HISTORICAL SCENT COLLECTION

Odeuropa

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Olfactory Storytelling Toolkit: A ‘How-To’ Guide for Working with Smells in GLAMs and Heritage Institutions

Scent in the museum. For a long time, this phrase would have raised red flags for conservators, curators, archivists and visitors of heritage spaces - and in many cases it still does. Scents? Where? Surely not in the galleries or in the depot?! Do they indicate undesirable moulds in books or other objects? Are odours spilling from the restroom or the museum café? Do these scents suggest the presence of airborne dangers that might affect the artefacts? Recognised as a hazard or simply lurking in the background, visitors and heritage professionals alike are not accustomed to actively paying attention to smells in cultural heritage institutions. Scents are assumed to be incidental, unintentional, and unwanted.

Recently, we find ourselves in a scent renaissance where “odourphobic” attitudes are slowly giving way to practices of olfactory storytelling in the cultural sector. Motivated by a desire to create more immersive experiences and to diversify the narratives told and the audiences reached, GLAMs (galleries, libraries, archives, and museums) are discovering that smells and our olfactory sense are both powerful tools for storytelling and for the presentation of heritage objects and spaces.

The growing popularity of olfactory storytelling in a heritage context also comes with challenges. Curators may want to find olfactory subjects in their collections or employ scents as a storytelling technique but are unsure about how or where to begin. How do you find relevant olfactory stories for your institute? How can (digital) collections inform these decisions? How can you curate and present unique olfactory objects found within your collection? Does your institution have a significant smellscape and how would one preserve this fleeting type of heritage? How do you acquire and develop heritage scents and how do you incorporate them into your space? What resources are necessary to make an olfactory exhibition or (guided) tour happen? And what is the projected impact of your olfactory event?

How do you diffuse or conserve scents safely and properly and if you do, are there possible threats to your collections and visitors? This guide aims to provide some - though not all - of the answers to these questions.

The Olfactory Storytelling Toolkit: A ‘How-To’ Guide for Working with Smells in GLAMs and Heritage Institutions provides a starting point for cultural heritage professionals using smell as a storytelling technique. It starts out by describing the value of working with smells in GLAMs and offers tangible examples of previous olfactory events. In addition, the hands-on guide provides tips for how to build a strong olfactory narrative, how to create heritage scents with a perfumer, how to choose between different presentation techniques, and how to carry out risk assessments. The online open-access guide comes with downloadable resources that can be used to employ your own olfactory storytelling.

We hope that with the help of Odeuropa’s Olfactory Storytelling Toolkit: A ‘How-To’ Guide for Working with Smells in GLAMs and Heritage Institutions, the IFF x Odeuropa Historical Scent Collection becomes a gateway to exploring your GLAM collection nose-first and to using scents as a meaningful tool of visitor engagement and exploration.

To access and download the Olfactory Storytelling Toolkit: A ‘How-To’ Guide for Working with Smells in GLAMs and Heritage Institutions go to https://odeuropa.eu/the-olfactory-storytelling-toolkit/ or scan the QR Code below.



With a lineage stretching back to the 1800's, IFF rose from a chemical company specializing in essential oils and flavor compounds to a global leader in the creation of scents and sensory experiences that virtually impact every aspect of our lives, to awaken our extraordinary senses for a better world.

Thanks to an internal creative think-tank, La Fabrica, IFF artists of perfumery have continually supported artistic creation, collaborating with artists and creative minds around the world, and from diverse backgrounds. This has resulted in distinctive sensory artworks that resonate on a profound cultural, experiential, and artistic level.

IFF's innovation legacy is steeped in its motto, "where science and creativity meet". One such legacy is the revolutionary Living™ technology, which allows perfumers to capture the live and vivid scent of the likes of linden blossoms, gunpowder, sweat or steam or storm.

Thanks to a unique palette of raw materials and innovative technologies, IFF perfumers and the Odeuropa team together craft olfactive masterpieces that reflect the rich cultural tapestry of the European continent. Blending their art with the historical and scientific expertise of Odeuropa, thus shape the sensory experiences of European citizens from days past, or days to come.

Odeuropa

Odeuropa is an innovative research project exploring Europe's olfactory heritage throughout history. Launched in 2020, this interdisciplinary initiative brings together researchers in (art) history, social sciences as well as natural and computer sciences to study the smells and fragrances that have shaped European culture over the centuries. Its main objective is to collect, analyse and interpret historical data relating to scents, focusing on archives, texts, visual arts and other documentary sources, but also on the materiality of heritage scents. The project aims to represent the olfactory experiences of the past, to understand how scents have influenced European society and to raise public awareness of the importance of olfaction in culture and history using technological advances such as computer-assisted text analysis and image recognition, and analytical chemistry.

Odeuropa also explores the contemporary implications of understanding smells from the past, particularly in areas such as perfume creation, cultural tourism and heritage preservation. As such, it represents a pioneering initiative aimed at filling a gap in historical research by shedding light on an often-neglected aspect of our cultural heritage. Its interdisciplinary methodology and international collaboration contribute to broadening our understanding of European history through smelling, and to awakening our sense of smell to better understand the world around us.



