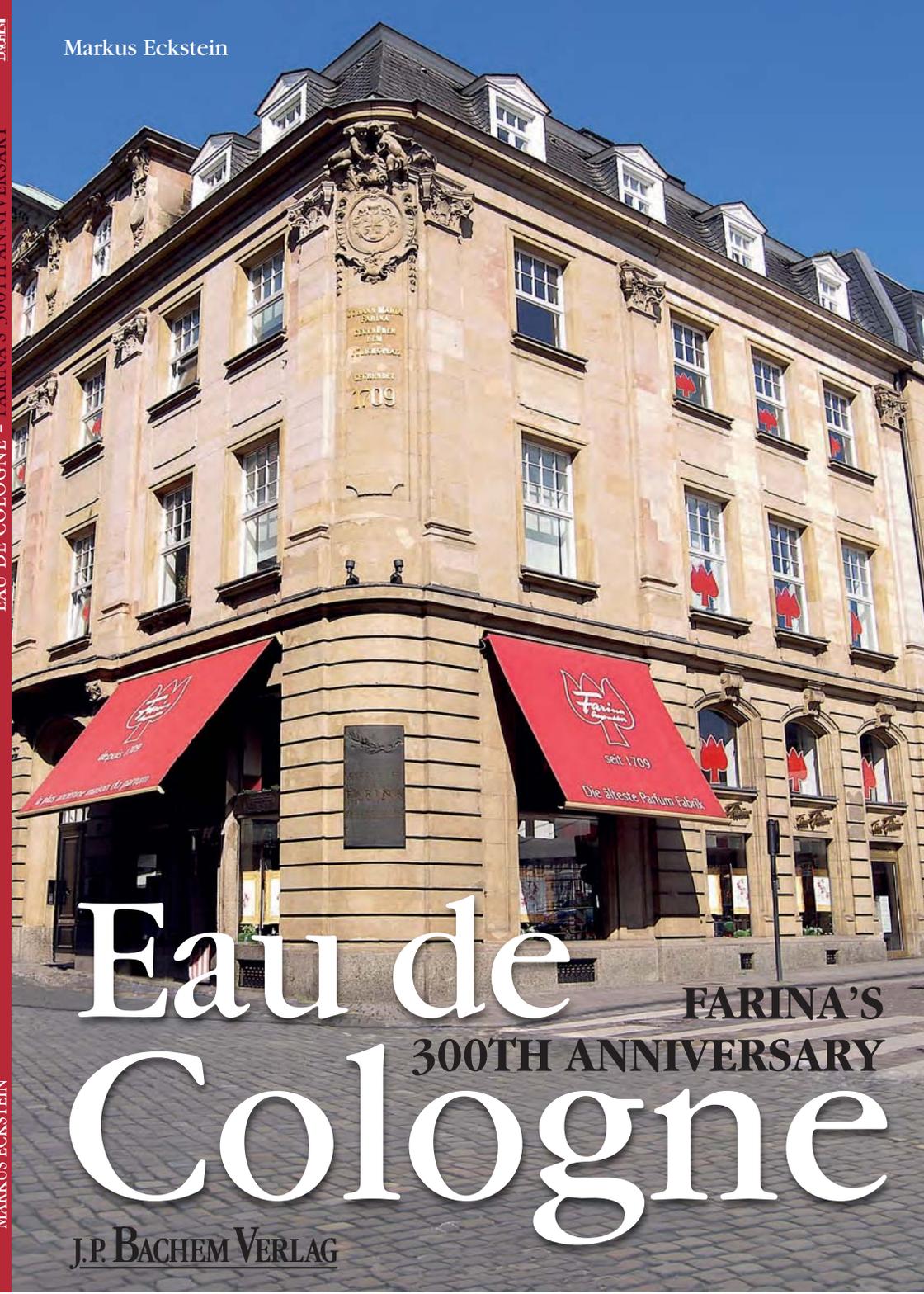


Markus Eckstein

EAU DE COLOGNE - FARINA'S 300TH ANNIVERSARY

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Eau de Cologne

FARINA'S
300TH ANNIVERSARY

J.P. BACHEM VERLAG



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The Farina House in the jubilee year 2009.

Inside front cover:

The city hall – Cologne's political heart – is located in the immediate vicinity of the Farina headquarters (idealised view, anonymous, around 1760).

Inside back cover:

Alter Markt with city hall, Georg Balthasar Probst, 1740 (Kölnisches Stadtmuseum).

Right:

1952: Dior's "new look" with a petticoat and flouncy skirts added enchantment to Farina perfume.

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Contents

Perfume – Wellspring of Happiness	4
Eau de Cologne	4
L'Esprit	6
The Family and the World	9
Cologne and the Brothers	11
French Goods	13
Fratelli Farina	16
Essences	19
A Sensation	22
Emperor and King	27
The Aristocracy	30
The Bishop	33
Goods and Money	35
Design	37
The One and Only	38
The Others	41
The Name	43
The Address	44
Farina the Great	46
Red Tulip	46
Legacy	47





At the age of 55 the perfumer had his portrait painted: in a periwig and wearing a dressing gown over a waistcoat and shirt.

again he combined new essences with the spirit of the wine. The fragrances of bergamot, grapefruit and neroli were unknown to the inhabitants of northern and western Europe. Only those who enjoyed the privilege of travel – and what reason was there to take to the road, except as a merchant or pilgrim? – were acquainted with these gifts from the cornucopia of the sunny south. In the late Baroque period, however, the age of Rococo, people began to be tempted by what was strange and faraway. Giovanni Maria brought it to them. With his Eau de Cologne he even aimed to enable people to feel that they themselves came from the sunny south. The top note of the perfume, with its scent of citrus borne by evaporating alcohol, enveloped those who wore it in an aura of the

Mediterranean. The middle and base notes of the perfume, in combination with the skin, produced an individual odour for each person that spoke of happiness and a fresh spirit. “It strengthens my senses and imagination,” wrote Giovanni Maria to his brother. Confirmation came from the Enlightenment essayist, satirist and aesthete Voltaire in 1742: “At last, a fragrance that inspires the spirit!” From Cologne Giovanni Maria took his Eau de Cologne to the whole of Europe.

The Family and the World

Giovanni's grandmother Caterina, from the Gennari family of *aromatiseurs*, lived in Venice, where he visited her in 1699. After the visit Caterina Gennari reported her impression of her 14-year-old grandson to her son Giovanni Maria Farina in Maastricht: "In Giovanni I see my knowledge and my youth. He is simply different. He divides people into those who smell good and those who smell bad. Life will not be easy for him, but his nose is as quick as his mind. You will be pleased with him." Uncle Giovanni Maria had made his fortune when the Netherlands overtook Venice in overseas trade and became Europe's leading commercial power. He successfully ran trading houses in the Netherlands and was even a member of the city council of Maastricht. The family was proud that he – no, *they*, through this man – had achieved a role in the global affairs of the age.

It was usual for the male offspring of the Farinas to go to Alderman Giovanni in Maastricht for their apprenticeship. The gifted nose of the family was also intended to be trained in the arts of commerce with his uncle in the not-too-distant future. Young Giovanni complied with this wish, but reluctantly. At first he tried to oppose the plan, but finally acted in accordance with family policy and, sometime after 1700, entered his uncle's business ... until an opportunity arose in Cologne on the Rhine to pursue his own particular interests.

The perfumer lived in the late Baroque age, known as the Rococo period. His Eau de Cologne epitomised the light spirit of this era.



The desire to impress and decorum, i.e. adornment, were basic needs of Baroque society. In the 18th century it was natural for notables to emphasise their personal aura, created by a perfume.



For he was still driven to follow a single course, that of fragrances. He breathed them, he composed them. He wanted to take the path that his talent had mapped out for him: to follow his nose. He communicated this to the family. In a letter to his uncle in Maastricht, Alderman Giovanni, he reported on a business trip to the Eternal City: “How different Rome is. Nothing is reminiscent of the wealth of Venice. Huge empty buildings, endless paved streets, dusty and dry, that tickle the nostrils. The smell of lavender, blended with dry grasses, hangs in the trees. Not the same as our lavender, which emphasises the summer with its freshness.” For him, the city on the Tiber with its thousands of years of history was no more than a terrible nasal tickle! He was 16 years old, a native of the world of scents who was starting to collect the smells of the world. He undertook many new journeys, learning the smells of the great cities, the odours of principalities and of the rich. Genoa, London, Rome, Versailles, Rotterdam, Madrid, Vienna, Constantinople – from the North Sea to the Mediterranean, from the Atlantic to the Bosphorus: all his life he moved within this network of cities. He classified places and people according to their smell. He hardly knew any other senses than the sense of smell. It was everything to him. Even as an old man he could, whenever he wished, conjure up in his nose and in the delighted twists and turns of his mind every detail of the scent of the lagoons on which Venice floated. Mixed with the aromas of the stone and stucco of magnificent palaces and churches and of the people who went to and fro, sat in gondolas and streamed across bridges, every canal and every corner or piazza of the city had imprinted on his memory the image of its own smell. He even

learned to distinguish the origin and work of people with his nose: later he could recognise their country, region and occupation with his eyes closed.

