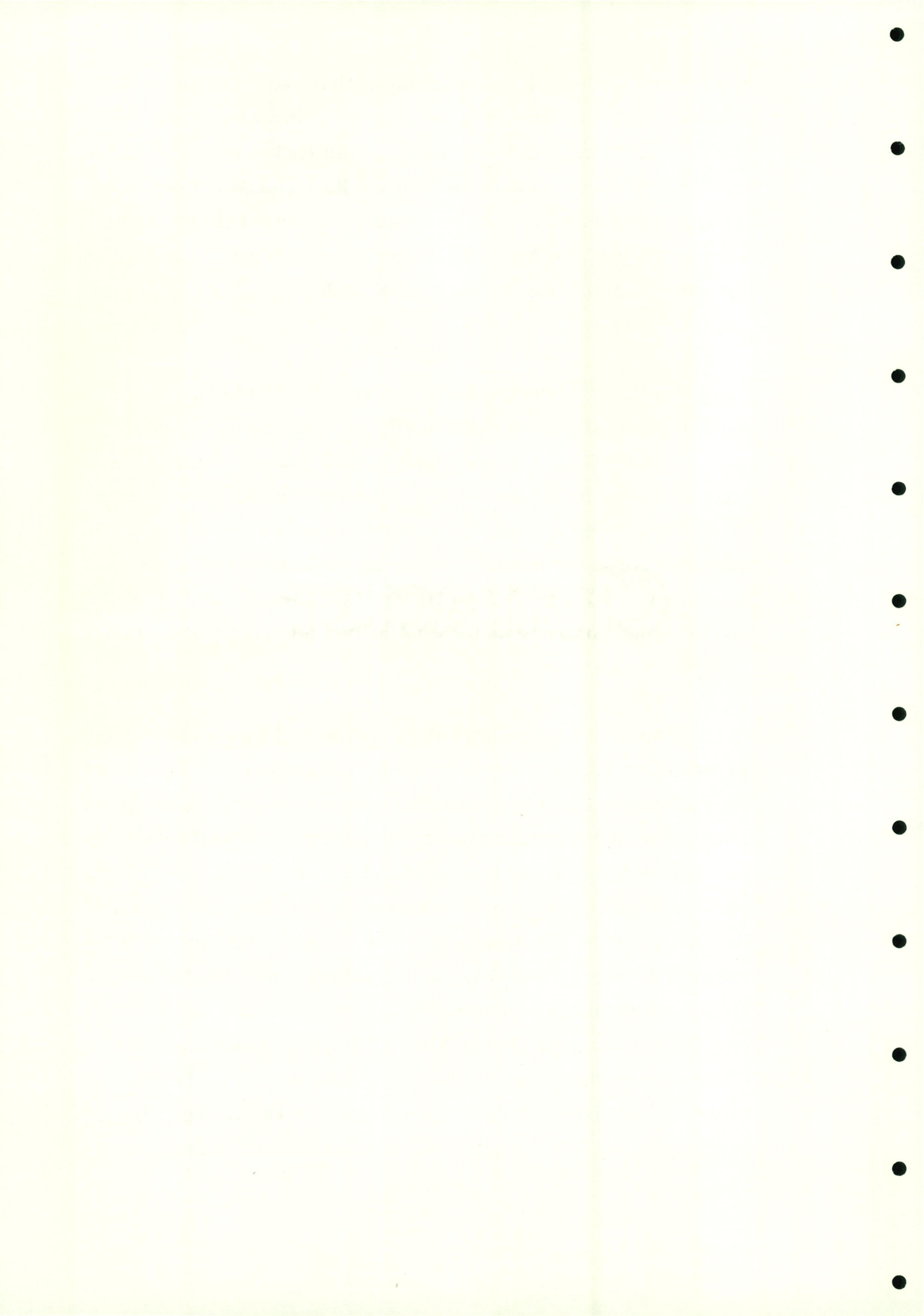
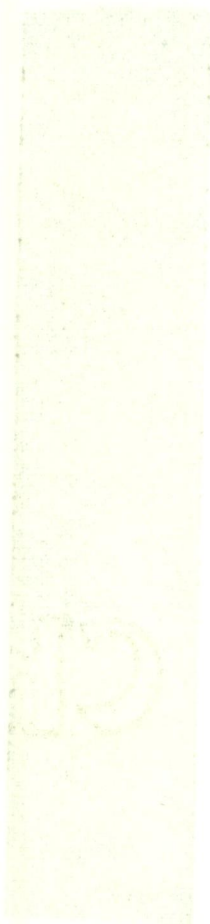




Fig. 18.3 Duncan (1931).

A Lalique Limited bottle still being produced today.



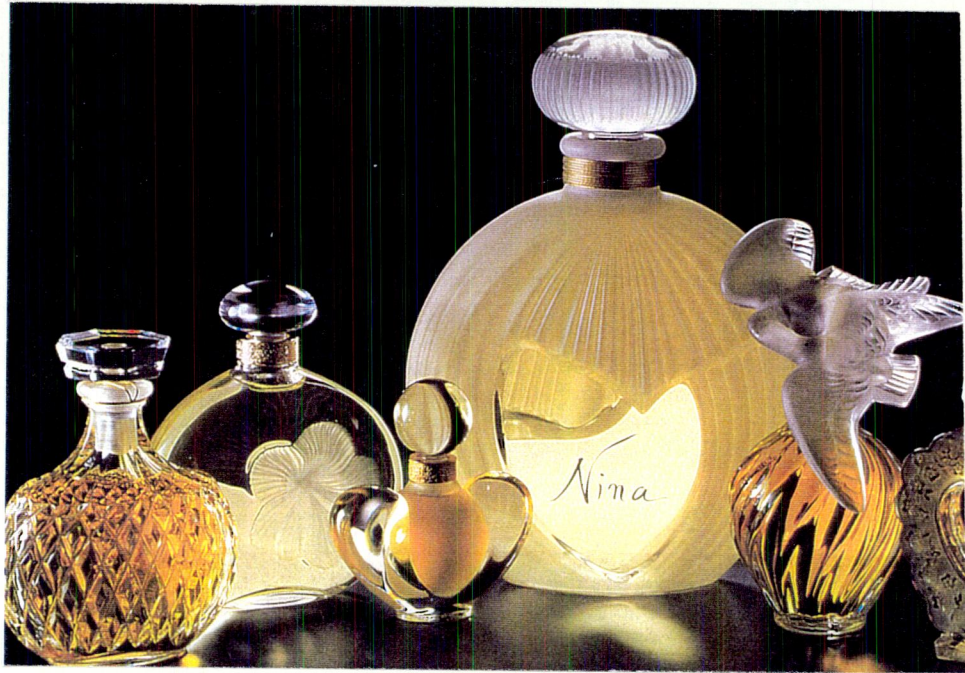


Fig. 19.3 L'Air du Temps (1947).

The glass bottle with doves as the stopper is one of the most famous bottle Nina Ricci bottles designed by Marc Lalique.

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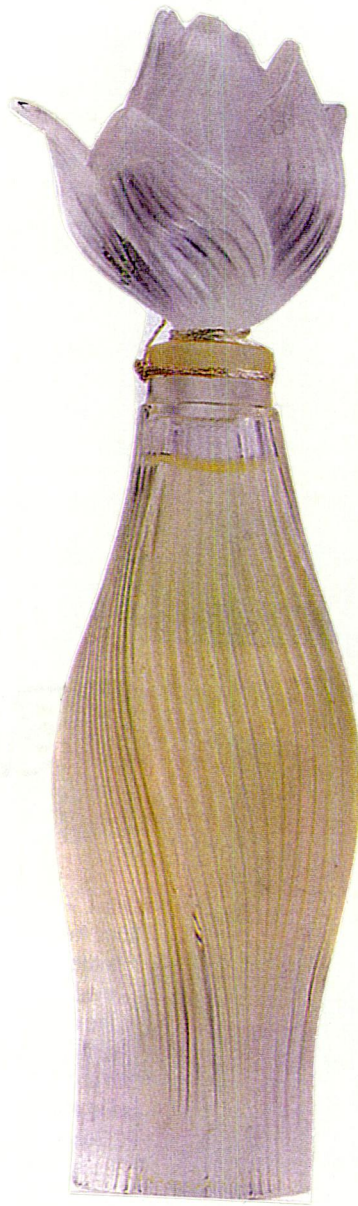


