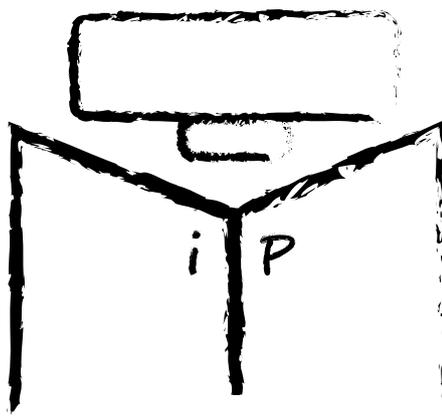


# INTERNATIONAL MUSEUM OF PERFUMERY

Grasse



PRESS KIT

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## FOREWORD

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Renovated and expanded in October 2008, the reopening of the International Museum of Perfumery is the happy conclusion of a project that was the focus of Grasse and the surrounding region for years, with stakeholders working together in the field of perfumery, a secular form of heritage. While the museum's collections showcase a vast historic overview extending back thousands of years across all continents, the goal was also to explore the story of perfumery that has existed in Grasse since the 18th century, an exceptional human feat combining technology, industry, economics and finance. The first two or three years following the reopening was a heady and euphoric experience, but now that the museum has had time to mature, the result is as positive as ever. The goals set during the inauguration have all been sustainably met.



The museum is recognised as the international and cultural display case for the history of perfumery by a diverse range of audiences from all backgrounds, who flock to the museum's different rooms and exhibitions year after year, as well as by perfumery and cosmetics professionals who provide the museum with significant patronage and sponsorship, and who make regular use of its spaces.

Today, we need to push forward, setting new targets that serve as a natural extension of the initial idea, covering new ground in the largely unexplored lands of perfumery. And there are many roads to get us there. To name but a few, there is contemporary art, a field increasingly exploring olfaction as a central theme, and a regular feature in our exhibitions and on our picture rails.

We aim to develop collaboration between the museum and its official gardens in Mouans-Sartoux, acquired in 2010 and a proud bearer of the Musée de France label. The grounds stretch over more than two hectares, and form an outdoor learning centre that will allow us to broaden and deepen our selection of temporary exhibitions for members of the public, by weaving cohesive ties with works from our museum and fragrance plants, with the latter being living, ephemeral collections in themselves. Thanks to the gardens, our work takes on a new, original and innovative dimension, never before seen in a museum.

The world of perfumery is not frozen in time. It is an ever-shifting world, and the museum's layout and structure must mirror its changeable nature through a complete design overhaul of our rooms given over to the contemporary period. The 20th century space will thus be given a makeover: its rooms currently close the museum tour, and will now serve as the apex and thrilling conclusion of a journey that opens with Ancient Egypt.

Developing our tools and public-facing techniques to make our rooms accessible to visitors with disabilities and facilitate understanding of our collections among members of the public who may not be used to visiting museums is also a priority we will be pursuing and working on over the next few years.

Society, fine art and technology: the International Museum of Perfumery wears many hats. Its collections delve into the ancient history of human civilisations, following the story of mankind and ending in the middle of the 20th century. A place of wonderment and learning open to all visitors of all nationalities, it is a place of excellence, expertise and exchange for all perfumery professionals. So many fantastic challenges await the museum in the years to come.

