

International Museum of Perfumery - Grasse

# In 2019, MIP is REINVENTING ITSELF

**REDEVELOPMENT OF THE SPACES  
FROM THE RENAISSANCE TO THE 21<sup>st</sup> century  
SOMETHING TO SEE FROM 21 JUNE 2019**

**PRESS KIT**

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The reopening of the International Museum of Perfumery which was renovated and expanded in October 2008 is the happy culmination of a project which, for years, mobilised Grasse and its region around perfumery. A place of discovery and initiation open to all comers, the International Museum of Perfumery celebrated the 10<sup>th</sup> anniversary of its renovation and extension in 2018, with new features and re-designed rooms, particularly those from Antiquity to the Middle Ages.

**In 2019, MIP reinvents itself...** shedding new light on perfumery with three new large and iconic spaces within the Museum and its permanent tour, which concern the period from the **Renaissance to the 21<sup>st</sup> century**. **Six months work** which will enable us to do justice to these themes of perfumery.

After the inclusion of «Know-How related to Perfume in the Pays de Grasse» in UNESCO's Immaterial Cultural Heritage on 28 November 2018, which is a source of pride for the Pays de Grasse, all practitioners and the whole group associated with this process, I am very pleased with this new impetus for the International Museum of Perfume. For if it is a place which pays tribute to this era, to the memory of social representations, it is well and truly our museum.

We hope everyone will enjoy this new journey in this poetic magical world that is perfume.

**Jérôme VIAUD**

Mayor of Grasse

Vice-Chair of the Departmental Council of the Alpes-Maritimes

Chair of the Communauté d'Agglomération du Pays de Grasse

Established in the historic centre of Grasse in 1989, within the Pontevès townhouse, which was built just before the French Revolution, the International Museum of Perfumery enjoyed an ambitious extension project, initiated in 1998. It re-opened in October 2008.

Ten years later, building on our visitors' comments and feedback from daily experience, we have reviewed the route and museography as a whole, focusing our narrative on areas organised by chronological periods - Antiquity, Middle Ages, Renaissance and 18<sup>th</sup> century, Modern Times, 19<sup>th</sup> century, 20<sup>th</sup> and 21<sup>st</sup> centuries which can be explored sequentially or otherwise.

To plunge our visitors, from the very beginning of the tour, right into the heart of the subject, we are setting up a new fun and educational space at the entrance to the museum, the theme of which is, «How do we make perfume today: from the plant to the finished product?..» Finally, we are opening new rooms, former technical areas, closed to the public until now, which allows us to devote a whole floor to display our temporary exhibitions under optimum conditions.

So, we did not have to close the museum, this work was carried out over two years in 2018 and 2019. On 29 June 2018, we inaugurated the renovated Antiquity to the Middle Ages rooms and our new introductory area. On 20 June 2019, it will be the museum areas devoted to the period from the 17<sup>th</sup> century to the present day which have been completely redesigned which will reopen. And the temporary summer exhibition devoted to *The Fabulous History of Eau de Cologne* will extend across the new setting created to unify our temporary displays from now on.

With this major transformation of MIP, we would hope it welcomes a growing number of visitors for whom the tour will be a moment of discovery, learning and delight at the heart of the rich and vast world of perfume.

**Olivier QUIQUEMPOIS**

Heritage Curator

Director of the Museums of Grasse

In 2018, the International Museum of Perfumery celebrated the tenth anniversary of its renovation and extension, with the inauguration, in June, of its new Antiquity to the Middle Ages rooms, located on the 1<sup>st</sup> floor of the Pontevès townhouse, a multimedia update of the gallery and the creation of a new 150 m<sup>2</sup> area devoted to an educational representation on the art of perfume making today, from the plant to the finished product.

In early 2019, MIP entered its 2<sup>nd</sup> phase of works, creating a new scenography of all the historic areas from the Renaissance period to the 21<sup>st</sup> century. For these new areas, the guiding thread for visitors is based on the evolution and progress of perfumery. Among other things, the «Time Line,» dedicated to the 20<sup>th</sup> and 21<sup>st</sup> centuries, a chronology of the perfumes which have marked history, will be retained, updated to the present day and laid out around the alcoves and independent modules, presenting the essential themes of these two centuries, seething with creativity.