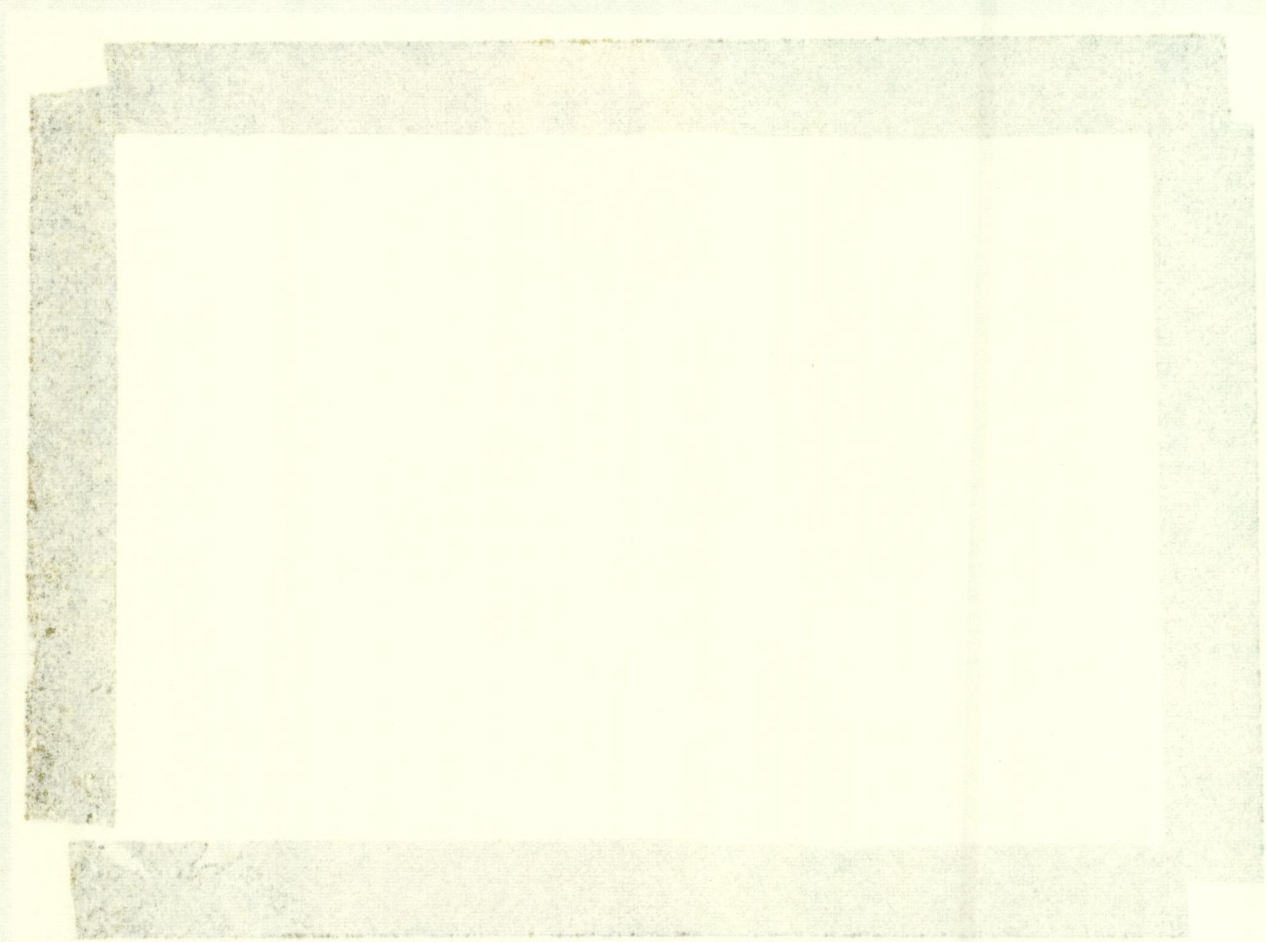
Fig. 20.3 Nilang (1995).  
Perfume launched by Maire-Claude Lalique  
in 1995 for Lalique Limited.







Fig. 21.3 Spiral model that René Lalique designed but never produced.

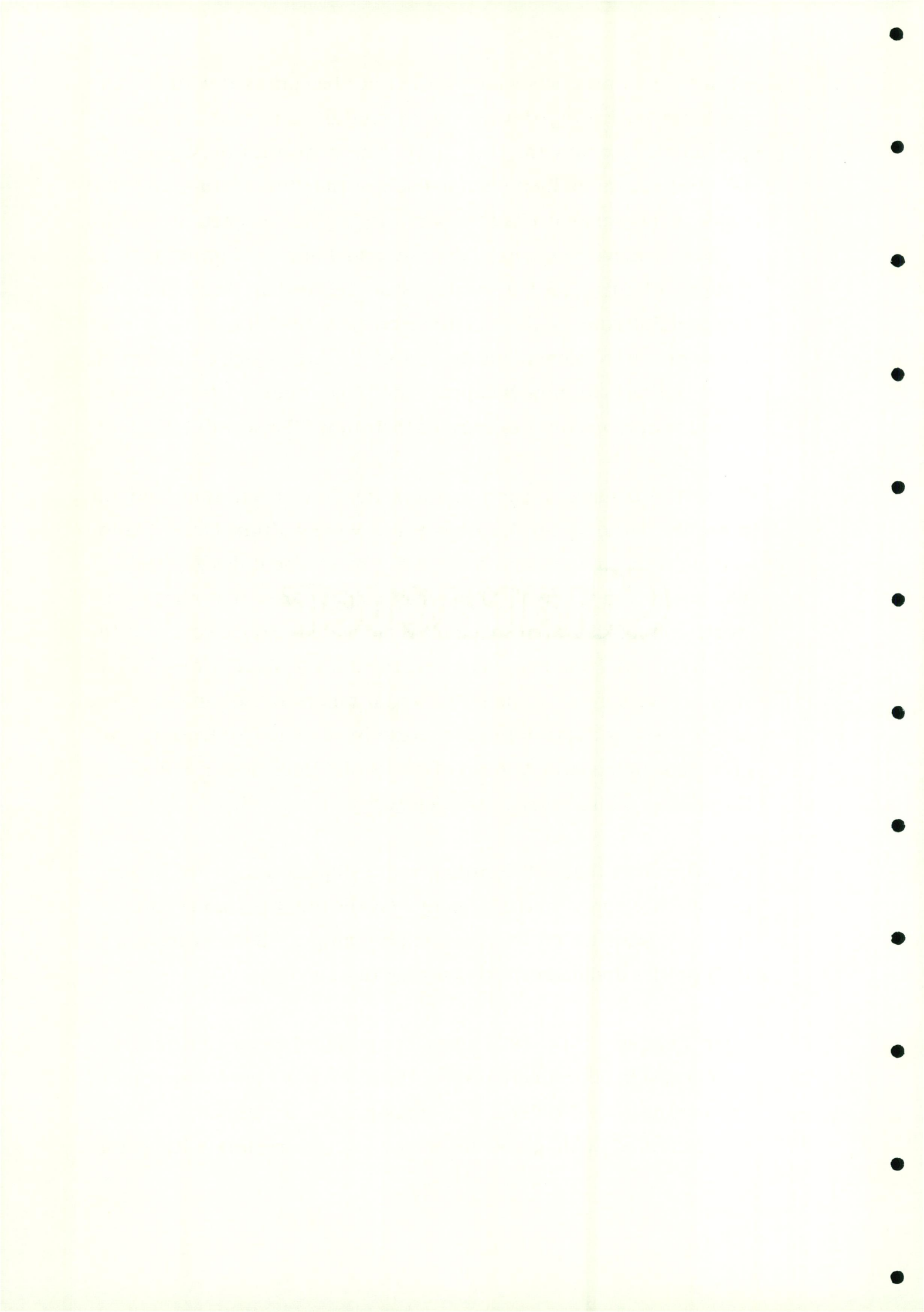


of individual products which should not be confused with modern perfume packaging developed to contain and market specific perfumes.” (Lefkowitz, 1994, p7). She continues by saying that perfume is essentially a phenomenon of the 20th century and that modern perfume packaging was originally designed to help a product achieve commercial success, providing each brand with a unique identity and appeal. Now Lefkowitz finds that the commercial role of the perfume bottle’s first life is no longer relevant, as its second life is that of an Art object... “...perfume presentations can now be appreciated like other art forms, which reflect people, events and spirit of their time.”(Lefkowitz,1994,p 7).

