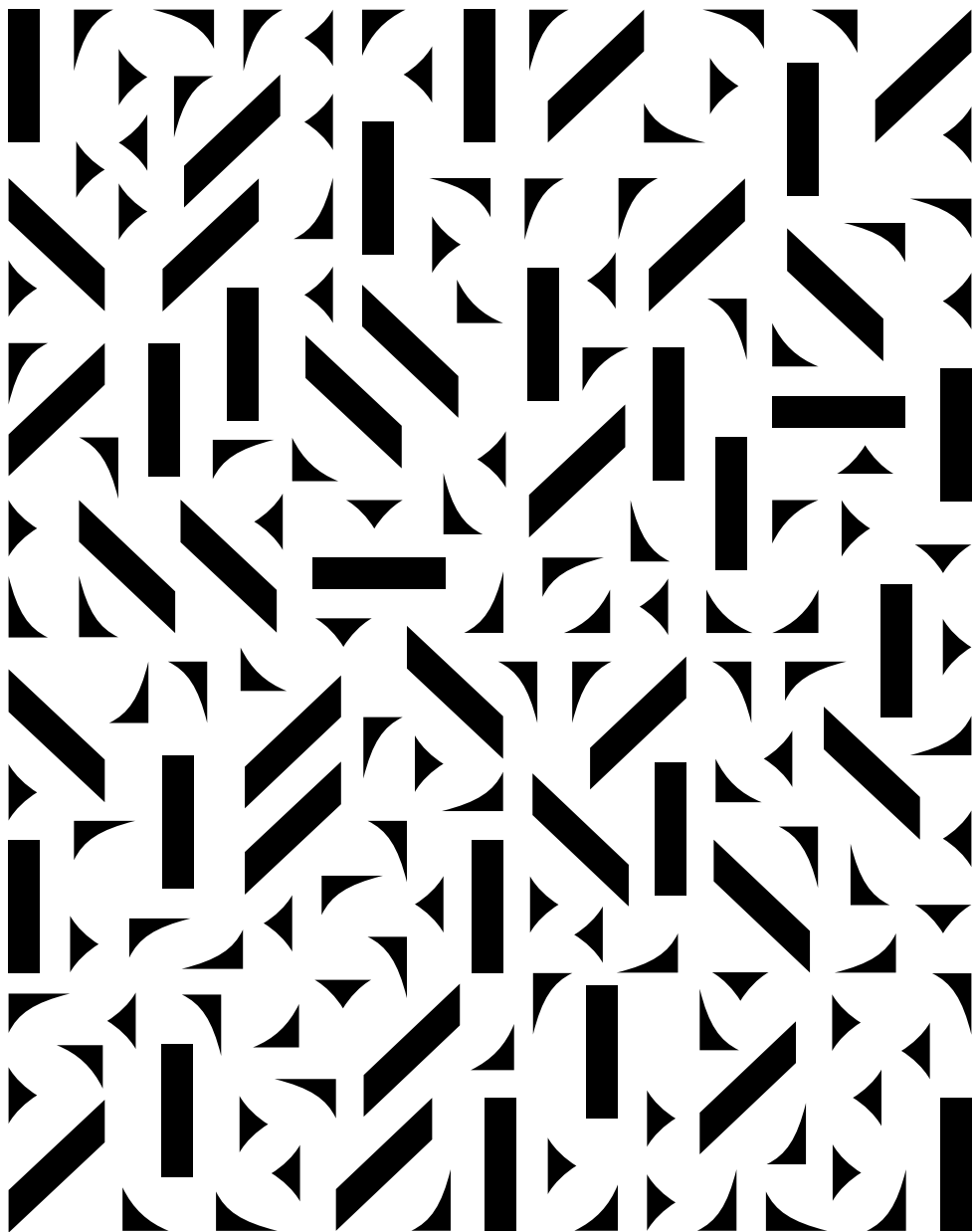




NEZ

Nez, the Olfactory Cultural Movement

Since its inception, Nez, the Olfactory Cultural Movement has become a reference in the field of perfume and olfaction, both in France and internationally. Its founders, Jeanne Doré (Editorial Director), Mathieu Chévara (Creative Director) and Dominique Brunel (Sales Director), have brought together a collective of multidisciplinary experts, including journalists, scientists, perfumers, historians and artists, whose mission is to reveal to the greatest number and in the most accessible and relevant ways the richness of a sense which has long been overlooked.

Chinese rights exclusive co-agent
Denise LU
+33 6 14 66 57 51
denise.lu@divas.fr

CO-FOUNDERS

Jeanne Doré

Dominique Brunel

Mathieu Chévara

COORDINATION

Lucile Rives

FOREIGN RIGHTS

Deborah Druba

+33 622 08 15 00

Chinese rights (simplified & complex) exclusive co-agent

Denise LU

+33 6 14 66 57 51

denise.lu@divas.fr

CONTACT

Nez

29 rue des Orteaux

F-75020 Paris

France

+33 1 48 06 20 68

TABLE OF CONTENTS

NEZ, THE OLFACTORY MAGAZINE

Nez #1 Olfactory Culture, Inventory

Nez #2 Clean & Dirty

Nez #3 Sex of Scent

Nez #4 Perfume & Art

Nez #5 Natural vs Synthetic

Nez #6 Mind & Body

Nez #7 The Animal Sense

Nez #8 Addictive Substances

Nez #9 Around the world

Nez #10 From the nose to the mouth

Nez #11 Live and let die

Nez #12 Design & Perfume

Nez #13 Near or far

Nez #14 Music & Perfume

Nez #15 As time goes by

Nez #16 Fashion & Fragrance

Nez #17 Money & Perfume

Nez #18 The Colors of Scents

Nez #19 Good & Bad

Nez #20 Perfume Stories

P . 4

NEZ + LMR THE NATURALS NOTEBOOK

Damask Rose
in Perfumery

Narcissus
in Perfumery

Jasmine Sambac
in Perfumery

Patchouli
in Perfumery

Orris
in Perfumery

Vetiver
in Perfumery

Orange Blossom
in Perfumery

Sandalwood
in Perfumery

Geranium
in Perfumery

Blackcurrant Bud
in Perfumery

Lavender and Lavandin
in Perfumery

Tuberose
in Perfumery

Immortelle
in Perfumery

Cinnamon
in Perfumery

Mimosa
in Perfumery

Ylang-ylang
in Perfumery

Lemon
in Perfumery

Jasmine Grandiflorum
in Perfumery

Orange
in Perfumery

Pink Pepper
in Perfumery

Vanilla
in Perfumery

Violet Leaf
in Perfumery

Art of Natural

Clary Sage in Perfumery

Magnolia in Perfumery

Osmanthus in Perfumery

Ginger in Perfumery

Oud in Perfumery

P . 10

NEZ CULTURE

COFFEE-TABLE BOOKS

The Big Book of Perfume

For an olfactory culture

P. 14

A History of Fragrances

An olfactory journey
through time

P. 18

From Plant to Essence

A world tour of fragrant
raw materials

P. 22

PRACTICAL GUIDES

The Olfactory

Awareness Workbook

For kids and grown-ups

P. 26

Olfactory Botany

Smell nature across
the seasons

P. 30

Perfumes For Men

The ideal selection

P. 34

The One Hundred and Eleven Perfumes You Must Smell

Before You Die
New revised edition

P. 38

The Fabulous History of Eau de Cologne

Edited by Jean-Claude
Ellena

P. 42

NEZ LITTÉRATURE

A Scented Journey

Carlos Benaim

P. 46

Potpourri

Maïté Turonnet

P. 48

The Sense of Scent

Mathilde Laurent

P. 50

Aphorisms of a Perfumer

Dominique Ropion

P. 52

The Writer of Scents

Jean-Claude Ellena

P. 54

NEZ THE OLFACTORY MAGAZINE

The first ever periodical to be dedicated to scent and the sense of smell. Bringing together articles, interviews, surveys and critical analysis with an olfactory focus, *Nez* challenges us to use our noses to explore the world. Art, literature, science, history, perfume... *Nez* is unique in its diverse and informative approach and helps us understand how our sense of smell connects us to the world. Every six months, passionate contributors, including scientists, perfumers, writers, scholars, historians, photographers and artists, fill the richly illustrated pages. Each issue also comes with fragrance samples allowing the reader to dive right into the 'smell-scape'. *Nez* combines the varied editorial style of a magazine with the quality and longevity of a book. A large proportion is obviously given over to fragrance and perfumery – where the industry is heading, product reviews and promoting the cultural heritage of the art. Online perfume reviews have shaken up the industry in the last decade and shown that alongside literary, film and music critics there is also a place for the perfume critic. *Nez* is the first print publication to take on this critical dimension (and it gets very critical!). With the whole journal dedicated to the subject, each issue offers a unique focus shaped by the particular specialisms of the contributors. More than a magazine, *Nez* has become an international olfactory culture movement, associated to many initiatives around the world, the Musée international du Parfum, the SFP, Esxence, Pitti Fragranze, Fragrance Foundation, The Institute for Art and Olfaction.

#1
For an Olfactory Culture, Inventory
April 14th, 2016
(fr)

#2
Clean & Dirty
October 20th, 2016
(fr)

#3
The Sex of Scent
April 13th, 2017
(fr-en)

#4
Perfume & Art
October 19th, 2017
(fr-en-it)

#5
Natural vs Synthetic
April 12th, 2018
(fr-en)

#6
Mind & Body
October 11th, 2018
(fr-en-it)

#7
The Animal Sense
April 11th, 2019
(fr-en-it)

#8
Addictive Substances
October 17th, 2019
(fr-en-it)

#9
Around the world
April 23rd, 2020
(fr-en-it)

#10
From the nose to the mouth
December 3rd, 2020
(fr-en-it)

#11
Live and let die
May 20th, 2021
(fr-en-it)

#12
Design & Perfume
December 9th, 2021
(fr-en)

#13
Near or far
June 9th, 2022
(fr-en-it)

#14
Music & Perfume
January 5th, 2023
(fr-en)

#15
As time goes by
June 15th, 2023
(fr-en-it)

#16
Fashion & Fragrance
February 8th, 2024
(fr-en)

#17
Money & Perfume
June 20th, 2024
(fr-en)

#18
The Colors of Scents
December 12th, 2024
(fr-en)

#19
Good & Bad
June 19th, 2025
(fr-en)

#20
Perfume Stories
December 11th, 2025
(fr-en)

CATEGORY Society, Sciences, Art, Culture, Perfume	PRICE €22.90 - €29,90 / £20 / \$35	FORMAT 26 × 20 cm PAGES 144 to 160	PRODUCTION Four color offset, + 1 pantone, square back, glued signatures, laser die cut in the cover	ARTWORK Photos, infographics, illustrations
PUBLISHING Biannual	SERIES Nez – the olfactory magazine			AUTHORS , CONTRIBUTORS Nez, the Olfactory Cultural Movement



PUBLICATIONS TO DATE

NEZ #1

For an Olfactory Culture, Inventory

The first issue of *Nez* explores the vital role that olfaction plays in our lives, and discusses smell, in all its forms, and from every angle.

NEZ #2

Clean & Dirty

This second issue of *Nez* invites you to explore the concepts of dirty and clean, with all the paradoxes, tensions and questions these two extremes provoke. Cultural or natural, but more importantly contextual, are our olfactory attractions and aversions as contradictory as they seem?

NEZ #3

The Sex of Scent

The third issue tackles a vast and enigmatic subject – the scent of sex. The olfactory conventions that lend gender to our fragrances – where do they come from? What links the olfactory sphere to sexuality, desire and attraction?

NEZ #4

Perfume & Art

The fourth edition of *Nez* continues our olfactory exploration, breaking down yet more confines, conventions and preconceptions around our sense of smell.

NEZ #5

Natural vs Synthetic

This fifth edition of *Nez* looks at the issues surrounding the use of natural and synthetic ingredients in perfume. What role has chemistry had in building the perfume business of today? Why are natural products so favored, and are they always preferable to synthetic fragrances?

NEZ #6

Mind & Body

How is our sense of smell connected with our mind and body? The sixth edition of *Nez* looks at perfume's therapeutic and spiritual roles, and explores the influence of odors in our daily lives on our health, our mood and our emotions.

NEZ #7

The Animal Sense

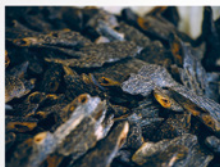
How do animals use their sensitive noses? What is a vegan fragrance? Is the human sense of smell really as ancillary to our other senses as we think it is? The seventh edition of *Nez* examines the numerous, complex connections that link odors and animality.