**Olivier Quiquempois**

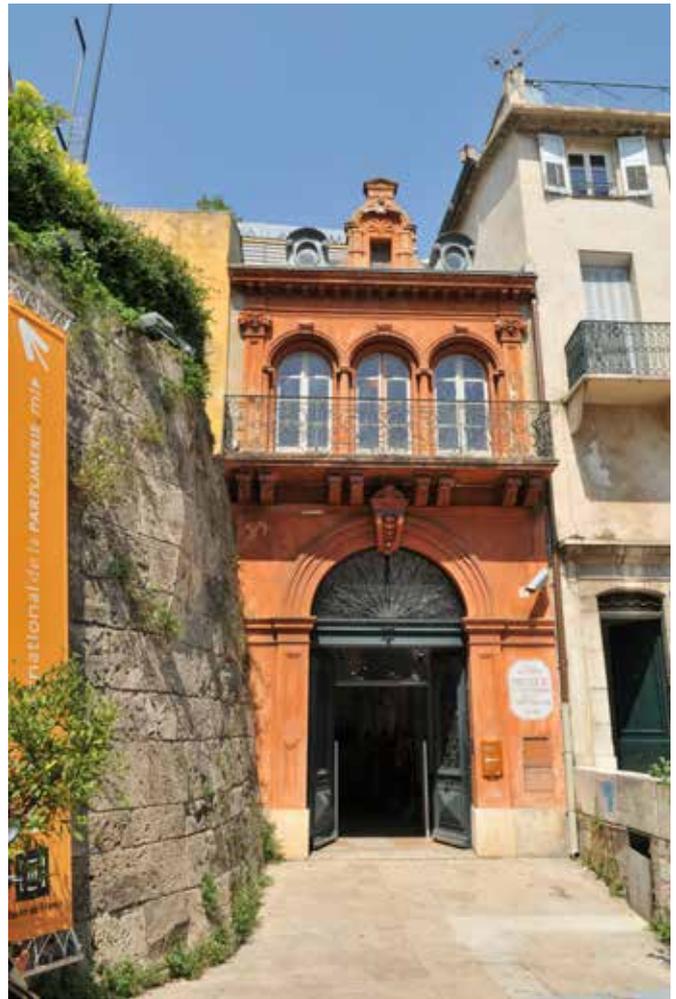
Director of the Musées de Grasse museums and the  
International Museum of Perfumery Gardens  
Heritage curator

## PERFUMERY IN GRASSE... OUR HERITAGE

Our heritage is the secular industry of perfumery that was born here as a result of our fertile land and innovative, passionate and courageous people.

Perfumery has its roots in the tannery industry, beginning as a craft before expanding to an industrial scale. Just like the people of Grasse themselves, perfumery was forced to overcome obstacles and adapt to the constraints of the times. Like all periods since the dawning of time, the past thirty years have seen deep changes. The flower fields of the Grasse hillsides have all but disappeared, as did the stalwarts of the local perfumery trade in the early 20th century (Chiris, Roure, Méro and Boyveau, to name but a few), hinting at industrial decline to come.

But the popularity of scented products, developments in fragranced compositions, Grasse's exceptional expertise in natural products and the arrival of new companies thanks to expansions of larger ones, have resulted in Grasse being able to withstand the choppy economic waters of the times.



*Façade of the Hugues-Ainé perfumery*



This heritage is an opportunity to be seized by the Grasse region. All that's left to do is to build on it, and give it all the tools it needs to tackle the challenges of the 21st century head on.

This gives some idea of why the museum was restructured in 2008. The museum aims to be the central hub of perfumery's past, present and future, and that of the little-understood sense of smell. Permanent and temporary exhibitions, themed and educational tours,

diverse experimentation, visitor guidance and talks with professionals and researchers, are just some of the MIP's ideas and ambitions. The museum is one of the driving forces of the high symbolic value of Grasse's material and immaterial heritage.

The International Museum of Perfumery is a powerful symbol - of working together to pool strengths and means in order to live fully in the present and face the future with optimism, respect and pride for a glorious past.

# THE HISTORY OF PERFUME

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The word 'perfume' dates back millennia, taken from the Latin word *perfumare*, meaning 'by smoke', which was crucial to its first uses in sacred medicinal or ritual fumigations. From scents and perfume to fragrance: a story of sacredness and seduction.



Ointment pot - Egypt, Middle Kingdom - Carved alabaster.

## ANTIQUITY

Of all ancient civilisations, Egypt left the deepest mark on the history of perfume. Fragrance occupied a central role in religious and profane rites, and priests, considered the very first perfumers, prepared high quality products used only in ritual ceremony and the royal court.

The Egyptians are known for having mastered scented compositions very early on, mixing concoctions used in fumigations, ointments, scented oils and embalming. Faced with a lack of raw materials, Egypt imported ingredients from abroad, such as mastic from the Near East and juniper from the Sahara. Perfume was put to use in various different ways, gradually being incorporated into everyday life and used to heal, seduce and scent homes. While they too used fragrance in their ritual celebrations, the Ancient Greeks expanded on non-religious use of perfume, using it for medicinal and hygiene purposes, too. From the baths to the stadium, the body and beauty cult applied to both men and women.

Perfume featuring heavier aromas of incense and myrrh from the Orient, as well as animal-derived products (musk, ambergris, etc.) skyrocketed in popularity. Greek artisans adapted bottles and recipients to their contents: *aryballos* were used for oil, while *lecythus* held thinner products. The value of a bottle mirrored the value of the concoction it contained, with ceramic vases used for 'low-end' products, and faïence vials containing luxury scents. Inspired by the Greeks, the Romans developed a taste for new perfumes. In the 2nd century BC, the Roman conquests stimulated trade and the importing of spices, incense and products from Arabia, Africa and India.