1

1 POMANDER

SCHAFFNER

Eitel Besserer, an Ulm councillor sits at prayer. His lips slightly open while his hands clasp a wooden rosary with a silver ball, or a pomander, which trails at the end of the rosary. The painter captures the status of his subject by including these details significant of his social status.

The pomander is the keystone to understanding the fragrant history of Martin Schaffner's Portrait of Eitel Besserer. Varying in size and intricacy, fashioned from resins, spices and aromatics, pomanders provide an insight into the important role that smells played in Europe. Pomanders were intended to protect their wearers from miasmas, following the miasma theory which, up until the 18th century, claimed diseases originated from stale air. In that regard, foul smells might signify or even be disease. Pomanders, along other olfactory objects meant to ward off miasmas (e.g., nosegay, tussie-mussie and posies) could be tucked away in pockets or hung at arm's reach, creating a scented sphere of protection or, should a particularly deadly stink arise, be pulled directly to the nose.

1 Martin Schaffner, Portrait of Eitel Besserer, 1516, Mixed techniques on panel. Image courtesy of Museum Ulm, Germany.

Pomanders recipes could be found in household books used from the sixteenth to eighteenth centuries called Books of Secrets but were also engraved on the pomanders themselves - which is what this interpretation was based on. The scent's composition illustrates a crucial part of Europe's olfactory identity, the ingredients representing the prominence of trade, industrialisation, and colonialism. An aromatherapeutic grip of rosemary and lavender bristling with dusty spikes of nutmeg crosses the piquant heat of clove and the sweet energy of cinnamon. A botanical potion, it is tinged with a powdery essence of rose, before stretching out its garden-gleaned core into a base where mingles a plethora of animal ingredients - traces of civet, a flash of musk and the salty ting of ambergris – further signifying the wealth and status of this pomander's wearer.

The Garden Herbs
Lavender essence LMR; Rosemary essence LMR;
Rose essence LMR.

The Faraway Aromatics
Cinnamon essence LMR; Clove bud essence LMR;
Nutmeg essence LMR.

The Precious Balsams
Ambergris reconstitution; Musk; Civet.



2 MYRRH

SCHAFFNER

Myrrh is perhaps the most enigmatic of the Magi's gifts. While frankincense represented Christ's divinity and gold his filiation with King David, myrrh prophesied his coming passion, his imminent death, and thus his humanity. This association between death and myrrh can be rooted in the astringent and antiseptic properties which are responsible for its bitter odour and taste. It is this bitterness of the myrrh that hints at Christ's suffering.

Used by the Egyptians in their mortuary rites, myrrh appeared twice in the passion of Christ, first lacing the wine which he refused to drink on the cross, then along the aromatics used for his embalming. While Latin churches favoured the use of frankincense, myrrh burrowed its way into household manuals and pharmacopoeias, mostly as a medicinal incense and a remedy for gum ailments. It might be chewed by the sufferer, thereby granted them a fragrant breath as well as relief from their dental pains.

2 Jörg Stocker and Martin Schaffner, Adoration of the Magi, 1480, Oil on panel. Image courtesy of Museum Ulm, Germany.

John Bunyan, the seventeenth-century English puritan preacher, described the tree of life in the garden of Eden as a 'perfuming tree' that 'makes them also that abide under the shadow thereof to smell as sweet-smelling myrrh; it makes them smell as the wine of thy grace, O Lord, and as the fragrant ointments of heaven'.

Difficult for the nose to perceive in its pure form, myrrh is best smelt as a composition. In order to faithfully express the multiple and complex nuances of the fresh resin, a myrrh essence distils its volatile, discreet and bitter notes against a sturdy heart of myrrh resinoid, unequivocally spicier and more balsamic, fiercely revealing its mossy and mildewy undertones while Opoponax, often considered to be myrrh's finer cousin-resin, juts forth with syrupy accents of toffee and molasses, sweetening the imminent bitterness.

Myrrh
Myrrh essence; Myrrh resinoid; Opoponax resinoid.



3 CANAL

‘a beautiful virgin with a smelly breath’ anonymous author on the city of Amsterdam, c.1730.

Tucked away between the Amstel and the sea, a miscellany of smells arises. The muggy summer fights the canals’ overpowering stench in which the faeces of an entire city float. The sulphurous scent of silt mingles with that of distant seaweeds, mouldy stones, exhausted stallions, ammonia and manure clog up the alleyways and turn the toxic air into a blaze. You must wait for the breeze, the breeze that alleviates the foul and lightens the air, the breeze that carries the scent of summer-blooming linden trees, lining the canals by the thousands: a few seconds of fragrant air allowing you to breathe.

Canal encapsulates the olfactory identity of Amsterdam, Netherlands’ iconic canals, each a testament to the city’s evolving history, urban development, and human activities. Amsterdam stood out as one of the first European cities to plant trees along its main throughfares and, in the 17th century, linden trees, which were thought to freshen the air. Linden trees were extensively lined alongside the city’s streets and canals to reduce the stagnant waters’ unpleasant odour.

