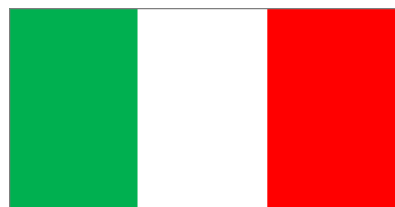


---

# essencional:

---



## Focus On Italian Artistic Perfumery

---

2 → 8 **'Little Italy' is in fact  
'Big' in the Art of Making  
and Wearing Perfume**  
*written by L. A. Klove*

10 → 21 **The Italian  
Approach to Perfumery:  
an expert discussion**  
*written by K. Marin*



# 'Little Italy' is in fact 'Big' in the Art of Making and Wearing Perfume



Italy has a rich yet unknown perfume past. The present is flourishing thanks to prime ingredients, artistic creativity, and a wide merchants base. It is no longer shy.

## Indulging in the creative art of perfume

Italy has perfected the art of perfumes, not only making them as much as the art of purchasing perfumes and wearing perfumes. Nowhere else in the world apart from the Middle East is perfume so present in the landscape and on people's skins. For a long time, it was believed that France was the cradle of perfumes. Well, think again. We give back the flame where it belongs, to Italy and we speak to an expert, Italian of course, Silvio Levi, who is going to tell us the real story. He draws comparisons and differences between French and Italian perfume heritages. He also underlines the specificity of the Italian perfume history intermingled with the power of the church, royals, trade routes and arts patronage. Ultimately, we learn the complex perfume game which can be dangerous. Now, you have been warned.

**Laurence: please take us back to the beginning, to the cradle of civilization and of perfume; where are we and when is it?**

Silvio: As the matter is quite complex, shedding some light in a short way is a tough task you hand over to me. I will try my best. I could give a lecture that could last hours, but I will summarise and censor myself, so be it! I may disappoint you by saying that perfumes come from Asia not from Italy. Perfumes were invented where 'majestic' flowers grew naturally; the rose grew in Damascus, jasmine and tuberose in India. **Trade routes flourished during the Byzantine and Roman empire and thanks to them, silk, spices, incense, and perfumes arrived** not only in Egypt but also in Venice and Rome, the capitals of the empire. In Athens, we know there was already a perfume

market. The story says that before meeting her lover, Marc Antonio of Rome, the Egyptian Queen, Cleopatra, was using perfume as a way of amplifying her seduction. If we steer away from this glamorous duo, historians tell us that Romans as well as Babylonians were using rose water to wash their hands and to perfume home curtains. Rose petals were adorning banquet tables and perfumed oils were used in thermal baths. **The perfume purpose was clear, and it was to wash and purify the body.** It stayed close to this purpose all the way to the Middle Ages. In 1221 when l'Officina Profumo-Farmaceutica di Santa Maria Novella was founded, the convent rose water was meant to be drunk as medicine.

**Laurence: Now, comes the time to ask you about the link between perfumes production and the Church in the Italian history.**

Silvio: Quite right. The bond is strong indeed and it was a **direct consequence of the barbaric invasions.** The church's intent was then to protect cultural treasures, alchemy, and laboratories from destruction. L'Officina was created by Dominican friars in Florence who deftly cultivated their precious gardens. At that time, life and death were closely interacting with each other, and monks started to

produce **scented waters.** The waters had the power to keep away the 'Black Death' plague or so the story says. Their distilled 'Acqua di Rose' was used as a potent cure to kill germs in the air and inside the body, then swallowed with wine or in a pill. This is a **key historical milestone when perfumes become part of the church heritage.** Perfume is quite simply a cure, a powerful medication curated by convents or evil sorcerers.



*The interior of the Officina Santa Maria Novella in Florence*

**Laurence: What do you mean, perfume was also used as powerful poison?**

Silvio: Absolutely. A clever chemist could without raising any doubt create a lethal weapon disguised as a perfume. Such poison could be hidden in a ring, inside a dress and used to swiftly get rid of the identified target or enemy. In the 1500's, at the time of Caterina de Medici, her personal perfumer, Renato Bianco, was notoriously using such fatal powers.