Cologne and the Brothers

The city of Cologne presented Giovanni Maria with the opportunity that he longed for: to devote himself entirely to the powers of his nose and to use his sense of smell to serve the interests of his family and cultivate the appreciation of fragrances in Europe. The old trading city on the Rhine in the west of the Holy Roman Empire became his home. From here the fame of his skills as a perfumer spread.

On 13 July 1709 Giovanni Battista Farina, the brother of the perfumer, founded a company to sell “French goods” and to act as a forwarder and sales agent on commission. 1709 is the year of foundation of Farina, the world’s oldest perfume factory. Brother Battista’s company was established in the house named *Zur Stadt Brüssel* (City of Brussels) at the corner of Unter Goldschmied and Grosse Budengasse, at first under the name G. B. Farina, later Farina & Co. after his future brother-in-law Borgnis joined. His wealthy and well-connected uncle in

Cologne honoured its famous citizen Farina and many others with a figure on the city hall tower, the emblem of its civic pride.





Cartouche at the corner of the Farina House: the year of the company's foundation is announced in gilded letters.

Maastricht had provided substantial support in founding the business.

Following the opening up of overseas trade routes by the Dutch, Cologne's economic supremacy in the region of the rivers Rhine and Maas was no longer undisputed. However, the city's strategically favourable situation on a river that was navigable all year round (the Rhine was the most important European trade route up to the 19th century), its privileges as a free imperial city, and its central location, surrounded by several principalities of the Holy Roman Empire and neighbouring powers such as France, must have seemed to offer adequate prospects of success for the company.

Farina & Co. dealt in all kinds of fancy goods and silks. There was a clientele for such fine trappings of Baroque lifestyle in Cologne. The notables and dignitaries of this free imperial city of burghers endeavoured to present an ambience appropriate to the style of 18th-century courts to their visitors from other places – international trading partners and representatives of the political elite from aristocratic and princely houses. In order to receive such visitors in the style that was their due, in 1750–52 the city council of Cologne converted a chamber for festivities on the east side of the city hall into one of the best Rococo interiors in Germany. The so-called Muschelsaal (Shell Room), which was unfortunately lost in the Second World War, had a ceiling decorated in the finest rocaille of gilded stucco with allegories of the Four Elements. Tapestries made around 1720 in the atelier of Josse de Vos in Brussels depicting scenes from the wars against the Turks adorned the walls. The desire for courtly ostentation was thus also evident amongst the bourgeois classes.



French Goods

In the Cologne register of new citizens the products in which Farina traded were officially categorised as “French goods”. This means that they primarily sold silks, gold and silver items, buckles, belts, feathers and wigs. French goods designated everything connected with Rococo haute couture. This included perfume, too, and was by no means confined to low-value items of haberdashery. French goods were luxury items, the only field in which a company like Farina could trade in Cologne in the 18th century. Commerce in the city was regulated by restrictive laws. Self-employed entrepreneurs who were born in Cologne were permitted and indeed

The Rococo Shell Room of
Cologne city hall.



*Maison Schann Maria Farina
Place Juliers à Cologne*

The Farina House marks a site with a 2000-year history. It was built over the ruins of the Roman governor's palace and the medieval Jewish quarter, and has been rebuilt and altered many times up to the present day.

required to be members of the guilds, institutions of trade and manufacturing that originated in the Middle Ages. The guilds controlled the nature and extent of trade and manufacturing. Their purpose was to keep out competition to local businesses and provide their members with a degree of protection against economic fluctuation by means of restrictive commercial regulations.

Foreigners who enjoyed civil rights in Cologne, such as the Italian Farinas, were excluded from the guilds. They were only permitted to engage in activities that were not subject to the guild system, one of which was the sale of French goods.

In order to possess civil rights, foreigners had to be Catholic. Jews and Protestants were excluded from

economic activities and citizens' rights. The Roman Catholic religion naturally posed no problem for an Italian. The other restrictions worked in favour of the Farinas, coming as they did from a country in which the banking system and payment without cash were invented during the Renaissance. Money-lenders, called *Kawertsche* in Cologne, most of whom came from Lombardy, were known in the city in the Middle Ages. In Cologne Italians had also been involved for centuries in establishing modern ways of financing and doing business. The status of the Farinas as foreigners with civil rights gave them a decisive advantage. As they were not tied to a guild and were therefore permitted to trade in niche products, they were able to operate in several fields without specialising. In Cologne they could use all the economic privileges associated with citizenship. For example, in contrast to Protestants, who had no civil rights, they were allowed to buy property. On the other hand they could expand their business activities as much as they wished, and far beyond the boundaries of the venerable and industrious community of burghers, without hindrance from guild regulations that restricted turnover. This was their main advantage, because the true market for French goods was out-



**Johann Maria Farina, played by
Marek Maciej Lysakowski.**



Clemens August, Prince Elector of Cologne, commissioned this tulip service from Meissen – as well as perfume jars for Eau de Cologne.

side Cologne, in the princely societies of the immediate and more distant surroundings.

Fratelli Farina

Giovanni Maria the Perfumer first came to Cologne in 1706. His brother, the company founder Giovanni Battista, kept an eye on his activities. The younger brother had composed an Italian spring morning. He was always trying out new scents and essences, always stirring crucibles and swirling glass vessels of fragrant liquids. Did he take more pleasure in the work of a producer of perfumes than in all his other business matters? Was he even neglecting them? On the contrary, in Maastricht with his uncle, the alderman Gio Maria, Giovanni Maria had also proved to be a good businessman. He could be useful. And who knows: perhaps his consuming passion for the world of fragrances held prospects of success. Gio Battista eventually asked his brother to join him on a permanent basis. “You can mix your perfumes here, too. We will make enough space for you,” he assured him. And so in 1714 Giovanni Maria came to the firm of Farina & Co., and there, as Johann Maria Farina, became a citizen of Cologne. The critical family had already given its consent to his plan to move to the Rhine, and Johann was able to report to his brother that he had their blessing: “My intentions met with approval.”



From 1718 the Farina brothers ran the company without their brother-in-law. In 1723 they moved a few dozen yards to the present-day site in the street Obenmarspforten opposite Gülichplatz. In the house known as *Zum Morion*, Johann Maria extended their range of goods to include many more luxury items: silver buttons, crystal-glass goblets and the highly popular candied fruit. The district close to the city hall precinct was the most exclusive in Cologne. All the streets were paved, and in order to keep the area clean no animals could be kept there. Coaches and horses were positioned in a radius of 100 metres. Heumarkt, near the Rhine, was one of the largest city squares in Europe. In travel reports of

The essence room in the perfume museum of the Farina House.



The employees engaged in industrial production of Eau de Cologne in the 1920s were mainly women. In order to ensure efficient and problem-free production, talking was prohibited. This photo shows labelling by machine.

the 17th century it was praised as the most beautiful square in Europe after St Mark's Square in Venice. Cologne, the ancient Rome of the North, was still popularly regarded as the most northern city in Italy.