The aim of this new project is to do justice to these contemporary and characteristic themes of perfumery. This restructuring of the permanent spaces will be complemented by a new unified temporary exhibition area, so we can continue to offer regular immersions in different worlds of perfumery.

Two phases of work were planned over a two-year period from 2018 to 2019, for an overall investment of €800,000. 50% of the work was funded by the Communauté d'Agglomération du Pays de Grasse, and the rest by the Friends of the International Museum of Perfumery (ARMIP), with the support of its sponsors.

Please note that during this new phase of work, which is taking place from 6 January to 20 June 2019, the Antiquity/Middle Ages sections of the International Museum of Perfumery will remain open to the public. Visitors are invited to go to the Museum of Art and History of Provence (a 2-minute walk) where objects from the International Museum of Perfumery are on display, while we await its complete reopening on 21 June.

**Work from 6 January to 20 June 2019.**  
**Opening 20 June 2019 at 6.30 pm.**

## New Room: How do we make perfume today?





## New Rooms: Antiquity and the Middle Ages



Egyptian Room

Greek Room



Roman Room



Middle Ages Room - Apothecary



IV. 1 - FROM THE RENAISSANCE TO THE 18<sup>th</sup> CENTURY**Grasse in the 17<sup>th</sup> and 18<sup>th</sup> century**

From the 18<sup>th</sup> century onwards, Grasse's industry of producing and selling raw materials intensified at the expense of the leather industry. Its micro-climate and its abundant water enabled cultivation of jasmine, orange, rose, tuberose, cassis and other plants grown in southern Italy to be grown in open ground. The master glover-perfumers enjoyed their finest hour in the city. The ultimate sign of vanity, the perfumed glove is also a practical subterfuge for screening the bad odours of the 17<sup>th</sup> century. Introduced to France by Catherine de Medici, it became the main industry in Grasse, already renowned for its leather. The craze in a wealthy clientele for this fashion accessory would continue into the 18<sup>th</sup> century. During the same period, Grasse specialised in producing precious little boxes made with bergamot. A gift between lovers, the bergamot box, first seen during the Regency, was a speciality of Grasse.

**Being and seeming in the 17<sup>th</sup> and 18<sup>th</sup> centuries**

From the 15<sup>th</sup> century people became suspicious of water; the skin was seen as permeable to humours which promoted the introduction of germs. Between the 16<sup>th</sup> and the 17<sup>th</sup> centuries, public baths disappeared, as did the private bath. The standard became waterless grooming, based on the frequent changing of undergarments which absorbed sweat. This began the reign of dry grooming. Bathing was replaced by rubbing of the body and «wiping» of the face and hands with towels impregnated with wine spirit. Appearance and finery were more prized than care of the body. Perfumes, powders and wigs then became the accessories of courtly hygiene.

The 17<sup>th</sup> and 18<sup>th</sup> centuries saw the heyday of ostentatious makeup, characterised by a red mouth and cheeks which contrasted with a very white complexion. It was often at the expense of their health that beautiful women obtained this elegant pallor as the substances they used were so dangerous. Since then, the taste for artifice has continued to flourish and the quality of products has constantly improved.

**Marie-Antoinette's Travel Case and its Luxurious Boxes**

The art of travel developed in the 18<sup>th</sup> century. However, there was no question of sacrificing one's comfort nor refinement. One, therefore, took with oneself what was essential to the lives of the nobility. That is to say, everything ... Made of wood, leather, glass and shagreen, these boxes and travel cases stored treasured perfumes, trappings, devices, remedies and utensils. Taking a light meal, writing, sewing, grooming, taking a medicine ... Marie-Antoinette's travel case left nothing to chance. Its compartments, recesses, shelves and drawers contain all the utensils to deal with the necessities of life. Surprising in its sophistication, this object also has an astonishing history.