**Laurence: So, what happens when Catherine de Medici arrives in the French Court and becomes Queen?**

Silvio: if you are asking me how many people had a mysterious 'perfume' death. I cannot tell you. What I can say is that they were simply no perfumes in France at that time. Perfumes only arrived inside the luggage of Caterina de' Medici when she married the king of France in 1533. Her perfume or 'Acqua della Regina,' a fresh and citrusy bouquet became immediately immensely popular in the French court. **The success of perfumes lied primarily in its power to cover the stench**, given the lack of hygiene, and washing back then. In the royal court, perfumes then became a way to be attractive and play the frivolous courting game. As perfumes were expensive, they only

belonged to members of the court, the 'courtesans,' all based in Paris, precisely in Versailles.

**Laurence: Is this Parisian centralization a strength or a weakness in the art of creating perfume?**

Silvio: The French court had **one centralised high purchasing power**, but it was a monolith. **It lacked the healthy competition game between different Italian regional kingdoms rivalling for being the best one.** In Italy, innovation kicked off when perfumes got outside of the hands of the Church during the 'Rinascimento' or **Renaissance period**. During that time, **a multitude of patrons, bankers, heads of kingdoms or members of rich families members funded art and inventions** of masterminds such as Leonardo da Vinci, Michelangelo, Caravaggio... Leonardo da Vinci himself was cultivating a garden in Milano and was working on perfumes as reported in his 'Codice Atlantico' manual. Experiments, innovations boomed, and creators moved around geographically to seize the best patronage offer. In Italy having a pot-pourri of a variety of cultures and influences, Spanish, French, Arabic, Austrian..., allowed diversity to express itself freely. This in turn fuelled creativity, richness. Unification between the different kingdoms happened late in 1861, so that Italy is the youngest country in Europe and where 'being different' is like the norm. Divisions meant positive competition between kingdoms and merchant cities. Art and creativity, come out of diversity.



*Venice, the 'Serenissima' merchant city*

**Laurence: Can we go back to the Italian merchant cities that prospered in the art of making perfume?**

Silvio: I must add the impact of major adventurers and innovators. **Marco Polo** in the late 1200s came back from China with incense, a perfume ritual extensively used in Asia. By the way, burning wood out is a deeply rooted tradition in Japan, Indonesia, Vietnam... But let us go back to the Italian merchant cities, Venice, Genoa, Florence, Pisa... In **Venice, the most powerful one of all, spices, fabrics, and perfumes were intensely traded.** Other industries blossomed as a ripple effect. Glass blowing in Murano developed healthily as bottles were essential to preserve perfumes. Another factor to fuel trade was the presence of multiple Jewish communities in Italy whom as we know were dealing with money loans that Banks were not involved with. They were critical in the funding and development of trade.





*Sunrise above the trading city of Florence*

**Laurence: In addition to merchant cities, Italy also has regions producing natural perfume ingredients. Tell us about this second map of the country.**

Silvio: Absolutely. Italy is blessed with fantastic weather and a variety of soils where native flowers and aromatics grow. Lavender in Piedmont, iris in Tuscany, bergamot in Reggio di Calabria, orange in Sicily, lemons in the vicinity of Naples, rosemary, basilic, myrtle in Sardegna... In Sicily there is an ancient tradition of producing orange scented water, called la 'Zagara.' In Tuscany, tanning leather became a very prosperous business which was only made possible thanks to usage of perfume oils. The horrific odour had to be removed and local perfumes came to rescue. To this day, Italy remains one of the world biggest producers of bergamot and other citrus fruits.



*Zagara from Sicily, giving orange scenter water*

**Laurence: What about Italian perfumers, are there not as many as French ones and if so, why?**

Silvio: one thing is for sure; **Italy does not have one perfumery school when France has ISIPCA and the Grasse institute of perfumery.** This is a real shame and I hope the future will see the opening of an Italian school. Having said that, there are brilliant Italian perfumers such as Lorenzo Villoresi, Luca Maffei, Maurizio Cerizza, Laura Tonatti, and more. Only they are more in the shadow in comparison to the French perfumers. I guess this will change over time on par with the growth of Italian perfume brands.

**Laurence: You are right, let us fast forward to today. Italy is big on the perfume map.**

Silvio: Absolutely. Italy is the market with the highest number of perfume boutiques in the world. There is a total of 6'000 point of sales, and a niche fragrance brand typically selects a generous 100-200 range. If we take the overall perfume mass market turnover in Europe, Italy is as important as France or Germany. However, if we isolate **niche perfume sales** from the rest, **Italy comes first**, ahead of Germany with a turnover of 250 M euros. If we take Esxence, the international exhibition for niche perfume brands, there are now 40 Italian niche brands participating.