Under Julius Caesar, the body cult, with perfume serving as an essential accessory, reached its apex. In this polytheistic society, each divinity was even allocated their own fragrance. Rome may not have shown innovative flair in terms of creating new fragrances, but it popularised its use and revolutionised its transport and trade: lighter glass (blown or moulded) packaging was used for its air-tight qualities, dethroning earthenware as the go-to packaging.



Piriform bottle - 2nd/3rd century BC - Syria - Blown glass

## FROM THE MIDDLE AGES TO THE 18<sup>TH</sup> CENTURY

From a wider perspective of the history of scent, there was no real difference between the Middle Ages and the Renaissance era. Secular uses of perfume lost ground to religious austerity.

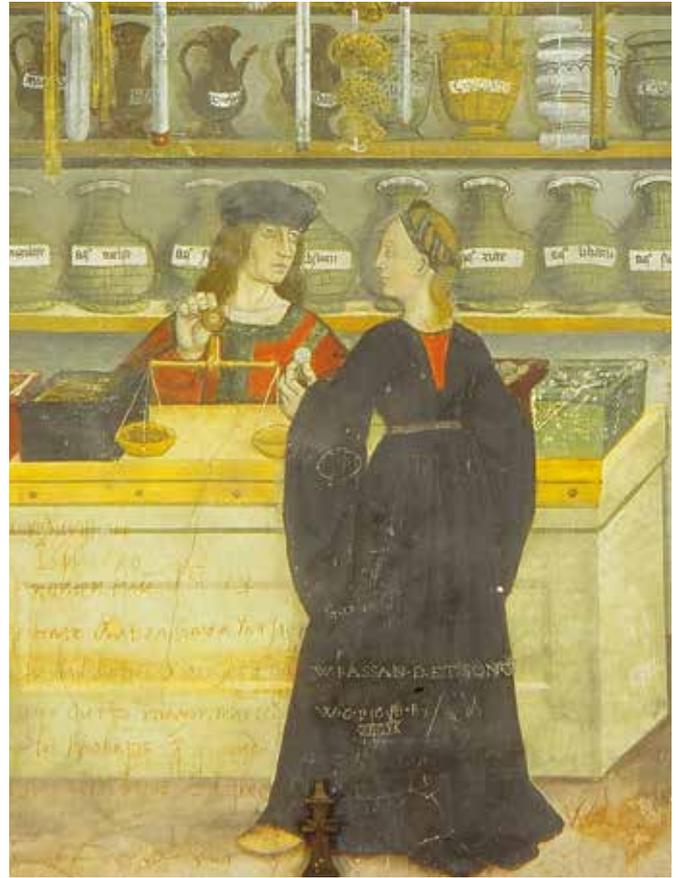
But the crusades and discovery of the New World ushered in a host of new raw materials. The powers of plants, spices and herbs were revered as proof of God's love in contrast to the stench caused by the great epidemics of the times. In this golden age of mysticism and symbolism, plants were allocated therapeutic virtues based on their colours and shapes.



17th century Murano crystal bottle - Venice - silver-gilt base and stopper.



Early 18th century - pear-shaped bottle - Germany - Crystal, silver-gilt base and stopper.



Apothecary

This was the period of the famous medieval 'medicine cupboards' curated by the monks.

The transition from 17th to 18th century marked a shift from intense scents to lighter floral notes. The rise of perfumery was triggered by technological and scientific progress, and encouraged by libertinism. Clothes and scent were changed every day in a bid to seduce. Ever more sophisticated, perfume was worn like jewellery, and the fashion was for pendant bottles.

The idea was to have a signature scent but also to disguise bodily smells caused by bathing restricted to a bare minimum.

In the late 18th century, the major perfumery dynasties began popping up in Paris: *J.B. Dulac, J.L Fargeon, Lubin, J.F. Houbigant, Louis Toussaint Piver...*

In the 19<sup>th</sup> and early 20<sup>th</sup> centuries, perfumery was popularised. To stand out in a now crowded market, a perfume was required to show off its assets thanks to the talents of master glass-makers, among others. The Art Nouveau followed by Art Déco styles aimed at creating sophistication. Perfumers worked closely with crystal glassworks to create the most desirable receptacles possible. The Industrial Revolution encouraged this new aesthetic in which image was aligned with the product itself. The bottles made for perfumer François Coty from 1920 on by master glass-maker René Lalique combine artistry and technical, mechanical skill, and are emblematic of the period. The bottles reflected the scents they contained. In parallel to this, the rise of automation produced the concept of mass-production on the market. Perfume was now an industrial, global product, drawing on the powers of communication embodied in its packaging.

