

DRV

M A G A Z I N E

VOL
#4

RED

WELCOME!



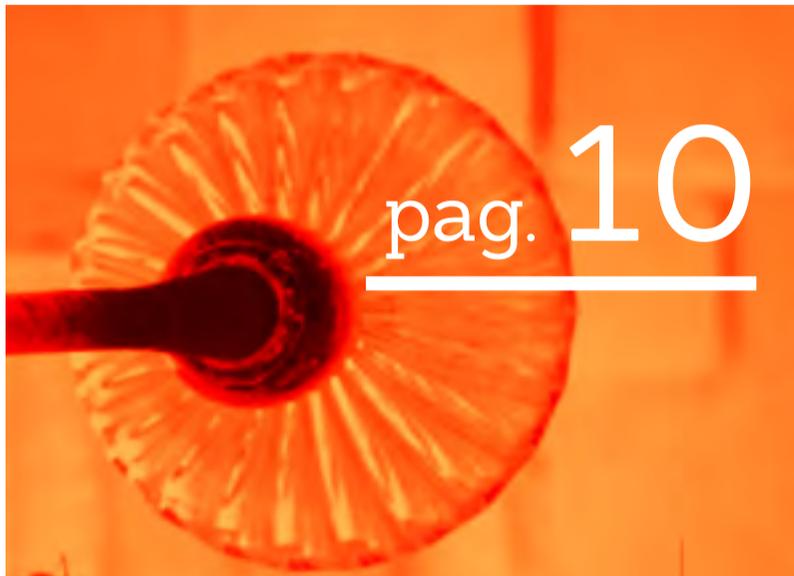
A travel journal in which we write about the creative world of Dr. Vranjes Firenze. It is where we unveil the Maison's news.

This is ***issue 4 of the DRV quarterly Magazine***. A *carnet de voyage* upon which the creative world of Dr. Vranjes Firenze will open up. It is here that the wonders of the *Maison* will be uncovered. We will share our passion for perfumes through historical anecdotes, inquisitions and insights on fragrances, essences and scents.

We will visit the workshops of the florentine artisans who assist in making our products unique. We will discuss the choice of materials, the design and the working of the products. We will meet the artists who help us tell our tale *through* their work. We will guide you through the natural beauty and art of Florence that has been a source of inspiration for Dr Paolo Vranjes for over 36 years. For every issue, the differing theme will be Colour.

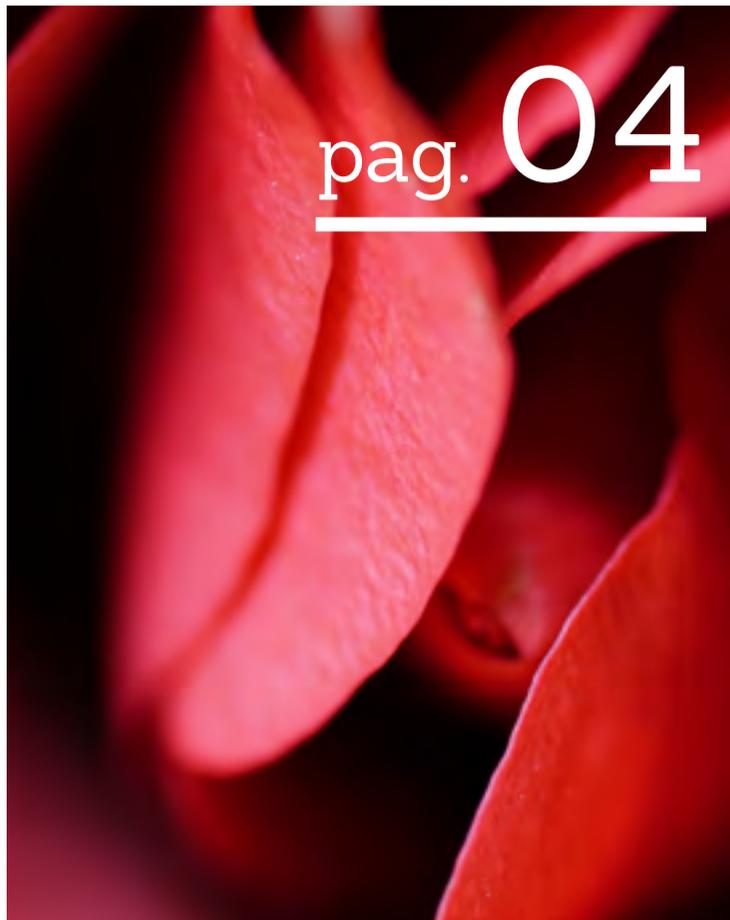
In this issue, let yourself be led into a **universe tinted in red**, in all its passionate and powerful nuances.