Italian are masters in the creative seduction play.

**Laurence: Italians love perfumes as a full expression of their style but Silvio there is also something special to reveal.**

Silvio: Shall I? The weather, not too hot, not too cold, has once again a major positive contribution to the perfume olfactive experience. **The perfume composition, with its mix of head, middle and base notes, beautifully shines through.** Each nuance can be enjoyed thoroughly. That is not possible when the weather is too severe, with temperature extremes.

***Italy is Shining and the Place to Be.***

*I found an excuse to what Jean Cocteau being married to an Italian said, "French people are Italian people in a bad mood.". Italians have the sun which makes them smile and shine. Italy is no longer shy about its history and its current achievements. Certainly not regarding perfumes. Italy is big in the art of making and indulging in perfumes.*



*The charm of Venice and Italy is eternal*

<http://www.museodelprofumo.it>

<https://www.esxence.com/>

<https://www.accademiadelprofumo.it/curiosita/cleopatra-profumava-le-vele/>

**www.essencional.com**



# The Italian Approach to Perfumery: an expert discussion



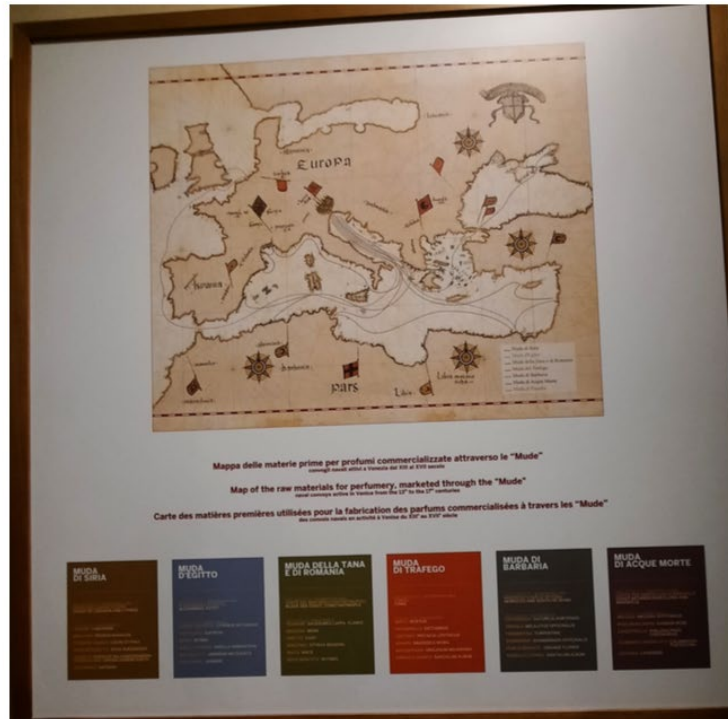
Italy is a reference point for art, culture, film, cuisine, la Dolce Vita and the love of beautiful things. **What is much less known, and will be explored in this article, is the importance of Italy to the world of perfumery.** Several months ago I wrote about the German approach to fragrance\* which was enlightening, and now it is time to put the focus on the *Bel Paese*, to shed light on a country that has made significant contributions but that has not been in the limelight. To investigate the role Italy has played over many centuries, I sought out several industry experts who kindly provided insight and shared their knowledge on this fascinating topic.

## FRAGRANCE HERITAGE AND ORIGINS

Fragrance usage in Italy goes back to antiquity, where the culture of perfume was established amongst the Greco-Roman civilizations. After all, the word perfume comes from the Latin term “per fumum,” meaning “through smoke.” The Romans burned leaves, crushed flowers, and used wood shavings and aromatic resins as sacrificial offerings to their gods, but they also used oils and essences to perfume both their hair and their bodies. By the 13th century, the travels and discoveries of Venetian merchant Marco Polo bolstered the spice trade in Europe and paved the way for new scent options. **In fact, it’s amazing to learn how much of the roots of fragrance go back to Venice.** Nicola Pozzani, Creative Director for the Merchant of Venice explained, *“Different trade routes all passed through Venice and different ingredients came from each route. Venice was the epicenter for spices, ingredients, refined goods, everything. Venetians are traders at heart, so although they weren’t growing ingredients, they were trading them”.*



Marco Vidal, CEO of Mavive, pointed out that **“Venice was the first to absorb the culture of perfumery from the Orient and in particular from the Byzantine Empire and Constantinople where it was central to the life of science, commerce, aristocracy and religious worship.”**