3 Jan van der Heyden, View of Oudezijds Voorburgwal with the Oude Kerk in Amsterdam, 1670. Public Domain. Photo courtesy of the Mauritshuis, The Hague.

As Amsterdam expanded in the 16th and 17th centuries, the state of its water was a subject of considerable anxiety as waste and sewage increasingly polluted the canals, killing fish and producing an offensive stench that concerned the city authorities. This issue persisted late into the 20th century as French author Albert Camus wrote of Amsterdam in 1956, “breath of stagnant waters, the smell of dead leaves soaking in the canal and the funeral scent arising from the barges loaded with flowers.”

Horrendous. The harsh and toxic scent of a spore-laden and marine Oakmoss Absolute crushes a damp Norburnanol whose corrosive accents of camphor and of thyme vapourise like a cloud of choking gas. Waves of an animalic stench ebb and flow, IFF’s Stallion Living manifests the pungency of working tanneries and of the manure pouring into the bubbly, tarry trenches of the city, the stagnant rivers of waste summoned by a faecal Skatole overdose. Yet, nestled in this foul morass, IFF’s Linden Blossom

Headspace rustles a honeyed and limpid melody of rose and elderberry – the summer breeze has lifted its pollen in a rain of gold, as of a floral escape amid the foul city.

The Canals
Oakmoss absolute; Norburnanol.

The City
Skatole; Stallion Living™.

The Trees
Linden blossom.



4 BEUNING ROOM

A vast and ornate room, wood-panelled from floor to ceiling. The honeyed scent of the waxen boards thickens the air, the hearth fumes with the acrid aroma of cold ashes and suave wisps of powdered resins. From the wide open window, streams the breeze of a summer morning carrying the faetid reek of the canal outside, of the filth piled up in the gutters and of the working horses yet, wedged between this complex web of intruding effluvia, floats the tune of linden flowers in full bloom.

Beuning Room is an olfactory transcription of a bourgeois, 18th century Amsterdam interior which now stands at the Rijksmuseum in the Netherlands. The composition highlights the contrast between the outside and inside worlds, the rich and the poor. Through the open windows, the stale smells of the street, remains of human industry, invade a place that seeks to deny them. To keep the stench of disease away, resins and spices from distant lands are thrown into the open fireplace protecting the room under a layer of pleasant incense.

4 Room from an Amsterdam canal house, anonymous, c. 1745 - c. 1748, mahogany (wood), h 460cm. Public Domain. Photo courtesy of the Rijksmuseum, Amsterdam, the Netherlands.

A fight of the urban and the domestic. An avalanche of leathery-sweet Virginian cedarwood melts under scorching beams of bitter myrrh and cinnamic benzoin, their resinous depth coiling around mineral strands of nutmeg and the citrusy soapiness of frankincense. The riches of the affluent shine in plumes of amber and of gold, evoking the incense burnt to ward off the stale air of the city. Pristine, they cover pyrogenic pulses of birch tar and the ligneous tension of Haitian vetiver shaping the charred remains of a glowing fire but, for all their efforts, and despite honeyed hints of Linden Blossom swaying outside, the reek of the city stands undefeated as IFF's Stallion Living rams its sweaty notes into the curated scentscape.

The Room
Cedarwood essence; Myrrh essence;
Benzoin resinoid; Frankincense essence;
Nutmeg essence.

The Hearth
Vetiver essence; Birch tar essence.

The Street
Linden blossom Living™; Stallion Living™.



5 WATERLOO

PIENEMAN

Fear and trepidation. Sweat pools up in the soldiers' clavicles, a cold awakened in the pit of their stomach. The horses are driven mad by the noise and the scent of gunpowder. They stomp the muddy ground soiled with the blood of their enemies, littered with mangled corpses. And a faint whiff, a whisper almost, crisp in the stormy air – it is Napoléon. He has left the battlefield, but his spirit lingers as a sweet breeze carries the scent of his Eau de Cologne down from the distant hills.

Jan Willem Pieneman's The Battle of Waterloo from 1824 depicts the art of war where the line between victory and defeat is imperceptibly blurred in a cacophony of sounds and of smells. Although the protagonists cheer, the context of the painting suggests a sensory tragedy. The dead and near-dying soldiers' fever, the frothed-lipped frenzy of the beasts, the sulphuric smoke rising from the cannons and from the burning farm. All reveal a pyrrhic victory snatched at the price of great death while there still hovers the evanescent smell of Napoleon's Eau de Cologne, which he bathed with abundantly and took into his last exile – a memory of his past glory and a symbol of his ruin.

5 Jan Willem Pieneman, The Battle of Waterloo, 1824, oil on canvas, h 567cm × w 823cm × l 822.7cm. Public Domain. Photo courtesy of the Rijksmuseum, Amsterdam, the Netherlands.