These fundamentals, such as the reflection of our time and the perfume bottle as an Art object, are what I think Marie-Claude Lalique is trying to retain through her most recent design, ‘Nilang’. The design and shape of ‘Nilang’ has a square base that rises with a twist, so it looks oval in shape. It is elongated and curvey, with the use of frosted, colourless glass. Wavy lines in shallow relief travel from top to bottom of the bottle and it tapers at the top where the stopper begins. The stopper is made from moulded, frosted glass, and depicts the natural form of petals of a lotus flower, not unlike the stopper for the perfume ‘Chloe Nariisse’ by Lancôme.

Coty Perfumes that still continue with Lalique’s design are ‘Violette de Coty’, ‘Cyclamen’ and ‘L’Aimant’. (While other perfumes carrying the Coty label which were originally Lalique’s designs have had their bottles updated or had new ones designed.)

Marc Lalique (1900-1977) has contributed very much to the technical side of production since 1921. He was keen to learn about any engineering problems with mass-produced glass artefacts. He experimented with glass, to achieve better results with press-

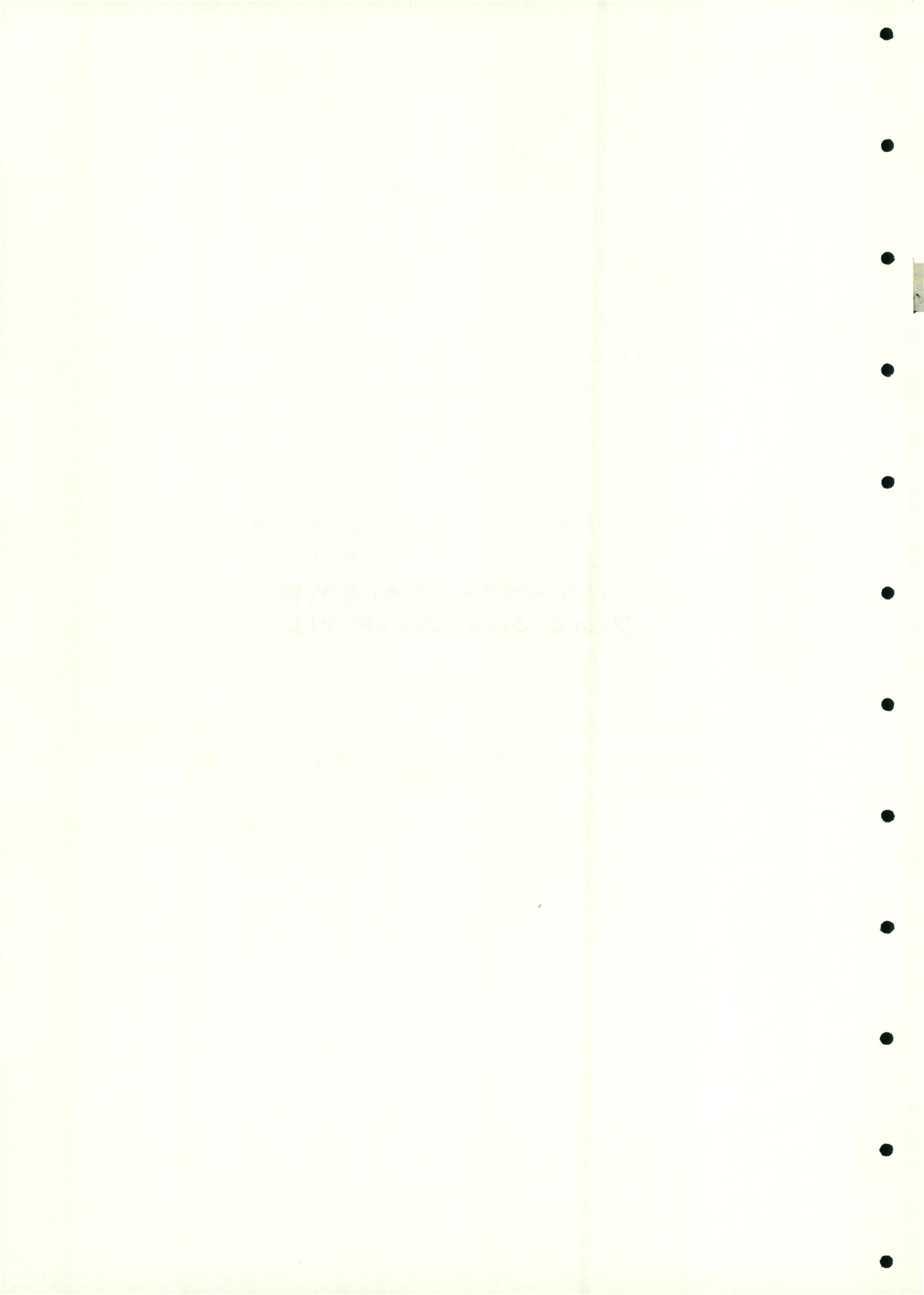


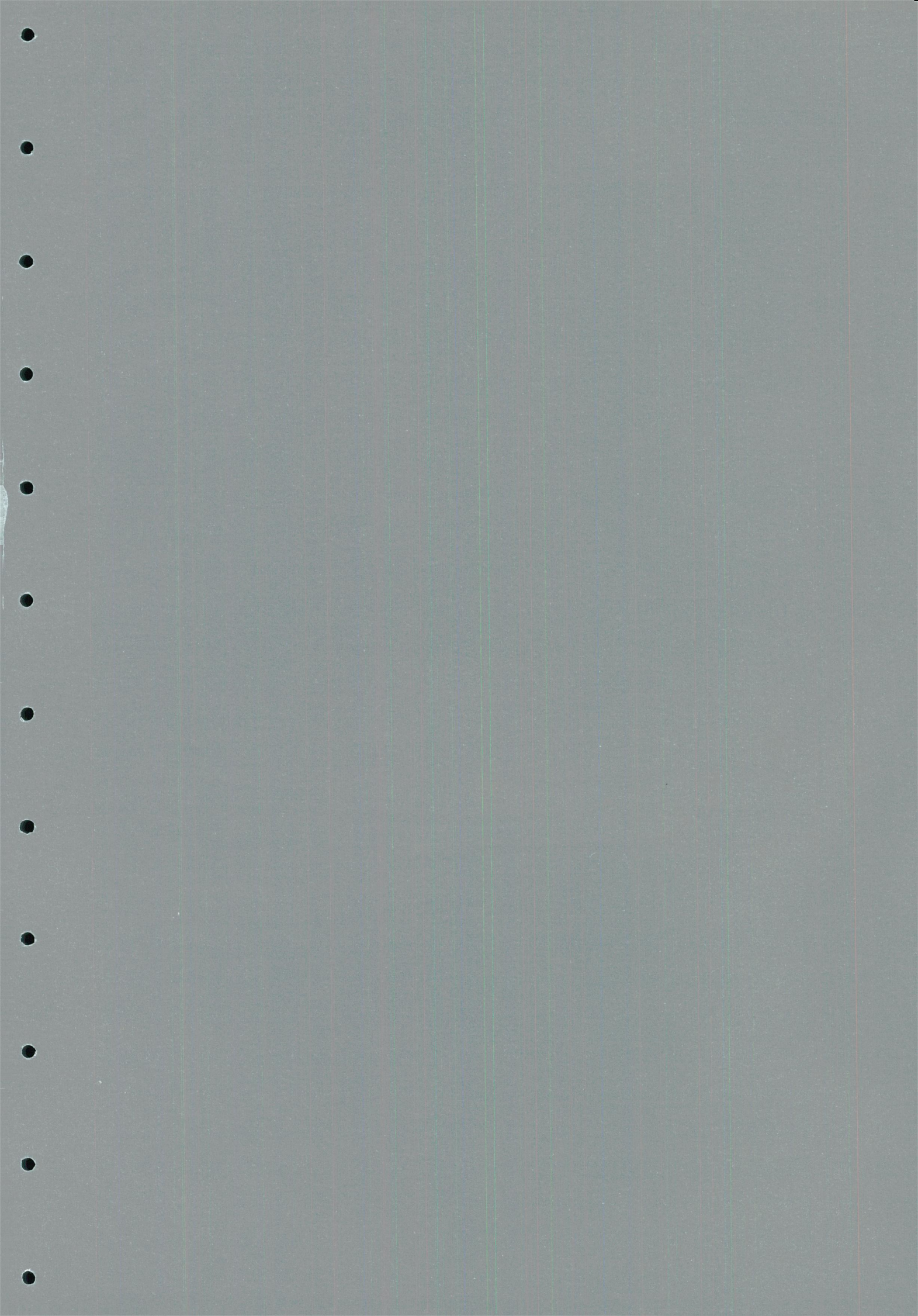
moulding and blowing, by researching the effects of cooling and annealing glass. Although René Lalique was out on his own, no-one could match his knowledge and artistic ability. However, it was Marc Lalique who pushed glass further throughout the manufacturing side, which brought his father's work into international acclaim.