Johann Maria himself fitted out the new quarters opposite Gülichplatz. He designed the fireplaces and walls. The best carpenters, carvers and gilders were assigned to make the furniture. The business premises were intended to match the exclusiveness of the wares sold there. They were to be worthy surroundings for the ladies and gentlemen of refinement who were expected here as customers. This noble clientele, the ideal means of promotion, was to carry the most exclusive product of the company, Eau de Cologne, into wider circles. "If you purchase from *Fratelli Farina*, you can take away as a sample a cloth sprinkled with the most delightful perfume" –

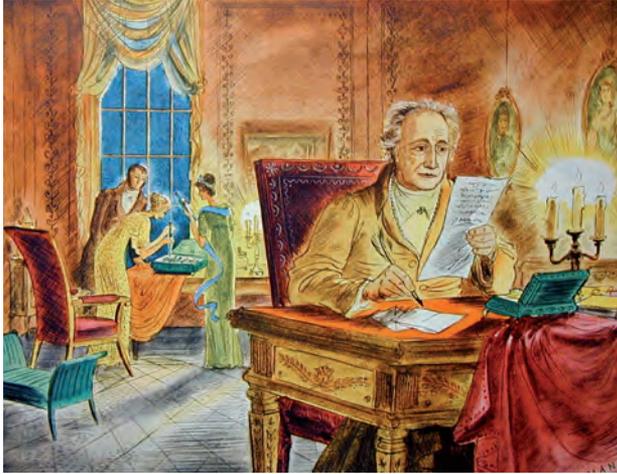
this was the motto, then as now. Today, 300 years later, all visitors to the company's home on Güllichplatz are given Johann Maria's "Italian spring morning", the original Eau de Cologne, sprayed directly onto their skin. And, pardon, not just the gentlemen. Ladies too are receptive to the charms of *printemps italien*.



Essences

Without the scent of bergamot or lime there could be no original Eau de Cologne. Its warm, southern breath, redolent of citrus, would be a German, French or some other perfume if Johann Maria had not begun to import to Cologne essences such as petitgrain, neroli and bergamot at an early stage. He needed these and many other fragrant extracts to produce Eau de Cologne. The import of these items was in itself an expression of the greatest luxury. In the 18th century, Mediterranean fruits were one of the symbols of Arcadian bliss. "Know'st thou the land where the lemon-trees bloom, / Where the gold orange glows in the deep thicket's gloom, / Where a wind ever soft from the blue heaven blows?" – these words were the poetic expression of Goethe's yearning. In orangeries, the tropical hothouses of Rococo palaces, polite society satisfied its longing for the ancient Mediterranean idyll. And Goethe, too, loved Eau de Cologne.

The 18th-century sales room exists today only as a model. Until the Second World War it was incorporated with its stucco work in all newly built premises. Here Farina received his high-class customers and offered them Italian wine and candied fruits.



The German poet Johann Wolfgang von Goethe liked Farina's Eau de Cologne and took delivery of it for many years. A small basket with cloths soaked in perfume stood on his desk.

Johann Maria sourced his fragrant essences direct from their region of origin. The extraction of the oils alone was time-consuming and expensive. Jasmine petals had to be kneaded in pork fat hour after hour over a period of days until the oil of the blossom had been absorbed by the lard. It was then separated from the fat and the remains of the blossoms using alco-

hol. This method, the enfleurage of plant oils, was a physically punishing process. The acquisition of natural ambergris or ambra was more a matter of chance. Like manna from heaven, though distributed not nearly so generously, this intensely sweet-smelling floating secretion of the sperm whale was gathered at sea by whalers as flotsam or on beaches. In January 2005 an Irish couple found a piece of this material that weighed 15 kilograms. This single "lump", to use a term lacking in refinement, had a value of 30,000 euros.

The purity and quality of the essences that were used, like those of the alcoholic spirit with which they were combined, were of the utmost importance. Johann Maria wanted to be informed about all the growing conditions of the plants which produced his aromas and even about the distillation processes for extracting the essences. As he complained to a supplier in Brussels in 1719: "The most expensive bergamot that you have is not good

enough for me. We must find something better.” The Belgian merchant sourced his bergamot, an inedible lemon that is palatable only as a fragrance, from a farmer in Reggio. “I wrote to Fleury to tell him how he should water the trees, but I think he took no notice. On your next trip describe how he waters them, as the whole scent depends on this.”

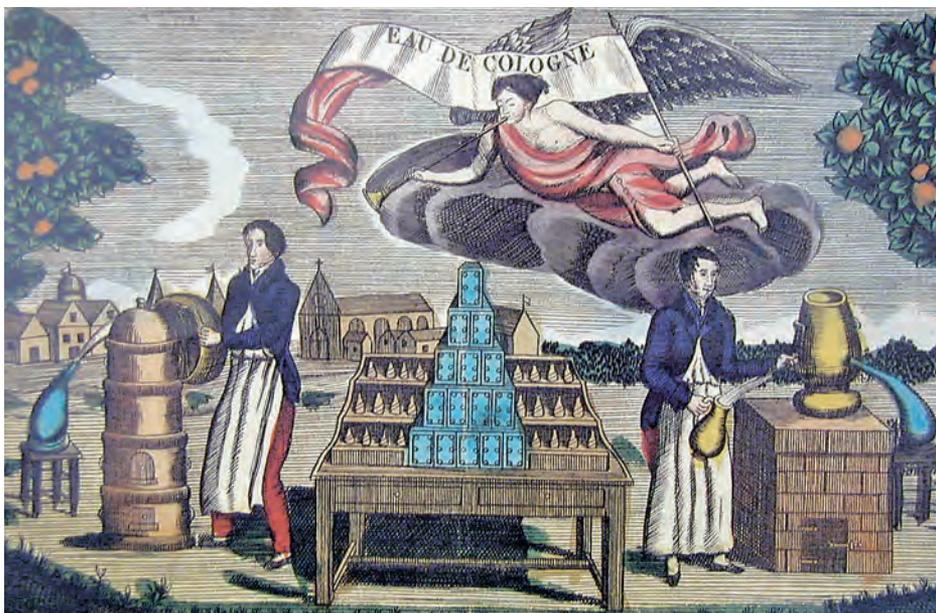
The quality of Eau de Cologne depended on factors that required sensitive judgment, such as the method of storage and the shape and material of the vessels for transporting the essences, which congealed into oil. Here too, Johann Maria the Perfumer expected the highest degree of accuracy. “Now I need the oil from Bernoni, but I am not satisfied with this, either. It has to be fresh and should not be stored too long. I have also poured the oil from the copper can into a glass vessel.

Glass is still the best. Better than copper. But I will accept ceramics, too, sealed with linen and beeswax, not with resin.”

If Johann Maria was completely dissatisfied with the essences from his suppliers – and it comes as no surprise that this often happened – he imported the fruit and distilled it himself. This involved a great deal of effort. In the 19th century the import of citrus fruits was still a matter that caused a favourable public stir in western Europe. “Wonderful goods



In order to produce Eau de Cologne, the 5–7-centimetre fruits of the bergamot are harvested while still green. Only the peel is used to make a monoessence in the distillation process. Bergamot contains over 350 different aromas, which makes it one of the most complex natural sources of fragrance. It is the top note of Eau de Cologne.

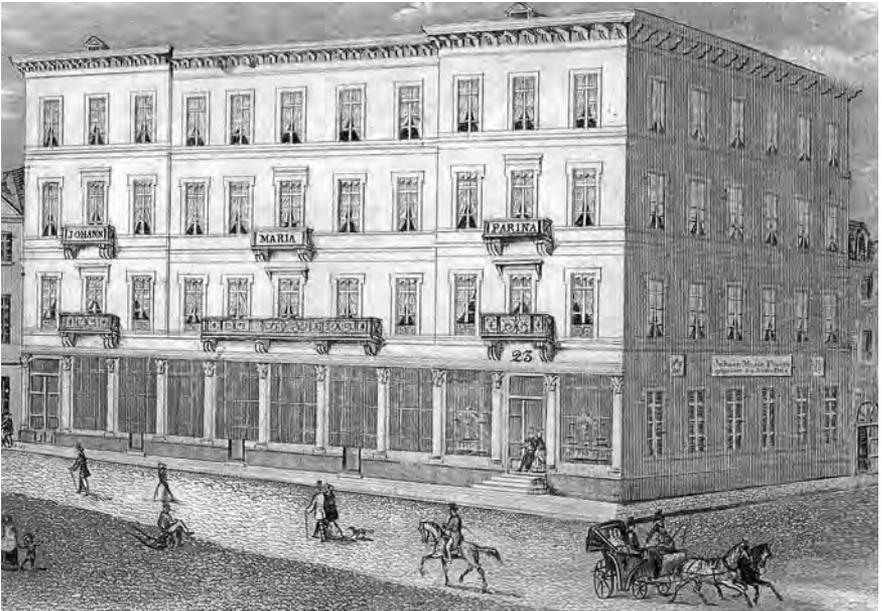


The distillation of citrus oils grown in Grasse, the cradle of essences.

delivered to Farina,” as the Gazette de Cologne hailed one such occasion. Mothers lifted their children to the windows of the perfume factory to let them inhale the scent of the fruit. “That will make you healthy,” they told their offspring, intuitively aware of the power of vitamins, which had not yet been discovered, to strengthen the immune system.