## PERFUME EVERYWHERE

After a burgeoning trade in extravagant and elitist scents, the second half of the 20<sup>th</sup> century saw deep-rooted change: sales strategy in perfumery now targeted all social classes, resulting in sales prices being slashed, and costs decreasing as a result. Launch after launch followed suit, cashing in on this new-found popularity. Scent fashions and trends began rapid-cycling, stimulated by marketing and consumers hungry for new products. This thirst for newness had never felt as urgent. But for a handful of exceptions, perfumery shifted from the exceptional to the habitual, from an exclusive accessory to a mass-market product. Long neglected, scent became more popular than ever before, cropping up in food, household products, car air fresheners, offices and public spaces. And while a great many of these scents were designed to heighten pleasure, many were used to trigger desire and encourage buying.



*Étoile de Napoléon - Paris - Viville - 19th century*



*Leurs âmes - Paris - Lalique*



*Jicky - Paris - Guerlain - 1889*

## PROTECTING OUR HERITAGE

Perfumery in the broadest sense of the term has been one of the most significant social phenomena since protohistory, appearing across civilisations and irrespective of social, political or religious context. For over five millennia now, fragrance has prompted the creation of thousands of objects made from precious and modest materials alike, in a dizzying array of shapes and colours. And of course, perfume is the theme for many a private collection. But prior to the opening of the International Museum of Perfumery, no public establishment dedicated to safeguarding this international heritage existed. Soap, make-up and cosmetics all fall under the remit of what we now consider to be perfumery, meaning luxury alcohol-based perfumery.



*Olivert-Legrain soap poster - L. Capiello - 1920*

## GRASSE, CRADLE OF PERFUMERY

It seemed only natural and right that such a museum should find its home in France, where contemporary perfumery was born in the early 20th century thanks to leading names such as François Coty and Coco Chanel.

Over the decades, Grasse has proved itself able to safeguard and perpetuate its expertise in growing the raw materials used by the giants of the industry.

Grasse wanted to be the first to found an International Museum of Perfumery, and the town put forward a well-researched scientific proposal, backed by a tenacious desire to see the project come to light.



*Khodo ceremony - Mip 2010*

François Carnot was one of the most ardent proponents of the concept. He remains a central figure in the history of the International Museum of Perfumery, the son of the President of the Republic and a passionate supporter of the town.

Inaugurated in January 1989, the International Museum of Perfumery is the living memory of a trade, as well as of a Grasse speciality with a deeply rooted sense of identity: Grasse remains synonymous with perfumery around the world.

In 2008, plans to expand and restructure the International Museum of Perfumery were entrusted to architect Frédéric Jung. The winner of the International Museum of Perfumery's competition designed plans encompassing four ancient buildings in Grasse's historic town centre.

The museum takes an anthropological approach to exploring the history of fragrance in its many guises, from raw materials and industry to design. It also looks at its uses through a range of different forms, including decorative arts, archaeological traces and industrial materials. The permanent collection is structured around three major axes: seduction, healing and communication.

As well as showcasing the only public perfumery collection in France and the world, the museum is a place given over to pleasure and research, and is open to all. The permanent exhibition includes educational features aimed at the public and at promoting the collections: auditorium, temporary exhibitions, resources centre, learning workshops for kids and adults, etc.