### **Ceramics Techniques and the Centres of Bottle Production**

Glass, crystal, earthenware, porcelain and precious metals were naturally used to adorn perfume bottles. Murrine glass is a traditional 16<sup>th</sup> century Venetian technique: drawn glass canes of white or various colours are incorporated in transparent blown glass. Gold leaf could even be put in it to give an infinite range of very luxurious patterns. In the 15<sup>th</sup> century, «Venetian Crystal» or crystalline became more transparent and clear. It was imitated throughout France during the 17<sup>th</sup> century until emigrants to Bohemia set up factories which would supplant Venice.



### **Precious Bottles**

The transition from the 17<sup>th</sup> to the 18<sup>th</sup> century marks a move from strong scents to lighter floral notes. There was also a boom in perfumery, encouraged by technical and scientific progress and promoted by growing promiscuity. Seduction was done by one's clothing, but also by one's perfume, which had to change daily according to certain dictates of the 17<sup>th</sup> century. Containers, ever more sophisticated, became jewels. The fashion was for pendant-bottles which were worn. It was as much about distinguishing oneself by a scent which marked out one's personality as protecting oneself from the general stink; ablutions remained minimal.



## IV. 2 - 19<sup>th</sup> CENTURY

### Grasse: From Craft to the Industrial Age

The discovery of volatile solvents for extraction contributed to the growth of Grasse and the development of its landscape from 1860: perfumers located huge factories with monumental chimneys in the surrounding areas. However, small factories continued to develop near the old town centre. Four stations enabled the supply of raw materials and shipping of products from Grasse. Life in Grasse has been controlled by perfumery since the 19<sup>th</sup> century.

Very early on, the women of Grasse left the town in early morning to pick flowers in the surrounding fields and their men went down to the factories down below. New districts built by factory owners sprung up and the running of the city was often entrusted to some of the great names of perfumery who had turned to politics.



### Trends in Perfumery in the 19<sup>th</sup> Century

Opaline is a crystal, coloured by the addition of tin oxide and calcinated bone. This milky appearance which imitated opal, an opaque or translucent stone very much appreciated in the 19<sup>th</sup> century was obtained in this way. Eau de Cologne, of which Napoleon I was an unconditional admirer, is today a generic name which characterises any formula with a citrus freshness combining lemon, bergamot, orange, mandarin or grapefruit, giving it a fresh, discreet, subtle, tonic perfume. Eau de violette, Eau de fleurs d'oranger, Jasmine ... Symbols of traditional perfumery, with their mono-floral scents, perfumes with figurative names illustrate clearly the tastes of the 19<sup>th</sup> century



### Grooming and Makeup in the 19<sup>th</sup> Century

In 1789, the doctor and chemist Nicolas Leblanc synthesised sodium hydroxide from sea water. This process, enabling mechanisation of sodium production, spread across the whole of Europe in the 19<sup>th</sup> century and brought soap manufacturing into the industrial era. In this same period, medical doctors concerned with Public Health and the authorities promoted the benefits of soap as an ambassador of cleanliness. The great cosmetics brands took it up and developed a multitude of legendary products: *Cadum*, *Lux*, *Monsavon*.



### Perfume Use in Non-European Societies in the 19<sup>th</sup> Century

The art of extracting and mixing scented substances is practised by all civilisations, from China to Cordoba, from Greco-Roman Antiquity to Moghul India. The art of perfuming the body too: here, it is exposed to smoke; there, it is rubbed with leaves or resins; elsewhere, with naturally perfumed oils whose scents are intensified or by carrying scented jewels. Showing their value for everyone, perfumes, whether they are intended for religious or profane use, have constantly crossed the continents with spices and luxury goods.

## IV. 3 - 1889 - 1976 : MODERN PERFUMERY

*The time line from 1900 to today is the guiding thread of the final museum space of the permanent route of MIP. The route follows a chronological sequence following the route of a walk through the museum.*

### 1889 – 1920 : New Smells, a New Spirit

The second industrial revolution represents the base and the foundations of modern perfumery. New extraction methods, particularly by volatile solvents, emerged. Léon Chiris from Grasse established the first factory using this technique. The arrival of synthetic chemistry made synthetic products, reproducing natural substances already used in perfumery, available to perfumers at very attractive prices: vanillin (Vanilla note, *Jicky*, Guerlain, 1889), coumarin (tonic bean note, *Fougère Royale*, 1882) ...