A Sensation

In Cologne Johann Maria had devoted all his thoughts to his supreme talent, his sense of smell. The world placed an endless range of fragrances at this disposal, from the most refined and subtle to those that, on their own, were evil-smelling: *male olet*. However, when mixed with others, even these



were perfectly capable of becoming an essential component of a new, pleasant composition. As always, the whole was more than the sum of its parts. Johann Maria thus tested the smell of everything in the rooms that his brother made available for mixing. He described, examined and mixed all kinds of aromas. In Cologne he observed the first sales of the potato, a plant he already knew from Italy, as it had long been cultivated in the valleys of Piedmont. He never ate potatoes – it was only their smell that interested him. He described the scent of a potato in every gradation. According to whether it was freshly harvested, peeled raw, boiled or skinned after cooking, whether grated, mashed or cooled, it continually manifested itself to his nose as a new kind of fruit, and only by name was it an example of a single thing.

The neo-classical façade of the Farina headquarters of 1849.



Eau de Cologne has to mature for two years before it can fully unfold its fragrance. Originally only barrels made from the wood of Lebanon cedars were used for storage.

He was Farina the Perfumer, and he worked just as perfumers still work today. Eau de Cologne was created not in a laboratory, but first and foremost in his own head. Like a conductor with a musical score, he used secret symbols to invoke the future sound of a symphony of essences which had not yet been performed. Before he actually smelled them, he played dozens of essences in his mind: *tutti*. The perfect pitch of his nose enabled him to imagine a wide range of olfactory harmonies. And he went one step further – a step that no-one before him had taken. He wanted this symphony, when it had left the orchestra of his factory and resonated in the ears of his customers, always to sound the same. He

wanted his Eau de Cologne to have always an identical scent, to be unmistakable.

This was something completely new at the time. It was scarcely conceivable that a perfume would always smell the same, because lime trees produced fruits with varying aromas depending on the year and the weather. One grapefruit tree is not the same as another, due to the characteristics of the soil. Only a cuvée containing essence from different vintages and sites makes it possible to achieve the same, unmistakable fragrance. In the early 18th century it was still considered impossible to make a whole *concerto grosso* of a perfume, composed not of four or five but of dozens of individual parts, that would always be the same. To produce this would be a sensation, a work of genius. But Farina's Eau de Cologne was just that, and remains so to this day.

Today we take it for granted that the smell of a perfume is always identical. Thanks to the synthetic production of aromatics and monoessences, there is no problem in achieving this. It is only necessary to repeat a defined mixture of the synthetic odorants. However, if the aim is to work with natural aromatics, to which Johann Maria had no alternative, then the cuvées with the monoessences have to be reconstituted with each new vintage. For this purpose Johann Maria established reference samples of essences and mixtures, which still exist. In this way he wished to ascertain the particular qualities of each vintage. His aim was to create a perfume that never changed, using ingredients which possessed different nuances each time. He had to work out the

In addition to the Eau de Cologne fountain, part of the municipal silver of Cologne, the Farinas commissioned the silversmith Hermeling to make eight silver goblets. Ludwig II of Bavaria drank from one of them when he visited the city.





Alexander von
Humboldt



Honoré de
Balzac



Clemens August,
Prince Elector
of Cologne



Madame
Dubarry



Napoleon,
Emperor of
France



Wolfgang
Amadeus
Mozart



Thomas Mann

right combination of essences every time anew, so that the result, the mixture, would be identical. Through this extremely complex process, Eau de Cologne is really the same perfume today as it was 300 years ago. It is as if a wine from Louis XV's cellar could be uncorked in order to enjoy a fine bouquet that has remained authentic over a period of 300 years.

In the 18th century this guarantee of quality over generations was an absolute innovation. It was the pinnacle of the perfumer's art. Such a composition defied the inconstancies of nature by taking advantage of nature in a consummate manner. This was something different from the heavy perfumes that dignitaries kept about their persons in the age of Johann Maria: the smell of the musk rat or musk deer, heavy essences gained from the secretions of animals or from plants, which they carried around in the form of perfume balls, a single essence rather than a symphony of perfume. This "shield of odour" was thought to offer protection against disease, but it must be permitted to observe that the perfume itself was often the cause of the feelings of sickness that it was actually intended to prevent. The heavy clothing of velvet and fur that was worn had the effect of fixing the smells. It was impossible to get rid of them, as they hung about the wearer. How different was the scent of silk clothing! How different a perfume whose top notes fluttered like sunny trills and triplets, a perfume that retained an unmistakable note in its melody and *continuo* and formed a most pleasant combination with the skin. Eau de Cologne cultivated the noses of the European aristocracy.

Emperor and King

In 1738 two chamberlains from Vienna stayed in Cologne for a fortnight. They had quartered themselves with the *Fratelli Farina* in order to negotiate a transaction for His Imperial Highness Charles VI of Austria. The emperor, who had no male heir, had decided that his eldest daughter, Maria Theresia, should inherit the mantle of Habsburg rule as the future empress of the Holy Roman Empire. As early as 1713 he had expressed his imperial desire in the form of the so-called Pragmatic Sanction, but in order to implement it after his death he required guarantees from the princes of the empire. Johann Maria's Eau de Cologne was to act as a cogent perfumed argument to this end. The emperor's command was that one flacon of the famous perfume should be sent to each of 36 addresses in support of the Pragmatic Sanction.

Giovanni Battista, the founder of the company, groaned when the imperial delegation left. "You could live from it for a year," he complained to his mother in Santa Maria Maggiore about the cost of entertaining them. Brother Giovanni had not only invited the imperial chamberlains, who were accustomed to the exquisite lifestyle of the Viennese court, to a demonstration of Eau de Cologne in the tapestry-hung room on the *piano nobile* of the company premises and treated them there to wine and candied fruit. He had also offered them full board and lodging for two weeks, so that they could enjoy the pleasures of Viennese life at their leisure in Cologne, too. *Fratelli Farina* were undoubtedly equipped for this kind of hospitality. By now they were one of the leading addresses in Cologne. There were always



Alexander I of
Russia



Queen Louise
of Prussia



Maria Theresia
of Austria



Elisabeth of
Austria-
Hungary



Queen Victoria
of England



King Louis XV
of France



King Frederick
II of Prussia

since
1709

depuis
1709

The Original Eau de Cologne was distinguished with prize medals or diplomas by the Juries of the Exhibitions of all nations in London 1851, Paris 1855, London 1862, Oporto 1865, Paris 1867, Wien 1873, Santiago 1875, Philadelphia 1876, Cape Town 1877, Sydney 1879 etc.



EAU DE COLOGNE

London



The world's oldest
fragrance company



Die älteste Parfum Marke der Welt

Paris



La plus ancienne
maison de parfum

Famous customers • Clients célèbres • Clienti illustri • Berühmte Kunden:

1716 Madame Billy • 1718 Barbiery à Bruxelles • 1721 Mons.Etienne à Paris • 1734 König Friedrich Wilhelm I. von Preußen • 1736 Kurfürst Clemens August von Köln • 1737 Ernst Graf von Königseck • 1737 Landgraf von Hessen Kassel • 1738 Kaiser Karl VI. in Wien • 1739 Chevalier D'Orival • 1740 Kaiserin Maria Theresia • 1745 Louis XV, Roi de France • 1745 König Friedrich der Große • 1745 Carl Ernst Graf von Truxesse • 1745 Voltaire • 1746 Comte de Lutrece • 1748 Anton Graf von Hohenzollern • 1748 Herzögin von Bayern • 1758 Fernando VI, Rey de España • 1764 Marie Jeanne Comtesse du Barry • 1765 Prinzessin von Fürstenberg • 1765 Prinz von Thurn und Taxis • 1766 Herzog von Braunschweig Lüneburg • 1766 Graf von Cobenzl • 1767 Markgraf von Brandenburg • 1769 Clemens Herzog von Bayern • 1782 Wolfgang Amadeus Mozart • 1791 Stanislas II Poniatowski, Roi de Pologne et Grand-Duc de Lituanie • 1797 Königin Louise von Preussen • 1799 Pauline Principessa Borghese • 1799 Prinzessin F. von Preussen • 1799 Erbprinzessin von Mecklenburg • 1800 Gustav IV König von Schweden • 1802 Herzögin von Kurland • 1802 Geheimrat Johann Wolfgang von Goethe • 1802 Prinzessin von Oranien und Nassau • 1804 Napoléon Bonaparte • 1806 Hoch- und Deutschmeister Herzog Anton • 1808 Herzögin Auguste in Coburg • 1809 Prinzessin von Württemberg • 1809 Marie Caroline Bonaparte, Kaiserin von Österreich • 1811 Impératrice Marie Louise • 1811 Franz I. Kaiser von Österreich • 1815 Zar Alexander I. • 1815 Graf von Scharnhorst • 1815 Alexander von Humboldt • 1815 Clemens Fürst Metternich • 1817 Fürst von Hardenberg • 1817 João VI, Rei de Portugal • 1822 Dom Pedro I, Imperador do Brasil • 1824 Heinrich Heine • 1830 King William I • 1830 Louis de Balzac • 1837 Queen Victoria • 1839 Prinz Esterházy • 1841 König Friedrich Wilhelm IV. von Preußen • 1843 Nicolaus I. • 1846 Ernst August König von Hannover • 1847 König Christian VIII. von Dänemark • 1850 König Friedrich August von Sachsen • 1850 König Friedrich VII. von Dänemark • 1855 Zar Alexander II. • 1855 König Johann von Sachsen • 1855 Kronprinz Wilhelm von Preußen • 1861 König Wilhelm I. von Preußen • 1863 Albert Edward Prince of Wales • 1866 Dom Luis, Rei de Portugal • 1868 Kronprinz Friedrich Wilhelm von Preußen • 1868 Empereur Napoléon III. • 1868 Impératrice Eugénie • 1868 König Karl I. von Württemberg • 1868 Benjamin Disraeli • 1870 Alexandra Princess of Wales • 1871 Kaiser Wilhelm I. • 1872 König Ludwig II. von Bayern • 1872 Kaiser Franz Josef I. von Österreich • 1872 Kaiserin Elisabeth von Österreich (Sissi) • 1873 Leopold II. König von Belgien • 1873 Albert König von Sachsen • 1874 Kronprinzessin Victoria von Preußen • 1874 König Oscar II. von Schweden • 1876 • Vittorio Emanuele II, Re d'Italia • 1877 König Christian IX. von Dänemark • 1877 Marc Twain • 1878 Umberto I. Re d'Italia • 1880 • Koning Willem III der Nederlanden • 1881 König Carol I. von Rumänien • 1888 Mori Ogai • 1889 Franz von Lehnbach • 1889 Oscar Wilde • 1894 König Otto von Bayern • 1894 Prinzregent Luitpold • 1888 Kaiser Wilhelm II. • 1894 Königin Emma der Nederlanden • 1901 King Edward VII. • 1910 King Georg V. • 1921 Thomas Mann • 1925 Franz Lehár • 1927 Gustaf V. König von Schweden • 1928 Konrad Adenauer • 1935 Marlene Dietrich • 1939 Heinz Rühmann • 1951 Kaiserin Soraja von Persien • 1959 Indira Gandhi • 1959 Romy Schneider • 1964 Françoise Sagan • 1970 Hildegard Knef • 1987 Princess Diana • 1999 Bill Clinton • 2000 Prinzessin Brigitte von Preußen

Farina • GEBEN • NIMMEN • seit 1709 • Farina-Haus • 50649 Köln • Cologne • 0211-304 1709 • 0211-304 1709 • E-mail: info@farina1709.com • www.farina1709.com



Farina Haus 1709



Farina Haus 1849



Farina Haus 1899

trade representatives from abroad staying with them. The business room on the *piano nobile* had been furnished for such purposes when the Farinas occupied the house in 1723. Right up to the 20th century, this room with its stucco ceiling and walls was preserved by Farina's descendants and incorporated in all successive buildings. But was all of this, such expensive hospitality, not just a little excessive? Were the brothers investing too much in their perfume? On the contrary, the investment paid off. Johann Maria's nose was able to sniff far into the future. When Emperor Charles VI died in 1740, his daughter Maria Theresia of Austria, who had solemnly been crowned Queen of Hungary and Bohemia and was by divine right the future Holy Roman Empress, joined the circle of customers for Jean Marie Farina's Eau de Cologne.

Now, however, when he had the chamberlains from Vienna before him, his first task was to praise the qualities of Eau de Cologne with all the means at his disposal. Johann Maria was now known as Jean Marie, and received his visitors as Monsieur Farina, as French was spoken for business and social purposes. It was the language of polite society. Ladies were amused by Jean Marie's Italian accent with its drawn-out vowels. All the courts of Germany, Austria and Russia spoke as in Versailles, using the language of the Bourbon rulers. Court ceremony and etiquette, the high art of courtly representation as it was practised by the



This Chinese-style cupboard, which could be folded to the size of a suitcase, was used in the 19th century to present Eau de Cologne in the Far East.

Picture left: Farina's impressive list of famous customers.



The neo-Baroque Farina House, built in 1897–99 by Emil Schreiterer and Bernhard Below. There has been a family portrait gallery of the owners in the sales room since 1709.

kings of France, radiated to all the dynasties of France and Europe. The absolute monarch and Most Christian King was the model for all who aspired to high rank and importance.

Jean Marie regarded himself as part of this world. He saw himself and his Eau de Cologne as being intimately connected to the life of high society. In order to trade successfully with these social circles, it was necessary to belong to them, to feel like a member of them. Jean Maria departed from the habits of bourgeois society by having himself provided with fresh underclothes, breeches, shirt and white stockings every day. He received customers dressed in a shirt adorned with frills of the finest lace, a silk coat and buckled shoes made from the very best leather. He wore the French goods for which he advertised. A light-coloured powdered wig was part of this outfit. Even though he disliked the wig – it obstructed his movements and had an unpleasant smell – it was an indispensable part of a high-class appearance *à la mode*.

The Aristocracy

At the end of his life Jean Marie could boast that he had supplied Eau de Cologne to the foremost addresses. “There is no imperial or royal house in Europe that I do not supply,” he wrote shortly before his death. Madam Billy, for example, was one of his first customers, who remained loyal to Farina for decades. She placed orders with the company from 1716. In 1741, concerned that she was ageing, Jean Maria addressed her: “Esteemed madam, as you know only too well, and this is known to the best



This ivory globe of 1889, marked with the places where Farina was represented, was a gift to the company offices abroad. One was given to Queen Victoria of England.

couple could then look forward to offspring.

These examples also show how the fame of Farina and his Eau de Cologne had spread in the Europe of the *ancien régime*. After Madame Billy, orders came in from other famous people: Barbieri à Bruxelles in 1718, Monsieur Estienne à Paris in 1721, King Friedrich Wilhelm I of Prussia in 1734, Count Ernst von Königseck in 1737, the landgrave of Hessen Kassel in 1737, Emperor Charles VI in 1738, Chevalier D'Orival in 1739, Louis XV of France in 1745 and, also from 1745, King Frederick the Great of Prussia. Frederick was one of the most loyal customers for Eau de Cologne. Every quarter he sent a delivery to Empress Catherine the Great in St Petersburg.

Following the Seven Years' War, in which Russia and Prussia had fought on opposite sides, Frederick and Catherine now concluded a perfumed alliance. Since the time of Czar Peter the Great, Catherine's father-in-law once removed, Russia had been modernised on western European lines. In 1703 Czar Peter had transferred the capital of his vast empire to the Gulf of Finland, and the entire Russian aristocracy had moved with him. This was a link to the West. Peter intended that the culture, science, manner of dress and lifestyle of the Netherlands and France would come to Russia by sea and lead the empire into modern times. French was spoken at the Russian court, too. Here, too, frock coats and wigs were worn. And here, too, royal and aristocratic society refreshed itself with Eau de Cologne.



The Bishop

From 1736 the Prince Elector of Cologne, Clemens August of Bavaria, was also a regular customer of Farina. He was nominated archbishop of Cologne at the age of 23, but not consecrated as a priest until two years later. This “topsy-turvy” way of proceeding was not exceptional in a time when the archbishop of Cologne, like his counterparts in Mainz and Trier, held political power. Clemens August, a young man from the Bavarian house of Wittelsbach, was accustomed to a worldly life, and undoubtedly

Augustusburg Palace is a Unesco World Heritage site; here the staircase by Balthasar Neumann.