The olfactory recreation opens with chaos. A detonation of IFF's Gunsmoke Living, amped up with smoky accents of Haitian vetiver LMR evokes fire and gunpowder clashing with the scents of the living - shrapnel tearing through human flesh. Cumin Essence blows its animalic and salty whiffs, reminiscing the sweat of terrorised soldiers while the Stallion Living conjures the warm breath of steeds neighing in the heat of the battle. Like thunder gathering above Waterloo, the electric energy of the sulphuric gunpowder strikes and alights the immaculate clarity of an Eau de Cologne accord built around a peppery petitgrain essence LMR and the floral-powdery tones of Tunisian neroli – as if Napoleon were still present, somewhere: retreated, with his pride kept high.

The Victors
Gunpowder Living™; Vetiver essence LMR.

The Shivering
Stallion Living™; Cumin essence.

The Defeated
Petitgrain essence LMR; Neroli essence LMR.



6

6 HELL

SCHAFFNER

A hemisphere of absolute darkness. Iron melting, ashes smouldering, rotten flesh, putrescent limbs, crimsoned faces, bloated faces, pools of acid and the glacial grip of ancient sadness come to the fore, a violent mess of green and of pink, rivers of blood and faeces and swathes of organic matter dissolving – this is Hell, unrelenting.

Martin Schaffner's 1549 Anastasis / Christ in Limbo depicts Christ bringing salvation to all the souls who had been committed to Hell. Clothed in the red dress of martyrdom and bearing the Cross as his standard, Christ is seen breaking the gates of Hell as a sword-wielding dragon blows fire onto his face. The stark contrast between the bright blue skies and the Devil's lair from which escape greenish plumes of smoke highlights the role olfaction plays in the perception of sanctity and vice in Christianity. In early modern thought, the smell of Hell and evil was associated with the foul. Where Angels were believed to emanate the smell of sanctity, demons were thought to exude a repugnant stench. The Catholic theologian Saint Ignatius of Loyola (1491–1556) encouraged worshippers to reflect on Hell using all their senses. To him, it smelled of smoke, brimstone (akin to rotten eggs), corruption, and putrefaction.

6 Martin Schaffner, Anastasis / Christ in Limbo, 1549, oil on panel. Image courtesy of Museum Ulm, Germany.

To the faecal relents of skatole, indole lends its animalic impressions recalling the fungal exhalations of wilting flowers and exhausted bodies. An audacious play of overdoses conveys the notion of an imperious, unescapable torment: smoked cypriol and a metallic and pyrogenic cade Essence evoke the flames of an imperishable inferno, elsewhere, paracresol captures the unbearable stench of burnt flesh, the repulsive fattiness of caproic acid joins the suffocating and cheesy notes of civet in a dramatic depiction of cadavers in full putrefaction while the sulphuric methyl-thiobutyrate blows its shrill and devastating wafts as of pools of brimstone bubbling everlasting.

The Wicked
Caproic acid; Civet; Skatole; Indole.

The Fire
Cade essence; Cypriol essence; Paracresol.

The Brimstone
Methyl thiobutyrate.



7 PLEASURE GARDEN

JONAS ARNOLD

Behind the walls, time stands still. A glimpse of eternity, a vision of extraordinary delights, unwilting flowers and running streams, the laughter of fountains meets the salty breeze of the ocean. Multicoloured petals fill the air in a miraculous explosion of olfactory jubilation. Spring embraces the eternal summer, blades of grass are as soft as wool and rows of tulips smell of sugar. 'Tis the New Eden, here on Earth; the all-belonging garden of pleasures.

In 1628, Josef Furttenbach sketched the outlines of an ideal garden. His vision was a confluence of new urbanism and ancient piety making private and then public gardens the instrument for realising the image of a dreamt Eden. His however, differed from contemporary proposals in that it was aimed at all classes of society, from nobility to the bourgeoisie, using designs that were meant to be relatively simple to implement. Furttenbach used a vernacular botanical language of tulips and hyacinths, surrounded by arcades and crisscrossed by lakes and gullies. Translating his plans into a two-dimensional reality in 1645, Jonas Arnold painted Ideal concept of a Fortified Pleasure Garden, an image of a paradisiacal place: an impregnable citadel safeguarding a dream of serene insouciance amid the Thirty Years' War.

7 Jonas Arnold, Ideal concept of a Fortified Pleasure Garden, 1645, oil on canvas. Image courtesy of Museum Ulm, Germany.

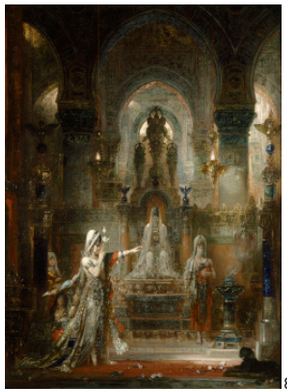
Pleasure Garden captures the smellscape of this heavenly cloister, proposing this painting's third dimension.