*Venetian trade routes*



*Venetian flacons*



*Nicola Pozzani*



*Marco Vidal*

By the middle of the 14th century all of Europe, including Italy, was battling the plague, and water became viewed as a transporter of disease. Even the clergy spoke out against the use of water for

hygiene. **Florentine monks created tonics and aromatic concoctions used for health and medicinal purposes.** People believed pleasant scents had disinfectant properties and could protect them from disease. According to Zisis Kapsalis, specialist for AquaFlor, Italian noble ladies in the Renaissance used perfumes but in different ways than we know today. *“They used essences and dried herbs to perfume their linens, their clothes and even their homes. At the time it was very common in Florence to use the **bussolotto**, or a pomander, which contained waxes, essential oils, and fragrant ingredients. Ladies would hang them from necklaces and hold them up to their nose to sniff the scent and disguise unpleasant smells around them.”*

The most famous, pivotal moment was in 1533 when Catherine de Medici came from Florence to France to marry the dauphin, the future King Henri II. Mr. Kapsalis recounts *“She was very young and she brought her entourage with her including her perfumer **Renato Bianco, later called René Le Florentin, who established perfumery in France in the way we know it today.** Some say he was an orphan, that he grew up in a convent, but he did work as an apprentice to a “speziale”, a person who worked with all aromatic substances. He created l’Acqua della Regina for her based on the citrus scents she liked. People wanted to imitate the queen, and they started wearing versions of this scent.”* The perfumer is in fact linked to Officina Profumo-Farmaceutica di Santa Maria Novella, and the oldest fragrance of the renowned Italian brand is Acqua della Regina, noted to have been commissioned by Catherine for her wedding.

Of course, there were also somewhat sinister allegations associated with both the queen and her perfumer as Stefania Giannino of Nobile 1942 points out. *“I like discovering the legends around Caterina de Medici, and certainly my favourite story is about her arrival at the French Court where she was not welcomed. **She came with her perfumer who minced, mixed, filtered, and distilled fragrant herbs and precious essences for Caterina for fragrance, but also to impregnate fabrics and to perfume the leather of gloves.** But they also say he made poisons, and his experiments were tested as ways to get rid of people she didn’t like. He had developed an odorless and lethal substance in which to immerse clothes before perfuming them. It is said that the Queen of Navarre, with whom there was bad blood, died two weeks after receiving a gift from Catherine. Truth or fiction? Who can tell. But the tradition of scented gloves began thanks to her.”*

Indeed, Renato’s citrus formula is cited as the inspiration behind the “*acquae mirabilis*” which gained popularity throughout Europe in the 17th and 18th centuries. Stories vary, but as evaluator, editor and fragrance industry consultant, Ermano Picco explains *“Of course I love the fabulous story of the origins of the Eau de Cologne, which was actually born in the late 17th century in Italy in Piemonte. Giovanni Paolo Feminis, who is behind the iconic fragrance, moved from his native Santa Maria Maggiore near the Italian Alps to Cologne in Germany to make his fortune.”* Eau de Cologne, a light citrus scent, gained wide acclaim and was used by the royal courts of Europe. And of course citrus influenced perfumery in a huge way. As Kapsalis observes, **“You wouldn’t be able to make chypres without citrus, and it would be difficult to make an oriental in the classic French way without citrus.”**





*Catherine De Medici,  
Francois Clouet*



*4711, an eau de Cologne*



*Zisis Kapsalis*



*Stefania Giannino*



*Ermano Picco*

## ITALIAN APPROACH & CULTURE

There was a general consensus among the group I interviewed that Italy's wealth of home-grown ingredients and top-quality raw materials has had a significant influence on the Italian approach to fragrance. Ermano Picco referred to the bergamot from Reggio Calabria as the "*King of citrus with its zesty bite and its almost floral sparkle.*" He also mentioned the "*bubbling fruitiness of tangerine that's a burst of optimism*" while the Florentine iris, "*with its powdery notes redolent of baby powder and outdoor violets as well as yeast, sour dough, and white chocolate,*" is an essential element. He also gave an honorable mention to incense. "*Despite originating from the Middle East, **incense is a familiar note to Italians for we are dipped in Catholic culture since the Roman Empire. We have the Vatican in our country after all.***" Zisis Kapsalis concurs. "*...though Italians love citrus **there is also a strong connection with other ingredients they grew up with such as iris, leather and Mediterranean herbs like basil and rosemary.** Now with the arrival of the gourmands, I see a love of the almond scent. It reminds people of their parents or their grandparents.*"