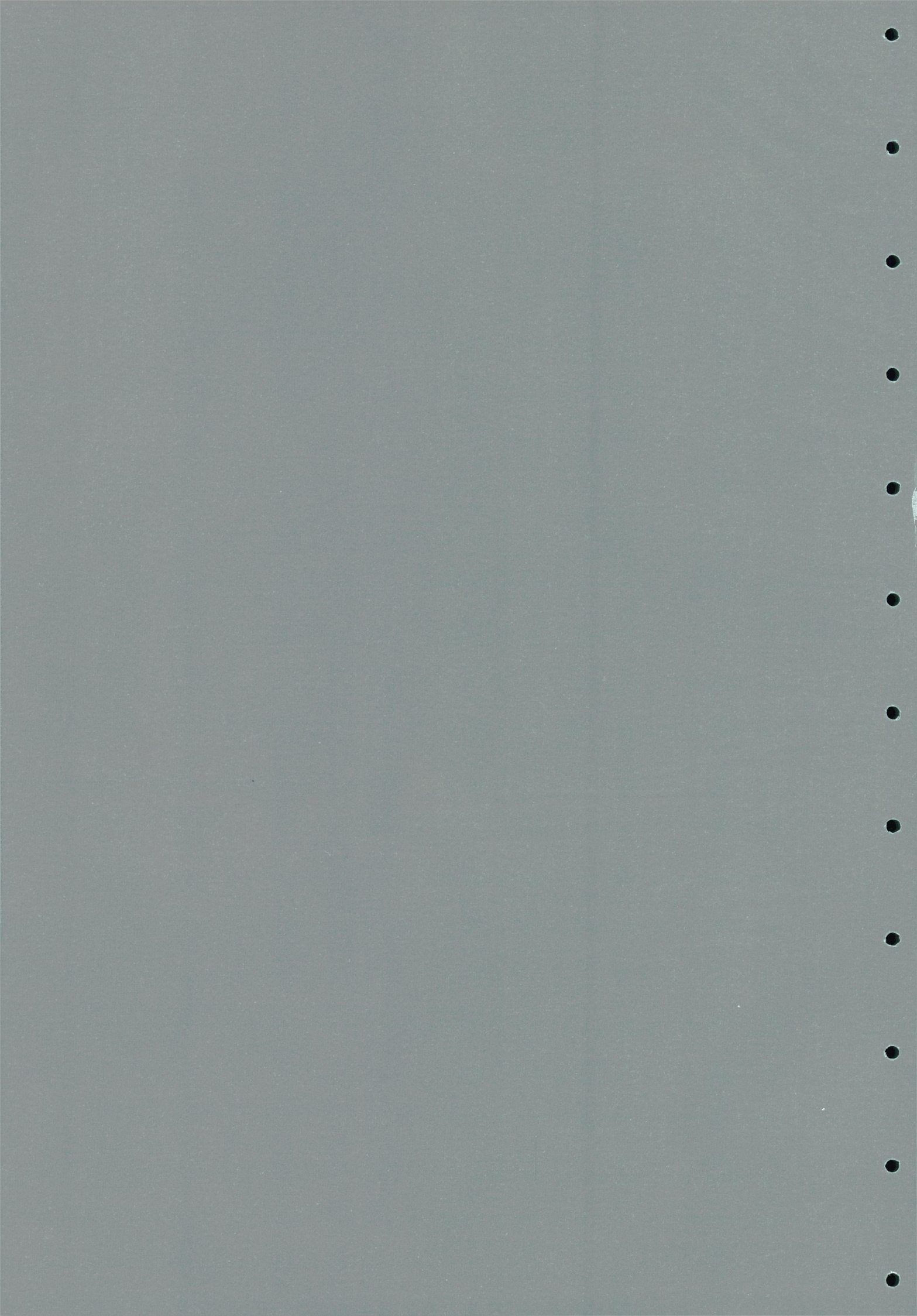
The partnership between Lalique and Coty continued for many years; however, with the increase in popularity for Lalique glass, Lalique could not concentrate entirely on one manufacturer, so what was once a one-to-one relationship ended when Coty died in 1934.

In 1945 when Lalique died, due to lingering illness, his son Marc carried on designing for various companies that his father had already dealt with, and also continued with the Maison Lalique collection by using designs that his father had not put into production at that time.

Lalique's collection of perfume bottles may have been the smallest pieces that he designed and made from glass, yet they have been in manufacture for the most part of 90 years. With Lalique Limited still producing today, surely that is a statement that the quality of designs, ideas and craftsmanship still stand the test of time.









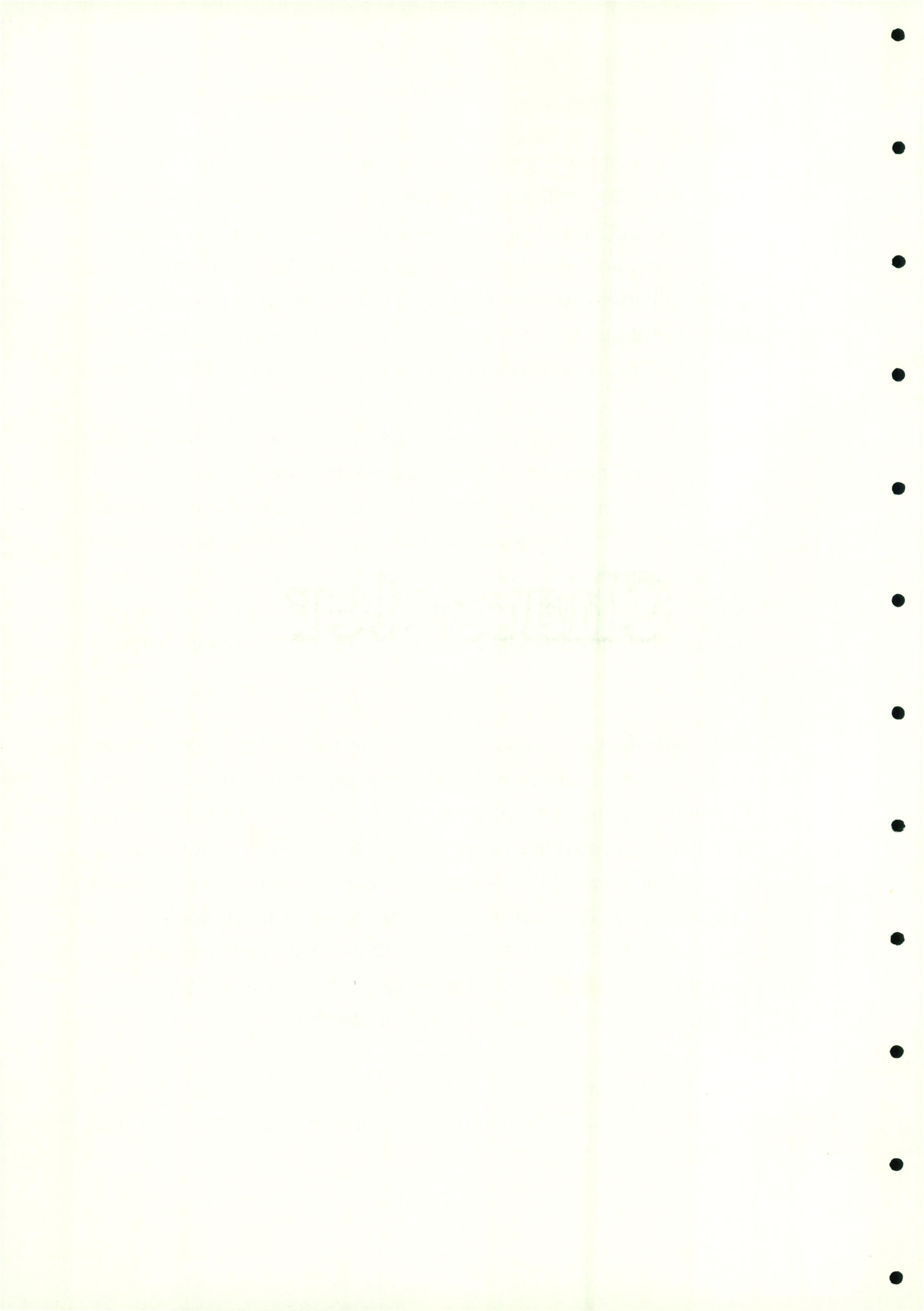
## CONCLUSION

Lalique bottles have become among the most sought-after items of glass with glass collectors throughout Europe, the Middle-East, Australia and America. The demand for these unique bottles travels far and wide; even though Lalique himself designed 288 different bottles(Utt,1990,p.xiii) and millions of them have probably been in Lalique's name, many of these bottles have yet to be discovered in attics and closets of days gone by (Utt, 1990, p.126).