The chirping of aquatic notes and the salty breeze escaping from the nearby shoreline scatter the scent of lush embroideries. The greenness of tulip, the honey of mimosa, the powder of violet embody a flight of sheer delight. The freshness of roses and the leather of hyacinth fleshed out by a sweetly spicy ylang-ylang complete essence exude jubilation, its subtle leafy-green notes intersecting with the stemmy-green of galbanum resinoid. The magic of an ever-blooming Eden, it takes root in a bed of oakmoss absolute and pine needles and fades into a trinity of cedarwoods. The scent, no less, of an ideal and natural pleasure garden.

The Hedges
Cedarwood essence; Himalayan cedarwood essence; Cedar leaf essence.

The Flowers
Ylang-Ylang complete essence LMR; Floral bouquet.

The Grounds
Oakmoss absolute; Galbanum resinoid; Styrax resinoid; Marine breeze.


8

8 FRANKINCENSE

SCHAFFNER

A priest nears the altar during a hallowed night. The thurifer hands him an incense boat from which he grabs a few petrified tears. He sprinkles them like salt into the censor and a scented smoke rises, enthralling the spirits of the believers and shaping the matter of light. Eyes shut, they see the tree and the desert, the bark and the sap and remember the Magi's offering to the Virgin. The fragrance sweeps the assembly and washes away their worldly worries.

The Adoration of the Magi depicts a famous episode in Christian faith. Alongside gold and myrrh, Melchior brought frankincense as a gift from Arabia, durably setting the scent as a key part of Europe's olfactory heritage. From a sanctuary incense perfuming age-old stones, frankincense became a sanctifying one, the scent's complex richness justified its use as a prophylactic warding off the so-called miasmas poisoning the air of mediaeval cities. Burnt in homes and mausoleums, concealing the smell of sick and dead bodies, frankincense never forsook its origins. Later frankincense was attached to European fantasies of the East's supposed sensuality. As demonstrated by Moreau's evocative painting - in the world of the late nineteenth-century orientalist, symbolist, and decadent movements - frankincense took on a broader spiritual significance.

8 Gustave Moreau, Salome Dancing before Herod, 1876, oil on canvas, 143.5 x 104.3 cm. Public Domain. Photo courtesy of the Hammer Museum, Los Angeles.

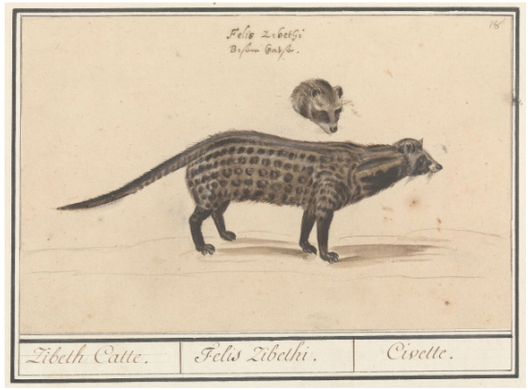
When studying perfumes, Oscar Wilde's character Dorian Grey wondered, 'what there was in frankincense that made one mystical.'

This fragrance captures the haptic and olfactory impressions felt upon sensing frankincense. Two frankincense essences shape its core, their terpenic and citrusy undertones conveying the hieratic character of the tears seeping from the tree. Vibrant and mineral, the pink pepper CO_2 extract stimulates the brighter notes of the resin, which are heated by a balsamic frankincense resinoid, as of a tear bubbling on glowing embers. Flanking this naturalistic sculpture, a ballet of creamy SinfonideTM and animalic NebuloneTM exalts the sensuality of the resin, their translucency mirroring its volutes while a hint of anillin mimics the powder covering its grains and their vibrant hue as they are set aglow by a golden sunbeam.

The Sight
Sinfonide™; Nebulone™.

The Touch
Vanillin.

The Smell
Pink pepper CO_2; Frankincense essence;
Frankincense resinoid.



9

9 CIVET

JACOB HOOY'S APOTHECARY

There is a rumour among initiates of a sun-coloured butter, scenting of flowers and of skin, of apricots and fur, a remedy whose powers are praised, though in whispers. To find it, one must look to an apothecary from the past. There, between rows of flowers and spices, ointments and vinegars, somewhere under rose and rue, word has it that there is a treasure.

Fragrant ingredients found in apothecaries could be used for medical purposes, flavouring food, and perfuming people and households. Apothecaries also carried civet. Since the first imports of civet cats from Africa and Asia in the 15th century, the black and white felines fascinated Europeans. They were kept and displayed in royal menageries, including that of King Louis XIV of France, and were eventually bred in Europe as the scent they produced became very profitable. Similar to musk, secreted by musk deer's glands, and ambergris, from the sperm whale's digestive system, civet is an animalic fragrance derived from the creature's perineal glands, gathered from the animal every few days using a spoon. Though it gives off a faecal scent on its own, civet became prized in perfumery for the effect it imparts on floral notes while its long-lasting heavy molecular structure made it suitable for the formulas of scented gloves and pomanders.

9 Anselm Boëtius de Boodt, Civet cat (Viverra), 1596 - 1610, brush in watercolours and opaque paint, raised with opaque white, handwriting in pen in brown, single lines in pencil, h 155mm × w 240m. Public Domain. Photo courtesy of the Rijksmuseum, Amsterdam, the Netherlands.