# ONE MUSEUM: FOUR SYMBOLIC SHRINES TO GRASSE'S HISTORY

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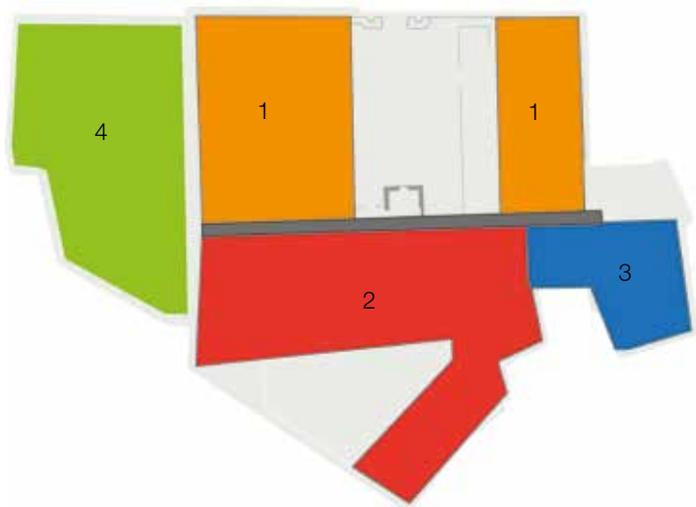
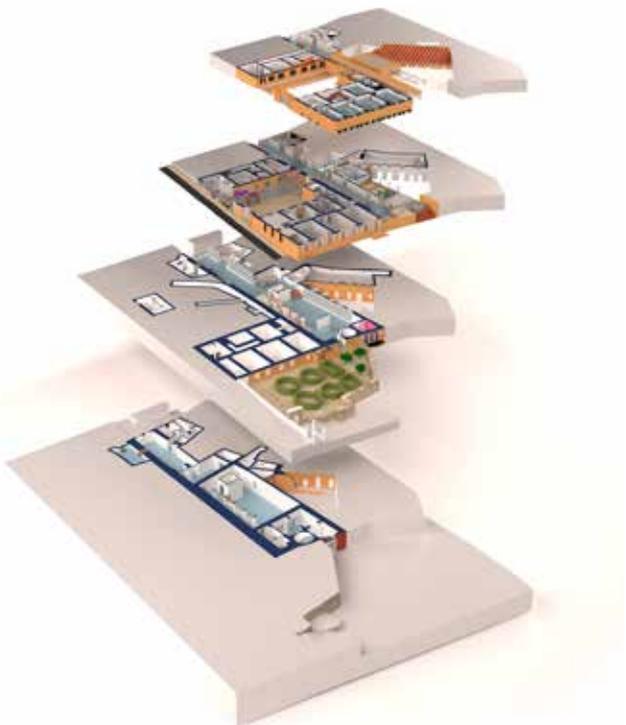
**1 THE HÔTEL PONTEVÈS:** its honorary courtyard is now a public access point and home to the reception, connecting two buildings that face out onto one another. The first is the old annex, opened up on the ground floor to house the hall that leads to the collections and events and activities space.

The other, the Hôtel Pontevès, houses a section of the permanent collections, the conservation area and the resources centre.

**2 THE FORMER HUGUES-AÎNÉ PERFUMERY:** made up of a 19th century entrance pavilion as well as the ruins of the old Dominican convent, built in the 14th century and backing on to the city walls built in the same period. The island courtyard has been significantly restructured with fortifications revealed through a gap making way for the exhibition rooms and passageways. The lines of the fortification are mirrored and protected by a glass nave, a symbol of the museum's contemporary ethos that is visible from the Boulevard Fragonard and Cours Honoré Cresp roundabout, while remaining slightly set back from the Hôtel Pontevès Morel-Amic.

**3 THE OLD PÉLISSIER BUILDING:** rebuilt while safeguarding its cellars, it is now home to the temporary exhibitions and logistics in its upper section and to parts of the collections in the lower section.

**4 THE ORANGE GARDEN:** Nestled at the foot of the city of Grasse's ramparts, this garden was landscaped in 1779 by Joseph Amable Arnouphle de Pontevès, the estate's first owner, and was redesigned by the town council in 1976. Borghese princess Pauline Bonaparte fell in love with its geometric flowerbeds, pond, orange trees and rose pergola during a stay in 1811, as a guest of the Amic family.



# COLLECTIONS AND ACTIVITIES

The International Museum of Perfumery displays pieces that fall into the categories of decorative arts, botany, industry, ethnography and sociology, ranging from exceptional masterpieces to everyday items.

This 21<sup>st</sup> century museum takes a closer look at the past, but at the present and future too, thanks to its section on the age of globalisation, marketing, communication and new markets. Through its exceptional collections, it looks back on the history of perfume, as well as soap, make-up and cosmetics of the past five thousand years. Simultaneously a living memory and an industrial perfumery partner, the museum reveals every step involved in fragrance-making, from harvesting to processing raw materials and launching finished products.