NEZ #8

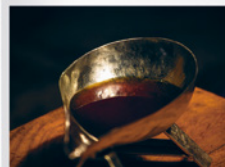
Addictive Substances

Can you get hooked on an odor? Why is ethanol and perfume such a good combination? How do brands try to create olfactory dependency? Tobacco, alcohol, drugs... The eighth issue of *Nez* reveals the connections between our sense of smell and addictive substances.

1 + 1
TEA FOR TWO Il s'en va à Paris, le cœur dans les poches, l'âme

[illegible][illegible]

Discrete mathematics is a branch of mathematics that deals with discrete objects, as opposed to continuous ones. It is a branch of mathematics that deals with discrete objects, as opposed to continuous ones. It is a branch of mathematics that deals with discrete objects, as opposed to continuous ones.

[illegible]

ICONS

ANTI LULU
Designer and illustrator

ANTI LULU is a London-based designer and illustrator. She has worked for a number of clients including the BBC, the British Library, and the British Museum. She has also written and illustrated several children's books. Her work is characterized by its bold, graphic style and its use of a limited color palette. She often incorporates elements of pop art and surrealism into her designs.

MARRI HAL - FONTAINE
Book designer

MARRI HAL - FONTAINE is a book designer and illustrator. She has worked on a number of projects, including the design and illustration of children's books. Her work is characterized by its whimsical, hand-drawn style and its use of a limited color palette. She often incorporates elements of pop art and surrealism into her designs.

PIENST HAL THIRTY
Book designer and illustrator

PIENST HAL THIRTY is a book designer and illustrator. She has worked on a number of projects, including the design and illustration of children's books. Her work is characterized by its whimsical, hand-drawn style and its use of a limited color palette. She often incorporates elements of pop art and surrealism into her designs.



The

French art of coffee

[illegible]

SCENTS OF FEATHER AND FUR

[illegible]

THE SEX OF SCENT

The close links between perfume, sex and seduction have been forged over a long period of time and are rooted in our beliefs, religion and medicine. In perfume will predominate today? If so, what olfactory form does this dominating role? Our machines guide our sensuality towards some people but not others they're wearing perfume or not? Is desire into the subject and olfactory attraction, through the prism of history, market and desire, should be free?



THE
FANTASY
PERFUMERY

New York, november 3rd 1956

Imagine the celebrities of the past,
at a key moment in their life and in history,
pushing open the door of a modern
perfumery, looking for a fragrance of today.
Our consultant would invite them in,
listen to them and suggest a perfume
to suit them: their character, style, locations
and epoch. "Tell me who you are and
I will tell you what you need!"

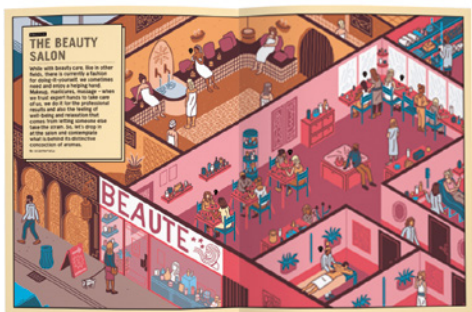




ADDICTIVE SUBSTANCES

From the addictive opium, cocaine, and alcohol to the more recent synthetic drugs, the world of addictive substances is a complex and often dangerous one. This article explores the history and science of these substances, from their origins to their effects on the body and mind.

By [Author Name]



Kōdō

Open your nose and listen to the wood

The Japanese art of 'kōdō', meaning 'way of incense', is a quiet and contemplative practice. It involves burning incense and listening to the sound of the wood as it burns. This article explores the history and practice of kōdō, from its origins in the 10th century to its modern-day resurgence.

By [Author Name]

SL

Performance is a complex and often misunderstood concept. It is a form of art that is both physical and mental. This article explores the history and practice of performance art, from its origins in the 19th century to its modern-day resurgence.

By [Author Name]

THE LILY

The lily is a symbol of purity and innocence. It is a flower that has been used in many cultures and religions. This article explores the history and symbolism of the lily, from its origins in the 16th century to its modern-day use in art and literature.

By [Author Name]

Chris Powers

The key role of smell in making craft beers

Smell is a crucial part of the beer-making process. It is the first thing that a drinker notices when they take a sip of a beer. This article explores the role of smell in craft beer, from the selection of ingredients to the final product.

By [Author Name]

PAVILLON ROUGE

WOMEN

SECRET JULY

EAU DE CITRON

VANGELS

ESSENCE DE MANDARINE

NEZ #9

Around the world

On a planet where borders often blur, fuelled by globalisation, what role do scents play? Simultaneously universal yet culturally specific, how do they contribute to our heritage? How do raw materials and fragrant compositions travel?

NEZ #10

Form the nose to the mouth

How does taste work and what does it have in common with smell? How are food flavourings created? What about fragrances with foody notes? Can odors influence our eating habits? This tenth issue examines the affinities between our nose and our mouth, perfumery and cuisine.

NEZ #11

Live and let die

From the womb to the grave, how do scents follow us throughout our existence? Can our sense of smell help us survive? Do perfumes also die? This eleventh issue investigates the deep connections between the nose and the notions of life and death.

NEZ #12

Design & perfume

Torn between its artistic, artisanal, commercial and technical dimensions, between the rational and the emotional... And what if perfume were considered, first and foremost, as a piece of design?

NEZ #13

Near or far

Smells, whether intimate or infinitely distant, are closely connected to our environment. What is the olfactory dimension of the space that surrounds us?

NEZ #14

Music & Perfume

The realms of music and perfume have long corresponded and echoed each other. How are these two immaterial modes of expression related?

NEZ #15

As time goes by

They take us back to the past and connect us to the present: What is the link between smells and time?

NEZ #16

Fashion & Fragrance

Intimately bound since their first encounter over a century ago, fashion and fragrance share more than a common history: How does the relationship between couture and scent unfold?

NEZ #17

Money & Perfume

The product of a lucrative industry, a promise of luxury, a social marker, a purveyor of emotions... What is the true value of perfume for those who breathe it in, buy it or create it?

NEZ #18

The Colors of Scents

Whether in packaging, bottles, nature or our brain, can we smell in Technicolor?

NEZ #19

Good & Bad

Does it smell good, or does it stink? Between the smell that charm and the fragrances that disturb us, how does our nose understand vice and virtue?

NEZ #20

Perfume Stories

From myths to legends, briefs to advertisements, books to films, how do scents tell their story?

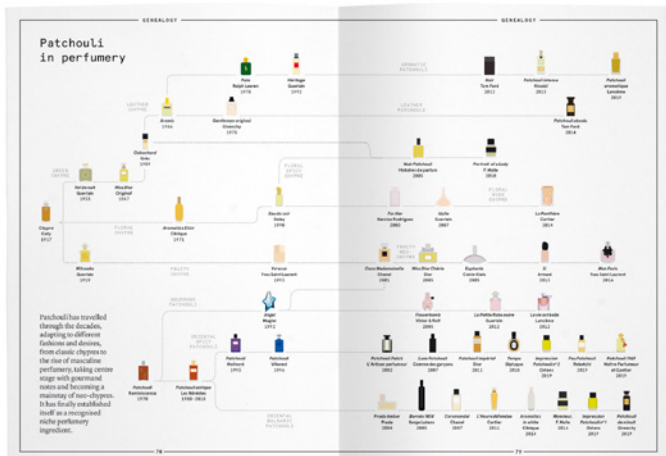
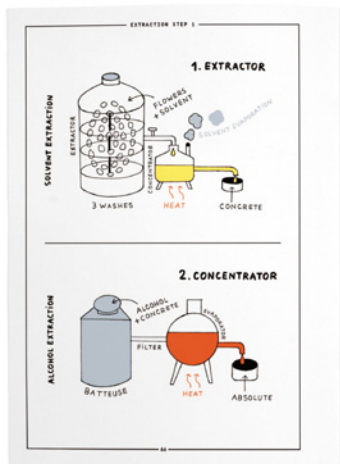
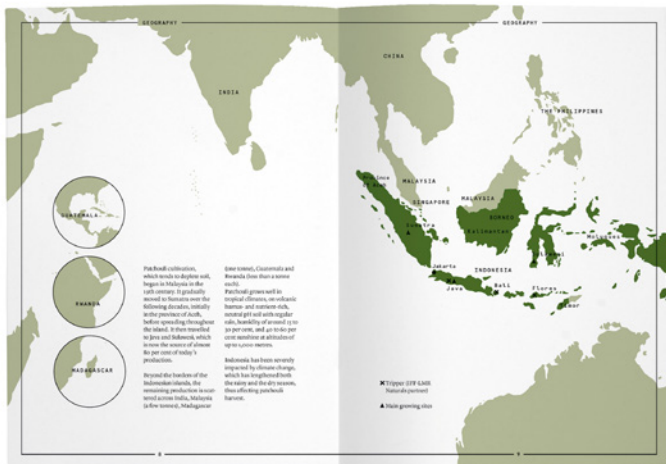
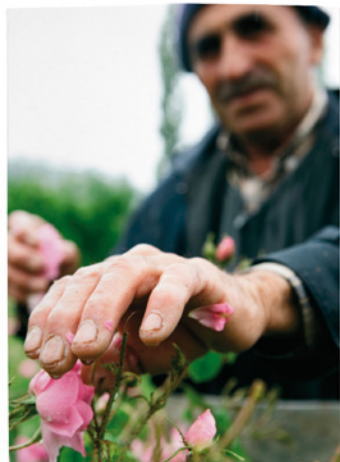
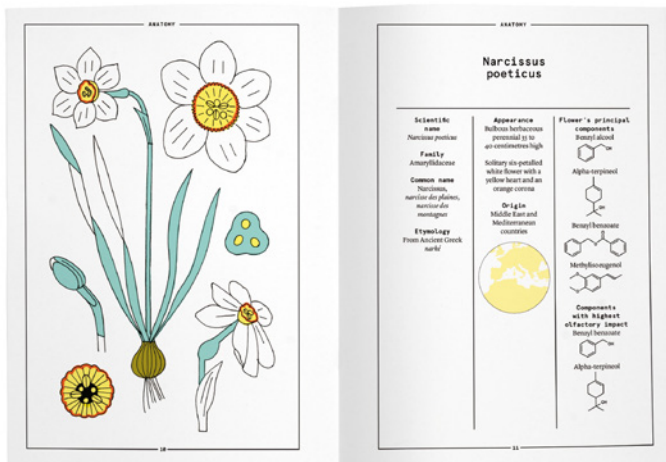
THE NATURALS NOTEBOOK COLLECTION

Nez joined forces with LMR Natural by IFF, a reference in natural ingredients for the perfume industry, and together they created a unique series: “The naturals notebook”. An invitation to explore all aspects of the most beautiful raw materials: botany, history, art, anthropology, agriculture, chemistry, without forgetting perfumes and their perfumers.

Damask Rose in Perfumery Published April 11th, 2019 EAN 9782370630827	Sandalwood in Perfumery Published October 22nd, 2020 EAN 9782491567118	Mimosa in Perfumery Published October 27th, 2022 EAN 9782491567453	Art of Natural Published July 24th, 2024 EAN 9782491567804
Narcissus in Perfumery Published April 11th, 2019 EAN 9782370630834	Geranium in Perfumery Published April 1st, 2021 EAN 9782491567217	Ylang-ylang in Perfumery Published October 27th, 2022 EAN 9782491567477	Clary Sage in Perfumery Published January 23rd, 2025 EAN 9782491567774
Jasmine Sambac in Perfumery Published October 24th, 2019 EAN 9782370630933	Blackcurrant Bud in Perfumery Published April 1st, 2021 EAN 9782491567194	Lemon in Perfumery Published April 27th, 2023 EAN 9782491567538	Magnolia in Perfumery Published January 23rd, 2025 9782491567798
Patchouli in Perfumery Published October 24th, 2019 EAN 9782370630940	Tuberose in Perfumery Published October 21th, 2021 EAN 9782491567279	Jasmine Grandiflorum in Perfumery Published April 27th, 2023 EAN 9782491567514	Ginger in Perfumery Published September 11th, 2025 9782491567873
Orris in Perfumery Published April 23rd, 2020 EAN 9782491567033	Lavender and Lavandin in Perfumery Published October 21th, 2021 EAN 9782491567293	Orange in Perfumery Published November 23rd, 2023 EAN 9782491567613	Osmanthus in Perfumery Published September 11th, 2025 9782491567859
Vetiver in Perfumery Published April 23rd, 2020 EAN 9782491567040	Cinnamon in Perfumery Published April 21st, 2022 EAN 9782491567330	Pink Pepper in Perfumery Published November 23rd, 2023 EAN 9782491567637	Oud in Perfumery Coming soon 9782491567934
Orange Blossom in Perfumery Published October 22nd, 2020 EAN 9782491567095	Immortelle in Perfumery Published April 21st, 2022 EAN 9782491567354	Vanilla in Perfumery Published May 23rd, 2024 EAN 9782491567682	Violet Leaf in Perfumery Published May 23rd, 2024 EAN 9782491567705

CATEGORY Society, Sciences, Art, Culture, Perfume	PRICE €17 - €19 / \$29	FORMAT 23 × 16.5 cm	PRODUCTION Printed in 4 colors, laminated and embossed cover	ARTWORK Photos, infographics, illustrations by Amélie Fontaine
LANGUAGES French, English	SERIES Nez + LMR The naturals notebook	PAGES 96		





Climate

The climate in the hyper-arid region is continental. Winters are cold with frequent snows; temperatures drop to 9°C from December to February, and into March in high altitude. Rain is abundant and regular through spring, when frost is rare. Come early summer, the weather is warm, sunny, and in good years, consistent, ranging between 15 and 30°C, with light rain during 12 days in May and seven in June, on average. Gentle downpours followed by sun with a fresh breeze and moist conditions for a new batch in bloom, allowing the buds to open slowly. Overcast can be fatal to a harvest. Excessive heat dries the buds and robs the flowers of their fragrance. At the other extreme, heavy snows damage the flowers, and violent winds carry off the petals. In recent years, unpredictable weather has caused a decline in rose cultivation. It should be noted that the weather events even greater influence over the quality of the rose oil than that of the concrete.