This recumbent nude in the Wallraf-Richartz Museum & Fondation Corboud, painted by François Boucher in 1751, shows the Rococo love of detailed depiction of the body and sensual delight. It portrays Louise O'Murphy, one of the mistresses of Louis XV of France.

preferred this aspect of his position to its religious duties. His residence, like that of his predecessors, was the little town of Bonn in the south of the plain of the Rhine. By building a new summer residence in Brühl to designs by François de Cuvilliés, Clemens August placed himself at a stroke in the architectural vanguard of the age. Augustusburg Palace, about halfway between Bonn and Cologne, was to be one of the most magnificent ensembles in the French Rococo style.

At Augustusburg Palace Clemens August held splendid celebrations and accepted the homage of his subjects. The physical appearance and health of a ruler were matters of public interest in those days. According to the utterance of Louis XIV of France, "*L'état, c'est moi*" – "I am the state" – the ruler personified public life. The prince elector of Cologne, too, was synonymous with the health and strength of the body politic of his state, even though in the case of Clemens August his physique was not particularly robust. Sometimes the "Lord of Five Churches", as Clemens August was called after becoming bishop of the sees of Münster, Paderborn, Cologne, Hildesheim and Osnabrück, dined in public. From galleries surrounding the scene, his subjects could witness how their prince satisfied his appetite and, in addition, admire his wealth. Eau de Cologne served to adorn his princely person in terms of fragrance. While Augustusburg Palace did possess a bathtub, it only served decorative purposes, as it was not usual to wash. The understandable fear of infection meant that the use of water was avoided, especially in towns, which had no sewage system. While well-born young women could hope

to be attractive to admirers in a natural state, men attempted to improve their bodily aura through the use of toilet waters. For both sexes Farina's perfume held out the prospect of a dazzling enhancement of their personal radiance.

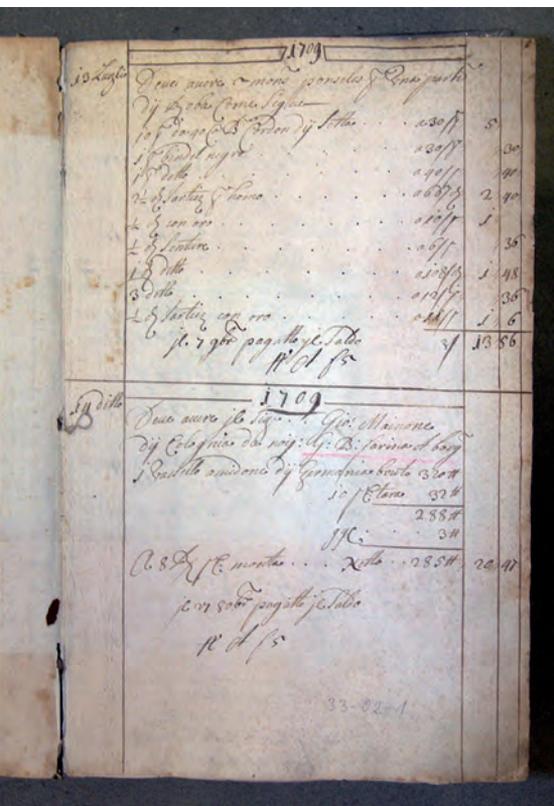
Jean Marie had already met the prince elector of Cologne in Brussels and Munich. Clemens August knew the perfume and had a great demand for it, as his servant confided to Farina. "If he uses it, then I have no fears for the future," wrote the perfumer jubilantly to Barbieri in 1736. Within a few years Clemens August was indeed one of Farina's best customers. For his personal use alone he ordered approximately 40 flacons of Eau de Cologne each month. This was worth a fortune, as the cost of two flacons – amounting to about 220 millilitres – was equivalent to the monthly salary of one of his officials. The prince elector used a flacon every day. Through Clemens August, Jean Marie established a permanent relationship not only to the emperor in Vienna but also to the court of Bavaria. In the 19th century Farina became one of the leading official suppliers to the Bavarian royal court under Ludwig I and Ludwig II.

Goods and Money

Was Jean Marie able to sniff out the difference between good and bad customers, in the way that, according to his grandmother, as a growing boy

Farina's original desk dating from 1660 in the perfume museum of the Farina House.





Farina's first journal, dated 13 July 1709.

he was able to classify people as smelling good or evil? Farina did his accounts at a desk made of Portuguese oak. He wrote most of his business correspondence personally. He took the orders. He kept the lists of imports and exports. He wrote dozens of letters every day. Even in the 18th century, meticulous accounting was an essential prerequisite for a company that operated throughout Europe.

Today Farina's business records constitute the largest and most complete company archive in Europe. The row of ledgers is more than 100 metres long. The so-called principal ledgers from his early years have also survived. Jean Marie had an amusing choice of words: in the multilingual accounts, a merry mixture of Italian,

German and French, some "bad debtors" are included. But Jean Marie was not passing judgement; nor was he setting himself up as a moral authority. "Bad" meant that the debtors had died. These customers had become insolvent through nothing less than their own demise. It is death that is bad, and everything that lives is good: this was the life-affirming philosophy of the Rococo *ancien régime*, which celebrated pleasure and regarded death as an unavoidable, but therefore excusable, lifelong companion of humankind. Farina simply wrote off the sums owed by these bad debtors.

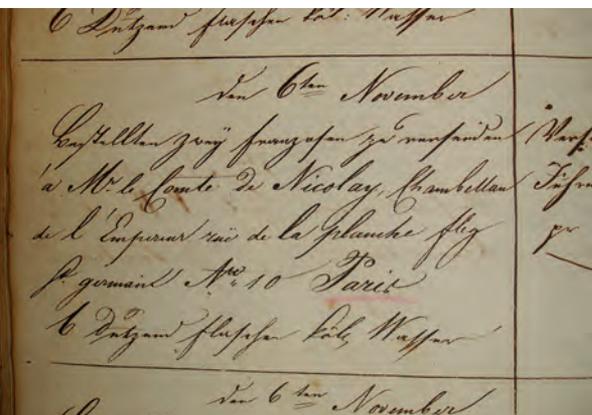


Design

Throughout the 18th century, Farina exported its perfume in elongated bottles of blown glass. These flacons could only be stored in a horizontal position. They were used above all for transport. The perfume was then poured into little porcelain pots for use. The slender flacons, which could not stand upright, are said to have had a great practical benefit for one customer: Napoleon is reported to have had the shafts of his boots made so that he could always keep one of the green bottles inside them – for every eventuality, even when riding.

Initially no changes were made to the appearance of the flacons. However, in 1836 at the latest, when

A collection of historic flacons – from 1709 to the present.



An order for six dozen bottles of Eau de Cologne for Napoleon by his chamberlain Comte de Nicolay in 1811.

Well-known avant-garde artists such as Franz Marc, August Macke and Vassily Kandinsky designed bottles for Farina. Kandinsky's design went into production.



the first bottle that could stand vertically was introduced, the packaging of Eau de Cologne became an important factor in its success. In 1912 Vassily Kandinsky, the founder of abstract painting, designed a flacon for Farina. Kandinsky was taking part in an exhibition in Cologne known as the *Sonderbundaussstellung*. Here, at what may have been the most important

art exhibition in the history of the Rhineland, the painters of *Die Brücke* and *Der Blaue Reiter*, the avant-garde of the new century, first attracted widespread public attention. Farina commissioned the exhibiting artists to design flacons. Kandinsky's contribution went into production. He designed a straight, square-cut bottle for men. The screw top of the bottle is reminiscent of a frequent motif in Kandinsky's art when he was on the threshold of moving to complete abstraction: the onion-shaped domes on the towers of Russian churches. This religious motif on the neck of the flacon was now the tangible head of the genie in the bottle, the "open sesame" for the spring fragrance from Jean Marie's perfumery.