Despite being used in some of the most iconic perfumes in European history, the cruelty of its production prompted modern perfumers to favour the use of synthetic reconstitutions.

Butryric rasp, blue cheese mould, a faecal aura and uric spirit, balsamic overtones and resinous undertones, clean streaks, white efflorescences, peachy pulp and honeyed veil – natural civet alone turned a mere fragrance into a jewel, kaleidoscoping its formula, exploding its structure, lengthening its trail and completing its appeal. Its bouquet shimmers with its floral-animalic indole, its faecal scatole, the aggressive ammonia of its ethylamine and propylamine and, above all, the lewd-fur waxiness of its civetone. This scent is a mirror-image of the natural civet, a panache of skilfully chosen molecules, meticulously arranged to replicate the nuances of the rare, natural, unparalleled Civet.

First Whiff
Blue cheese; Stone fruits; Urine.

Second Whiff
Faeces; Honey; Indole.

Third Whiff
Balsams; Fur; Saliva.



10

10 HELENE'S GLOVES

ANDREAS SCHUCH

She entered the hall, her jewels gleaming as if they had caught all the stars of heaven, the layers of her dress falling around her to the ground. The noble Helena Schermar is ready for her portrait - perhaps the only one that will ever capture her likeness. She takes her place in front of Schuch, his canvas and paint pallet at the ready, when suddenly a fragrance fills his nostrils - rose, jasmine and ambergris. He looks to Schermer who stands before him, proudly clutching her intricate perfumed leather gloves.

This portrait of Helena Schermar serves as one half of a newlywed painting, the other half being a portrait of her husband, councillor Anton Schermar. At the time, the couple found themselves in the upper echelons of noble society in Ulm, Germany. Helena's portrait depicts her donning an intricate gown and ornate jewelry, indicative of conspicuous consumption. Contemporaries would have easily determined her high social status from these costly outfits and gemstones, for only patrician women had the legal privilege to wear such extravagant gold chains in Ulm. A central feature in the portrait are the scented gloves that Helena clutches, a standard attribute in wedding portraits of the time.

10 Andreas Schuch, Portrait of Helena Schermar, 1620, Oil on canvas. Image courtesy of Museum Ulm, Germany.

Imported from Italy and Spain, perfumed gloves quickly conquered European courts before being adopted by the upper strata of civil society. Increasingly more sumptuous materials, such as goldthread and the finest lace, were used in the fabrication of such gloves while the perfume added onto the gloves was meant to mask their pungent inherent odour due to the tanning of leather, resulting in the birth of glove makers and - subsequently - perfumers' guilds. Scented gloves became a symbol of gentility.

Helene's Gloves captures an archival sixteenth century recipe. A dew of myrtle dyed with notes of rose and neroli, uplifts a jasmine sambac absolute LMR whose animality conceals that of leather and infuses it with narcotic vapours of Andalusian orange blossom expanded by the butyric and creamy fullness of the African civet. A heady bouquet, it slinks to a base where Indonesian patchouli rubs against the humidity of oakmoss and the sugar of distant balsams: Siamese benzoin, American styrax and Indian sandalwood, all drenched in a regal blend of musk and ambergris, signalling Helena's own nobility.

Europe
Myrtle essence; Rose essence; Neroli essence;
Orange blossom absolute; Oakmoss absolute;
Jasmine sambac absolute LMR.

The New World
Patchouli essence; Jasmine sambac absolute LMR;
Benzoin resinoid; Styrax essence; Sandalwood essence.

The Nobility
Ambergris; Musk; Civet.



11

11 PIÈGE

DANIEL SPOERRI

A pungent smell of the unknown wafts from the plates – could it be stale gravy, scraps of meat or rotten fruits? Wine tannins evaporate from the empty glasses clouding the atmosphere in their alcoholic haze, the full ashtray coughs up the cold and animalic bouquet of half-burnt cigarettes. The dinner is over but the spirit of its pleasures remains.

This composition interprets Daniel Spoerri's 1960's mixed media work Tableau piège N° 7 into a living smellscape. Inspired by his own restaurant in Düsseldorf, Germany where he prepared meals for his guests, Spoerri enclosed the leftovers of his guests into a frame, stopped in time and tilted at 90° to be placed on the wall as Eat Art. This unconventional approach to art that involved all the senses upset conventional orders of perception. Spoerri's Tableau piège or "trap image," invites participation and observation, leaving the viewer to question their own understanding of the work while also reminding them of the ephemerality of our pleasures post their consumption. What were once indulgences - fruit, meats, wine and cigarettes - now impose an unease conducive to casting doubt both on the work and on the viewers themselves – this scent is the meticulous depiction of such concepts.

11 Piège, Daniel Spoerri, Tableau piège N° 7, from the late 1960s, Museum Ulm, Germany. Photo credit Sofia Collette Ehrich.