### The Great Perfumery Houses of the Belle Epoque

Houbigant and Guerlain were the first to use synthetic products in the famous «fougère» perfumes: *Royal Fougère* by Houbigant in 1884, was the origin of this olfactory family's name, with the first known use of coumarin and *Jicky* by Guerlain in 1889 which, in addition to coumarin, saw the advent of vanillin and is considered to be the first modern perfume, leading the way to the great creations of the 20<sup>th</sup> century. From 1900, Houbigant dared *Le Parfum Idéal*, a perfume resulting from traditional floral accords and synthetic products, giving rise to the first «floral bouquet» in history.



### 1889 – 1920: New Shapes, New Bottles

With the development of modern perfumery at the end of the 19<sup>th</sup> century, the impact of the image, therefore of the bottle and its box, became paramount. The bottle is the perfume's messenger. To give their fragrances a luxurious setting, renowned perfumers looked to innovations by Emile Gallé and the Daum Brothers, leaders in glass art. Baccarat, René Lalique, Maurice Dépinoux, Julien Viard offered bottles which took their shapes from the aesthetic codes of Art Nouveau: plant, insect, arabesque, draped motifs etc.



### **An Extraordinary Glassmaker: René Lalique**

Trained as a jeweller, René Lalique (1860-1945) opened his workshop in 1885 after proving himself with the greatest Parisian masters: Fouquet, Boucheron and Aucoq. While retaining Art Nouveau sources of inspiration, he innovated by using infrequently used materials for jewellery: glass, enamel, leather, horn and mother-of-pearl. From 1908, René Lalique began working with the perfumer, François Coty. This was how he made the bottle for *L'Effleurt* in 1908, with its glass label, then *Ambre antique*, *L'Origan*, *Cyclamen*...



### **1911 – 1929 : The Emergence of Fashion Designer - Perfumers**

In spring 1911, Paul Poiret, a famous Parisian designer, founded his own perfumery house, *Les Parfums de Rosine*, named after his elder daughter. He became the first fashion designer to market perfumes for which he had great artistic ambitions.



### **Art Deco – International Style**

After World War I, it was a time for reconstruction and mass-produced objects, accessible to all. The nascent style abandoned the rich decorative patterns of Art Nouveau to devote itself to simple shapes, preferring straight lines to curves and reinterpreting Antiquity. Order, colour and geometry: this is the vocabulary of Art Deco.



### **The Flapper Style**

Often alone during the First World War, some women from the 1920s took charge of their own professional and social destiny. The flapper was visible everywhere: tanned skin, short hair, a slim figure. She presented a youthful, androgynous style: «From the back, she looked ten or twelve years old ...», said Colette.





### Another World of Dreams in the 1930s

The Orient, a source of raw materials and the birthplace of perfumery, was a source of inspiration for perfumers and glassmakers of the first half of the 20<sup>th</sup> century. The perfumes *Bois des Îles* (Chanel, 1926), *Vol de Nuit* (Guerlain, 1933) and also *Je Reviens* (Worth, 1932) reflected the taste for travel which took hold of society between the wars. Thus, the magic of the Orient had always exercised its power over elegant Western women who flocked to the première of *Madame Butterfly*, wrapped in furs scented with *Kobako* (Bourjois, 1936).



### Perfumery in Time of War

The Great War put a brake on fantasies and put the focus on a patriotic impulse which warmed the heart of the French as in *Coeur de Paris* (Lenthéric, 1916) and *Mam'zelle Victoire* (Les Parfums de Rosine, 1918).

Under the Occupation, while fashion remained jingoistic, creations during the war were welcomed as giving new hope: *Rue Royale* by Molyneux (1940), *Chantilly* by Houbigant and *Malgré Tout* by H.H. Ayer (1941), *Chance* by Payot and *Carnegie Blue* (1942), *Requête* by Worth and *Pour une Femme* by Caron (1943).



