

Glen O. Brechbill

The Art of Fragrance Ingredients

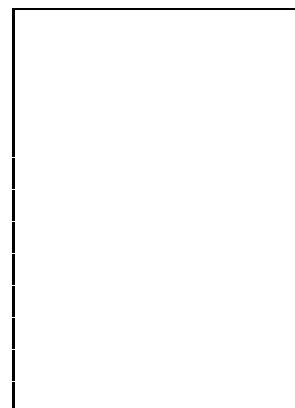
A single, or two volume set lists over 50,000 fragrance materials alphabetically by house. Contains ingredients from over 220 companies from around the world. Showcases what is unique yet different.

The world's fragrance ingredients now available at your finger tips.

My manuscript displays the very best of essential oils, specialty bases, and aromatic chemicals. It offers a rich palette of fragrance ingredients, endless creative possibilities from sources that are located around the world. At its fullest it expresses a passion for the art, and the language of smell.

With two hundred-twenty plus listings it condenses over fifty thousand chemicals in two handy manuscripts. The book provides detailed olfactory descriptions on the major fragrance houses ingredients some from my own notes. Plus it offers a unique insight to the product offerings of an industry that is steeped in secrecy.

The enclosed is based on six years of research exploring databases, and following links. The lay out of the book was achieved through a self-education in desktop publishing and the graphic arts. In order to condense the data listed in this book a three-column approach was utilized in many areas. Without this unique style one would be looking at more than a thousand pages much to large for two books. The Art of Fragrance Ingredients house listings not set in stone. The arrangement can be changed, updated and improved.



Glen O. Brechbill completed an MBA from Fairleigh Dickinson University, Teaneck, N.J. in 1982.

Self taught graphic artist, desktop publisher and web designer.

Became interested in aroma chemicals while evaluating materials and finished fragrances.

The idea for the book came about while polishing my personal book of notes titled A Reference Book on Fragrance Ingredients.

The book is the culmination of many years of work, and research into the olfactory art of perfume.

Creating a perfume rests at deciphering the complexity of aroma chemicals at the material level. With time, and experience plus experimentation an artist gains knowledge, and command of a wide range of fragrant materials. Listed within are the various ways ingredients can be displayed, named, and classified house by house. It is my hope that this manuscript can help translate, and further facilitate the understanding of aromatic chemicals.

At eight hundred and twenty-five pages in two volumes my book is a reference tome to the products, and goods of a fascinating art. Fragrance has been with us since the dawn of civilization. For pricing, and availability on individual fragrance ingredients please contact the company. The address for each house is listed in the back of the book.

Please note, the layout including font choice and style is set. Many arrangements were worked with. Believe finished book design is both pleasing and easy to use. Will not incorporate IFRA, GRASS, CAS and other regulator symbols into book. Enjoy my collection of ingredients, and utilize it as a guide to endless creative possibilities.

Seeking part time position. Presently engaged in elder care. Copyright's are available for lease, sale. Individual books are now available.

Author of:

The Art of Fragrance Ingredients
Volume I & 2

A Reference Book on Fragrance
Ingredients

Classifying Perfume Materials

Perfume Materials of France

Awaiting copyright approval:

The Essence's of Perfume Materials

Europe's Fragrance Industry

Asia's Fragrance Industry

America's Fragrance Industry

Specialty Bases & Fragrance Chemicals

Arranging Fine Perfume Compositions

Marketing Campaign

- Condenses many thousands of pages into pleasing journey into the goods, and services offered by the fragrance industry.
- Books are copyrighted with the Library of Congress, and solely owned by the author.
- Six years and many thousands of hours of research went into the manuscripts.
- A useful research tool and reference guide to a specialized art.
- Computer programs do not display the olfactory art at its finest.
- The book was set in Times New Roman, designed by Stanley Morison specifically for Times of London. The typeface was introduced in the newspaper in 1932.
- www.perfumerbook.com

Fragrance

BECAUSE HUMAN BEINGS' ability to perceive smells has progressively declined over the ages, and because Kant, Hegel, Rousseau and other Enlightenment philosophers associated smell with a degree of animalism and corresponding uncivilized primitivism, people have had great difficulty in imagining and describing the sensuality, exoticism or intoxication of a fragrance.