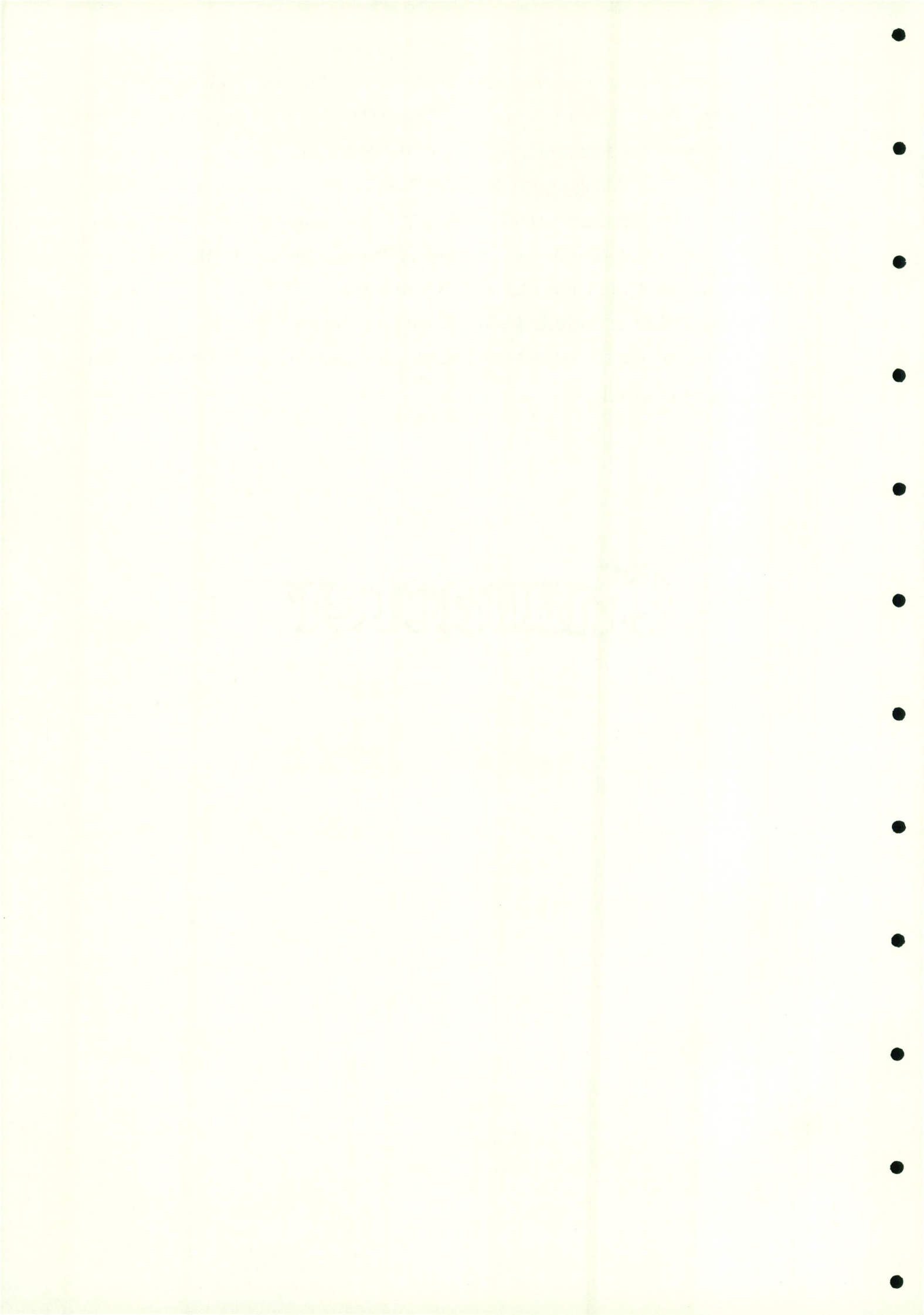
After analysing and researching the various bottles that Lalique designed and made for Maison Lalique and other manufacturers, three main elements come to mind. First, I would have to highlight the success of a collaboration that may originally have seemed uncertain as to its success. Lalique and Coty were two great men who brought a whole new dimension to the perfume industry, through their aesthetically pleasing and reasonably priced perfume bottles.

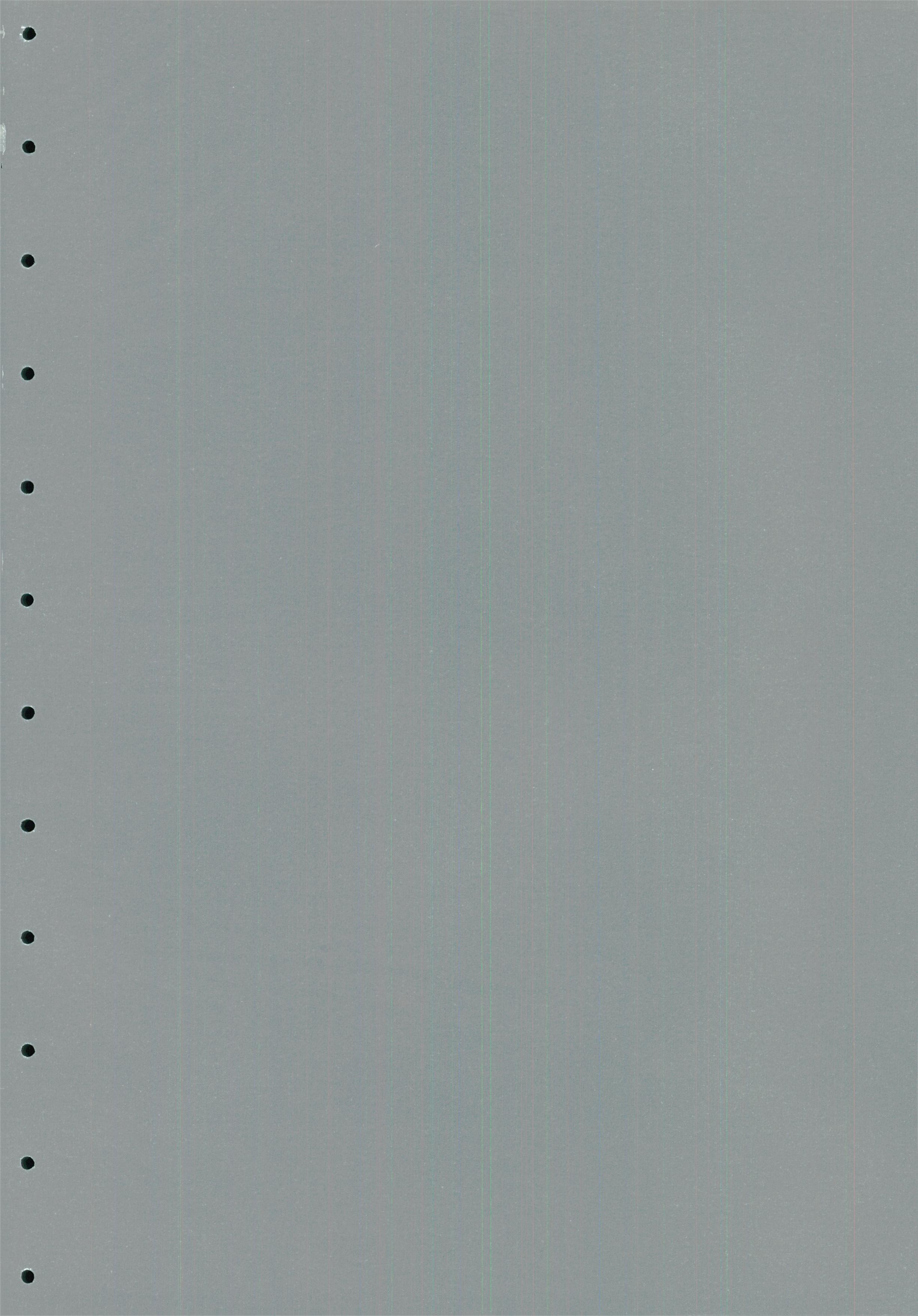
This relates to the second element: the technology used to make these bottles. Today the manufacturing of bottles has mostly become computerised (Hill, 1987, p.63) although crafts-people are still present throughout the different stages of work whether glass-blowing or even adding symbols and adornment(Compagnie des Cristalleries de Baccarat, 1986, p.10). So what technology is used today was also used in the early 1900's. The quality of product within Lalique Limited has not changed. Even Lalique's attention to detail has not lessened in today's production.