The museum boasts a collection of over 50,000 objects, including Egyptian, Greek and Roman vials from all five continents, and Marie-Antoinette's famous vanity case. It designs and organises scent- and flavour-based events and activities for a wide range of audiences: schools (around 6,450 visitors per year), perfumery professionals, tourists, students, and sessions held in hospitals and prisons, etc.

Conferences on perfumery and all related subjects are regularly held on-site. The resources centre is easily accessible to researchers.

## THE CULTURAL RELATIONS TEAM

The cultural relations team offers a wide selection of workshops and tours aimed at promoting our heritage, inspiring emotion and encouraging visitors to interact with the museum's content through multi-sensory features.

Through a carefully curated line-up and by forging ties between the collections and members of the public, the cultural relations team asks questions, inspires curiosity and equips each visitor with the tools needed for self-expression and pro-activeness.

To do so, they design and set up workshops and educational features and share information suited to each visitor type to build awareness of a rich and varied line-up: booklets and game, audio-guides, quest tours or story-telling tours, workshops, shows...

Day after day in Grasse, seven cultural relations team members, all of whom speak English, promote the museum's scientific agenda while adapting it to their audience. The cultural team works within the museum itself, but also in off-site events: in prisons, hospitals, schools and beyond...



Bergamot box - Bergamot peel - France - wallpaper and varnish - 18<sup>th</sup> century



Figurine bottle in the shape of a young woman picking a bunch of grapes – Chelsea Porcelain - 18<sup>th</sup> century

## THE MUSEUM AND CONTEMPORARY ART

In light of its reopening in 2008, the museum decided to treat visitors to an additional point of view to sit alongside the main feature, exploring an artistic vision of the world of perfumery. To do so, they gave a handful of renowned international artists free reign to produce art in some of the museum's indoor and outdoor spaces.

Provoking thought, inspiring emotion, and questioning while remaining relevant: this artistic streak lends the museum a true multi-sensory aspect.

Different points of view, from a chemist and flavourist to a manufacturer, designer, perfumer, historian and artist converge, enriching the view we might hold of the many facets of perfume. The pieces by **Berdaguer & Péjus, Gérard Collin-Thiébaud, Peter Downsbrough, Brigitte Nahon, Jean-Michel Othoniel and Dominique Thévenin** are inspired by perfumery: smells and an awakening of the senses, luxury and design, glass work and layers of transparency, industry and materials.

A series of temporary exhibitions are devoted to contemporary artists at the International Museum of Perfumery and its gardens: **Boris Raux, Bernard Abril, Cathy Cuby, René Bruno...** By offering up this different take on the subject, the International Museum of Perfumery is consolidating its position in the contemporary art circuit of the Communauté d'Agglomération du Pays de Grasse (Espace de l'Art Concret à Mouans-Sartoux) region, and the wider Côte d'Azur area, sitting alongside the MAMAC and Villa Arson in Nice, the Fondation Maeght in Saint-Paul de Vence and the monographic museums such as those dedicated to Chagall, Matisse, Picasso, Léger, Cocteau... The museum enjoys the support of establishments devoted to contemporary art: Collections Régional d'Art Contemporain (FRAC) Provence Alpes-Côte d'Azur, CNAC-Villa Arson (Nice), Musée Gassendi (Digne), CIRVA-Marseille (International Centre for Glass Research), as well as the support of the Fonds National d'Art Contemporain (FNAC),

the Regional Directorate for Cultural Affairs, the Musées de France service and private collectors.

The museum is also made possible thanks to funding from the state, the PACA region and the sponsors and patrons who have supported the project since the museum was expanded.

### ARTWORK IN THE SPACES

PETER DOWNSBROUGH

#### Pose/De, Et, La - 2007

Peter Downsbrough's work showcases the Grasse landscape and surrounding countryside that has seen a shift from the agricultural to the residential, based on the relics of an industrial past. He plays on the line and words (POSE/DE, ET, LA) that structure the space and uphold the architecture.



JEAN-MICHEL OTHONIEL

#### La Fontaine des cœurs renversés - 2008

"La Fontaine des cœurs renversés" is a joyous, sensual sculpture that evokes the fluidity and eroticism of perfume. Tucked away in the orange garden, it is an invitation to let the imagination run wild. The dynamic shape of the serpentine is reminiscent of distillation stills. The piled glass beads point to the delicate world of perfumers.