Geography

Most fields are situated at approximately 1,000 metres above sea level. Rosearians in Bouleuse were traditionally inclined with clay brick walls. The oldest of these survived the disastrous 1914 earthquake, when an hailstorm of volcanic ash disappeared into Lake Bouleuse, forevermore submerged under 60 centimetres of water. The best plots, known as 'high altitude', are located 1,300 to 1,400 metres above sea level, in the Thauras Mountains.

Cultivation

Planting of new bushes takes place in autumn at the end of winter. In a clean, well-prepared field, branches some an centimetre deep and an centimetre apart, are dug 1.5 to 2 metres apart. Lots each stretch by 10 to 15 metres. A layer of natural manure and another of soil. This ridge of old rose bushes are directly adjacent across this bed and covered with a light layer of soil. One hectare of land can support 1,200 to 1,500 bushes. Its early spring young shoots appear, encouraged by rain and watering, and the ground is carefully hoed to remove weeds. As these shoots grow taller, they are covered with soil to reinforce

NEW EXTRACT

100 kg rose stems from 25 bushes, including water, require nearly 700 litres of water.

Since 2015, 100 kg rose stems require 100 kg of water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water.

new methods. Since 2015, 100 kg rose stems require 100 kg of water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water.

new methods. Since 2015, 100 kg rose stems require 100 kg of water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water. The water is supplied by the Thauras Mountains, which are located in the high altitude zone, a source of the water.

Key facts

2013

The year previous number obtained for the production of rose oil was 30,000 t.

30,000 t

Average quantity of finished rose oil per hectare in the state of Thauras.

2,800 t

Maximum quantity of finished rose oil per hectare in the state of Thauras.

2015

Beginning of the partnership between the state of Thauras and Bouleuse, a local producer of rose materials and 100 kg rose stems.

5,000 ha

Average quantity of finished rose oil per hectare in the state of Thauras.

4 to 4.5 t

Maximum quantity of finished rose oil per hectare in the state of Thauras.



150 farmers with 100 kg rose stems and 100 kg rose stems.

150 farmers with 100 kg rose stems and 100 kg rose stems.

150 farmers with 100 kg rose stems and 100 kg rose stems.

7 months

Harvest period (between March and September)



10 to 12 h

Maximum period before extraction



250 kg Average quantity of flowers harvested per hectare

US\$4,400 Price per kilogram of finished rose oil

Yield



800 kg

of finished rose oil per hectare



1 kg

of finished rose oil per hectare



600 g

of finished rose oil per hectare

EXTRACTION STEP 1

Extraction with volatile solvents

This technique involves using solvents to isolate compounds within the plant. It is particularly well-suited to flowers such as the rose, known to be extremely delicate.

Loading

The extractor contains several perforated metal trays, suspended horizontally around a vertical central shaft.

Capacity of static extractors

Less than 100 kg

Trays are filled out with extractor and loaded with approximately 10 kilograms of flowers.

They are distributed uniformly to avoid clumps and allow solvent to travel freely.

Loaded trays are lowered into extractor which is then shut with clamps.

Solvent washing

Purified hexane is the preferred solvent for the extraction. It is effectively drawn out the flowers' oil-soluble components and has no chemical impact on the extract nor on the separation.

Three solvent washes

at 10 minutes (10 minutes) is sufficient.

During each wash,

10% to 15% of solvent at room temperature are pumped into extractor which behaves like a 'washing machine', with the solvent washing the flowers.

Evaporation

After the wash, the fragrant solvent is evaporated, filtered and mixed into the concentrate. It is heated in the water, partially distilled liquid and removed solvent. Concentrated solution transferred to vacuum evaporator and further concentrated at low temperature, removing last traces of solvent.

Result

The process results in a very pure oil that solidifies at room temperature, and is called a concrete.

Average yield

Flowers to concrete is 10% Less kilograms of flowers > 1 kilogram of concrete



Bitter orange tree

Latin name
Citrus aurantium

Common names
Bitter orange, Sicilian orange, Nargis orange, sour orange

Family
Rutaceae

Etymology
From the Latin *aurantium* (golden tree) and *aurantium* (golden). The term 'Nargis' (Nargis) is found in French in the 19th century, is borrowed from Nargis, the name of the tree in Persia.

Origin
India or China

Appearance
A small tree standing from 1 to 2 metres in height, with glossy, oval, alternate leaves

Principal components

Limonene

Linalool

Octenone

Neryl acetate

Geranyl acetate

Nerolidol

Beta-caryophyllene

Components with the highest olfactory impact

Linalyl acetate

Neryl acetate

Geranyl acetate

Nerolidol

Beta-caryophyllene

linalyl

THE BIG BOOK OF PERFUME

For an olfactory culture

“A real encyclopedia, informative and packed full of fascinating facts.” ELLE

Since its first publication in French in 2018, *The Big Book of Perfume* has been translated into a dozen languages, becoming an indispensable resource. This revised and expanded edition features new contributions from experts in a variety of fields who share their unique experiences and their thoughts on perfume as a globalised cultural product.

The global perfumery market is now worth over 50 billion dollars, with several thousand new products launching every year. But it is also an industry with a long history of cultivating secrecy and mystery. This book contains the answers to all your questions on a truly fascinating subject: How does the sense of smell work? How has perfumery developed over the centuries? What is in a perfume? Who are the perfumers behind fragrances, and what does their daily work look like? What happens between the birth of an idea and the moment when a new bottle hits the shelves? How is mainstream perfumery shaped by marketing? What is the role of independent perfumery? How does a fragrance survive in the long term after it is launched? How do I educate my nose and become a knowledgeable perfume lover?

Author

Nez, the Olfactory
Cultural Movement

Forewords

Jean-Claude Ellena
Linda G. Levy

Table of contents

- The mechanics of smell
- The history of perfumery
- Raw materials
- The perfumer’s profession
- Perfume development
- Production
- Distribution
- Mainstream perfumery
- Independent perfumery
- Life of perfume
- The perfume lovers’ guide
- Questions & preconceptions

French edition

January 8th, 2026



FIRST PRINT
RUN 3,000 COPIES
10,000 COPIES
SOLD OF THE FRENCH
VERSION

ORIGINAL RELEASE
IN FRENCH

RIGHTS SOLD
China: Booky
Germany: Prestel
Italy: Gribaudo
Japan: Shoeisha

Korea: Misulmunhwa
Latvia: Sia Aminori
Lithuania: UAB 4 Liūtai
Spain: Plataforma
Vietnam: Ka Koncept

PUBLICATION

DATE

January 8th, 2026

CATEGORY

Coffee-table book,
Society, Perfume

LANGUAGES

French, English

PRICE

€45

EAN

9782491567958

SERIES

Nez culture

FORMAT

20 x 26 cm

PAGES

246

PRODUCTION

Printed in 4 colors,
softcover

ILLUSTRATIONS

Jeremy Perrodeau

THE BIG BOOK OF PERFUME

FOR AN OLFACTORY CULTURE

EDITED BY JEANNE DORÉ



NEZ

A HISTORY OF FRAGRANCES

1880-2020

“Are you ready to set out on an olfactory journey through time?”

Let the stories of perfumers, couturiers, creative directors and leading fragrance houses take you on a journey through time as you (re)discover the origins of celebrated fragrances such as *Fougère royale* by Houbigant and Gucci’s *Mémoire d’une odeur* in the light of the major events of each decade. While perfume spent thousands of years confined to religious, therapeutic and hygienic uses, it went on to give birth to an industry in the late 19th century, becoming an increasingly accessible consumer item.

Just like other artistic fields, perfumery has always been in tune with the spirit of the times, giving olfactory form to the metamorphoses of each era: perfume creation has been shaped by World Wars, societal shifts, epidemics and economic crises, an impalpable mirror of the society we live in.

In eleven chapters, the book moves from the Belle Époque to the 2010s, tracing the fascinating tale of perfumery in all its profusion, fashioned by the world around it.

Interviews with creators and experts add depth to this chronicle of a fabulous scented history, including Olivier Polge (Chanel), Thierry Wasser (Guerlain), Jean Jacques (Caron), Christine Nagel (Hermès), Michel Almairac, Olivier Cresp and Frédéric Malle.

Authors

Yohan Cervi is a critic, lecturer on the history of modern perfumery, and consultant for luxury brands. In 2017 he co-founded the Maelstrom perfume laboratory. Yohan collects fragrances from the past and is the Auparfum editorial team’s vintage expert. He has also contributed to various publications for Nez.

Interviews conducted with the help of Anne-Sophie Hojlo.

Foreword

François Simon

Table of contents

- 1880-1918: The Birth of Modernity
- 1919-1929: The Roaring Twenties
- 1930-1939: Splendor and Decadence
- 1940-1949: Liberation Perfumes
- 1950-1959: The Perfumery of Haute Couture
- 1960-1969: A Breath of Freedom
- 1970-1979: Perfumery under the Influence
- 1980-1989: Sillage and Excess
- 1990-1999: Turn-of-the-Century Perfumery
- 2000-2009: Scents for a New Millennium
- 2010-2019: Perfume goes bloom

FIRST PRINT
RUN 3,000 COPIES

RIGHTS SOLD
Russia: Eksmo

PUBLICATION

DATE

November 24th,
2022

CATEGORY

Coffee-table book,
Society

LANGUAGE

French

PRICE

€30

EAN

9782491567170

SERIES

Nez culture

FORMAT

20 x 26 cm

PAGES

176

PRODUCTION

Printed in 4 colors,
square back,
sewn signatures,
hardcover

COVER

ILLUSTRATION

Claire Braud

UNE HISTOIRE DE PARFUMS

1880 - 2020

YOHAN CERVI



sez culture



1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950



1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911 1912 1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929 1930 1931 1932 1933 1934 1935 1936 1937 1938 1939 1940 1941 1942 1943 1944 1945 1946 1947 1948 1949 1950

Dans un pays dont la reconstruction ouvre une période de forte croissance, le secteur voit son modèle économique évoluer. Le poids des maisons de couture y devient prépondérant, avec des noms comme Dior, Balmain ou Givenchy.

Entre les années 1950, une nouvelle France naît sur les décombres de l'ancien. Le pays est entré dans une période faste, les Trente Glorieuses. La croissance souterraine lui permet de devenir une puissance industrielle majeure, tandis qu'émerge une importante classe moyenne dont le pouvoir d'achat grandissant ouvre la voie à une ère de consommation inédite. Le petit monde de la mode connaît également du profond bouleversement. Un nouvel âge d'or débute pour la haute couture, qui va redonner à Paris la place centrale qu'occupait la capitale avant le conflit. C'est le règne de l'élégance, d'une mode triomphante, très féminine, portée par de grands noms comme Jacques Fath, Pierre Balmain, Hubert de Givenchy et surtout Christian Dior, ainsi que par le retour de Gabrielle Chanel. Mais cette activité n'est plus suffisante pour faire vivre une grande maison, les marques développent, à grand renfort de publicité, des parfums et des lignes secondaires luxueuses, prônées du pôle à porter qui va déferler lors de la décennie suivante. Depuis Paul Poiret, dans les années 1910, puis Gabrielle Chanel, Jean Paul Gaultier, Jeanne Lanvin durant les Années folles, la tendance des couturiers parisiens n'a cessé de se renverser. Au début des années 1950, ceux-ci dominent finalement le marché. Si de nombreuses marques de parfums traditionnelles peinent à s'adapter face à cette évolution, les deux plus importantes demeurent très actives.