*In this issue, let yourself
be led into a universe
tinted in red...*



pag. **10**

TUSCANY: A HISTORY OF
PASSION FOR GLASS



pag. **04**

SYNESTHESIA / RED NOTES

DRV MAGAZINE | DRV #4 | 3



pag. **14**

REBELLION, POWER, SEDUCTION:
A HISTORY OF RED LIPSTICK

pag. **13**

MICHEL
PASTOUREAU:
SUSANNA
LIKES RED...



pag. **17**

LIFESTYLE

SYNESTHESIA THE RED NOTES

*“Red olfactory notes are elegant and sensual,
warm and comforting, and give a delightful sensation of well-being.
They are like a soft blanket on a winter’s eve”*

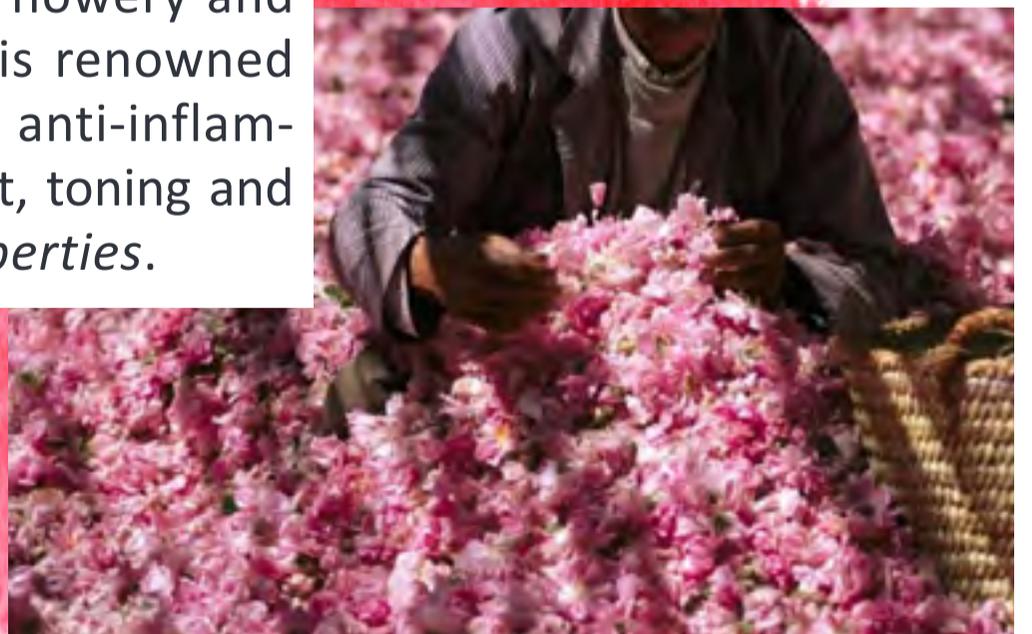
Paula Traupe



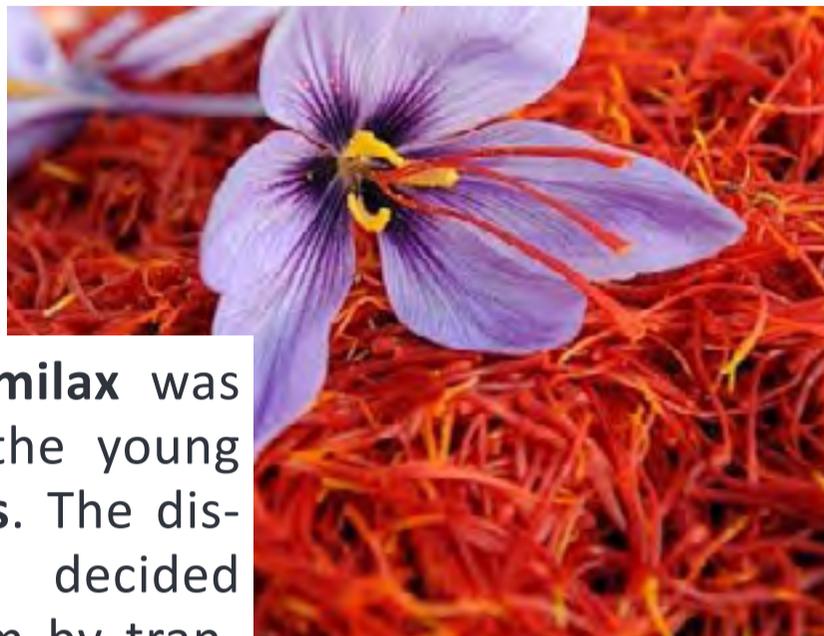
BULGARIAN ROSE