DOMINIQUE THEVENIN

### Apode tronconique - 2008

"L' Apode tronconique" is a reference to the industrial chimneys that progressively vanished from Grasse's landscape. Dominique Thévenin uses iron in most of his sculptures, all of which focus on balance. Their movement is generated by nothing more than draughts and breezes. This one weighs around 300 kg, and moves at the slightest hint of a current of air: as surprising as it is fantastical.



GÉRARD COLLIN-THIEBAUT

### Parfums de papier peint - 2008

Gérard Collin-Thiébaud plays on the concept of wallpaper by using labels collected from closed perfumery factories. Gérard Collin-Thiébaud investigated the large collection of labels kept at the museum to create a repetitive, accumulative pattern, thus forming his own kind of wallpaper. Stuck up on the walls of the museum's two lifts, this piece is a commentary on the industrialisation, automation and mass production so characteristic of the 19<sup>th</sup> century. Viewed from afar, the piece plays on illusion and the gap between the real and the false.



BERDAQUER & PEJUS

### Jardin d'addiction - 2010

With the support of perfume designers Les Christophs (Christophe Laudamiel and Christoph Hornetz), produced and created by CIRVA Marseille. Artwork co-funded by the FRAC Provence-Alpes-Côte d'Azur, Marseille. This piece urges each visitor to question their own weaknesses, frustrations and desires.



The "Jardin d'Addiction" features smells of addictive substances (whiskey, tobacco, coffee, etc.). Its shape is inspired by the synapses found in the brain, in a nod to the unique link between olfactory nerves and some key parts of the human brain. The substance aromas were developed by Christophe Laudamiel and Christoph Hornetz and are the result of a complex and original process. The smells can be experienced within the sculpture itself, and in close proximity thanks to a miniature perfumer's organ designed for the public, in order to safeguard the original piece.

*Christophe Laudamiel and Christoph Hornetz Perfume designer partners and creators for the company DreamAir LLC, based in New York.*

BRIGITTE NAHON

### Ashdod et Demotica - 2008

Brigitte Nahon's work is based on creating new balances from simple yet radical oppositions. She inverts fragility and solidity, lightness and heaviness, drawing on a rich palette of materials, shapes and colours.



"Ashdod" is a sculpture that examines life in all its strength, fragility, magic and the moments suspended by the unknown. Precious Baccarat crystal floats in space, hanging from a single thread like a fragrance as it evaporates. The blue of the crystal mirrors that of the sea and sky. The shine of the crystal is a metaphor for the subtlety and elegance of wafting perfume.

Her "Demotica" sculpture is a tribute in the name itself to her paternal grandfather, who owned a small perfume factory in Tunis. The pebbles from Nice are a souvenir of her youth, and seem heavier than the transparent perfume bottles: yet they rise higher on the scales. Seven little bottles contain extracts of jasmine, the flower common to many countries in the Mediterranean and the Orient. A message of peace and connection, the Indian Tamil Nadu scale is a nod to India, where young girls wear wreaths of jasmine in their beautiful hair as a symbol of love.

Since its reopening in 2008, the International Museum of Perfumery has taken a pro-active approach to temporary exhibitions and loans. Each exhibition is an opportunity for the museum to examine the highlights and issues covered by the many illustrious names who contribute.

## **Summer 2012 (June-September): When fashion wears perfume**

This exhibition looks at perfumery and haute-couture trends in the early 21st century: glamour, city living, vintage and niche perfumery.

## **Winter 2012 (December-March): New acquisitions, 2000-2012**

Introducing ten years of acquisitions, purchases, public sales, donations, legacies and fund-raising: a thousand different ways of keeping perfumery heritage alive.

## **Summer 2013 (June-September): Paul Poiret, fashion designer and perfumer**

Paul Poiret was the first designer to establish his own perfume house in 1911: Les Parfums de Rosine. This pioneer paved the way for a new direction for fashion designers, and the luxury industry as a result: giving perfume a central role in wardrobes.

## **Winter 2013 (December-March): Perfume-related expertise in the Grasse region**

An exhibition that showcases, supports and explains the Grasse region's application for inclusion on UNESCO's intangible cultural heritage of humanity list.

## **Summer 2014 (June-September): Baths, Bubbles and Beauties: the history of bathing (18th to 21st centuries)**

This exhibition looks at bathing and washing as a core component of hygiene in western civilisation, from the return of ablutions after two centuries of 'dry washing', to the democratisation of the bathroom.

## **Winter 2014 (December-March): "Cold shower" - an exhibition of work by Boris Raux**

For ten years now, Boris Raux has been making art with a rarely-used material: smell.