The third and final element is the impact that the Lalique and Coty partnership made on the perfume industry in relation to the bottles



that are being designed and made in the 1990's such as, that by Pierre Dinard, who designed 'Obsession' for Calvin Klein; Serge Mansan who designed 'Sculpture' for Montana and Joel Desgrippes who designed 'Sagamore' for Lancôme, all of whom are French and are based in Paris (Hill, 1987, p.60). They were inspired by Baccarat and Lubin, but mostly Lalique, who made the perfume package inexpensive and widely available. The success of perfume bottles that are made today is due to the fact that the perfume-buying market lingers over the elegant and romantic imagery that Lalique created.







## ENDNOTES

### INTRODUCTION:

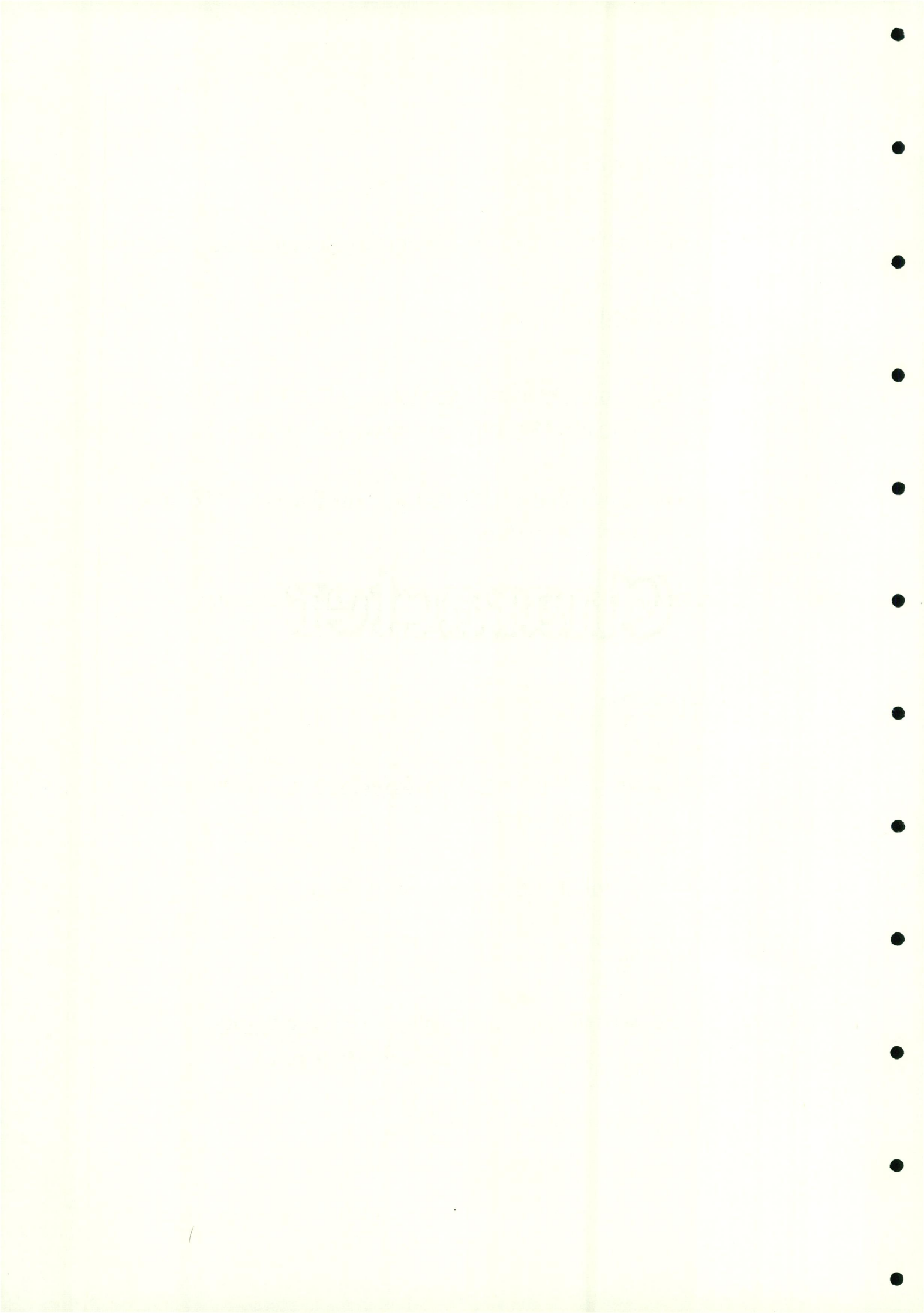
1. P. Bayer & M. Waller, The Art of René Lalique, 1988, p.52.

### CHAPTER ONE:

1. J. Abdy, 'Sarah Bernhardt & Lalique: A Confusion of Evidence,' Apollo, May 1987, vol. cxxv, No. 303, p. 325
2. C. Gere, 'René Lalique & his Patrons,' Apollo, May 1987, vol. cxxv, No. 303, p. 323.
3. A. Kenneth-Snowman, The Master Jeweller, London, 1990, p. 137.

### CHAPTER TWO:

1. T. Mortimer, Lalique Jewellery & Glassware, London, 1989, p. 24.
2. N. Dawes, Lalique Glass, New York, 1986, p. 13.
3. T. Mortimer, op. cit. p. 27.
4. M. Lou. & G. Utt & P. Bayer, Lalique Perfume Bottles, London, 1990, p. 14.
5. P. Bayer & M. Waller, op. cit. p. 40.