Climate and the perfect environment combine to create the Bulgarian Rose (sometimes known as the **Damask Rose**) - one of the most highly prized roses in perfumery. The harvest is performed by hand and takes place at dawn. The flowers are distilled a few hours later. **3500kg of rose petals are needed to create 1 litre of essence.**

A rare and delicate light, olive yellow oil is produced that is very rich, sweet, flowery and intense. This oil is renowned for its powerful anti-inflammatory, astringent, toning and *mood-lifting properties.*



SAFFRON

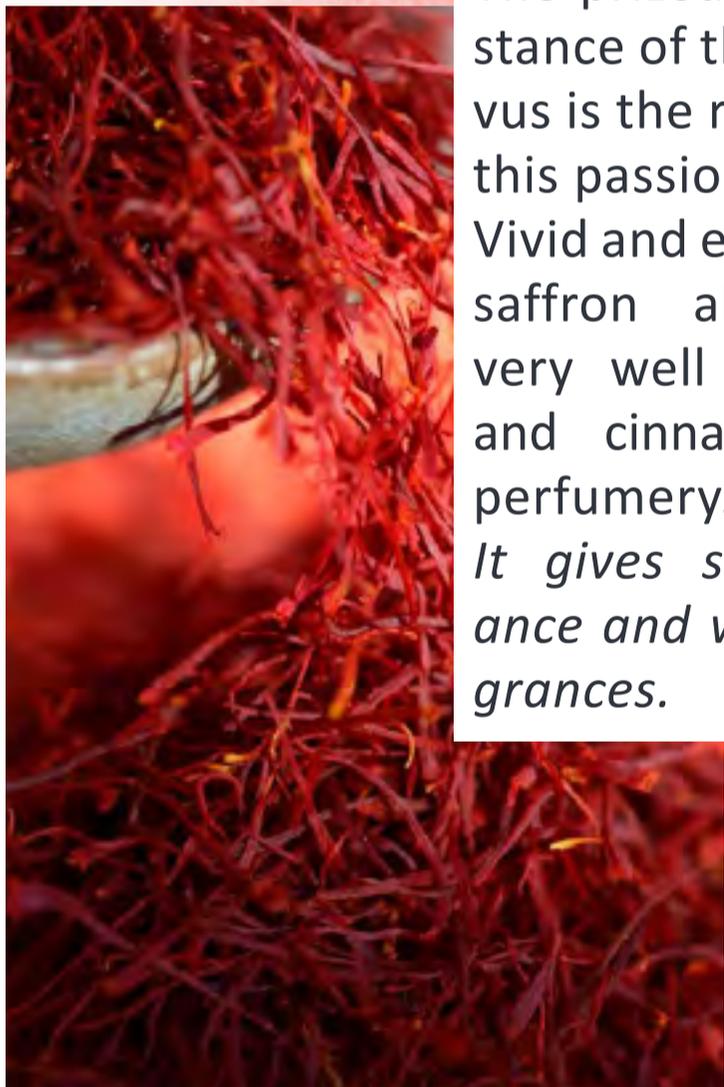


The **nymph Smilax** was in love with the young **warrior Crocus**. The displeased gods decided to punish them by transforming them into two beautiful flowers.

