

GRASSE

EXHIBITION

From June 11th to September 30th 2016



de la
**Belle
Epoque**
aux
**ANNEES
FOLLES**

PERFUME AT THE TURN OF THE
TWENTIETH CENTURY

Press Information



musée
international
de la PARFUMERIE

GRASSE

International Perfume Museum (MIP)
2, boulevard du Jeu de Ballon
06130 Grasse
France



Les jardins
du MIP.

MOUANS-SARTOUX

International Perfume Museum Gardens (JMIP)
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OVERVIEW

The incontestable legitimacy of Grasse as the world capital of perfume was consolidated at the turn of the twentieth century. Ever since the seventeenth century, local residents had been recognized and esteemed as perfumers, and a prosperous artisanal and agricultural economy was already present. But the real development of perfume and the worldwide reputation of Grasse occurred along with the Industrial Revolution in France during the final decades of the nineteenth century. Starting in 1860 and especially in the 1880s, dynamic and ambitious companies like Lautier Fils, Cavalier Frères, Payan-Bertrand, Robertet, Tombarel Frères and Sozio invested in the local area and launched the building of vast industrial complexes with factories, warehouses, research laboratories and sales and administrative offices. The evolution of techniques, the development of modern chemistry, existing know-how combined with ingenious new applications, an abundant supply of labour (primarily feminine in the perfume factories) and an ambition to conquer the international market that also included importing exotic raw materials led the companies of Grasse to worldwide success, which some of them still enjoy today.

At the same time, sales techniques and the distribution of manufactured products underwent a radical revolution with advertising, the creation of department stores and the irresistible emergence of the consumer society that Zola understood and described so well in his novel entitled *Au Bonheur des Dames*, published in 1883. Perfume was naturally at the heart of this great social upheaval, where women played a primary role. Arts, and especially the decorative arts, accompanied and symbolized this modernity. Several artistic movements in Europe, which were grouped together rather abruptly, but unambiguously, under the generic term of Art Nouveau, overwhelmed the neo and retrospective trends that were in fashion at the time. Art Nouveau invented a vocabulary of original forms and shaped a new image of women that relied on a style that liberated the feminine body from old-fashioned constraints and gave it a more emancipated status in society.

Next, Art Deco represented a new artistic breakthrough that was above all conceptual and featured the industrialization of decorative objects, which until then had been made in an artisanal way. Artists began to collaborate with industrialists starting at the design phase, which offered a growing audience the possibility of purchasing new types of decorative and fashionable objects to create a complete and coherent decorative environment. As a unifying, simplifying and conquering movement, Art Deco marked the entrance of the decorative arts into the modern era. With advertisements showing delicately elongated women symbolising self-reliance and independence, with bottle designs in pure, linear shapes and with the multiplication of new fragrance launches, the world of perfume faithfully reflected the principles of Art Deco. From the Belle Epoque to the Roaring Twenties: Perfume at the Turn of the Twentieth Century, this summer's exhibition, proposes a journey through the successive upheavals in European society, where perfume was both a faithful follower and an integral part of these trends, as well as a front-line initiator of innovation and creation.

Olivier Quiquempois
Heritage Curator
Director of the Museums of Grasse

PRESENTATION OF THE EXHIBITION

From the Belle Epoque to the Roaring Twenties: Perfume at the Turn of the Twentieth Century

Within the context of a partnership agreement signed with the Bibliothèque Forney, the Musée d'Orsay and the Mobilier National, the International Perfume Museum and the International Perfume Museum Gardens have organised an exhibition for summer 2016 at both sites that is dedicated to perfume at the turn of the twentieth century. Around this time, perfumers improved the aesthetic aspect of their products, creating what we now call packaging. They became an integral part of the world of fashion and luxury and developed an identity for their creations. Perfume reflected the social and artistic upheaval of the times.

In 1900, creation was divided between a taste for historic «neo» styles and the militants of an art oriented toward novelty and technical progress. These artists reflected a society that was undergoing political, economic, social and scientific transformation. Creative hubs emerged spontaneously in many Western cities. Art Nouveau renewed the applied arts and the daily environment in architecture, decorative arts, furnishings and graphic arts. In a break with the past, artists designed new visual forms inspired by nature. World War I brought this modernist dynamic to a halt in a brutal way, but it would rise from its ashes at the end of the war as peace returned. In reaction to the explosion of shapes and colours in Art Nouveau, a new, geometric style that preferred straight lines to curves emerged around 1910 and came into full bloom in the twenties. These artists rejected Art Nouveau and the Belle Epoque and invented Art Deco at the start of the Roaring Twenties. Although aesthetics were simplified and shapes streamlined, the artists kept the noble materials used in the previous style. Featuring precious woods, crystal, shagreen and gilding, Art Deco was highlighted at the International Exhibition of Modern Decorative and Industrial Art in 1925. Because it followed the same aesthetic principles wherever it was created, Art Deco became the first modern international style.