### The 1950s: Prestige Regained

In 1947, Christian Dior opened his fashion house and launched his first collection, the *Corolles* and *En-huit lines*. In total contrast to the austere square-shouldered fashion of the war years, Christian Dior offered a «flower woman» with a rounded, feminine figure and a narrow waist.

In 1947, in parallel with his first fashion collection, Christian Dior released his first perfume, *Miss Dior*, which represented the very essence of the New Look. From the first amphora-shaped bottle made by Cristalleries de Baccarat, the blue, white and red amphoras followed in the post-war patriotic vogue, followed by the famous houndstooth bottle in 1950.



## IV. 4 - 1977 TO THE PRESENT: A DREAM WITHIN EVERYONE'S REACH

### The 1970s: A Decisive Turning-Point towards Contemporary Perfumery

Yves Saint Laurent launched his first fragrance Y in 1964, with its predominant notes of chypre, heralding the hippy years. Seven years later in 1971, he posed nude, for Jeanloup Sieff's lens, to promote his first male perfume, *YSL Pour Homme*. In 1977, at the height of the punk era, he created *Opium*, a provocative name, an invitation to forbidden pleasures. Scandal and success ensued in equal measure. As in fashion, Yves Saint Laurent's real genius was living and thinking in tune with his era.



### The Development of Men's Perfumery

Before male eaux de toilette appeared, men who wanted to perfume themselves had little choice but to use Eau de Cologne. It would be the 1930s before male eaux de toilette appeared: the first fragrances focussed on vetiver and lavender ... *Pour un Homme* by Caron and *Dunhill for Men* by Dunhill were the trailblazers for male perfumery, which boomed in the 1970s.



### The 1970s-80: The Growth of Italian Houses

From the 1970s, haute-couture fashions, until then dictated by Paris, emerged in Milan, a new fashion capital. Recognition of the aesthetics and variety of Italian creations began in the United States. Italian brands expanded their range, bringing together designers and industry (Armani, Versace, MaxMara ...). It was a real success.





### 1990 - 2000: Towards Confusion of Genders

In the 1990s, while the archetypal «clean» American scent arrived in 1994 with *CK One* by Calvin Klein, a flavoursome trend appeared, bringing fruity notes (strawberry, coconut, red fruits, green apple ...) and even chocolate or caramel ones, to perfume.

On the one hand, a rather androgynous trend, with mixed and fresh olfactory notes, was in the ascendancy, aiming to blur differences: a perfume for short-haired girls, but also for long-haired men. In this respect, Calvin Klein relaunched the taste for colognes a few years later. In complete contrast, there was the new wave of gourmand perfumes, the first of which was *Angel* by Thierry Mugler. This sweet fruity trend would even be found in male perfumes, for men who increasingly asserted their metrosexuality.



### The Muses

Developed from the 1980s, star perfumes were hugely successful in the mass market, particularly in the United States. They are strongly influenced by market trends and take on the marketing codes of luxury perfumes. Stars are true living advertisements thanks to the media which chronicles their artistic performances, their public appearances: consumers feel they can relate to their favourite star's private life.



### **A New Concept: Niche Perfumery**

If anything has marked perfumery over the last ten years, it is certainly the phenomenon of the explosion of «niche» perfumery. Even if it counts for no more than 5% of perfume sales in France, it represents the haute-couture of perfume: haute-parfumerie. It seems to be the real ideas laboratory of contemporary perfumery, distinguished by very exclusive collections.

The pioneers of «niche» perfumery were inspired by traditional perfume houses inherited from the 19<sup>th</sup> century: Guerlain, Coty, Roger&Gallet ... But it was mainly from the year 2000 that niche brands grew.



### **Perfumery, Fair Trade and Sustainable Development**

Fresh, natural fragrances have made a distinct come-back in the early years of the 21<sup>st</sup> century. They correspond to a search for spontaneous well-being, close to nature which, wild or tamed, has always been the dream of urbanites. Perfumery has been able to recapture nature in this early part of the 21<sup>st</sup> century, by trying to capture it in its creations.