The prized red-gold substance of the *Crocus sativus* is the rare product of this passion.

Vivid and enveloping, the saffron absolute pairs very well with nutmeg and cinnamon bark in perfumery.

It gives strength, radiance and warmth to fragrances.





A mixed blessing in many culinary traditions due to the **capsaicin** that gives it spiciness, it is also highly valued in perfumery. It gives fragrances a slightly fruity nuance, **with a hint of tobacco or a smoky edge**, depending on the variety used.

The oriental-spice cult of the 80's saw it as one of the main protagonists in the celebrated and notable *Opium by Yves Saint Laurent from 1977*.



CHILLI
PEPPER

PINK PEPPER-CORN



Pink peppercorn or *false pepper* is often used in perfumery for its **fresh, slightly spicy notes that are clean and rounded.**

Among the most accomplished creations that are enhanced by pink peppercorn are *Pleasures by Estée Lauder* from 1995, and *Rose Poivrée* by Jean Claude Ellena for The Different Company in 2000. Pink peppercorn is also found in many editions of the most famous fragrances by Dior, Givenchy and Armani.



TURKISH ROSE



Mainly cultivated in the **Isparta valley in Turkey**, the Turkish Rose is one of the finest roses used in perfumery.

Also in this case, the distillation happens from **the fresh petals harvested at dawn and processed within a few hours** in order to best preserve the aroma.

The result is an *elegant, fresh, stimulating, harmonious and heady essence*.



TUSCANY: A HISTORY OF PASSION FOR GLASS

*Interview with Alessandro Alberighi, co-owner
of the Aton Luce artisan glass factory in Empoli*

10
DRV MAGAZINE | DRV #4 |



Alessandro, can you please

tell us about the history of the

company?

Aton Luce was started as an artisan company in May, 1967 in Empoli. It was formed by eight ex-workers of another known glass factory. Today the company consists of the second generation of the founders with over 40 employees.

When did you arrive at the

company?

I arrived in 1973 and I am one of the representatives of the second generation.

Why was Empoli chosen?

Empoli was a centre of excellence for glass works. In 1970, the area had between 35 and 40 companies

LEFT:

photo via vetrerialux.it

ON THE FOLLOWING PAGE:

during the creation of
a glass artifact

specialised in traditional glassmaking.

Can you tell us what is meant by traditional glassmaking?

It is when glass is produced in an artisanal way, mouth blown with a blowpipe. Basically without the aid of machinery. There have been evolutions in the techniques, but the process remains largely entrusted to the skill of the workers.

Once known as the elite of Italian glass manufacturing, how did the glass district of Empoli arise?

Artistic glass working developed in the area - from 1200 - starting with Gambassi, a small thermal spring town near Florence. The renown spread, so much so that for a long time glass artisans, also from other towns, were called "gambassini". The sector certainly developed thanks to the Medici patronage and their commissions. Many of the skilled artisans were involved in the manufacture of furnishings and decorations for the many Villas in the area. The first furnaces were located on the banks of the Arno, which was used for transporting goods. Then the centre moved towards Empoli.

Today however, Aton Luce is the last traditional glass company to remain active in the area. What happened?

Two factors have contributed to the recession of the companies in this area. The first is linked to the change in lifestyle of Italian families. The second, to competition from other



countries which do not have the same level of quality in their products but are competitive on price.

What did your company produce and what does it produce today?

To begin with, we were specialised in chandeliers and lighting, but the arrival of the crisis in the sector led us to expand production. Today we are like a compendium of what was the best glassworks in the area. We produce lighting, vases, tableware (glasses and table mats), candle holders, perfume bottles, gold and colored mosaics for pools and mosques, and glass bricks.

What kind of glass?

White glass but also coloured glass

(non varnished). But we also have a decoration department.

What is your typical customer?

In general, in recent years we have favoured larger orders and deals with large groups and companies. They give us the opportunity to make longer-term provisions. Trade in the private sphere is subject to swinging trends that - even in the world of interior design - change too quickly, a bit like in fashion. Above all, trade in the private sphere means that we are more subject to damage deriving from imitation by foreign competitors (China and India in particular) who are able to put industrial products on the market for a lower cost.