This new aesthetic accompanied a renewal in the way of living and created new demand, notably in the area of feminine accessories. The lives of women and their purchasing habits changed. Industry adapted to this new woman by collaborating with the artists who drove formal innovation. Perfumers developed and introduced original fragrances in newly designed bottles. Perfume entered the modern era through famous collaborations: René Lalique and François Coty; Armand-Albert Rateau and Jeanne Lanvin; Paul Iribe, followed by Georges Lepape, and Paul Poiret.

This exhibition is presented at two sites in the International Perfume Museum and the International Perfume Museum Gardens. It gives the International Perfume Museum an opportunity to show visitors its outstanding collection of bottles, posters and powder boxes in their historical and stylistic context. These collections have been enriched with institutional and private loans to round out the sociological and artistic approach. The International Perfume Museum Gardens will feature plants that were in style in the decorative arts at the turn of the twentieth century for olfactory or visual reasons.

Interactive museographical elements including videos, interactive terminals and olfactory and tactile elements will provide a context for the collections and call on the five senses for fuller appreciation. The exhibition offers a presentation that can be followed by the visually deficient through specially designed materials. A tactile and olfactory trail accents the exhibition pathway, allowing visitors to grasp the message in an entertaining way. In partnership with the Visitors Service, a full program of events (shows, conferences, workshops) will enable learning more about the themes related to the exhibition.



INTERNATIONAL PERFUME MUSEUM



EXHIBITION SECTIONS

I- La Belle Époque: the beginnings of the twentieth century

Trained as architects or artisans, French artists of the Art Nouveau movement – such as Hector Guimard in Paris, but especially Emile Gallé, Jean Daum and Louis Majorelle in Nancy – developed an art that was as new in materials used as it was in patterns and style. Starting in the 1880s, Art Nouveau spread to all sectors of the luxury goods industry, from furniture to perfumes.

In the same decade, women acquired new rights and prerogatives: they were now able to access secondary education, open bank accounts in their own name and start divorce proceedings. Thus began an era of emancipation for women. The press relayed the image of the «new woman,» who was more independent and self-reliant, who launched fashions but did not threaten the social order. This is the concept that inspired the statue of La Parisienne, six meters tall and wearing clothing designed by Jeanne Paquin, at the entrance to the Exposition Universelle in 1900.



Bottle, Gai Paris, T.Jones,
first half of the 20th century



Poster Victor Vaissier,
late 19th century



Umberto BRUNELLESCHI,
Advertisement for Floréine, 1915



Clément MASSIER,
Vase, between 1883 and 1917

1- Art Nouveau: the break with ways of living

Art Nouveau represented a revolution in Western decorative arts in the late nineteenth century. During this time, in addition to Paris and Brussels, various creative hubs developed in Europe and in the United States, in cities like Vienna, Darmstadt, Barcelona and Chicago. Art Nouveau was expressed in the domestic sphere, especially in the areas of architecture, furnishings, decorative objects and jewellery. Artists were inspired by the natural world of insects, amphibians, flowers, fruits and wild plants. In Paris and Brussels, plant motifs designed by Hector Guimard and Victor Horta became increasingly stylised, giving rise to the «whiplash» line.



Soap box Edelweiss,
Victor Vaissier, vers 1900



Soap box, remember the Universal Exhibition of Paris,
Victor Vaissier, 1900



Poster Jean Giraud fils,
vers 1890

2 - Crystal glassworks and illustrators bring modern perfumery into the world of Art Nouveau

In Lorraine, luxury crystal and glassworks developed in an environment rich in the required raw materials of wood, coal, silica, lead and potash. Starting in the 1880s, technical innovations (laminates, acid-based engraving and vitrification of powders, among others) led to the manufacture of vases, lamps, screens and jewels that corresponded to the new aesthetic codes of artists from Paris, Nancy and Brussels.

The final decades of the nineteenth century saw the development of what we now call visual communication: advertisements, as well as packaging and labels, were designed to attract a clientele that now had an abundance of beauty and personal care items to choose from. Bathing and showering became more generalised, and makeup was no longer limited to women of «easy virtue». Guerlain, Coty, Houbigant and L.T. Piver developed product lines that corresponded to these new uses. Along with colognes and eaux de toilette, soaps, powders and scented creams were produced for a refined clientele.