### **The Age of Globalization: A Fruitful Cross-Breeding**

While it was still considered a luxury product, the preserve of a wealthy clientele in the early 20<sup>th</sup> century, perfume has clearly been democratized and internationalized in the early days of the 21<sup>st</sup> century. Launches of new products are increasing. However, their lifespan has been remarkably reduced.



## IV. 5 - OTHERS USES OF PERFUMES

### Everything Smells Good

The sense of smell, which has long been neglected, is ever more in demand. Nowadays everything has to smell good: food, cleaning products, car interiors, offices and public places. And if many of these scents aim to enhance pleasure, some have the purpose of arousing desire or triggering a purchase.

All consumer sectors are affected by these new olfactory experiences: from textiles to food, banks and tickets to sports halls, via books and home improvements, everything becomes a medium for smell.

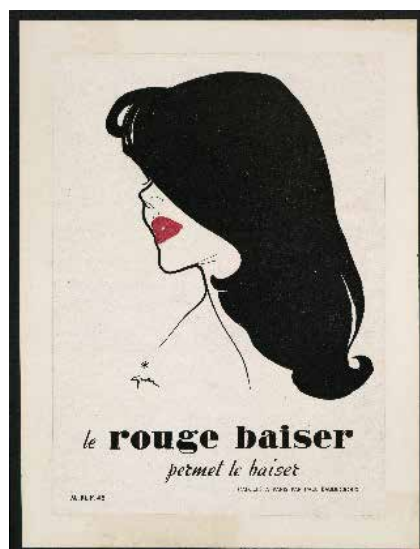


### How to Cover Up Body Odours: Hygiene, Grooming, Lotions and Deodorants

After four centuries of supremacy, the heyday of the bar of soap passed with the overwhelming arrival of shower gels in the late 1980s. In a society where information flows freely via the Internet and social networks, consumers are seeking a return to some kind of authenticity and are concerned about product composition. The 21<sup>st</sup> century is the century of deodorant, of the denial of the animal and sexual in the body. Standards of smell are required.

### Looks and Innovations in Make-up

Since 1850, beauty has fed on scientific progress. Synthetic chemistry, medical testing and the banning of toxic products, such as white lead in 1913, enabled mass production of cosmetics sold at low prices in the big stores. Bourjois created the first blusher in 1912. Two iconic figures emerged from 1910 on: Elisabeth Arden and Helena Rubinstein. From then on, women played with their faces, from natural makeup in the morning to the most original blushers for the evening. Contemporary fashion tends towards natural beauty, invisible makeup.



**Opening Hours**

10.00 am to 7.00 pm (May - September).

10.00 am to 5.30 pm (October - April).

Closed on 25 December, 1 January and 1 May.

**Access :**

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**Bus stop:** Centre-ville - Lignes Sillages / Gare SNCF.

**Grasse:** A, B, C, 5, 6, 6b, 20. 40.

**GPS Co-ordinates:**

Latitude 43.658078 / longitude 6.921704.

**Prices MIP**

- Full-rate Ticket MIP:

7 January to 20 June: 4 €.

21 June to 31 December: 6 €.

- Annual MIP PASS: Family (2 adults + children under 18 years of age): €17 - Individual: €12
- On presentation of the ticket from either MIP/JMIP museums: half-price on the other venue (valid 7 days).
- Free entry (on presentation of a supporting document): under 18 years of age, unemployed, disabled people, accompanied educational groups.

**Guided Tours**

- All year, on Saturdays at 3.00 pm.
  - Mid-July - August, every day except Sunday, a guided theme tour at 11.00 am and 4.00 pm.
- Guided Tour Price: €2/ adult + Ticket.
- Introduction to Perfumery Course: one Saturday per month from 2.30 to 5.00 pm.

**Work from 6 January to 20 June 2019.**  
**Opening 20 June 2019 at 6.30 pm.**

[www.museesdegrasse.com](http://www.museesdegrasse.com)



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