Inebriating vapours of IFF's Wine Living bolstered by a liquorous white cognac essence collide with the cold remains of an ashtray in which the smokiness of cade essence meets an Arabica coffee absolute leathered by sensual fragments of SaffianoTM. An abundance of discarded meals ferment with a concert of milky, butyric and sulphurous notes yet they fail to capture the missing essential of the picture: the lingering human presence, a bittersweet and comforting chamomile essence massaged with pheromonal trills of cumin hinting at the presence of this invisible element – they who ate, and smoked and breathed here, leaving behind their unseizable trail.

The Leftover Meal
Wine Living™; White cognac essence; Methyl thiobutyrate.

The Cold Cigarettes
Cade essence; Saffiano™; Arabica coffee absolute.

The Missing Person
Chamomile essence; Cumin essence.



12 ORANGE-BLUE

ELLSWORTH KELLY

The bracing bite of spring ice. A coastal breeze, or perhaps it is the sky-blue sky? A glacial nimbus, sea brine lashing at your face like a whisper. A pale dot against the backdrop of the universe, against the dance of blazing stars exploding. Orb of fire, sphere of sunlight, is it dawn or is twilight? Or simply the joy of a smile? What is orange? What is blue? What are colours, to you?

Elsworth Kelly's 1964 painting, Orange Blue explores the relationship and interaction between colour and form and how these connect through and come together on painted canvas. An abstract visual composition, the olfactory interpretation of Orange Blue captures a synaesthetic phenomenon where one can smell the colours orange and blue. The two senses of sight and smell have merged. Bringing together Kelly's work and IFF's ScentEmotions programme which studies the effect of scents on emotions and colour perception. This composition is a synesthetic study that chromatically deconstructs Kelly's work and reconstructs it with materials whose scents accurately reflect the colours of the subject. It is a synaesthetic interpretation of the painting, sensorially translating the colours orange and blue in the correct ratio of their depiction in the painting: 1/3 orange, 2/3 blue.

12 Museum Ulm's curator, Eva Leistenschneider and Odeuropa team members, Victoria-Anne Michel and Lizzie Marx sniffing in front of Elsworth Kelly's painting, Orange Blue from 1964. Photo credit Sofia Collette Ehrich.

The connection to the purpose of the artwork to synaesthesia is coupled with a respect to the form expressed by a short and impactful formula whose simplicity paradoxically reveals the complexity of its materials.

A punch and a blast of crisp and stimulating Dihydromyrcenol sets the tone of a near all-blue canvas, deeper and colder than the bottom of the ocean, wider and clearer than a morning sky ere it morphs into a dynamic, thrill-inducing gust of saline air as Calone brings forth its invigorating vibration, salty and mineral, aquatic almost as of a sip of spring water in the apex of summer. Three thirds of a cobalt formula wherein springs a fierce discharge of solar energy, the juiciness of a lip-licking sweet Orange Essence, kinetically distributing its zesty, citrusy and sickly-sweet drops altogether with a mist of nail-bitingly metallic and blinding Lauric Aldehyde.

Orange
Orange essence Cold-pressed;
Aldehyde C12 lauric.

Blue
Dihydromyrcenol; Calone.

GLOSSARY

ABSOLUTE
After obtaining from the vegetal, the concrete*, a solid product insoluble in alcohol, it must be transformed so that perfumers can use it. It is heated in a bain-marie before being mixed with alcohol. The mixture is then cooled to 0°C and filtered to eliminate waxes. The alcohol is evaporated and what remains is a concentrate containing only the active ingredients responsible for the smell (waxes and alcohol having been removed): this is the absolute, which owes its name to the fact that is an absolute concentrate of the original product. For one kilogram of rose absolute, one ton of rose petals is needed.

ESSENCE
Natural perfumery ingredients are transformed through two main processes: distillation and solvent extraction*. In the case of distillation, the natural product is placed in a still which is then filled with water. The water is heated, either directly or through a jacket containing the still into which steam is introduced. The “water + flowers” mixture, heated to approximately 100°C, produces stream, which carries aromatic compounds out of the plant. The steam then passes through a “condenser” which liquefies it. The liquid containing the aromatic compounds becomes an oil and water mixture. A process called the “Florentine flask”, based on the difference in density of water and oil, is used to separate them. Since it is lighter than water, oil rises in the flask. It is collected: this is the essence. Four hundred and fifty kilograms of rose petals are required to obtain one kilogram of rose essence.

IFF
IFF is a leading global creator of flavors and fragrances used in a wide variety of consumer products. IFF perfumers create, often in the shadows, perfumes for the biggest brands around the world. Arists, creators, these men and women of talent and passion invent the scents of our daily lives. While their art is invisible, their creations are often our signature, our trail, our identity. IFF is present in 31 countries throughout the world. For more information, please visit www.iff.com or Instagram @iffinc

LIVING™
Living Flower Technology™ is a process developed by IFF* and inspired by the «Head Space» technique, which consists in capturing a scent, vegetal or otherwise, in situ, without altering its source. How does it work? Not unlike digital photography, which captures an image and recreates it using millions of pixels: thanks to the Living technology, it is possible to capture an odor, for example on a growing plant, and decode all of its components to recreate them later. The prospects are endless: one can capture the fragrance of a plant, an environment, a person...