Advertising and posters from the 1900s for these products reflects the trends of the time, with decorative and contorted typography, a predominance of plant motifs and the creation of a feminine ideal that customers could identify with. In spite of social changes tending toward emancipation, the ideal woman in advertisements oscillated between the traditional wife or young girl and the ethereal, enigmatic and eternal temptress.



Maurice Dépinoix et Paul Prot,
Bottle for *Au soleil* (Lubin), 1909

To give their fragrances a luxurious setting, renowned perfumers collaborated with the most prestigious crystal and glass works. In the beginning, Lalique, Baccarat, Daum and Saint-Louis produced bottles that were not very different from existing models. Labels and packaging were what reflected the Art Nouveau aesthetic. From 1907 on, the shapes of the bottles themselves adopted these codes based on plant patterns, insects, arabesques and drapery, leading perfumery into the modern era.

In both advertising and packaging, the plant motifs dear to Art Nouveau artists highlighted plants that were in fashion at the time. Several technical innovations allowed obtaining scents that were previously impossible to extract. This was done by improving extraction itself or through synthetic chemistry that created molecules with the smell of plants.

In the Vienna Exhibition of 1873, Claude Roure, a perfumer from Grasse, presented concrete essences that were very highly appreciated and won him a gold medal. During the same era, coumarin (Fougère Royale, Houbigant, 1882), vanillin (Jicky, Guerlain, 1889) and ionone (Vera Violetta, Roger & Gallet, 1892) were chemically synthesised and used in perfumery.



Bottle, Fleurs de pommier,
René Lalique, 1919



Jicky, Guerlain,
1889



Powder box,
begin of the 20th century



Bottle for Lolita (P. Brecher),
First quarter of the 20th century



Kantirix, Félix Millot,
1900



Bottle for Le trèfle incarnat (Piver),
1896



Bottle, Bouquet nouveau,
Roger & Gallet, 1900

II- The Roaring Twenties and modernity

«Imagine two perfumes with an identical smell, colour, capacity and retail price; in other words, with the same intrinsic value. You see one of them in an ordinary little old-fashioned bottle with a very ordinary-looking label overloaded with texts and embellishments (...). You see the other, exactly the same, behind the pure glass walls of a graceful crystal bottle, enshrined like a reliquary on a block of ice (...). Tell me truthfully, isn't this bottle a hundred times more valuable than the other?»

Maurice Dufrene, Artistic Director of the Galeries Lafayette department store on Boulevard Haussmann, in Parade magazine, 1927.



Bottle for Lucretia (Vanderbilt), 1928

Most of the Art Nouveau architects and designers were still active after World War I. Although they still wanted to innovate, the new art of the twenties took on a very different shape. This was the time of rebuilding, of practicality, of objects that could easily be produced in series for the masses.

Since no Western country had escaped from the economic consequences of war, this style based on simple shapes conquered all the creative hubs in Europe and across the Atlantic.

In France, Emile Gallé, René Lalique, and Jules Chéret adopted industrial techniques to renew their creations, while department stores created design studios to make the new aesthetic codes their own. These included Pomone at Le Bon Marché (Paul Follot) and La Maîtrise at Galeries Lafayette (Maurice Dufrene). In spite of theoretically aiming to create objects for all budgets, artists nonetheless continued to use precious materials (ivory, ebony, bronze, silver, etc.) designed for a wealthy clientele.

Often left to shift for themselves during World War I, some women decided to take charge of their professional or social destiny in the twenties. In addition, outdoor activities were recommended by doctors. The slim, tanned and toned silhouette was in fashion; hair was short and makeup focused on the eyes and lips. In perfumery, the modern woman was the target of advertising. She even inspired the design of certain bottles and the olfactory design of certain fragrances.



Poster Rochas, 1930



Box Boots the chemist, vers 1925

1- The flapper: perfume adapts to the taste of the emancipated woman

In the years from 1905 to 1930, the flapper was found everywhere in society. Sporty, tanned, with cropped hair and clothing that gave her a slim silhouette, she personified the independent woman and began to be seen in domains that had previously been reserved for men only. She undertook intellectual pursuits (medicine, engineering, journalism), enjoyed sports (figures like Suzanne Lenglen) and smoked in public.

For these modern, independent women, the new fashions were a source of freedom. Breasts and waist were liberated from the corset, and the first trousers for women even changed the way they walked. The shapes and names of bottles were often references to feminine independence (Fumée by Lubin, Shocking by Schiaparelli, Rolls Royce by Marcel Guerlain).