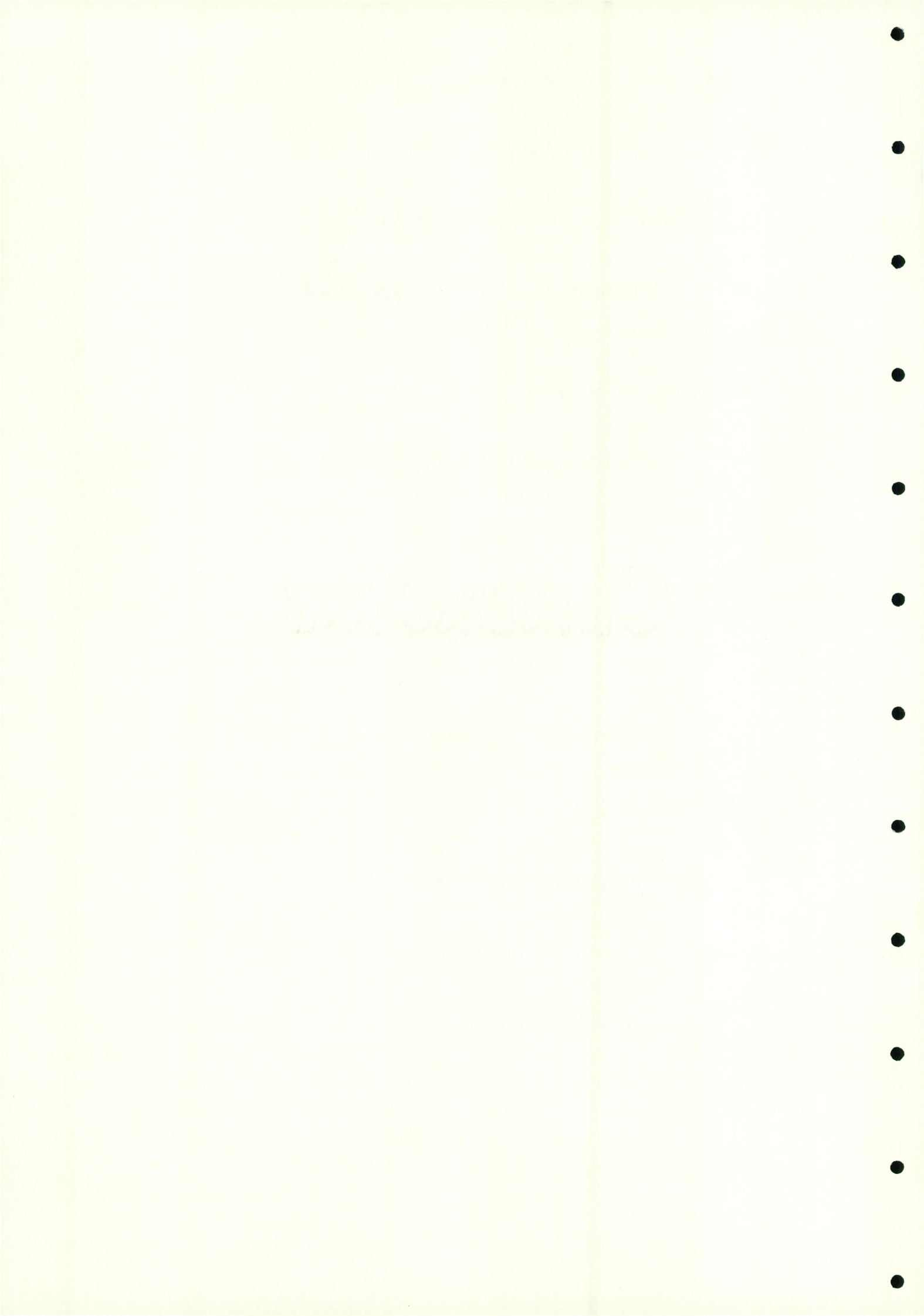


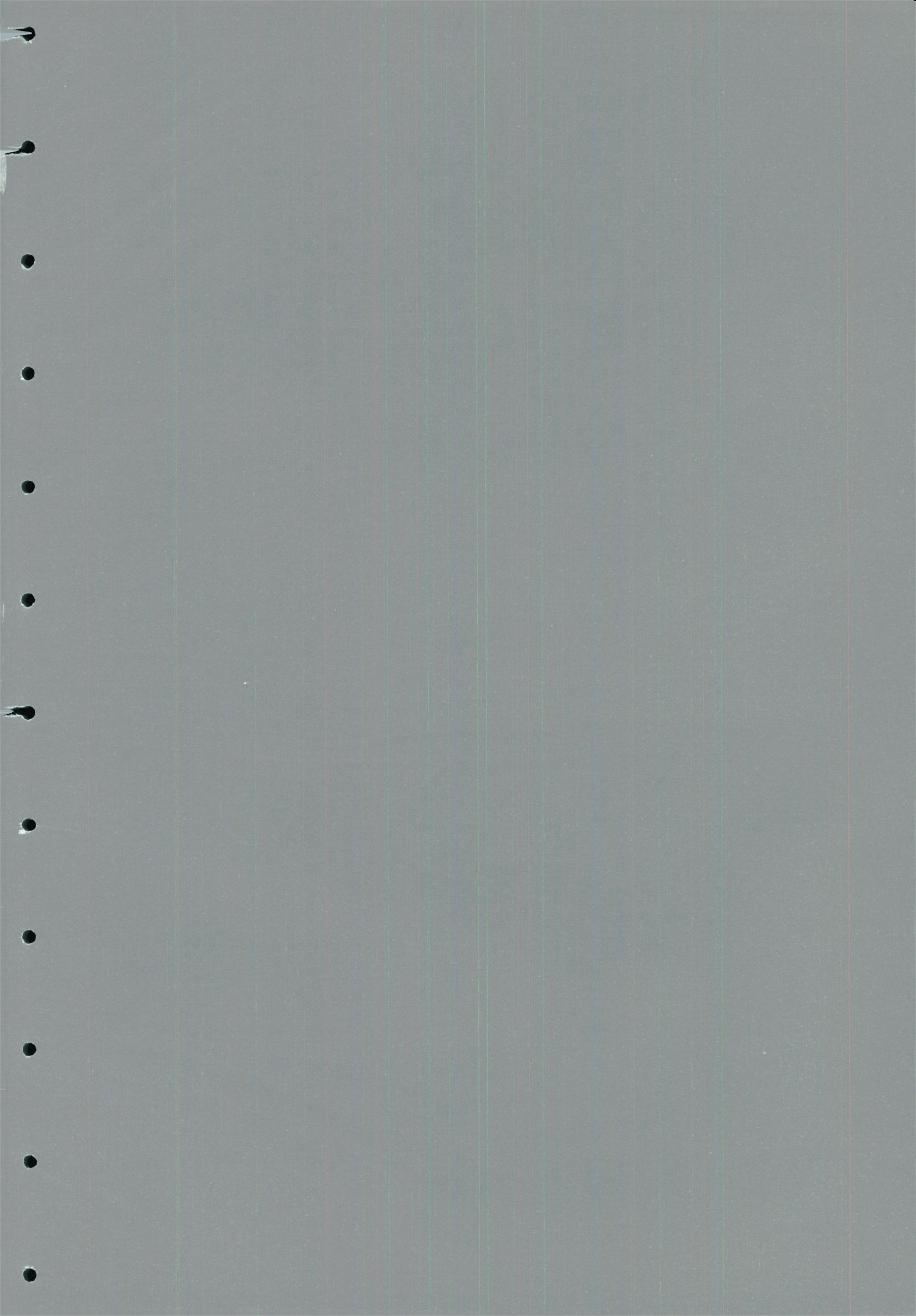


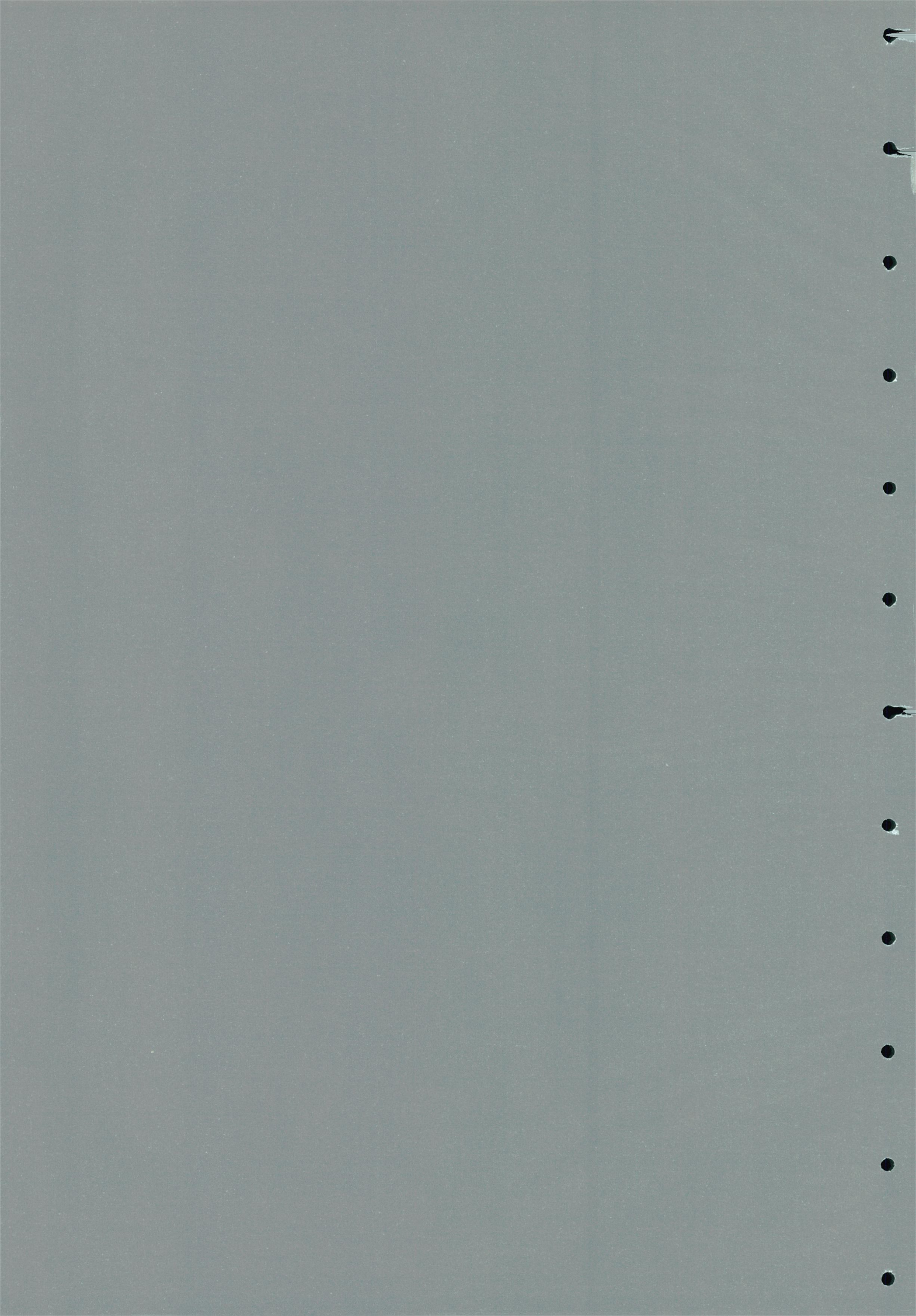
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