To our current partners, we provide exclusivity in the type of product requested and we always produce it with increasing levels of specialisation, which combines constant research and craftsmanship.

When did the collaboration with

Dr. Vranjes Firenze begin?

In 2012. And in these 7 years, a level of stability and security has been reached but it has also brought a continuous challenge for improvement and the development of production techniques due to the quality standards required by Dr. Vranjes Firenze. The relationship has also given us the ability to specialise in a high-end niche.

What kind of collaboration is it?

Dr. Vranjes Firenze is one of our partners, not just a client-customer. It has supported us with expensive investments for molds and in the development of the previously mentioned technique, where investments in machinery were necessary.

This form of collaboration and support has given stability to both parties. Dr. Vranjes Firenze can count on the highest quality and value in our artistic glass products; Aton Luce can count on a long-standing order, as well as on Dr. Vranjes Firenze support in the initial investment.

This collaboration also encourages us to grow and constantly improve the quality of our products.

So what do you produce for

Dr. Vranjes Firenze?

Bottles blown with a particular system that guarantees the optimal control of weight and the volume necessary to contain the liquid. These bottles require a high level of specialisation and have a sparkle that resembles crystal. We also produce candle vases in a reworked production method used many years ago.

Can you tell us what this

technique consists of?

It is a traditional and artisanal system, suitable for the production of very particular shapes, such as the octagonal vase for Dr. Vranjes Firenze candles. It is a technique that requires a lot of expertise and many hours of labour, which is why it is very expensive.

These unique objects yield an incredible result and a very high quality that only a precise and refined consumer like the clients of Dr. Vranjes Firenze know how to appreciate. We are very pleased to have been able to dust off this very special production technique and adapt it to the large volumes requested by Dr. Vranjes. Each object is produced in decorated glass and heated in a furnace in order to make it more sparkling and stable.



LEFT:
candles collection,
Dr. Vranjes Firenze

MICHEL PASTOUREAU: SUSANNA LIKES RED ...

“Michel Pastoureau is the world’s highest authority on colours and their meanings” – according to Il Sole 24 Ore.

He is French and a historian of colour, who has loved, studied and narrated for over 50 years.

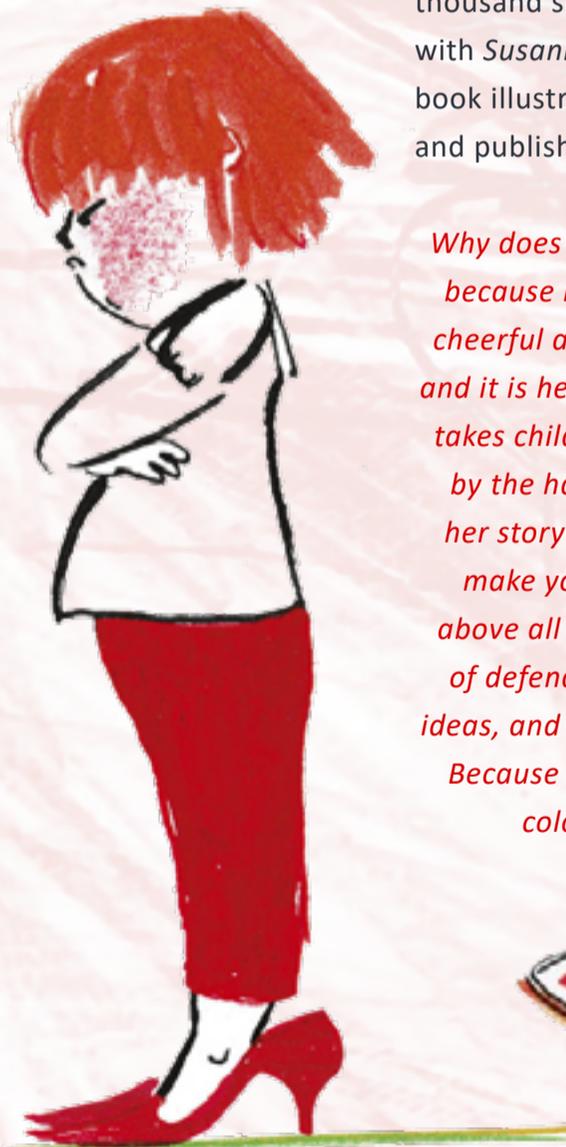
After the monographs dedicated to Blue, Black and Green (which is his favourite colour) in 2016 he published *Red. The History of a Colour* (Ed. Ponte alle Grazie) in which he describes the archetypal colour.