Several couturiers (and couturières) were behind this new silhouette (trousers by Paul Poiret) or supported these changes (Patou dressed Suzanne Lenglen). Among them, Gabrielle Chanel in 1921 wanted to create: «An artificial fragrance, and by that I mean artificial like a dress; that is to say, produced by an artisan. I am an artisan of couture. I don't want roses or lilies of the valley; I want a fragrance that has been composed.» The fragrance would be named N°5 and was the first to use a heavy dose of a synthetic molecule, the C11 aldehyde.

For Jean Patou, Paul Poiret and Gabrielle Chanel, perfume is an essential accessory, an extension of clothing. Thus, in the 1914 World's Fair in Lyon, clothing and perfumery were shown together in the same pavilion. Paul Poiret was aware of the importance of the blend, the design and packaging; he created three workshops (Les Parfums de Rosine for the fragrance, Les Ateliers de Martine for the design and decoration and Les Ateliers de Colin for the packaging) to have full control over the production of his perfumes.



Poster *Amour, Amour et que sais-je ?*
Jean Patou
1925



Dress Paul Poiret,
First quarter of the 20th century



Tennis outfit for Suzanne Lenglen, by Jean Patou,
1920

2- Art Deco, an international style

Giving concrete shape to the inspirations of Art Nouveau, the objects produced by Art Deco practitioners became an integral part of everyday life. The great luxury industries (decoration and cabinet making, as well as perfumery and cosmetics) worked with designers, some of whom had become famous in the Art Nouveau period (Lalique, Chéret), and others who came to the forefront in the years after the war (Armand-Albert Rateau, Louis Süe and André Mare, Georges Chevalier).

The visual identity of perfumes relied increasingly on the general shape of the bottle, which had been liberated by the development of the glassmaking industry. The status of industrialization in the nineteenth century limited possibilities with respect to the container, which was usually no more than a cylindrical or rectangular bottle. Spheres, cubes, pyramids and figurative shapes became the creative containers of fragrance, which was also being transformed in depth through innovations in synthetic chemistry. Undoubtedly stimulated by the International Exhibition of Modern Decorative and Industrial Art in 1925, bottles were sometimes made in materials that had traditionally been used for interior decoration (shagreen, lacquer). Typography and label design, which played a determinant role in the visual identity of a fragrance, now became part of advertising.

During World War I, the perfume business slowed in Europe but developed strongly in the United States. The twenties were marked by the arrival of new designers (Helena Rubinstein, Elizabeth Arden, etc.), while certain European brands began to target an American clientele (Patou, Schiaparelli). Travel and exploration were also inspirations. In spite of their Western design, fragrances like Bois des Iles (Chanel, 1926) or Vol de Nuit (Guerlain, 1933), or even Soir de Paris (Bourjois, 1928, for an American clientele), reflected society's newly acquired taste for travel and adventure. With Normandie (1935), Patou commemorates the ocean liner's first Atlantic crossing. The bottle was designed by Louis Süe, who had also worked on decorating the liner.



**Bottle for Mon studio (Calliste),
1925**



**Powder box, Nilde,
vers 1920**



**Spray, K&R,
vers 1920**



**Arpège, Lanvin,
1927**



**Travel box, Coty
vers 1925**



**Bottle for Vol de Nuit (Guerlain),
1932**



INTERNATIONAL PERFUME MUSEUM GARDENS



The Turn of the Twentieth Century: Nature Encounters the Decorative Arts

The turn of the twentieth century was a high point in olfactory evolution. With the contribution of synthetic chemistry, new smells appeared that extraction methods could not obtain, and they could be reproduced. Violet, lily-of-the-valley and honeysuckle scents were developed in this way.

The rose, queen of perfume flowers, was a great success in this period of modernity. Whether from an olfactory or an artistic point of view, it became an essential part of the most luxurious perfumes, such as La Rose Jacqueminot by Coty, or represented the most famous couturiers, such as Paul Poiret. A focus on this famous flower will be presented in a pergola in the garden.

In addition, since Art Nouveau highlights natural elements, it allows us to spotlight certain plants that are found in the International Perfume Museum Gardens, including irises, roses, narcissus and clematis, as well as prairie flowers like dandelions or honesty. The exhibition will accent these plants during the summer as they blossom. In this way, it will create a link between the decorative arts and botany, the art of living and a floral promenade.

A focus on the evolution of gardens at the turn of the twentieth century will be presented through the evocation of a winter garden. This era witnessed the development winter gardens and public parks, and cities began to include areas of greenery and rest as part of urban planning for the well-being of residents. A real concern for nature in the urban setting came into being at this time and continues to be a concern of our cities today.