Moreover, European - and many other, though not all-languages lack a rich and complex vocabulary with which to describe smells. As a result, we are obliged to resort to similes and analogies: something smells 'like a rose' a perfume is itself an Allure, a Scandal or Obsession.

For some people - chefs, chemists, doctors, and whiskey distillers among others - being able to talk about smells is an essential part of their professional jobs. They need to be able to communicate their olfactory understandings to others and so develop a more or less limited vocabulary with which

to achieve their aims. This difficulty with language affects both the creation and sale of fragrances. It makes it virtually impossible for a client to explain to a perfumer clearly and succinctly what he or she wants-known as "the tip of the nose phenomenon.

This is why clients sometimes use images in their briefs, and even send perfumers to out of the way places to experiences for themselves the particular scent of a Moroccan sawmill, for example (for Femininite du Bois by Serge Lutens).

If it is virtually impossible for the non-specialist to find the exact words to describe the difference between a 'green floral' and 'aldehydic floral' scent, or indeed to distinguish between them, it is also virtually impossible to advertise a particular fragrance, other than by resorting to a carefully constructed cultural 'image system' that makes use of eroticism, femininity (or masculinity), desire, and transience.

The image system of perfume calls into being a complex system of representations, as well as an intricate network of social, cultural, psychoanalytical and personal associations. Perfume thus becomes' a promise in a bottle' Perfumes like Sublime, Pleasures, Diva, Audace sell us aspirations to be more than we are. It speaks to our vulnerabilities, rather than our strengths.

Those who talk about fragrance invariably draw parallels between perfume, cookery and music. Their vocabulary is littered with terms like notes, ingredients, scales, glazing and harmonies.

A perfume is composed of notes - a word borrowed from music to indicate the characteristic odour of a particular material. The world of perfumery allows for more than 2,000 notes, but many of these are variations on a theme. Thus, there are about 20 different rose notes to choose from (Bulgarian, Moroccan, Turkish, French, etc.).

Because individuals - including

perfumers themselves - smell the same smells very differently, it is necessary for them to establish a language of common reference. To this end they have classified perfume notes along two complementary axes.

On the one hand, the physical materials from which they are taken group them. Thus, jasmine, rose, and iris are known as floral fragrances and lemon, bergamot and grapefruit as citrus.

Other groups include fern (lavender, wood, coumarin, oak-moss, etc.), chypre (named after a perfume created by Franois Coty in 1917 and standing as a family of its own), woody (sandalwood, cedar, vetiver, etc.), oriental (vanilla, musk, and other animal notes), and leather (smoke, burnt wood, tobacco).

Each of these seven families reflects the sense impressions conveyed by particular fragrances, whose attributes are further distinguished by sub-fields such as 'spicy floral', 'aromatic woody', 'green chypre', and so on.

On the other hand, notes are grouped according to their chemical properties. When a perfume is rubbed onto the skin, the combined fragrances of scent and body vaporize into the atmosphere.

Notes are generally divided into three categories, depending on how

quickly their smell lingers before evaporating. These are top or head notes, middle or heart notes, and bottom notes or dry down. Lighter molecules, like citrus and fruity notes, evaporate quickly; top notes thus reach the nose first. Heavier molecules, associated with resins and woods, evaporate more slowly and so reach the nose later.

There are, then, two important properties of fragrance. First, it must have diffusion. How it spreads is what matters - witness the silage, the wake of a perfume left by a woman walking down the street. It must also have substantivity.

What matters here is how long it lasts on the skin, although such lingering depends on the individual and is affected by ethnic and racial background, skin type, and sheer individual chemistry. Fragrance and perfume themselves, then, speak a language that expresses, modifies and redefines the body's presence in the world.

My site has a wide range of books available on the subject of fragrance ingredients. All are copyrighted, and are owned by my company Fragrance Books, Inc. It is my hope that they will help the educate folks into the fascinating language of fragrance.