Difficile après-guerre pour Caron
Comme Houbigant ou L. Y. Poiré, Caron peine à se remettre du conflit, d'autant que la marque, flambante durant l'entre-deux-guerres, s'endort.

Publié par
Pierre de Caron, 1950



Riches et puissants, ils donnaient le meilleur de lui-même dans le village, qui permet d'apprécier pleinement l'ampleur de ses masses. Sa courbe d'élégance est exceptionnelle: la bergamote de tête apporte fraîcheur et vivacité, puis s'opère doucement une transition presque imperceptible vers un cœur floral rose, devient main orientale et vanille, plus franchement, vers une fermeté ambrée chaude et intense. *Shalimar* reprend la même harmonie et aromatique de Jilly (1919) et de *le Mouton de Monsieur* (1924), mais en accentuant considérablement les notes orientales et vanillées, notamment par l'exemple de l'absolu de safran, un composant de synthèse puissant. On l'aime souvent pour des raisons différentes, voire antagonistes: sa fraîcheur, son caractère oriental intense, son caractère. Un parfum parfait de la complexité et de la multiplicité des perceptions olfactives. *Shalimar* est, dès son lancement, un grand succès, son séduction française mais surtout américaine. On l'apprécie d'ailleurs dans le film *Les Femmes de George Cukor* (1939). Il instaure une tendance majeure de la parfumerie, celle des ambres doux et orientaux.

Son succès est tel qu'il va éclipser la plupart des autres parfums lancés de cette décennie. On ne peut cependant que regretter la disparition de Jilly (1919) en 1924, un ambre résineux androgyne au caractère brillant et ses très méduses.

Caron, à la conquête du marché américain

Au lendemain du conflit, la maison établie en 1914 est devenue l'une des plus prestigieuses de France, concurrencée de directeurs de Guerlain, Coty ou L'Oréal. Son grand lancement d'après-guerre reflète parfaitement le style Caron: un parfum de fleurs, chaud, sévère, délicat, nommé *Le Tabac Blond*, une évocation subliminale du tabac de Virginie, qui séduit les femmes délassées de l'entre-deux guerres et le tabac bruni et doux des hommes. Cette méditerranéenne olfactive se compose d'un cœur floral de tabac et ne cherche pas à copier les éléments de la nature: Ernest Daltroff souhaitait «l'élégance des notes académiques et créer une fragrance mystérieuse, étonnante, volontairement étonnante, en utilisant manuellement les nouvelles matières et bases de synthèse. Essentiel dans l'histoire de la parfumerie moderne, *Le Tabac Blond* inaugure véritablement la famille des cuirs et se démarque des traditionnels accords peu d'épave et cuir de Russie par des notes orientales et boisées appropriées, aux côtés de notes florales épicées (mélis et ylang-ylang).

Le Tabac blond inaugure véritablement la famille des cuirs.

Présenté pour *Nuit de Noël* et *Le Tabac Blond* de Caron, 1919.



PARFUMEURS, CRÉATEURS ET DESIGNERS

A

Boh Alfano
p. 155
Michel Almairac
p. 106, 119, 123,
142, 165
Henri Alméras
p. 19, 24, 46
Daniela Andrier
p. 141, 161, 169

B

Dora Baghrich
p. 169
Fanny Bai
p. 169

C

Pierre Camail
p. 116
Jean Caries
p. 48, 49, 62, 64
Francis Caron
p. 118
Josephine
Cattaneo
p. 119
Jacques Cavallier
Belin
p. 128, 130, 135,
144, 149, 160, 161,
162, 163
Germaine Cellier
p. 138, 139, 144, 147
Gabrielle Chanel
p. 30, 31, 34, 46,
44, 70, 75, 89, 99,
116, 162, 163
Francis Boccia
p. 136

Bernard Chant

p. 14, 89
Amandine
Clerc-Marie
p. 144, 159
Jean Reuquet
p. 154
Jean Charles
Bressau
p. 118
Léonard Broyle
p. 144, 147
Daphné Bugay
p. 144
Annie Buzzanin
p. 135

D

Ernest Daltroff
p. 16, 17, 23, 44, 45,
50, 51, 72
Jean Daltroff
p. 16
Francis Desnoes
p. 118, 120, 132,
144, 149, 160, 161,
162, 163
François Demachy
p. 159, 160, 161, 162
Jean-Jacques
Diner
p. 159
Harry Dismund
p. 123

E

Jean-Claude
Eliana
p. 91, 92, 128,
129, 135, 145, 150,
165, 163, 160, 161,
162, 165, 167
Francis Fabron
p. 161, 75
Jacques Fath
p. 118, 120, 132,
144, 149, 160, 161,
162, 163
Edouard Fiechter
p. 118, 120, 132,
144, 149, 160, 161,
162, 163
Jean-Claude
Fouquet
p. 158, 159, 161, 162
Tom Ford
p. 153, 167
André Frayssé
p. 153, 167
Harry Frémont
p. 128, 134, 89

G

Olivia Giacobetti
p. 150
Michel Girard
p. 149
Hubert de Givenchy
p. 10, 14, 75
Robert Gossent
p. 83
Albert Gonnet
p. 57
Jean-Paul Groude
p. 150, 154
Annick Goutal
p. 118
Cécile Goutal
p. 151
Sophie Grigoin
p. 120, 137, 145, 153
René Gruau
p. 89, 70
Annie Guérin
p. 151, 17

H

Randa Hammami
p. 151
Serge
Heffner-Louche
p. 42, 163
Jean-François
Houdouard
p. 14
Jacques Huetler
p. 153
Michel Hy
p. 93
Jean Jacques
p. 53, 72, 163
Delphine Jek
p. 157, 161
Jean Karito
p. 150
Francis Karstian
p. 144, 145, 161,
159, 162, 165
Lionel Labbé
p. 150
Jacques de Laire
p. 150
Marc Lalonde
p. 144, 145, 161
Dimitrie
Mikhalin-Bertier
p. 147
Issey Miyake
p. 153, 154, 155, 165,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

J

Jean Jacques
p. 53, 72, 163
Delphine Jek
p. 157, 161
Jean Karito
p. 150
Francis Karstian
p. 144, 145, 161,
159, 162, 165
Lionel Labbé
p. 150
Jacques de Laire
p. 150
Marc Lalonde
p. 144, 145, 161
Dimitrie
Mikhalin-Bertier
p. 147
Issey Miyake
p. 153, 154, 155, 165,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

K

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

L

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

M

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

N

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

O

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

P

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

Q

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

R

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

S

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

T

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

U

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

V

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

W

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

X

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

Y

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

Z

Alberto Morillas
p. 128, 135, 136,
146, 160, 161, 165
Michel Morisset
p. 44, 72
Alain de Mourgues
p. 118
Guy Robert
p. 118
Serge Lufens
p. 131, 149
Christine Nagel
p. 163, 167,
159, 161, 165
Véronique Nyberg
p. 163
Paul Parquet
p. 14, 17
Jean Pélou
p. 24, 44, 47, 70
Olivier Pascheux
p. 118
René Pateau
p. 149
Christine Pateau
p. 149, 153
Robert Piguet
p. 64
Paul Polinet
p. 118, 161, 164,
165, 166, 167
Jacques Polge
p. 113, 115, 118,
120, 134, 135, 145,
146, 151, 167
Olivier Palge
p. 34, 147, 149, 161,
158, 160, 161, 162
Jean Baptiste
Mondino
p. 150
Armand
Albert Rataou
p. 34
Madame Zélie
p. 33

FROM PLANT TO ESSENCE

A world tour of fragrant raw materials

“Creating a beautiful perfume requires good ingredients.”

From Sicily to Laos, Paraguay to Madagascar, this book takes you on an incredible olfactory journey for a series of fascinating encounters with perfume plants, the producers who create fragrance essences, extracts and molecules, the perfumers who use them, and the iconic compositions in which you will find them. Vanilla, jasmine, bergamot, musks... This volume explores the diversity and richness of perfumery ingredients: their origins, cultivation, transformation and usage, as well as the innovations devised to address the environmental, economic and social challenges of today.

In honor of its 30th anniversary, the International Exhibition of Raw Materials for Perfumery (SIMPPAR) teamed up with Nez to pay tribute to the people whose expertise sustains a sector that is all too often overlooked.

**Authors in Nez,
the Olfactory
Cultural Movement**

Béatrice Boisserie
Sarah Bouasse
Eugénie Briot
Mathilde Cocoual
Olivier R.P. David
Aurélié Dematons
Anne-Sophie Hojlo
Jessica Mignot
Clara Muller
Guillaume Tesson

Under the direction of
Jeanne Doré

Table of contents

- The scent routes
- The genesis of synthetics
- Simppar: 30 years of meetings
- A world tour of ingredients
- The perfumery of tomorrow

First edition in French
Published in June 2021
9782491567255

FIRST PRINT
RUN 3,500 COPIES

NEW REVISED
EDITION
(JUNE 2022)
2,500 COPIES

BILINGUAL BOOK
ENGLISH-FRENCH

RIGHTS SOLD
South Korea: Misulmunhwa
China: Citic

PUBLICATION

DATE

June 9th, 2022

CATEGORY

Coffee-table book,
Society

LANGUAGES

French, English

PRICE

€30

EAN

9782491567392

SERIES

Nez culture

FORMAT

20 x 26 cm

PAGES

288

PRODUCTION

Printed in 4 colors,
square back,
sewn signatures,
hardcover

ILLUSTRATIONS

Marta Signori



Le jasmin grandiflorum

Jasmine grandiflorum

PAR / BY A. FAHRY & CO.



NOTES / NOTES

Flavescens des feuilles prunelles foncées à la portance en Égypte, la société A. Fahry & Co. prend en compte la durée de vie, une durée de 150 à 200 ans, et la durée de vie des fleurs, une durée de 15 à 20 ans, et la durée de vie des fruits, une durée de 15 à 20 ans.

Une seule variété et un large spectre de notes. Une seule variété, une seule variété de jasmin grandiflorum en Égypte. Du fait de la durée de vie des fleurs, et du fait de la durée de vie des fruits, la durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

Une seule variété, une seule variété de jasmin grandiflorum en Égypte. Du fait de la durée de vie des fleurs, et du fait de la durée de vie des fruits, la durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

Le jasmin grandiflorum est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

Le jasmin grandiflorum est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

EAU DE MANDARINE FRAÎCHE

Supporting the supply chain. C'est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.



Le jasmin grandiflorum est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

Le jasmin grandiflorum est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

La mandarine en 3 parfums

Mandarin in 3 fragrances



Le jasmin grandiflorum est une plante à fleurs blanches, et les fruits sont rouges. La durée de vie des fleurs est de 15 à 20 ans, et la durée de vie des fruits est de 15 à 20 ans. Les fleurs sont blanches, et les fruits sont rouges.

THE OLFACTORY AWARENESS WORKBOOK

For kids and grown-ups

« It is therefore high time to restore the importance of olfaction and transform elementary school classrooms into small scent laboratories. » **LE FIGARO**

The author

Nez en herbe association

Forewords

Chantal Jaquet
et Annick Le Guérér

How can we explore and unlock the powers of our nose?

Smell plays an essential role in all our lives. Cultivated from an early age, it supports cognitive learning by developing memory and attention, encourages healthier eating, and contributes to well-being.

Yet olfactory education is noticeably absent from school programs, even though in an increasingly virtual society where screens monopolize our attention and cut us off from our environment, having a good nose allows us to enrich our relationship with the world and fully unfold our humanity.

This is the subject of this book, the result of a collaboration with Nez en herbe association, which promotes olfactory awareness from nursery school to university. Scientists, doctors, perfumers, artists, and education professionals have combined their expertise in this pioneering work, designed for everyone: teachers, parents, or anyone who is simply curious. Practical activity sheets, insights, and concrete personal experiences will help you understand and share all the many benefits of this often-neglected sense.