*Citrus - Jared Subia*



*The iris - James Morden*

Unsurprisingly, the Church has had an undeniable power and authority over the lifestyle of Italians which extends to perfume. In a recent interview for Essencional, Giorgio Dalla Villa, director of the Museo del Profumo in Milan, explained it succinctly. "***The church exerted an enormous influence on young women, and was firmly opposed to the use of perfume and cosmetics, generally considered as 'work of the devil'. For Italians, who until the 1960's lived under a cloak of religious conservatism, the woman was a mother, an athlete, certainly not a lover. Perfumers therefore created fragrances for women that had a good scent, but that did not take into account her femininity and sensuality.***" In Italy ladies fragrances were limited to rather innocent florals featuring rose, violet or lavender, whereas French perfumers made a wider range that could be worn, say, for an afternoon tea or to seduce a lover. Those who sought out that type of scent had to look beyond their own borders for options.



And yet times have changed because today Italy is recognized not just for the exquisite ingredients but also for exclusive designs, and innovation. Ermano Picco reminds us that “*The birth of exclusive luxury fragrance collections was actually started by Prada in 2003 with the Iris parfum – nearly 20 years ago.*” Meanwhile, the rise of artistic perfumery is particularly linked to Italy as affirmed by Marco Vidal. “*Italy also has a flair for experimentation and craftsmanship: **in fact Italy is one of the first countries in the world in the field of niche perfumery.***”



*Saint Peters Basilica - Chad Greiter*



*Mary - Jon Tyson*

## BRANDS

I wondered how the Italian culture had influenced domestic brands, and specifically the ones linked to the people I interviewed. Above all, it is the brand heritage and related stories as well as the native raw materials that create the bond. Ms Giannino explained *“From the very beginning, the Italian character of the NOBILE 1942 brand was put in the foreground. **We like to call ourselves storytellers and in every perfume there is a trait of our identity.** The names are in Italian and the perfumes are an olfactory identification of each story we tell. For example, La Danza delle Libellule reflects the gracefulness of the protagonists of its namesake operetta. RUDIS refers to the courage and fear of a gladiator before entering the arena and so on.”* **She recognized that there is an expectation to find native ingredients in Italian perfumes, and that, due to the historical context, there should be at least one citrus scent within the brand portfolio.** Mr Vidal indicated that most of the brands in the Mavive family are linked to Italy in style, origin or materials, such as the classic Pino Silvestre, an aromatic fougère, which dates back to 1955. However, the Merchant of Venice, a brand launched in 2014, is inspired by the centuries-old perfume tradition of Venice while the fragrances are created from a diverse and global palette of notes and accords.

**This melding of heritage with modernity is very characteristic of Italian brands today.** Mr. Picco shared several examples with me. *“Rubini was started by the Andrea Rubini family who has a history rooted in the Italian perfume industry, and the traditional Italian colognes and hair lotions served as an inspiration for their first perfume, Fundamental. The latest release, Nuvolari, is also influenced by a modern myth that’s still a reference of genius and bravery, embodied by the legendary 1930’s Italian racecar driver, Tazio Nuvolari.”* This scent includes a Fuel, Motor Racing and Asphalt accord – only possible thanks to synthetics in modern perfumery!



*La danza delle libellule*



*Rosa Mocenigo, The Merchant of Venice*

He also spoke of his collaboration with the founders of Masque Milano, Alessandro Brun and Riccardo Tedeschi. *“For them the influence of Italian culture is key. It is maybe less evident in the Masque Milano Opera collection, but is particularly apparent in the newly born Milano Fragranze collection which bring to life the genius loci of iconic places and times in Milan. Brera, for instance, is a romantic rose-patchouli tribute to the painting “The Kiss” by Francesco Hayez, housed in the Pinacoteca Brera. Or again, Diurno, a creation which I am particularly fond of, which takes inspiration from the working class public baths\*\* established in 1925 in the Porta Venezia district, where the last barbershop and hairdresser closed their doors in the late 1980s. You can still get whiffs of aftershave and hairspray in there, and catch glimpses of the deco allure of the architecture. Perfumer Julie Massé brilliantly rendered this atmosphere with a contemporary fougère accord uplifted by a steamy, cottony lavender set against a brilliant amaretto cherry accord that’s also a nod to the early ‘80s fruity shampoos and hairsprays.”*