**Bottle for Luce Printamp,
vers 1925**



**Poster *La semeuse*,
1930**



**Roger & Gallet,
1900**

Main Contributing Institutions

Bois d'Arcy, Archives Françaises du Film du CNC
Boulogne-Billancourt, Musée des Années 30
Cagnes-sur-Mer, Château Musée Grimaldi
Dijon, Musée des Beaux-arts
Grasse, Musée d'Art et d'Histoire de Provence
Limoges, Musée Ancien Dubouché, Cité de la Céramique, Sèvres and Limoges
Lyon, Musée des Arts Décoratifs
Mouans Sartoux, Espace d'Art Concret
Nancy, Musée de l'Ecole de Nancy
Nancy, Musée des Beaux-arts
Nice, Musée des Beaux-arts

Nice, Musée National du Sport
Pantin, Chanel, Department of Fashion Heritage
Paris, Musée d'Orsay
Paris, Cité de l'Architecture et du Patrimoine
Paris, Musée d'Art Moderne de la Ville de Paris
Paris, Bibliothèque Fourny
Paris, Collection Roger Viollet - Parisienne de la Photo
Paris, INA
Paris, Mobilier National
Paris, Musée Carnavalet
Paris, Musée des Arts Décoratifs
Paris, Musée National d'Art Moderne, Centre Georges Pompidou
Paris, SIAF / CAPA / Archives of 20th Century Architecture – Louis Bonnier Collection
Paris-La Défense, Centre National des Arts Plastiques
SACEM
Saint-Ouen, Gaumont Pathé Archives
Strasbourg, Musée d'Art Moderne et Contemporain
Versailles, Osmothèque
Wingen-sur-Moder, Musée Lalique
And private collectors

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USEFUL INFORMATION

The museum is accessible to disabled persons.

The International Perfume Museum

Created in 1989 and renovated in 2008, the International Perfume Museum is appropriately located in Grasse, the cradle of luxury perfume. A bold architectural project imagined and created by architect Frédéric Jung, the International Perfume Museum is labelled «Museum of France». It examines all aspects of the history of fragrance using an anthropological approach. The presentation includes raw materials, manufacturing, industry, innovation, business, design and utilisation, through very diverse items (art objects, decorative art, textiles, archaeological relics, one-of-a-kind items or industrial shapes). The museum's mission is to conserve, study and promote the heritage of perfumery, one of France's most prestigious industries. Welcome to the world of perfume...

The International Perfume Museum Gardens

Centifolia rose, jasmine, tuberose, lavender, geranium, common broom, orange blossoms: perfume comes first of all from plants, whether local or imported from far away. In the unique setting of the MIP Gardens, you can discover and smell these species, which have supplied the raw materials of perfume making for centuries. Installed in all their splendour within the fields of perfume plants traditionally grown in Grasse, the International Perfume Museum Gardens are part of the territorial project carried out by the Pays de Grasse Urban Community and represent the Museum's Conservatory of Perfume Plants, a natural area featuring the olfactory landscape tied to local agriculture.

The Museum Boutique

The Boutique will help you prolong your visit with museum souvenirs, books on art and perfume items.
Tel. +33 (0)4 97 05 58 10 (during Museum opening hours).

Access

MIP

Open from 10 a.m. to 7 p.m. Audio guide available upon request: €1.

JMIP

Open from 10 a.m. to 7 p.m (May to August).

Open from 10 a.m. to 5.30 p.m (September and April).

MIP / JMIP Rates

- Full rate MIP: €6.
- Full rate JMIP: €4.
- Upon presentation of a MIP or JMIP ticket: half price for the other museum (seven-day validity)
- Free (upon presentation of supporting document) for: under 18, unemployed, disabled, escorted school groups.

Guided tours (90 minutes)

MIP

- Daily at 11 a.m, 2 p.m, extra visit at 4 p.m Tuesday, Thursday and Saturday (July/August).
- Saturdays and Sundays at 3 p.m.
- Rate: €2 (+ entrance ticket)
- Free guided tour of the exhibition for the visually deficient; reservation is mandatory: contact activites.musees@paysdegrasse.fr or +33 (0) 4 97 05 58 14

JMIP (free guided tour)

- Saturdays at 3 p.m. (September), at 5 p.m. (June/July/August).
- Free visioguides

Workshops

Children's and family workshops: Fun for both children and parents. Our cultural mediators invite you to try your hand at art, science and techniques. New workshops will be offered during school holidays.

Summer holidays:

- Family workshops on Mondays from 2:30 to 4:30 p.m.
- Children's workshops: Thursdays from 2:30 to 4 p.m., Fridays from 10:30 a.m. to noon.

Information and registration: activites.musees@paysdegrasse.fr

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