3,000 COPIES SOLD

**PUBLICATION
DATE**
October 30th, 2025

CATEGORY
Guide, Workshops

LANGUAGE
French

PRICE
€24

EAN
9782491567897

SERIES
Nez culture

FORMAT
20 x 26 cm

PAGES
168

PRODUCTION
Printed in 4 colors,
square back, sewn
signatures

ILLUSTRATIONS
Adèle Chévara

**PROJECT
MANAGEMENT**
Sarah Bouasse
Alix Douchet
Amandine Vépierre

Manuel d'éveil olfactif pour petits et grands

PAR
L'ASSOCIATION
NEZ
EN
HERBE



NEZ

OLFACTORY BOTANY

Smell Nature Across the Seasons

« A journey through nature, art, and science that transports us into a superb fragrant microsymphony. » LES ÉCHOS

“Since I started working in gardens, plant fragrances remind me that our nose is a gateway to the natural world, an invitation to embrace the beauty and interconnectedness of living things.”

In this first book offering a botanical classification from an olfactory perspective, Giulio Giorgi reveals a whole world of plants invisible to the human eye. The result of a collaborative effort between scientists and perfumers, this book presents 52 botanical species described with sensitivity and rigor through their history, their uses, and above all, their scent. Too often forgotten and relegated to anecdotal status, our sense of smell nevertheless tells us a lot about ecology: pollination, communication, defense systems, plant metabolism... Sensory pleasures thus contribute to our environmental awareness, playing a key role in our appreciation of the natural world around us.

The author

At the crossroads of nature, art, and science, Giulio Giorgi advocates a sensitive approach to better understand our relationship with living things. This agricultural engineer, ecologist, and landscape designer creates unique garden works where ecology and aesthetics come together to offer truly immersive experiences.

Foreword

Dominique Roques

3,000 COPIES SOLD

PUBLICATION

DATE

April 3rd 2025

CATEGORY

Guide, Reference
work, Sciences,
Nature

LANGUAGE

French

PRICE

€24

EAN

9782491567545

SERIES

Nez culture

FORMAT

14.5 × 21 cm

PAGES

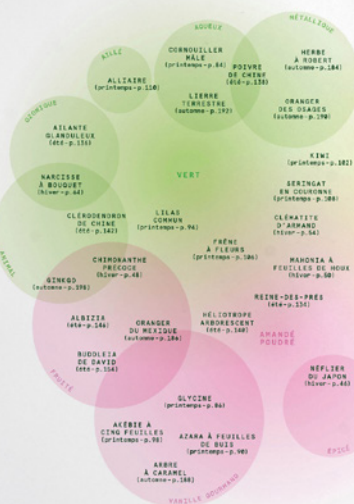
224 pages

PRODUCTION

Four color,
perfect bound

ARTWORK

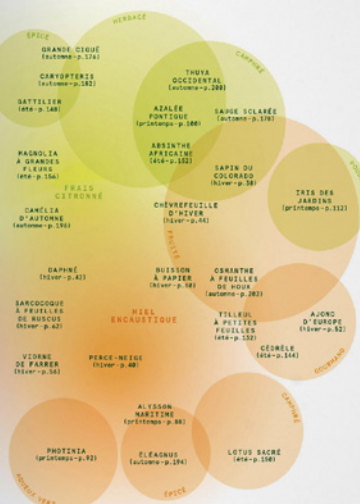
Photos
by Audoin Desforges



CARTOGRAPHIE OLFACTIVE

Si les plantes abordées dans ce livre possèdent toutes un parfum odorant qui leur est propre, on peut cependant discerner des univers olfactifs qui relèvent

certaines d'entre elles (miellée, poudrée, verte, citronnée...) et des facettes qui leur confèrent leur personnalité (épice, animale, gourmande...).



Le parfum de la nature est aussi varié et subtil que les silhouettes et les couleurs des végétaux qui nous entourent!

UNIVERS OLFACTIFS

DAPHNÉ
Daphne odora
Thunb., 1784

La vengeance des nymphes. Il existe une très ancienne légende sur « Daphné » et du destin érythréen qui lui est associé. Dans la mythologie grecque, cette nymphe était poursuivie par les vagues insatiables d'Apollon. Pour lui échapper, elle fut transformée en laurier par son père. Cela ne calma point l'ardeur d'Apollon : « Ah! dit-il, puisque tu ne peux devenir l'épouse d'Apollon, sois au moins de la même : des déesses ont leur couronne ornée de mûres chevelues et ta lyre et mon carquois... » (*Les Métamorphoses*, Ovide). Mais le daphné n'a pas été considéré comme la nymphe en raison de son passé tragique : c'est plus probablement pour son feuillage persistant et sa floraison gracieuse (*Idonea daphnifolia* ou *Idonea daphne*, « laurier » en grec, qui ne perd pas ses feuilles en hiver). Contrairement au laurier saesue, le daphné n'est point comestible, et tout barbare qui se hasarderait à déguster serait instantanément empoisonné.

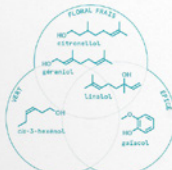
Daphné odorant, bois-joli parfumé (le nom « bois-joli » seul, bien que largement utilisé, fait davantage référence à une espèce voisine, *Daphne metarrum*).

FAMILLE ET PARENTÈLE BOTANIQUE
Thyméléacées, comme le buisson à papier
(*Edgeworthia chrysantha*).

D'origine chinoise, cet arbuste se retrouve dans les lisières de forêts de l'Himalaya, jusqu'à plus de 3 000 m.

Pyrole à une fleur (*Momordica arifolia*)

DESCRIPTION OLFACTIVE
Floral rosé, légèrement muguet, fruité,
citronné, avec une facette verte, révélant
discrètement des notes épicées (cannelle).



UTILISATION
L'ensemble de la plante (y compris les baies) est très toxique à l'ingestion : la sève peut irriter la peau.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

Arbrisseau à croissance lente et à feuillage persistant, le

EXPOSITION

Terre de bruyère,
sol à tendance
acide, humide mais
bien drainé.



DATE SENT: 05/06/2014

Inflorescences
charnues et
regroupées en
bouquets de
10 à 20 fleurs

RATIONALITÉ EFFECTIVE

**INTENSITÉ ET
HORLOGE ODORANTE**
●●●●●●●●●●
Parfum persistant
sans alcool



DIFFUSION
Società per Azioni

GINKGO

Ginkgo biloba

L., 1773

Majestueuse flamboyance. Un beau jour d'automne, j'ai été témoins d'une scène cocasse alors que je promenais l'air au parc Moncouris, à Paris. Mais l'air, ce jour-là, n'était pas si agréable à respirer... Tandis que j'admire un petit groupe de ginkgos resplendissants auxquels l'automne donne des teintes jaune-doré, j'entends un couple promenant ses chiens : « Rho là là, il faut absolument les emmener au toiletteur ! » « Comment ça ? Ils sont allés hier, ils sont nickel, ils... » « Attends, tu ne sens pas ? Ils sentent vraiment très fort ! » « C'est pour ça que je les ai fait laver hier ! » Alors que le débat s'élève sans trouver d'explication aux boîtes puantes, je pointe du doigt les ginkgos : « C'est sont pas vos chiens qui puent, c'est ça ? » Voilà ce qui m'a fait constater à quel point les petits abricots produits par les ginkgos femelles peuvent polluer l'ambiance.

Savoir et manger un fruit de ginkgo est une véritable expérience olfactive et gustative, que vous pouvez vous offrir sans trop d'efforts. Un fruit déjà consommé par les dinosaures, puisque cet arbre est apparu il y a plus de deux cent soixante-dix millions d'années.

AUTRES Noms

Arbre aux quarante écus, arbre aux mille écus.

FAMILLE ET parentèle botanique

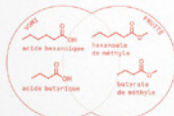
Ginkgoacées - il n'y a que des fossiles des autres espèces de cette famille.

HABITAT D'ORIGINE

Forêts de feuillus de Chine méridionale.

DESCRIPTION DU PLANT

Beurre blanc, vert, exfoliant, fruits pourris ou fermentés.



UTILISATION

Le bois est utilisé en menuiserie et traditionnellement employé dans les temples bouddhistes, ainsi que pour des ustensiles. Les fruits, ou « oracles », ressemblent à des mirabelles et ont un noyau dont le goût se rapproche de la pomme de terre et du pignon de pin, qui est comestible à dose raisonnable et largement récolté pour la consommation en Asie. En Corée, où les nez sont accoutumés à la nourriture fermentée, on mange la pulpe cuisinée avec du riz. Les feuilles et leurs extraits sont très utilisés en médecine traditionnelle chinoise, et la recherche scientifique a d'ailleurs confirmé des propriétés antioxydantes, toniques et anticoagulantes.

LA PLANTE

Arbre caduc.

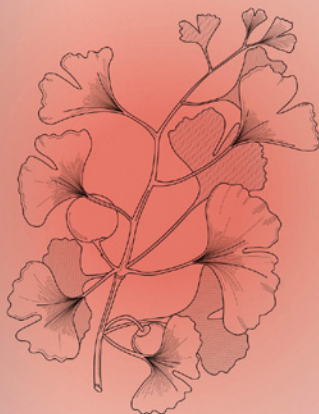


EXPOSITION

Plaine ensoleillée, espaces dégagés et ventés.

SOL ET EXPOS

Sols frais bien drainés.



CRÉATION DE LA PLANTE
Fruit des oracles
(Les fruits)

SAISONNalité
Définitive
Novembre-décembre

INTENSITÉ ET MODÈLE COMPARÉ
●●●●●●●●
Jusqu'à 100%

EXPOSITION
L'été



PAGE DE GAUCHE
Photographie
Mélange de plantes
Les fleurs des plantes
p. 93 (Photographie)

PAGE DE DROITE
Chimie des plantes
Chimie des plantes
p. 112



PERFUMES FOR MEN

The ideal selection

The first perfume guide entirely dedicated to men.

Do you sometimes find it difficult to identify with a perfume for “an authentic, real man”, who is “all-powerful”, “hedonistic and flamboyant”, who “answers to no one except his fantasies”, and “is above all norms”? Then this is the book for you. Nez, the Olfactory Cultural Movement takes on an accidental category of perfumery: fragrances for men. Just like a piece of clothing, your perfume says a lot about you, who you are, or who you would like to be. Alas, unlike your sartorial style, widely documented, an olfactory wardrobe is not an easy thing to constitute. The male perfume market, still largely dominated by virile clichés and ads featuring muscular models, is stuck in a conformist attitude from days gone by, that the majority of its target market can’t identify with. Today, you can allow yourself the freedom to find a perfume that suits you and create a veritable perfume collection that you can dip into according to your mood and your desires. Nez, the Olfactory Cultural Movement, presents a repertoire of fragrances for you to test, guided by male icons of perfume. These emblematic figures take us on a perfumed promenade mixing mainstream and niche fragrances, masculine, unisex and even feminine, tailored to all budgets, tastes, and allowing you to take risks.

Authors

Edited by Jeanne Doré, editor-in-chief of the magazine *Nez* and the website *Auparfum*. Journalists, perfumers, perfume critics – all members of Nez – contributed their passion and expertise in the creation of this work.

Table of contents

- Pour Homme: The story of male fragrance
- On the cool side
- A dandy look
- Herbal scents
- Poet in the making
- Dreaming of far away
- The spice route
- Luxury fulfilled
- Spiritual guide
- Into the woods
- The powerful charmer
- Bad Boy
- At skin level
- The other perfumes
- Perfume shops

FIRST PRINT RUN
8,000 COPIES

RIGHTS SOLD
China: Citic

PUBLICATION

DATE

October 1st, 2020

CATEGORY

Society, Guide,
Perfume reference
book

LANGUAGE

French

PRICE

€22

EAN

9782491567057

SERIES

Nez culture

FORMAT

21 x 14.5 cm

PAGES

320

PRODUCTION

Printed in 4 colors,
square back,
glued signatures

ILLUSTRATIONS

Erwann Terrier

PARFUMS POUR HOMME

LA SÉLECTION IDÉALE

SOUS LA DIRECTION
DE JEANNE DORÉ—
NEZ culture



2 UN AIR DE DANDY

*Le genre, la lavande, le thym embaument l'air
de leurs émanations aromatiques.*

THIÉRIE GOUTIER, VOYAGE EN ESPAGNE (1849)

On me définit souvent comme un homme élégant, raffiné, au flegme inaltérable. La courtoisie, la politesse et l'humour sont des valeurs auxquelles je tiens. Mon parfum doit donc refléter mon caractère par sa finesse, sa qualité et sa subtilité. Such, moi ! Un peu, sans doute, ce qui me permet d'assumer un petit côté suranné. J'adore le vintage, même lorsqu'il frôle le ringard. Ma belle moustache gonflée en atteste ! Une certaine féminité ne me fait pas peur. D'ailleurs, même si elle sent bon l'homme rasé de près, la lavande est une fleur, ne l'oublions pas... J'aime être accompagné de son odeur, qu'elle soit mêlée aux herbes de la lande britannique, à celles du maquis corse, ou encore aux effluves que le savon a laissés sur mes mains, voire à des touches orientales ou gustatives qui lui donnent un peu de fantaisie. *My goodness!*

UNIVERS
D'ASPIR

Lavande
régionale
thym

rumarin
sauge
ambre

vanille
accords
fougère...