The One and Only

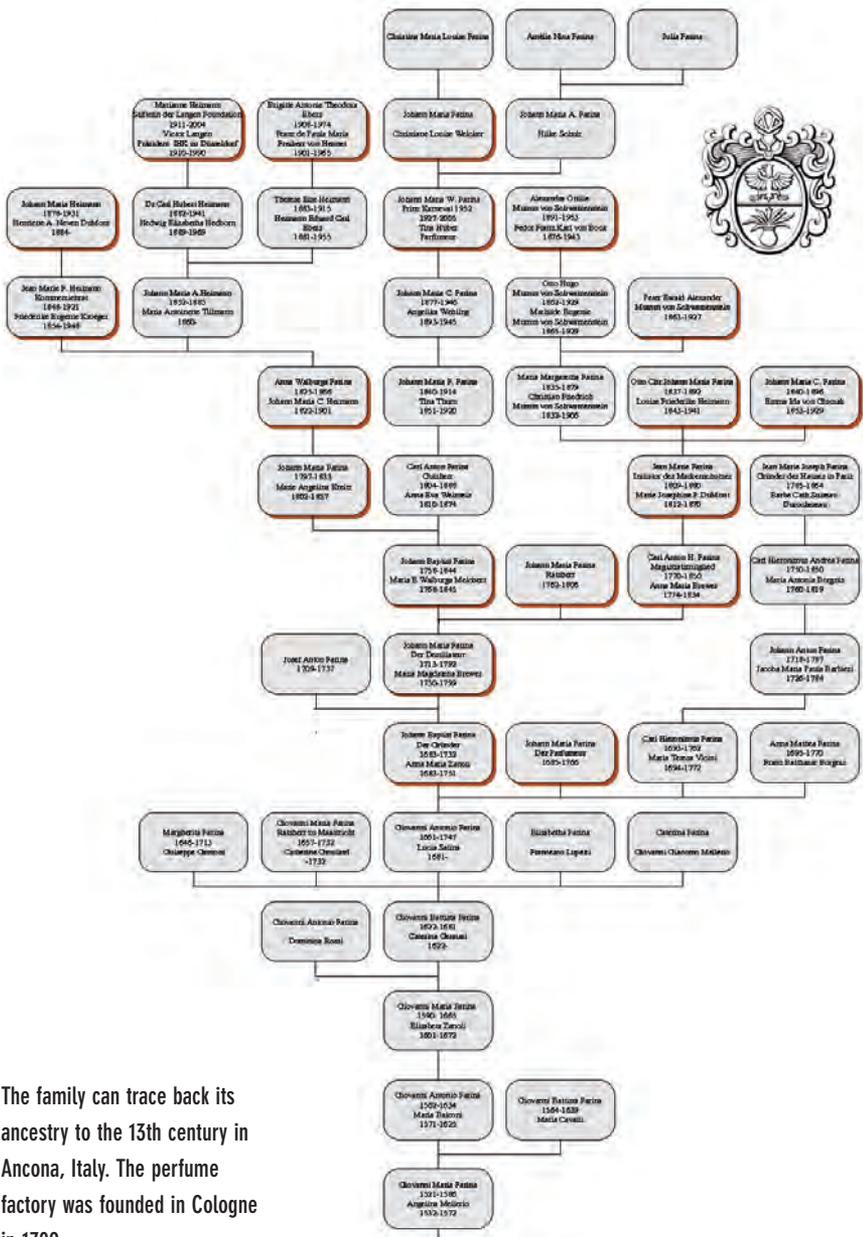
When reading the history of Eau de Cologne and the house of Farina, it is easy to be confused by all the Johann Marias, Jean Maries, Giovannis and Battistas. There is no need to be concerned: the

“who is who and which one came next” is a tradition in such dynasties. Farina, the oldest perfume manufactory in the world, has now been a family company for eight generations. In Italy the family tree can even be traced back for 22 generations. Unfortunately the name Farina, which should unmistakably characterise one single family and one single perfume, became the source of a long-standing misconception about Eau de Cologne. This is the other side of the coin in the success story of this unique performer on the stage of European perfume.

Today it seems strange to read that Jean Marie Farina spoke to a French customer about the possible medicinal properties of Eau de Cologne. Although he did not deny them, he did not advertise them. Medicinal properties? Is Eau de Cologne not a perfume? Of course it is, and always has been. Jean Marie emphasised this. It is a perfume that bears the name of his adopted home. However, in his day there were also other elixirs to which the names *eau* and *aqua* were applied – for example potions that were sold under the general name *aqua mirabilis* as miracle cures or panaceas against all manner of physical complaint. Initially Jean Marie also called his creation *aqua mirabilis*, since the classification as *aqua* was usual in the 18th century for perfumes, too. Such products were distinguished according to their place of origin or that of the ingredients: Aqua di Ungaria, Eau de Barbados. In this respect it was natural for Jean Marie’s perfume to be christened Eau de Cologne. Perhaps this really did lead to confusion amongst some of the wealthy clientele about how to apply the perfume.



After almost 100 years of using the slender bottle, the new form of flacon for Eau de Cologne was sold in great numbers. In many sizes, and with a paper label, it met the increased demand.



The family can trace back its ancestry to the 13th century in Ancona, Italy. The perfume factory was founded in Cologne in 1709.

This would not have harmed anybody, but what a waste for it to disappear into someone's stomach!

The Others

More far-reaching consequences emerged from a kind of relabelling of Eau de Cologne undertaken by those who came after Jean Marie. In order to make his most treasured and successful creation unmistakable for all his customers and suppliers, he added to the description Eau de Cologne his own name and the seat of the company. The label of every flacon that left the building bore the legend *Johann Maria Farina gegenüber dem Jülichs-Platz* (meaning opposite Jülich Square). He personally added a wax seal and the name in a swirling rocaille-style hand, in order to assure his customers that the precious contents were genuine.

For a long time this was quite unnecessary, as there was only one Eau de Cologne. Everyone who said Eau de Cologne meant Farina's perfume. However, Jean Marie's resounding success led to the emergence of competition. Imitations came onto the market. As early as the late 18th century, other producers



The perfumer's signature has been used as a trademark for 300 years.

The late 19th century was an age of glittering festivities. Guests from 18 countries danced into the small hours at the Farina Ball in Cologne's Gürzenich hall in 1861.





The red tulip succeeded the family coat of arms as a trademark.

were making their own Eau de Cologne. These products, which imitated Farina, all had a different composition, and often no distinction was made between a perfume and a medicinal remedy, but all claimed to be Eau de Cologne. How was this possible, when it was completely impossible to copy the composition of the original Eau de Cologne di Farina in all its complexity?

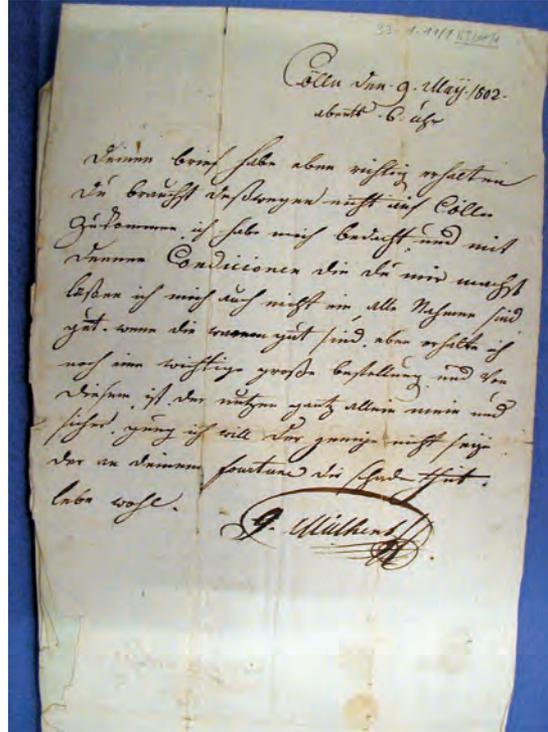
From 1797 economic freedom existed in the Rhineland. Following occupation by the French revolutionary armies, Napoleon put an end to the old feudal order. A few years later he was to abolish the entire Holy Roman Empire, a relic of the Middle Ages that since the Thirty Years' War had anyway been no more than a patchwork of dozens of tiny states and principalities. For Cologne this meant the end of its constitution as a free imperial city and of its guild regulations. Thanks to these political and economic reforms, after centuries of discrimination Protestants and Jews were at last able to live and work in the city with equal rights. Everyone was free to engage in trade and manufacturing, whatever his origin or religion.

The result was the foundation of more and more companies who engaged in the profitable business of manufacturing products named Eau de Cologne. Even though they had a completely different chemical composition – and of course smelled different – it was not prohibited for these elixirs to bear the name Eau de Cologne. The freedom to engage in business activity of the new bourgeois age was not

immediately matched by laws to protect products. The free market kept ahead of regulations. In this way Eau de Cologne became a brand name, and the name of a single brand became the generic name.