He does this starting from the first traces of cave paintings in the Palaeolithic caves of Chauvet, in Ardèche (thirty-two thousand years ago). Pastoureau explains how the hegemony of red is due to *“... Material issues since it is the colour in which the pigments are the easiest to find in nature and recreate with a wide range of shades. As always, the factual material is added to the symbolic. It is the ambivalent colour, inspired by blood, therefore to life but also to death, or to a destructive element like fire.”*

Recently (October 2019) he decided to include younger people into his

multi-coloured world made up of a thousand shades, starting from red with *Susanna Likes Red...* a beautiful book illustrated by Laurence Le Chau and published by Salani.

Why does Susanna like red? Perhaps because it is an irreverent, strong, cheerful and fun colour, just like her and it is her favourite colour. Susanna takes children (and adult dreamers) by the hand and brings them into her story “light and dreamy, it will make you smile and reflect, but above all will teach the importance of defending your own tastes and ideas, and respecting those of others. Because to draw, you need all the colors of the rainbow”.



ON THIS PAGE:
Some of the book's
illustrations,
via ibs.it

REBELLION, POWER, SEDUCTION: A HISTORY OF RED LIPSTICK



Symbol of power and sin, red lipstick has been around for 5000 years and comes with an interesting history of mixed fortunes...

We first see it in the mysterious tomb of Puabi (or Shub-ad), a Sumarian princess from around 2800 B.C. In this tomb, a precious gold box was found containing a paste made of red powder, sesame oil, rose essence and a specialised brush.

LEFT:

A portrait of Marilyn Monroe by Joseph Jasgur

BELOW:

A portrait of Elizabeth Taylor, via bleublanc.tumblr.com



Lipstick was also a symbol of power and a measure of social status for the men and women who wore it in ancient Egypt. It was an *indispensable accessory for Cleopatra* and it was composed of beeswax and pigments made from animal origins.

In early ancient Greek, it was exclusively restricted to prostitutes who were obliged to wear it. The "*purpurissum*" of Imperial Rome often had a base of mercury sulphide and was also placed on statues of the gods during religious celebrations. It was a symbol of power and honor.

In the *Medieval period*, vermilion rouge was banned because it was considered satanic and sinful. It was apparently only suitable during confession.

It came back into vogue in the sixteenth century, this time *composed from beeswax and vegetable pigments*. This was thanks to Queen Elizabeth I of England, who adored it and wore it both in public and in private, as numerous portraits testify.



ABOVE:

Dorothy Newell, photo by George Reinhart

It retained great popularity in *the courts of the eighteenth century*, above all that of the French court where the noble women and gallants would draw small red lips on to their white powdered faces.

Unpopular with the *puritan Queen Victoria* who considered it vulgar to wear, it had a period of dormancy during the nineteenth century.

The final and permanent reappearance came about in the early 1900's as *an indispensable accessory for the suffragettes as a symbol of women's liberation*.

Roger & Gallet, a cosmetic brand known for its popular cologne, created the first stick form of lipstick in 1910, and five years later Maurice Levy invented the case. Elizabeth Arden played a key role in this compelling story when she created *Everyday Lipstick* as a symbol of independence in the struggle for gender equality. During the Second World War, she created various shades of red (Montezuma Red, Victory Red) to pair with the military uniform. Women could finally be simultaneously feminine and strong.

Seductive and intriguing, sinful and tempting, in the following years lipstick adorns the lips of ordinary women and movie stars alike. It is impossible not to associate it with the voluptuous lips of *Elizabeth Taylor, Rita Hayworth, Ava Gardner, Sophia Loren* and *Marilyn Monroe*, who all made it their *signature look*.