UN AIR DE DANDY

51

AMBER POUR HOMME

Amour propre. Quand un Français se prend au jeu de l'élégance, il se permet en toute sérénité d'emprunter au dandy britannique son flegme malicieux, et au charmeur italien sa décontraction structurée.

Amber pour homme possède ainsi une présence tranquille qui dessine furtivement une allure et qui met en valeur sans forcément être visible. Comme un alter ego caché juste derrière soi, qui pousse en avant l'occasion, s'aventure.

Introduit par une belle note de mandarine, ce prestidigitateur effacé dévoile une facette délicieusement savonneuse, portée par un accord fougère où se mêlent lavande, géranium et violette. Une plongée dans l'univers du barbier, où propreté rime avec précision. La fameuse touche anglaise.

Cette fougère s'achève en une fève tonka à peine poudrée qui vient arrondir les angles, sculptant subtilement une silhouette ambrée. L'attitude est toujours classe, mais a gagné en souplesse, veston ouvert sur une chemise déboutonnée. La chaleur italienne retenue par un complet Prada.

Si le nom *Amber pour homme* peut induire en erreur, la signature rétro et musquée de Daniela Andrier fait mouche, dotant sa création d'un chic discret mais indéniable. so

MARQUE
Prada
SORTIE
2005

PARFUMIER
Daniela Andrier

PRIS
74 € / 50 ml
106 € / 100 ml

NOTES
PRINCIPALES
mandarine
lavande
fève tonka
vanille

BEAUTÉ DU DIABLE

Sous le soleil de Satan. Des résines à foison, des épices et des fruits confits, une fleur texturée venant envelopper dans ses volutes quelques bois précieux et veloutés... Le tableau pourrait être galvaudé, mais son équilibre sauve ce parfum du poncif. L'absinthe herbacée se lie aux notes menbères du géranium, dont les facettes florales vont s'enrober dans une rose orientale et animale qui - ravissement - évoque l'ocillet lorsqu'elle s'entoure d'épices. Le fond du parfum est bien plus sombre : ses bois, tantôt fumés, tantôt verticaux, fusent avec mystère quand les larmes résineuses, myrrhe et opoponax menés par l'encens, se fondent dans cette composition spirituelle.

Sans réellement innover, *Beauté du diable* retracrit judicieusement le mythe de Faust et la figure de Méphistophélès. D'ailleurs, ses bois tranchants, ses contrastes grandiloquents et ses végétaux empoisonnés ne sont pas sans évoquer les décors tordus, les costumes chargés et les ombres expressionnistes du *Faust* de Murnau. C'est là sa plus grande qualité.

Le fait que le parfum coïncide toutes les cases de la création de niche pourrait sembler suspect, de prime abord, mais ses choix renvoient à des codes culturels à la fois mystiques et ésotériques, occidentaux et orientaux, qui résonnent avec une certaine magie. AT

NARDINE
Liquides
Imaginaires
SORTIE
2017

PARFUMS
Louise Turner

PRIS
204 € / 100 ml

NOTES
PRINCIPALES
absinthe
géranium
mélisse
encens



4. POÈTE EN HERBE

*Par les soirs bleus d'été, j'irai dans les sentiers,
Picoté par les blés, fouler l'herbe menue :
Rêveur, j'en sentirai la fraîcheur à mes pieds.
Je laisserai le vent baigner ma tête nue.*

ARTHUR RIMBAUD, « SENSATION » (1890),
POÈMES COMPLETS (1895)

Rien de tel qu'un bel après-midi d'été où, allongé pieds nus dans l'herbe fraîche d'une prairie ou d'un jardin tranquille, je m'emploie à flâner, rêver, songer à des jours meilleurs... Ces moments d'évasion bucolique me donnent l'impulsion pour écrire, dessiner, créer. La poésie ne naît pas uniquement dans la douleur, elle célèbre aussi le bonheur des sens : le doux effluve vert de chlorophylle des pelouses qui chatouille mes narines, côtoyant celui des petites fleurs blanches qui bordent l'étang et du pin parasol ou du figuier auprès duquel je viens chercher de l'ombre. L'odeur boisée du papier sur lequel je griffonne mes vers et celle, humide, de l'aquarelle qui me sert à les illustrer se mêlent à la verdure environnante dans une harmonie réjouissante. Je le reconnais, je suis insouciant, un peu idéaliste. Mais, que voulez-vous, j'aime m'enivrer de cette atmosphère végétale et romantique, propice à l'inspiration - à l'exaltation, même.

UNIVERS
OLYMPIE

notes vertes
herbe coupée
sève
feuilles

notes aqueuses
figue
pin

cyprès
sérail.

THE ONE HUNDRED AND ELEVEN PERFUMES YOU MUST SMELL BEFORE YOU DIE

New revised edition

The ultimate inventory of cult fragrances: totally subjective, utterly essential.

Far from just a simple list, this reference guide takes readers on a journey through perfume history, spanning 130 years of scent creations. Jeanne Doré and the members of Nez, the Olfactory Cultural Movement, wanted to highlight the 111 perfumes that matter, be they iconic, celebrated, unknown, bestsellers or extinct. This new edition has a chapter devoted to extinct perfumes, while also presenting new creations launched since 2017. From *Jicky* (1889) to *Tabac tabou* (2015), this subjective and fanatical selection is organized into 7 periods that marked the biggest transformations of the industry. These texts, sensitive, peculiar and informative, are aimed at experts, connoisseurs, young enthusiasts, and the uninitiated alike.

The one hundred and eleven perfumes you must smell before you die undeniably contribute to the highly anticipated arrival of a demanding and accessible olfactory culture, essential to better smell and feel the world around us.

8,000
COPIES SOLD

02
REPRINTS

RIGHTS SOLD
China: Shanghai 99
Reader's

Authors

Jeanne Doré, Yohan Cervi,
Alexis Toublanc

With the participation of:

Aurélien Caillault,
Cécile Clouet,
Thomas Dominguez,
Jean-Luc Emanuele,
Clara Muller

Table of contents

- 1880-1939 the golden age of modern perfumery
- 1940-1969 from fashion designers to hippies
- 1970-1979 a wind of freedom
- 1980-1989 the reign of marketing
- 1990-1999 end of the century perfumery
- 2000-2009 the birth of the niche
- 2010-the present day, current mutations
- The perfumes you should have smelled before they died

First edition

Published May 11th, 2017
EAN 9782370630537



**PUBLICATION
DATE**
April 11th, 2019

CATEGORY
Society, Guide,
Perfume reference
book

LANGUAGE
French

PRICE
€17

EAN
9782370630742

SERIES
Nez culture

FORMAT
21 x 14.5 cm

PAGES
272

PRODUCTION
Printed in 4 colors,
square back,
glued signatures,
laser die cut in
the cover

ARTWORK
Photos,
infographics,
illustrations





JOY

Rolls rose. À la tête d'une des plus importantes maisons de couture de l'entre-deux-guerres, Jean Patou se lance au milieu des années 1920 dans la création, la production et la vente de parfums. Il fait appel à Henri Alméras, un parfumeur entré en 1914 au service de Paul Poiret pour créer Les Parfums de Rosine. Ses premières créations pour Patou se nomment *Amour Amour*, *Que sais-je?*, *Adieu sagesse*, *Moment suprême*, *Le Sien* et *Chaldée* (la fameuse huile solaire). Après le krach de Wall Street en 1929, et la crise qui s'ensuit, Jean Patou perd une partie de sa clientèle américaine. Pour conjurer le sort, il décide de lancer un parfum d'un luxe inouï, qui fera date. Les premiers essais d'Alméras ne convainquent pas le couturier, qui souhaite une fragrance toujours plus forte et puissante, un bouquet floral éclatant. Mais le parfumeur craint que la fragrance ne perde en finesse à force d'augmenter la concentration. Il finit cependant par céder, et *Joy* voit le jour, conçu sur un accord puissant de roses et de jasmains naturels, et de quelques bases florales, sur fond légèrement boisé et musqué. C'est un parfum fustueux, que l'on pourrait presque qualifier de « nouveau riche », démontrant en ce sens qu'il exhibe un luxe insolent, telle une lourde parure de diamants. *Joy* est tout simplement la Rolls Royce de la parfumerie. L'une des deux fleurs prend tantôt le pas sur l'autre, mais le parfum demeure globalement peu évolutif et monolithique, très « soudé ». Quoi qu'il en soit, c'est un bonheur de sentir une telle qualité de matières premières naturelles, dans des concentrations rarement, sinon jamais égales. L'extrait de parfum *Joy* n'étant produit qu'en quantités limitées, sa rareté a contribué à susciter le désir de la clientèle, propice à son succès et sa renommée. VC

JEY. — OSE DE — SUPERSTITIEUX.
JEAN PATOU — GUERLAIN — FRÉDÉRIC MAILLE

Elles l'ont porté
Audrey Hepburn,
Jackie Kennedy,
Sophisticated Ladies,
Jolie Roberts,
Vivien Leigh.
Mise à jour
La créatrice Jean Patou a
été rachetée par LVMH
en 2018. « Joy qui fait
également partie du
groupe » après le rachat de
cette parfumerie historique
par son nouveau propriétaire.
Le *Joy* de Patou est devenu
plus disponible et, à l'heure
de ces inscriptions aux
Bibliothèques de France, nous ne sommes
pas en mesure d'acquiescer
l'ensemble de cette fragrance
existante dans la légende.



LE MÂLE

Fougère musquée. En 1993, Jean Paul Gaultier vient de lancer son premier féminin — qui sera rebaptisé plus tard « *Classique* » —, imprégné de ses souvenirs d'enfance auprès de sa grand-mère et il compte bien lui offrir un compagnon. Le couturier imagine alors un parfum pour homme qui sentirait le monsieur chic rasé de près, la lavande, une atmosphère de barbier, mais aussi une odeur de peau, quelque chose de charnel et de moderne. Au même moment, Chantal Roos, directrice du développement chez BPI (qui détenait alors la licence Jean Paul Gaultier) rencontre le jeune Francis Kurkdjian, fraîchement débarqué chez Quest (aujourd'hui Giovanni) à la fin de ses études, et elle décide de le breveter. S'inspirant des fougères orientales qu'il aime porter, l'apprenti parfumeur présente un accord qui sera retenu et retravaillé pour aboutir au best-seller que l'on connaît. *Le Mâle* semble puiser ses racines dans la référence incontournable de « mousse à raser » qu'est *Reut* de Fabergé, auquel se serait greffé un bouquet de menthe et d'anis, le tout enveloppé d'une overdose de muscs et de fève tonka poudrée et crémeuse. Le résultat est toujours spectaculaire : une odeur à la fois classique, rassurante, familière, et pourtant terriblement moderne et innovante. Avec son flacon « brûlé » à marinière, une communication décalée, et la forte personnalité de son créateur, *Le Mâle* jouait forcément avec les codes gay. Mais ce parfum masculin qui compte parmi les meilleures ventes en France s'est vite affranchi de son carcan et il a su convaincre les hétéros, du jeune de banlieue en quête de virilité, au cadre dynamique qui veut sentir le propre, en passant par l'ado skateur qui le trouve « juste frais » et facile à porter. Fédérateur, novateur, inspiré, réinventé, bien marketé : je ne sais pas quel est le secret exact du *Mâle*, peut-être un subtil mélange de tout cela. JD

Distinction
Prix du meilleur
parfum masculin des
Fragrances Foundation
décerné en 1994

POUR UN HOMME. — LE MÂLE. — MYTHOS.
GALTIER. J.P. GAULTIER. POUR HOMME.
P. 47. L'ANDRÉE.

THE FABULOUS HISTORY OF EAU DE COLOGNE

Edited by Jean-Claude Ellena

*“He may no longer be Fragrance
Director at Hermès but the nose
Jean-Claude Ellena, curator of the
'The fabulous history of eau de Cologne'
exhibition, remains a star of
the perfume industry.”* LEFIGARO.FR

Edited by Jean-Claude Ellena, this book traces the history of eau de Cologne, from 1709 – the alleged year of its first appearance – to today, covering the legends surrounding the perfume form, its ups and downs, and its evolution across the centuries. From Jean-Marie Farina to Frédéric Malle, via Roger & Gallet, Chanel and the popular Bien-Être brand, cologne is both classic and timeless. In this exclusive reference book, discover thirty iconic fragrances that have marked the last three hundred years of eau de Cologne history.