*Milano Fragranze Brera*  
© Milano Fragranze



*Albergo Diurno Venezia by*  
Architect P. Portaluppi (1925)



Mr. Kapsalis spoke about the unique brand positioning of AquaFlor. *“There is a specific philosophy behind our brand which was born from the desire of an Italian family who wanted to maintain the tradition of perfumery that has been in Florence’s history since even before Catherine de Medici. Everything passes in front of a pair of eyes and through a pair of hands. **Everything is born here, raised here and delivered to the world from here and it’s what Made in Italy means.**”*



*The handmade process at Aquaflor*

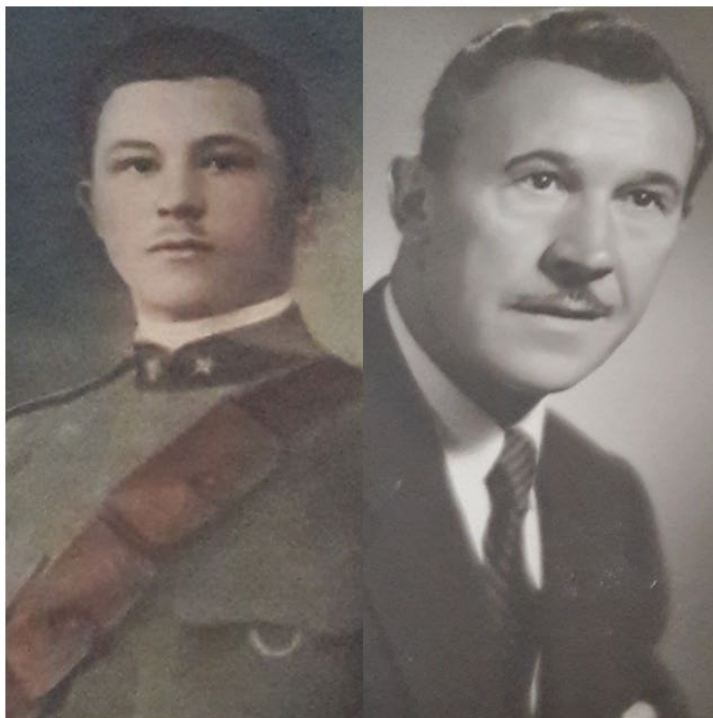


*The Aquaflor I Nobili range*

## THE CONSUMER & THEIR HABITS

Certainly in a country where art, architecture, painting and sculpture carry so much importance, their impact is felt on fragrance as well as the way the consumer interacts with fragrance. **Given the opinions shared, it is clear that wearing fragrance is linked to beauty and pleasure, to being courteous and to performing a ritual.** Ms. Giannino comments *“There is an undeniable beauty habit that is part of our DNA. Wherever you are in Italy it is not so hard to find a place that talks about art and evokes beauty. **Perfume is part of this quest for beauty.**”* Mr. Picco elaborates *“**I think all of this influences our fragrance usage for we are pleasure-seekers by nature. We use fragrances to communicate, to indulge ourselves in that little fragrant pleasure making every day extraordinary like we do with food. Americans call them “guilty pleasures” but we don’t feel guilty at all.**”*

Wearing fragrance is, in fact, a part of the grooming process and a habit often attributed to the Italian gentleman. Mr Kapsalis noted *“A **signore** of a certain period would definitely wear his fragrance before going out. **It’s a typical thing that when an Italian man would pass by, he was recognizable by his scent.**”* Mr. Picco shared a childhood memory that exemplifies this habit. *“My granddad was a farmer, a very simple man born in the 1920s. Every single day after working in the fields he used to take a shower and wear a cologne before sitting down for dinner. **It was a courtesy to himself and to his family I guess, and he always smelled good in my memory.**”* My Italian grandfather had the same habit and he always smelled good too! Mr. Vidal also commented on the concept of courtesy. *“Yes, perfume is closely linked to our customs, especially in Southern Italy. **It’s a form of courtesy, elegance and ritual that is inevitable in socializing.**”* And even if so much has changed in the world, Mr. Kapsalis notes *“...**the ritual of wearing fragrance is still as valid today as it was in the past: and equally for men & women.**”*



*Author's grandfather*

Now that we know the consumer appreciates wearing fragrance, what do they like? It is not so easy to stereotype anymore, especially due to social media which provides greater awareness of the global fragrance market. Ms. Giannino remarks *“Italian consumers are very open to unique and often very enveloping smells such as incense, ambroxan, Oud, and vanilla in general. **But what distinguishes us as Italians is the desire more than anywhere else to be unique, different and not standardized.**”* Mr. Vidal concurs. *“Italy is a country characterized by a high per capita consumption of perfume. In general, the approach to perfume is very open and positive, without preconceptions and also with an excellent index to change and novelty.”* As everywhere, some consumers know what they want and they are loyal to their scent while others are open to experiment and discover something new.