LMR
IFF’s in-house naturals facility, Laboratoire Monique Rémy (LMR), was founded in Grasse in 1983. LMR has total control of the process from field to extraction to distillation, ensuring incomparable purity and quality, as well as respecting the producer and the environment. LMR is widely acknowledged as an exception and a model, setting the industry standard for quality natural materials.
www.lmrnaturals.iff.com

SUPERCRITICAL CO_2 (EXTRACTION BY)
With CO_2 extraction*, it is possible to obtain natural products that are very true to the plant’s original smell. When subjected to very high pressure, CO_2 liquefies and behaves like the solvents used to obtain concretes*. It separates the aromatic compounds of a given natural material (either the concrete or the plant material itself in the case of seeds, for instance). When these aromatic compounds have been washed off, pressure is lowered; the CO_2 resumes its gaseous state and evaporates. The result is a very pure product, close to the original smell of the plant.

SYNTHETICS
Synthesis is one of the methods through which ingredients for fragrances or flavors can be obtained, the others being the distillation* or extraction* of plant or animal-sourced raw materials. There are two types of syntheses. In the first, molecules that don't exist in nature are invented through chemical reactions. In the second, molecules that exist in natural compounds are isolated or recreated (natural rose essence contains over 500 identified ingredients). For perfumers, there is no hierarchy between naturals and synthetics: they both contribute to the balance of the fragrance. There are good and bad naturals, just as there are good and bad synthetics. Synthesis was first used in perfumery in the late 19th century, and developed over the 20th century, and allowing the development of modern perfumery.

SPECIAL SCENT ACKNOWLEDGEMENTS

1 POMANDER
The smell of the Pomander was developed in 2021 by IFF in collaboration with Museum Ulm as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx, Museum Ulm curator Eva Leistenschneider and Museum Ulm director Stephanie Dathe.

2 MYRRH
The smell of Myrrh was developed in 2021 by IFF in collaboration with Museum Ulm, Germany as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator Eva Leistenschneider and director Stephanie Dathe.

3 CANAL
The smell of Canal was used as part of the event, City Sniffers: a smell tour of Amsterdam's ecohistory. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich, William Tullett, Lizzie Marx and Inger Leemans.

The smell of the 17th-century Dutch canal was originally developed in 2021 by IFF for the Mauritshuis, The Hague. It was one of the smells in the exhibition about smell and art in the 17th century: Fleeting – Scents in Colour.

4 BEUNING ROOM
The smell of the Beuning Room was developed in 2015 by IFF in collaboration with the Rijksmuseum as part of the In Search of Lost Scents project led by art historian Caro Verbeek.

5 WATERLOO
The smell of the Battle of Waterloo was developed in 2015 by IFF in collaboration with the Rijksmuseum as part of the project, In Search of Lost Scents - Reconstructing the Aromatic Heritage of the Avant-garde led by art historian Caro Verbeek.

6 HELL
The smell of Hell was developed in 2021 by IFF in collaboration with Museum Ulm, Germany as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator Eva Leistenschneider and director Stephanie Dathe.

7 PLEASURE GARDEN
The smell of Pleasure Garden was developed in 2021 by IFF in collaboration with Museum Ulm, Germany as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator Eva Leistenschneider and director Stephanie Dathe.

8 FRANKINCENSE
The smell of Frankincense was developed in 2023 by IFF as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members

9 CIVET
The smell of Civet was developed in 2022 by IFF in collaboration as part of the event, City Sniffers: a smell tour of Amsterdam's ecohistory. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich, William Tullett, Lizzie Marx and Inger Leemans.

10 HELENE'S GLOVES
The smell of Helene's Gloves was developed in 2021 by IFF in collaboration with Museum Ulm as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator, Eva Leistenschneider and director Stephanie Dathe.

11 PIÈGE
The smell of the Piege was developed in 2021 by IFF in collaboration with Museum Ulm as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator, Eva Leistenschneider and director Stephanie Dathe.

12 ORANGE-BLUE
The smell of Orange-Blue was developed in 2021 by IFF in collaboration with Museum Ulm as part of the event, Follow Your Nose! A guided tour with smell. Research and development of the event was led by Odeuropa team members Sofia Collette Ehrich and Lizzie Marx and Museum Ulm curator, Eva Leistenschneider and director Stephanie Dathe.

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All of the historical collection scents were compounded in Grasse, at the IFF Atelier du Parfumeur.

At the IFF Atelier du Parfumeur manufacture each perfume is compounded by hand by operators trained in the purest tradition of haute-perfumery. In Grasse, listed in 2018 by UNESCO as an intangible cultural heritage of humanity for its perfumery know-how, this manufacture perpetuates a centuries-old tradition, transmitted by the artists of perfumery from generation to generation.

This is why each IFF / Odeuropate historical scent, manually weighed at the IFF Atelier du Parfumeur, is a true ode to the art of perfumery.

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