The Name

Competitors adopted not just the name of the perfume, but also that of the perfumer: Farina. They did so even if they were not born with this name. Farina, which means “flour”, is a common family name in Italy. In the 18th century a number of Farinas lived in the Rhineland. In 1803 a certain Wilhelm Mühlhens, registered in the Cologne directory of addresses of 1797 as a man engaged in speculative business, made an agreement with Franz Carl Farina, who lived in Bonn and was not related to the family of Jean Marie. The agreement, concluded in the presence of the Cologne notary Gérard Flamm, recorded that Franz Carl had acquainted Wilhelm Mühlhens with the original recipe of Eau de Cologne. That this cannot have been true is quickly proven by a simple test of the perfume. Anyone who compares the perfume later made by Wilhelm Mühlhens, which became world famous under the name 4711, with the original Farina Eau de Cologne will be able to confirm that the fragrance of the one is different from the other in as many aspects as a field of lavender from a blossoming grove of lemons.



Cologne, 9 May 1802, 6 o'clock in the evening:

“... I have thought the matter over, and do not consent to the terms you offer me. All names are good. If the products are good.”

In 1802 Mühlhens, forerunner of the later brand 4711, was in search of names and products.

In reality Wilhelm Mülhens had bought a kind of copyright on the name Farina. By this means he could sell the famous name, and did so to more than 30 persons who then founded new companies to produce Eau de Cologne under the Farina name. In the end Cologne merchants made agreements with whole families in Italy who had just one single qualification: they were called Farina. Even the future baptism of unborn children with the name Giovanni Maria – let's hope it's a boy! – was contractually agreed.

Gülichplatz with the Carnival
Fountain of 1913 by Georg
Grasegger.



The Address

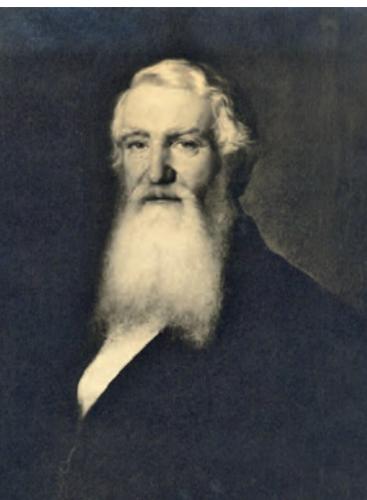
Finally even the address of Farina became a seemingly indispensable ingredient in the aspirations of every new perfume or remedy named Eau de Cologne. The place now called Gülichplatz, opposite the headquarters of Farina, was once the site of the house of Nikolaus Gülich, a Cologne dealer in ribbons and manufactured goods. In 1680 he publicly opposed the corruption and nepotism of the city council of Cologne. Three years later he brought about the dissolution of the corrupt council and the arrest and sentencing of leading officers of the city government. However, as Gülich favoured his own interests in ruling the city, his political opponents succeeded in having him and his associates outlawed by the emperor. In 1686 the story ended when Nikolaus Gülich was beheaded.

After the execution, Gülich's house at the corner of the street Obenmarspforten was demolished and a "pillar of shame" erected, displaying his head, cast in bronze, pierced by a sword. This was the origin of the little square called Gülichplatz, which was declared an open space for ever. The pillar was removed when French revolutionary troops occupied Cologne. The bronze head of the man now celebrated as the "defender of the democratic city constitution" was taken to the house of the military commander in a procession reported to have been poorly attended. However, nothing was built on the square. Farina's address was now *Vis-à-vis La Place Juliers*. Later the name was made German again, but the initial J remained, in accordance with the way Cologne dialect is spoken. To this day the address is *Farina gegenüber* (i.e. opposite) *Jülichspatz*.



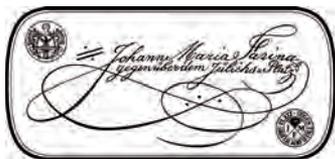
The Biedermeier period: Carl Anton Farina with his wife, children and in-laws' children at their country estate Hagerhof (1837).

In this period of hostile takeovers of names, the extraordinary prominence of the address *Farina gegenüber* led to a veritable inflation in producers of Eau de Cologne, who had a tendency to do no more than display the name Farina and the word *gegenüber* instead of making a good product. No less than 114 such cases can be documented. A reading of the list borders on the absurd: "Jean Marie Farina gegenüber dem Albün-Platz, Johann Maria Farina gegenüber den Alexianern, Johann Maria Farina gegenüber dem Altenmarkt, Johann Maria Farina gegenüber dem Alten Markt No. 4, Johann Maria Farina gegenüber dem Alten Markt



Jean Marie Farina the Great
(1809–80).

The first trademark registered
under the German law on
trademark protection of 1875.



No. 11, Johann Maria Farina gegenüber dem Appellhof-Platz, Eau de Cologne gegenüber dem Apollo-Theater, Johann Maria Farina gegenüber dem Augustinerplatz” and so on.

Farina the Great

In order to put an end to this inflationary use of names, in 1875 Johann Maria the Great, a fourth-generation Farina in the company, achieved a success that was important for his company and the whole industry. As the eighth manager of Farina, at the helm since 1836, he ceaselessly worked to gain brand protection by means of expert reports and draft legislation. He played a substantial part in drafting the law on protecting brand names that was passed by the German Reichstag in 1874. When it came into force, *Johann Maria Farina gegenüber dem Jülich'splatz* was the very first brand to be registered. From then on it was no longer permitted to make, for example, an exact copy of the Rococo-style flourishes of the names on the label.

Red Tulip

The family was to give a protective shield to its perfumer's original fragrance on one further occasion. In 1924 a new trademark was introduced. In a reference to the sealing wax of the early flacons, a red tulip became the sign of original Eau de Cologne. The red tulip is the sign of the refined character of an authentic perfume from the Rococo period that could measure up to gold and jewels in terms of

popularity and value. Cut flowers were very expensive in the Baroque period. Tulip bulbs were imported from the Orient before the flowers were cultivated in Europe, but probably only about a quarter of the merchant ships which set out ever came home. The rest fell victim to storms and pirates, along with their cargoes and crews. Tulip bulbs that reached the markets of Amsterdam and Rotterdam in spite of everything were indeed weighed out in gold. This represented the value of Eau de Cologne, the original Farina perfume.



Invitation to celebrate the jubilee year in 2009 under the sign of the red tulip.

Legacy

As he grew older, Giovanni Maria loved warm quilts on his bed. At first the thick bedcovers of Germany seemed strange to him, but far away from the Mediterranean climate of his childhood and youth, he learned to appreciate them during the Rhineland winter. Comfortably ensconced in a featherbed, at the end of his life he could look back proudly on what he had achieved. He had created the perfume of the century – and he knew it. He had made Cologne the perfume capital of the 18th century. He had supplied all the great royal houses of Europe. Again and again he had proved to have a nose for business. The company was to pass to his nephew Johann Maria the Distiller, who delivered Eau de Cologne to India for the first time in 1776. It was the nephew who continued the family line, as Giovanni Maria the Perfumer remained childless. However,



Marlene Dietrich



Romy Schneider



Diana, Princess of Wales

Cologne opera house,
2 February 2009: In accordance
with tradition, Farina invited its
friends from the worlds of art
and business, politics and science
to the opera in Cologne to open
the jubilee celebrations. Guests
had a taste of the age of
pleasure and beauty, with a
Rococo ball held by Clemens
August, Prince Elector of
Cologne, as the backdrop.

his nephew's wife Anna Maria, the daughter of his
friend and neighbour Brewer, produced three sons
for the younger Johann Maria. One day the family
would give the title *Le Grande*, the Great, to a great-
grandson of the founder. He was the man who took
Eau de Cologne into the modern world, placing it at
the genesis of modern trademark legislation. And
300 years later his family would still be able to say
"The original is in our hands – no, in our noses."
Eau de Cologne.
Try the fragrance!





The same product for 300 years, the same family for 300 years, the same place for 300 years. Probably no other product in the world has been connected with the name of a famous city for so long as Eau de Cologne with the city of Cologne. This is above all due to the exceptional personality and genius of Giovanni Maria Farina, who made Cologne his home and created Eau de Cologne. In the Rococo period his perfume took the royal courts of Europe by storm and laid the basis for the unique worldwide success of his family company Farina.



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