ON THIS PAGE:

Andy Warhol, Judy (red)

Sophia Loren during the 50's

'Victory Red'
Besame Cosmetics, 1941



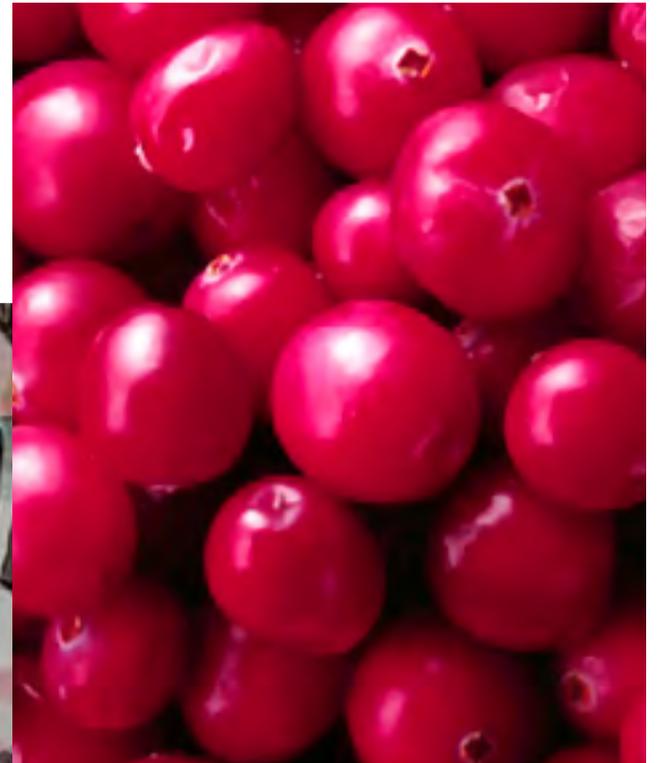
LIFESTYLE

Bring the warmth and energy
of three extraordinary
shades of red to
your spaces!



Cranberry

A lively red that gives a decisive and zesty touch to the ambience, sweet and tangy at the same time.



wallanddeco.com

DECORATIVE CANDLE TORMALINA

*Available for the fragrances
Rosso Nobile and Melograno*





boconcept.com

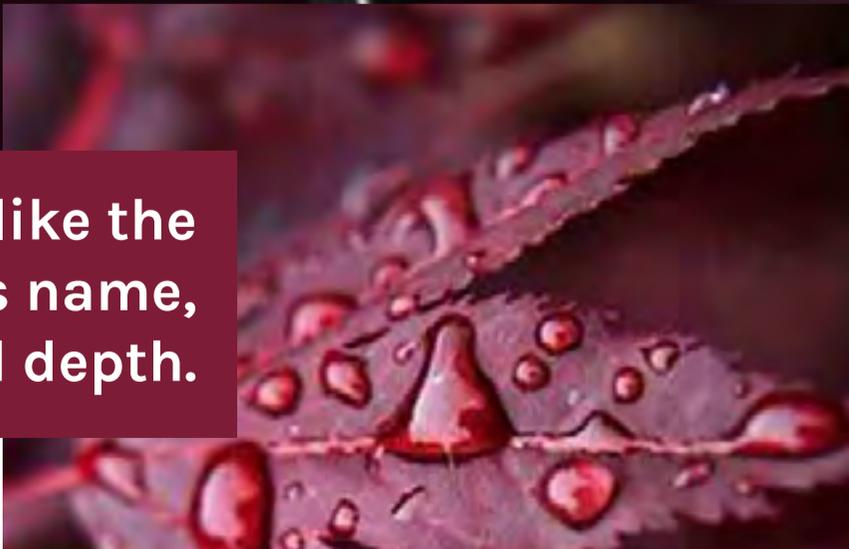
Merlot

DRV MAGAZINE | DRV #4 | 19



ROSSO NOBILE, DECANTER
SPECIAL EDITION

An invigorating shade of red, like the grape from which it takes its name, it conveys refinement and depth.



Pomegranate



studio-ro.net



Sensual and rich in flavour, just like the fruit, this shade provides a hint of exoticism to a winter palette.

ICONIC ROOM DIFFUSER
MELOGRANO

IMAGES CONTRIBUTORS

SINESTESIA - RED NOTES

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