This work accompanies the exhibition “The Fabulous History of eau de Cologne” at the International Perfume Museum in Grasse.

PRINT RUN
3,000 COPIES

RIGHTS SOLD
China: Citic

Editor

Jean-Claude Ellena is one of the most important figures of contemporary perfumery. His innovative yet simple approach is reflected in his many creations for Cartier, L'Artisan parfumeur, and Frédéric Malle. In 2004, he became the in-house perfumer for Hermès, where he produced his most famous fragrances.

Foreword

Élisabeth de Feydeau

Authors

Jean-Claude Ellena,
Lionel Paillès,
Sarah Bouasse,
Eugénie Briot,
Yohan Cervi

Table of contents

- The origins of eau de Cologne
- The early versions of eau de Cologne
- Long live the neo-Cologne!

**PUBLICATION
DATE**
May 16th, 2019

CATEGORY
Society, Guide,
Perfume reference
book

LANGUAGE
French

PRICE
€19

EAN
9782370630810

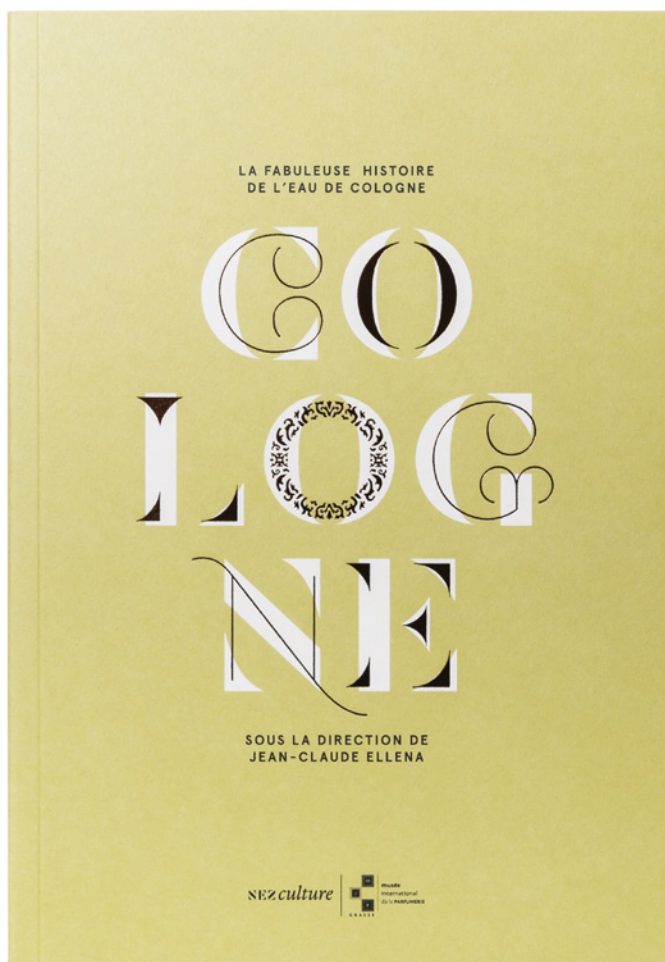
SERIES
Nez culture

FORMAT
21 x 14.5 cm

PAGES
192

PRODUCTION
Printed in 4 colors

ARTWORK
Photos,
infographics,
illustrations





LA BERGAMOTE

C'est le fruit du bergamotier, issu d'un croisement naturel entre un citronnier, comme parent maternel, et un bigaradier (oranger amer), comme parent paternel.

L'arbre appartient à la famille des rutacées, comme l'ensemble des citrus. Le bergamotier est principalement cultivé dans la province de Reggio de Calabre, au sud-ouest de l'Italie, depuis la fin du XVIII^e siècle. On trouve le premier usage de son huile essentielle dans la composition de l'eau de Cologne créée par Jean Marie Farina en 1709. D'abord distillée à la vapeur - d'où le nom d'huile essentielle -, l'essence de bergamote utilisée de nos jours n'existe que depuis le XIX^e siècle avec l'apparition de méthodes d'expression à froid, ce qui a permis d'obtenir une odeur identique à celle du zeste.

L'odeur d'une essence de bergamote, dont le fruit ressemble à une orange verte en début de récolte (novembre) et jaune à la fin (mars), varie de très fraîche à florale suivant le mois de récolte. L'essence crue contient un pourcentage important de furcoumarine (le bergapène), substance provoquant une photosensibilisation de la peau et la formation de dermatites. Depuis quelques années, de nouvelles techniques d'extraction permettent d'éliminer les furcoumarines et d'utiliser l'essence sans aucun problème.

« Bergamotier
cylindrique, plante
buissonnière » de A. Roux
et A. Potier,
Histoire naturelle
des oranges, Paris,
1748-1752.

Il faut entre
150 et 200 kg
de fruits pour
obtenir 1 kg
d'essence.

UTILISATION :
Eau de Cologne
SABONNÉRIE

AROMATISATION
Eau de Cologne
CONFISÈRE
Bergamote de Nîmes
Bergamote de Calabre

BOISSON
Eau de Cologne
CONFISÈRE
Bergamote de Nîmes
Bergamote de Calabre

« Rafraîchissante
et stimulante, elle
m'accompagne au réveil. »

Thierry Wasser,
confiseur à guérlain
La Cologne du parfumeur (2010)

Ma Cologne du parfumeur est
un parfum stimulant.
Rafraîchissante et stimulante
elle m'accompagne au réveil.
Cela me réveille, je lui ajoute
quelques senteurs de mon parfum
pour lui donner plus de puissance
ou je la porte seule
comme un véritable parfum.
Thierry Wasser



EAU DE COLOGNE IMPÉRIALE

En 1853, Pierre François Pascal Guerlain, fondateur de la maison Guerlain, est déjà le parfumeur préféré du Tout-Paris. On lui demande de créer un parfum « pour une seule jolie femme, pour une seule soirée, une odeur inédite qui ne vibrerait que l'espace d'un soir ». Il crée l'*Eau de Cologne impériale* en l'honneur de l'impératrice Eugénie, épouse de Napoléon III. L'impératrice était d'origine espagnole et ne pouvait qu'aimer ce parfum dont les notes légères et lumineuses lui rappelaient son pays de naissance et correspondaient au charme de cette femme remarquable pour sa beauté. Il répondait par la même occasion à la notoriété de l'*Eau de Cologne Jean Marie Farina* et de la 4711 de la maison allemande Mühlhens, toutes deux en vogue.

Le flacon de l'*Eau de Cologne impériale*, aux célèbres soixante-neuf abeilles dorées à l'or fin, symbolisant l'Empire, est inspiré de la colonne Vendôme.

MARQUE
Guerlain
SCITÉE
1853

PARFUMIERS
Pierre François
Pascal Guerlain

COMPOSANTS
bergamote
citron
neroli
fleur d'orange



Au début des années 1960, seul un ménage sur trois en France dispose d'une salle d'eau ou d'une salle de bains. L'absence d'installation dans les logements, urbains comme ruraux, limite la toilette. Celle-ci s'effectue le plus souvent dans l'évier de la cuisine. La douche ou le bain n'est pris qu'une fois par semaine, parfois une fois par mois et souvent dans les douches publiques payantes – ces dernières ne commenceront à fermer qu'à partir des années 1980. Lors du bain dominical, on frictionne les enfants et on nettoie la crasse dans les replis du corps avec de l'eau de Cologne, devenue un produit usuel et familial. Popularisée par la publicité radiophonique, elle est vendue au litre dans les drogueries, chez les pharmaciens qui ont leur propre recette ou encore au Prisuric, précurseur des magasins que l'on nommera « supermarchés » et qui s'installent progressivement trente ans après leur apparition aux États-Unis.

Étoile publicitaire
pour Eau fraîche
fabriquée par
René Guay
Christian Dior
1965, France
© Société René Guay

A SCENTED JOURNEY

Carlos Benaim

« One of my greatest joys was both recreating these scents that are inextricably linked with my past, but also to pour these drops of memory into bottles and in the process, transform the intimate into the universal. »

From Tangier to New York, via Paris, Rio, Buenos Aires, and Amsterdam, Carlos Benaim's olfactory alphabet was built up through a series of chance encounters, travels, and meetings. All these moments, inscribed in his memory, would become an inexhaustible source of inspiration. Here, perfume is born.

With insatiable curiosity, he looks back on his career at the fragrance house IFF, where he spent his entire working life. His many creations for brands such as Calvin Klein, Ralph Lauren, Yves Saint Laurent, and Prada are iconic in that they have captured the soul of the world through perfume. In this book, Carlos Benaim highlights the importance of teamwork and transmission, which are essential to creation, and the equally necessary alliance between poetry, art, and science.

2 000 COPIES SOLD | AVAILABLE
IN ENGLISH

The authors

In a career spanning fifty years and still going strong, Carlos Benaim has created several international successes, including *Polo* (Ralph Lauren). Many of these were developed as part of a team, such as *Libre* (Yves Saint Laurent) and *Flowerbomb* (Viktor&Rolf). He is also the creator of more exclusive fragrances, such as *Eau de Magnolia* and *Music for a While*, for Frédéric Malle's Éditions de Parfums.

Journalist, writer, and translator, Denyse Beaulieu is the author of *The Perfume Lover: A Personal History of Scent* (HarperCollins, 2012). For Nez Editions, she has contributed to *Sentir, ressentir* (2019), *Parfums pour homme* (2020), and *The Big Book of Perfume* (2026).

French edition

Published
March 20th, 2025



**PUBLICATION
DATE**
March 20th, 2025

CATEGORY
Culture, Perfume

LANGUAGES
French, English

PRICE
€25

EAN
9782491567651

SERIES
Nez littérature

FORMAT
14,5 × 21 cm

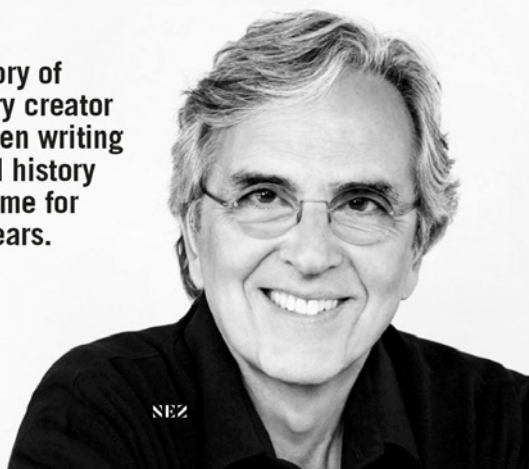
PAGES
185 pages

PRODUCTION
Offset 4 colors

A SCENTED JOURNEY

CARLOS BENAİM

The story of
a legendary creator
who has been writing
the grand history
of perfume for
50 years.



POTPOURRI

Maité Turonnet

“Maité Turonnet recalls her memories, telling us in 270 short chapters about perfume in her own inimitable style: erudite, brilliant, cheeky, funny, sometimes moving, and therefore... captivating.”

MADAME FIGARO

“Right: I’m going to tell the story of my life. Or I should say, my life as seen through the prism of smells. So many events in life, big or small, are linked to things that are smelled as well as experienced, to stinking or sweet-smelling environments, to remarkable tastes.”

Diving into the archives as well as her long memory, Maité Turonnet delivers a tribute, as erudite as it is intimate, to a world she knows by heart: the world of smells, both good and bad.

From the march of history to the progress of science, from industry taboos to the underbelly of the profession, not forgetting the literature, nothing about perfume is overlooked in these short, very personal accounts, which are in turn funny, tender and merciless, and which show us what no one else would dare reveal.

PRINT RUN
2,500 COPIES

Authors

Maité Turonnet is the author of *Parlons parfums* (1990) published by Mondo and *L’Abécédaire du parfum* (1999) published by Flammarion. She is also, and above all, a journalist and has written for a host of publications, including *Elle*, *Libération* and *L’Express*. She is currently editor-in-chief of *CitizenK International*.

Foreword

Marie Desplechin

PUBLICATION

DATE

September 15th,
2022

CATEGORY

Culture, Perfume

LANGUAGE

French

PRICE

€17

EAN

9782491567415

SERIES

Nez Littérature

FORMAT

21 x 14.5 cm

PAGES

304

PRODUCTION

Black offset,
pantone cover

POT-POURRI

MAÏTÉ TURONNET

L'anti-encyclopédie des odeurs
que vous n'avez jamais lue

NEZ *littérature*

THE SENSE OF SCENT

Mathilde Laurent

“Because it is directly linked to the vital breath that gives us life; because it is intrinsically connected to our very existence, for me, smell is the king of the senses. The sense of life.”