*Italian flag - Jametlene Reskp*

## RETAIL LANDSCAPE

Italy has a somewhat complicated mix of shops further complicated by the growth of eCommerce. The biggest piece of the pie at roughly 75% is given over to perfume shops – be they independent perfumeries, local shops and brand stores. Large retailers like Sephora make up about 22% while the balance comes from pharmacies, supermarkets and hypermarkets. Online sales flourished during the pandemic and are now expected to equal in-store sales by 2025.

It's worth noting that from a production standpoint, over 50% of the manufacturing happens in companies based in the northern region of Lombardia followed by 10% in Emilia Romagna and about 8% in the Veneto.

## LOOKING FORWARD

I often end my interviews by asking people to reflect on recent change and to pull out the crystal ball to predict how the market may change in the next few years. Obviously, as elsewhere, the pandemic accelerated the shift to online retail which had not previously been a major option for Italian consumers. **This was a technological evolution that pushed everyone into the 21st century.** Mr. Picco commented *“Nowadays it feels normal to buy perfumes and cosmetics online and even small businesses invested more in communication on social networks, making new websites and e-shops, etc. The process is still being refined and **in the next few years we will see the online retail grow and offer additional services.**”*

At press time, the war in the Ukraine had been going on for nearly 60 days with no signs of an end in sight. Ms. Giannino reflected on the impact it is having on the fragrance industry. **“We are all experiencing the difficulties of finding raw materials, the constant increase in costs, uncertainty in the future, the closure of some important markets.”** She also shared a message of hope. *“The market is very difficult for a new entry who wants to have an International distribution but there is still good opportunity for existing brands with consolidated business. I also see a good opportunity for local brands in their domestic market: they have the chance to get the interest of local people if they have good projects.”*

A final statement from Mr. Vidal lets us end on an optimistic note. **“There has been an excellent rate of niche perfumery, many perfumeries have opened that deal only with artistic perfumery and this is very positive because it is about quality with a focus on the importance of the perfume itself with respect to the brand, packaging and advertising. There is more specialization in this segment, indicating very good aspects even for the future.”**

For those who want to discover, smell and experience niche and artistic Italian perfumes for themselves, make your way to Milan June 15 – 18 to attend the world-famous **Esxence**, the art perfumery event dedicated to artistic perfumery. For more information, please visit: [www.esxence.com/?lang=en](http://www.esxence.com/?lang=en)

Many thanks to the following individuals who contributed their expertise to this article:

Marco Vidal, CEO Mavive, Founder of The Merchant of Venice

Stefania Giannino, Export Manager, Nobile 1942

Ermano Picco, Fragrance Consultant, Evaluator, Reviewer and Journalist

Zisis Kapsalis, Specialist, AquaFlor

Additional corroborating information and quotes from the following individuals are referenced:

Giorgio Dalla Villa, Director, Museo del Profumo

Nicola Pozzani, Creative Director, The Merchant of Venice

## **Notes**

\*See *Essencional* article *The German Approach to Perfumery*

[www.essencional.com/en/posts/the-german-approach-to-perfumery/](http://www.essencional.com/en/posts/the-german-approach-to-perfumery/)

\*\**These public baths offered services (baths, shave, manicure) for travelers arriving at the adjacent central train station as well as for the people living in the neighborhood. Few had access to a private bath or shower at the time.*

## *Photo Credits:*

*Thanks to AquaFlor, Milano Fragranze, The Merchant of Venice, Nobile 1942, Rubini Profumi, and ParisMusées for their images.*

*Author's own photos throughout.*

# essencional:

Promoting innovation and high creativity in the  
development of Niche Perfumery and Cosmetics

[essencional.com](http://essencional.com)    [@essencional.com](https://www.instagram.com/essencional.com)

For any enquiries please contact:

Giulia Levi – *Essencional Marketing and Communication*

[gl@essencional.com](mailto:gl@essencional.com)