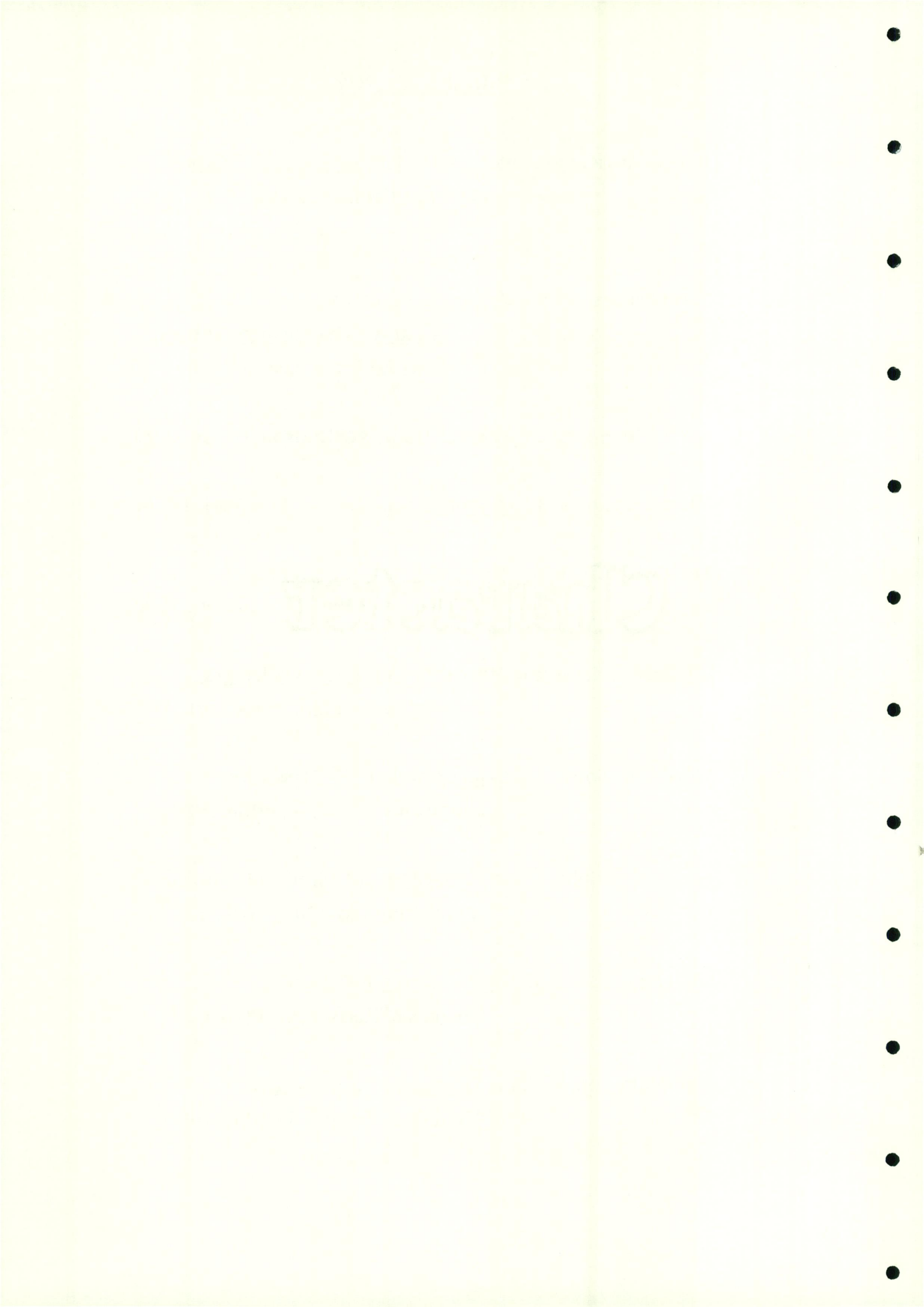






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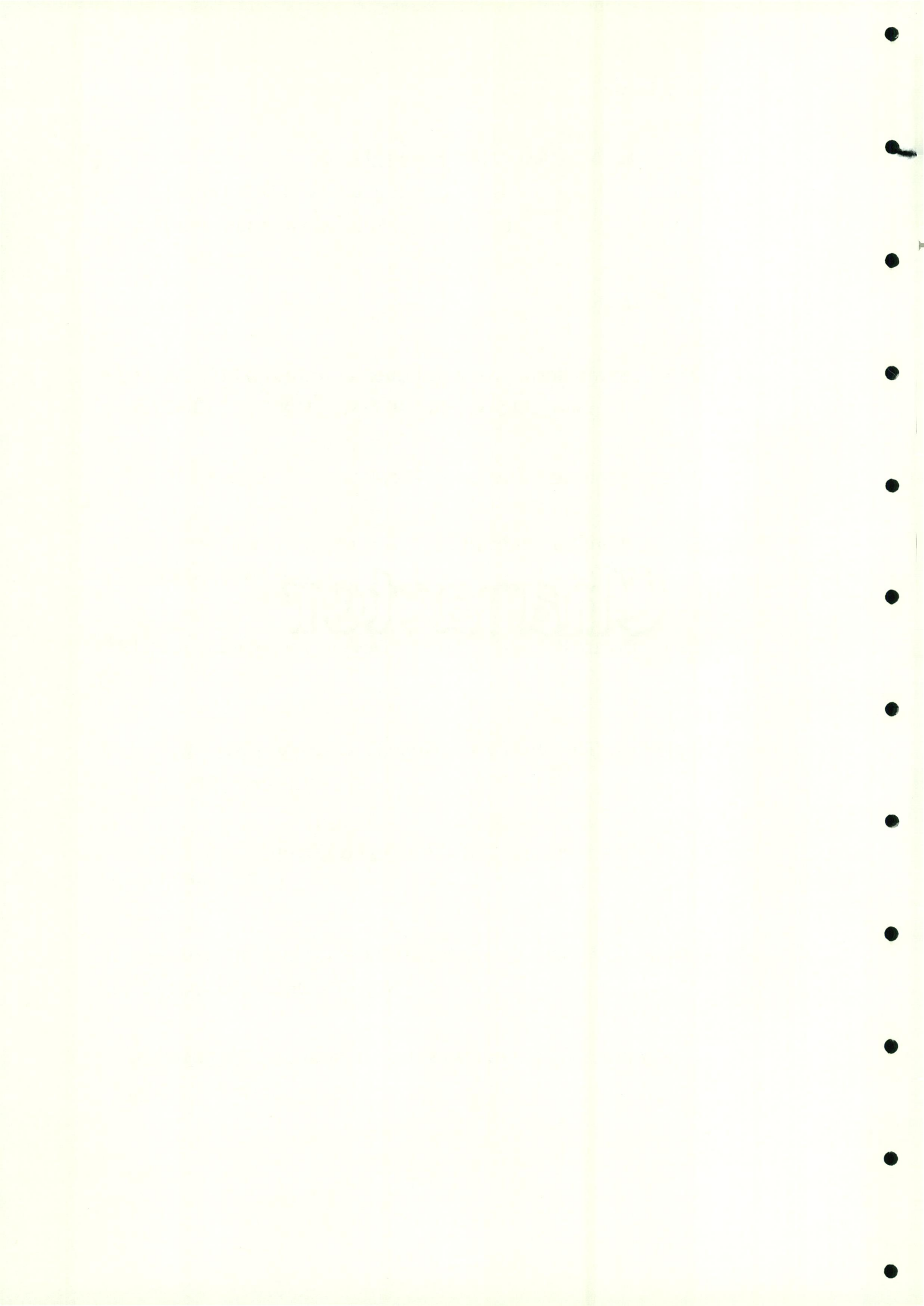


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