Over the course of thirteen chapters, to be read in any order, Mathilde Laurent reflects on her career, her explorations, and shares her convictions about a craft she wants to enable the widest possible audience to discover: perfumery. Defending a “perfumistic” vision of her profession, she strives to “bring sense, emotion, symbols and art” to her creations. In her view, imparting true and accurate information about the world of perfume is the only way for people to appropriate it, enjoy it and, more broadly, to learn to contemplate the world through the sense of smell. This personal, engaged narrative is a genuine manifesto for olfactory sensibility.

PRINT RUN
3,500 COPIES

RIGHTS SOLD
Japan: Hakusuisha
Publishing Co. Ltd
Iran: Nik Perfumery
School

Authors

After starting her career at Guerlain, where she authored her first successes (*Pamplelune*, *Guet-Apens...*), Mathilde Laurent became Cartier’s in-house perfumer. From the “Heures” collection to *La Panthère*, and from *Carat* to *L’Envol*, she expresses a sensitive, personal vision, promoting a free and artistic perfumery.

A freelance journalist and writer specialized in fragrance, Sarah Bouasse co-authored *The Big Book of Perfume* (2020), *Parfums pour homme* (2020) and *From Plant to Essence* (2021) for Nez.

Foreword

Ryoko Sekiguchi

French edition

Published May 19th, 2022
EAN 9782491567361



**PUBLICATION
DATE**
July 13th, 2022

CATEGORY
Literature,
Autobiography,
Perfume

LANGUAGES
French, English

PRICE
€17

EAN
9782491567408

SERIES
Nez littérature

FORMAT
21 x 14.5 cm

PAGES
160

PRODUCTION
Interior printed
in offset black,
cover printed
in 4 colors

THE SENSE OF SCENT

MATHILDE LAURENT

A manifesto for
olfactory sensibility,
by Cartier's in-house
perfumer.



APHORISMS OF A PERFUMER

Dominique Ropion

“An event, place or encounter will always be associated with a perfume or scent, serving as an infallible and trusty aide-mémoire, a formula we do not always recognize but available if we need it.”

Dominique Ropion is often described as reserved, gifted, playful and a hard worker. He defines himself as a composer, an arithmetician of fragrance, motivated by the idea that “the same formula recounts different stories on each person’s skin”. In these chapters, he deconstructs the smells that characterized his childhood, the ones he likes to come across in the street or through a spontaneous encounter, and the aromas of flowers —rose, narcissus, tuberose— to offer us their olfactory and emotional secrets. Exploring the notions of addiction, animality and attraction, he strives to create scents that will “bind to any being and mould to its inner depths, which will necessarily be different” from his own. Through this unique testimony, he reveals the sensitive and inimitable approach he takes to his work.

1,300
COPIES SOLD

NEW REVISED
EDITION
750 COPIES

Authors

Dominique Ropion has been a master perfumer at the fragrance house International Flavors & Fragrances (IFF) in Paris since 2000. In the last 30 years, he has authored some of perfumery’s greatest triumphs: *Ysatis* and *Amarige* by Givenchy, *La vie est belle* by Lancôme, *Alien* by Thierry Mugler, *Invictus* by Paco Rabanne, and even *Portrait of a Lady* and *Carnal Flower* for Frédéric Malle.

Marie-Bénédicte Gauthier is a journalist and author of several books, including *Parfums mythiques* (La Martinière, 2011).

Foreword

Frédéric Malle

French edition

Published
November 24th, 2024
EAN 9782491567811



**PUBLICATION
DATE**
November 24th,
2024

CATEGORY
Literature,
Autobiography,

Perfume
LANGUAGES
French, English

PRICE
€25

EAN
9782491567828

SERIES
Nez littérature

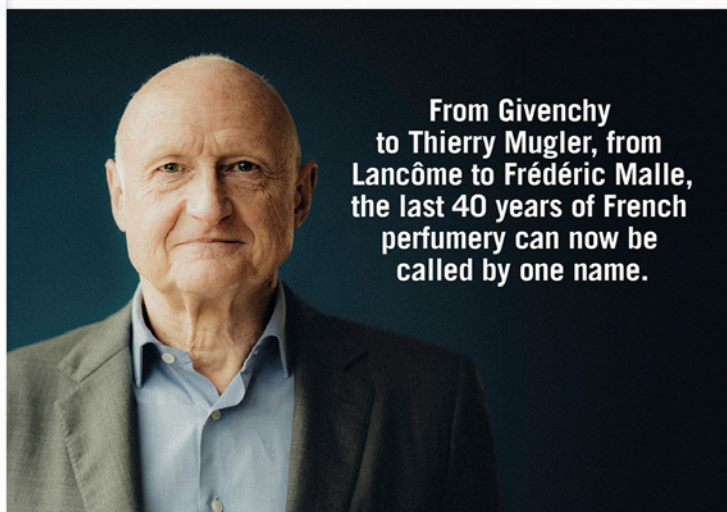
FORMAT
21 x 14.5 cm

PAGES
136

PRODUCTION
Interior printed
in offset black,
cover printed
in 4 colors

APHORISMS OF A PERFUMER

DOMINIQUE ROPION



THE WRITER OF SCENTS

Jean-Claude Ellena

“It wasn’t about making a ‘blockbuster’ perfume. It was about making it differently and being unique.”

In constant search of freedom and striving for high standards, Jean-Claude Ellena never stopped asking the essential question: what does it mean to “be a perfumer”?

While the perfume market is booming and competition grows, in just decades composing a perfume has become a common act of manufacturing, forcing perfumers to gradually abandon their creativity. Jean-Claude Ellena devoted his life to opening up new doors, questioning established rules, and seeking answers. Is he a writer of scents? An olfactory painter? A creator of emotions? A sensorial artist? The insight he shares on his career shows us the many unknown sides to a profession that is all too often controlled by marketing. This exclusive account takes us on a journey and introduces us to a man who can be called nothing less than “a great artist”.

5,000
COPIES SOLD

02
REPRINTS

RIGHTS SOLD
Corée: Yeo Woon
Publishing

The author

Born in Grasse in 1947, in almost 50 years Jean-Claude Ellena has made his mark on the French perfume industry, achieving success after success in mainstream fragrances (*Déclaration* by Cartier, *First* by Van Cleef & Arpels, *Eau de campagne* by Sisley...) as well as for niche brands (*Bois Farine* by L'Artisan parfumeur, *L'Eau d'hiver* by Éditions de parfums Frédéric Malle, *Bois d'iris* by The Different Company...).

Ellena's style is inherently linked to his unique understanding of the perfume craft, which reached new heights the moment he was named Fragrance Director at Hermès (*Terre d'Hermès, Un jardin en Méditerranée*) in 2004. He now works as an independant perfumer and artistic director for different brands and still lives in the heights of Grasse.

Foreword

Frédéric Vitoux, writer and academic.

PUBLICATION

DATE

October 5th, 2017

CATEGORY

Literature,
Autobiography,
Perfume

LANGUAGE

French

PRICE

€17

EAN

9782370630568

SERIES

Nez littérature

FORMAT

21 x 14.5 cm

PAGES

224

PRODUCTION

Interior printed
in offset black,
cover printed
in 4 colors

L'ÉCRIVAIN D'ODEURS

JEAN-CLAUDE
ELLENA

OUR PUBLICATIONS

NEZ, THE OLFACTORY MAGAZINE



Nez #1 For an Olfactory Culture, Inventory
2016 | 144 p.
€22.90/£20/\$24

Nez #2 Clean & Dirty
2016 | 152 p.
€22.90/£20/\$24

Nez #3 The Sex of Scent
2017 | 144 p.
€22.90/£20/\$24

Nez #4 Perfume & Art
2017 | 144 p.
€22.90/£20/\$24

Nez #5 Natural vs Synthetic
2018 | 144 p.
€22.90/£20/\$24

Nez #6 Mind & Body
2018 | 144 p.
€22.90/£20/\$24

Nez #7 The Animal Sense
2019 | 144 p.
€22.90/£20/\$24

Nez #8 Addictive Substances
2019 | 160 p.
€22.90/£20/\$24

Nez #9 Around the world
2020 | 160 p.
€22.90/£20/\$24

Nez #10 From the nose to the mouth
2020 | 160 p.
€22.90/£20/\$24

Nez #11 Live and let die
2021 | 160 p.
€22.90/£20/\$24

Nez #12 Design & Perfume
2021 | 160 p.
€22.90/£20/\$24

Nez #13 Near or far
2022 | 160 p.
€22.90/£20/\$24

Nez #14 Music & Perfume
2022 | 160 p.
€22.90/£20/\$24

Nez #15 As time goes by
2023 | 160 p.
€22.90/£20/\$24

Nez #16 Fashion & Fragrance
2024 | 160 p.
€29.90/\$35

Nez #17 Money & Perfume
2024 | 160 p.
€29.90/\$35

Nez #18 The Colors of Scents
2024 | 160 p.
€29.90/\$35

Nez #19 Good & Bad
2025 | 176 p.
€29.90/\$35

Nez #20 Perfume Stories
2025 | 176 p.
€29.90/\$35

NEZ + LMR THE NATURALS NOTEBOOK



Damask Rose in Perfumery
2019 | 96 p. | €17

Narcissus in Perfumery
2019 | 96 p. | €17

Jasmine Sambac in Perfumery
2019 | 96 p. | €17

Patchouli in Perfumery
2019 | 96 p. | €17

Oris in Perfumery
2020 | 96 p. | €17

Vetiver in Perfumery
2020 | 96 p. | €17

Orange Blossom in Perfumery
2020 | 96 p. | €17

Sandalwood in Perfumery
2020 | 96 p. | €17

Geranium in Perfumery
2021 | 96 p. | €17

Blackcurrant Bud in Perfumery
2021 | 96 p. | €17

Tuberose in Perfumery
2021 | 96 p. | €17

Lavender and Lavandin in Perfumery
2021 | 96 p. | €17

Cinnamon in Perfumery
2022 | 96 p. | €17

Immortelle in Perfumery
2022 | 96 p. | €17

Mimosa in Perfumery
2022 | 96 p. | €17

Ylang-ylang in Perfumery
2022 | 96 p. | €17

Lemon in Perfumery
2023 | 96 p. | €19

Jasmine Grandiflorum in Perfumery
2023 | 96 p. | €19

Orange in Perfumery
2023 | 96 p. | €19

Pink Pepper in Perfumery
2023 | 96 p. | €19

Vanilla in Perfumery
2024 | 96 p. | €19

Violet Leaf in Perfumery
2024 | 96 p. | €19

Art of Natural
2024 | 96 p. | €19

Clary Sage in Perfumery
2025 | 96 p. | €19

Magnolia in Perfumery
2025 | 96 p. | €19

Ginger in Perfumery
2025 | 96 p. | €19

Osmanthus in Perfumery
2025 | 96 p. | €19

Oud in Perfumery
2026 | 96 p. | €19

NEZ CULTURE



COFFEE-TABLE BOOKS

The Big Book of Perfume
For an olfactory culture
2026 | 246 p. | €45



COFFEE-TABLE BOOKS

A History of Fragrances
Yoan Cervi
2022 | 176 p. | €30



COFFEE-TABLE BOOKS

From Plant to Essence
A world tour of fragrant
raw materials
2022 | 288 p. | €30



PRACTICAL GUIDES

**The Olfactory
Awareness Workbook**
For kids and grown-ups
2025 | 168 p. | €24€



PRACTICAL GUIDES

Olfactory Botany
Smell Nature Across
the Seasons
2025 | 224 p. | €24



PRACTICAL GUIDES

Essence & Alchemy
2023 | 320 p. | €24



PRACTICAL GUIDES

Perfumes for Men:
the ideal selection
2020 | 320 p. | €19



PRACTICAL GUIDES

**The One Hundred
and Eleven Perfumes**
You Must Smell
Before You Die
New revised edition
2019 | 272 p. | €17



PRACTICAL GUIDES

The Fabulous History
of Eau de Cologne
2019 | 192 p. | €19

NEZ LITTÉRATURE



Carlos Benaim
A Scented Journey
2025 | 185 p. | €25



Potpourri
2022 | 304 p. | €17



The Sense of Scent
2022 | 128 p. | €17



Aphorisms of a Perfumer
2024 | 136 p. | €25



The Writer of Scents
2017 | 224 p. | €17

CONTACT

Nez

29 rue des Orteaux
F-75020 Paris
+33 1 48 06 20 68

FOLLOW US

 facebook.com/nezlarevue/

 instagram.com/nezlarevue/

 linkedin.com/company/nez-lebureauolfactif