## **Summer 2015 (June-September): Adorned body, Transformed body: Skin as self-expression**

This exhibition illustrates the many different styles of body transformation and body art from the West to Oceania via Asia, Africa and South America.

## **Winter 2015 (December-March): Ancient perfumes, from archaeologist to chemist**

In this exhibition, visitors learn the different ways in which perfume has been used over the centuries.

## **Summer 2016 (June-September): From the Belle Époque to the Golden Twenties: perfumery at the turn of the 20th century**

An exhibition at the MIP and the museum's official gardens dedicated to perfumery at the turn of the 20th century. In this period, perfumers were busy improving their products' visual appeal, creating what we now call 'packaging', dabbling in the fashion and luxury industries and building brand identities for their fragrances.

## **Alain Sabatier (December-March): Grasse through the seventies**

Exhibition dedicated to the photographer Alain Sabatier.

Taken in Grasse in the seventies, over 70 perfumery-themed photographs serve as a testimony to the artist's work.

## **Summer 2017 (May-September): Christian Dior, the spirit of perfume**

Exhibition on the iconic life of Christian Dior, who began his career as a designer and perfumer in 1947.

Developed with the support of Christian Dior Parfums, the exhibition showcases highlights from the designer's life, as well as his most famous fragrances.

# THE ASSOCIATION FOR THE PROMOTING OF THE INTERNATIONAL MUSEUM OF PERFUMERY (ARMIP)

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Established in July 1990, the association took on its current acronym in 1997 as the Association for the Promoting of the International Museum of Perfumery. Its chairs have been: Mr Henri Sozio, Mr Ivan Coste, Ms Thérèse Roudnitsdka and Mr Jean-Claude Ellena.

The ARMIP boasts 200 members including perfume industry professionals, companies and private individuals who pool their skills, expertise and connections to help keep the museum alive.

Both a stake-holder in and partner of the museum, the ARMIP is involved in a number of aspects of museum life:

- ❖ **Adding to the collections,**
- ❖ **Contributing to the exhibitions,**
- ❖ **Holding conferences as part of the 'Thursdays at the MIP' initiative,**
- ❖ **Running the digital design Prix de l'Odeur competition.**

Thanks to sponsorship, the ARMIP adds to the MIP's collections by acquiring bottles, books and advertising posters.

It also helps improve the museum's facilities in terms of lighting, purchasing furniture and technical equipment.



*Golli Wogg bottle, Vigny - Glass - Franc*

# THE INTERNATIONAL MUSEUM OF PERFUMERY'S PARTNERS

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**The International Museum of Perfumery enjoys the sponsorship of:**

## **Perfume houses/companies**

Chanel  
Christian Dior Parfums  
L'Occitane en Provence Foundation  
Guerlain  
Hermès  
Kaloo Parfums  
Kenzo Parfums  
Thierry Mugler  
Unilever Cosmetics  
Yves Saint Laurent Parfums

## **Raw materials/compositions companies**

Albert Vieille S.A.S.  
Charabot S.A.  
Expressions Parfumées S.A.  
Firmenich  
Fragrance Resources  
International Flavors And Fragrances (I.F.F.)  
Mane  
Payan Bertrand S.A.  
Robertet S.A.

## **Packaging companies**

Tournaire S.A.  
Saint-Gobain Desjonqueres

## **Designers**

Aesthete  
Qsld Qu'on Se Le Dise  
Sylvie De France Designer

## **And**

Bougie & Senteur  
HSBC  
Mc Donald's Grasse  
Harmonie Solidarités Foundation  
Michael Edwards & CPNY  
World Perfumery Congress

**The International Museum of Perfumery is supported by the follow state bodies:**

Ministry of Culture and Communication  
Regional Directorate of Cultural Affairs  
Provence-Alpes-Cote D'Azur Provence-Alpes-Côte d'Azur  
Regional Council Alpes-Maritimes  
Departmental Council  
Comité Français du Parfum (French Fragrance Committee)  
Fédération des Industries de la Parfumerie (Federation of Perfumery Industries)  
Fragrance Foundation  
Société Française des Parfumeurs (French Society of Perfumers)  
Osmothèque  
Cosmoprof (Sogecos S.P.A. - BolognaFiere Group)  
Institut Supérieur International du Parfum, de la Cosmétique et de l'Aromatique Alimentaire (ISIPCA)  
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## INTERNATIONAL MUSEUM OF PERFUMERY

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