

The Perfumer's

An Index to the Aromatic Artists

Glen O. Brechbill

FRAGRANCE BOOKS INC.

www.perfumerbook.com

New Jersey - USA

2010

“To my parents whose
faith in my work & abilities
made this creative
work possible”

THE PERFUMER’S - AN INDEX TO THE AROMATIC ARTISTS ©

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1. Fragrance Ingredients Non Fiction. 2. Written odor descriptions to facilitate the understanding of the olfactory language. 1. Essential Oils. 2. Aromas. 3. Chemicals. 4. Classification. 5. Source. 6. Art. 7. Twenty one thousand fragrances. 8. Science. 9. Creativity. I. Title.

Certificate Registry by Glen O. Brechbill

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First Edition

The Perfumer's the title that I selected for this book is just that. These are the men and women who are the most talented, connected, well placed, individuals in the entire world. The fragrance art is a closed society. Very few self-taught artists are ever invited into their select club. Well-known perfumers are Roberto Morallis of Firmenich, and Lorenzo Villorezo.

Researching the enclosed database of information took over a year of work. The fine fragrance artists receive most of the press. The noses employed doing the personal care, and household products receive very little recognition by the news media. The glamorous work is creating something unique fronted by a celebrity.

Product failures are steadily increasing plus the regulatory pressures. It is estimated that less than 5 % of fragrances released today will still be on the market two years from now. Taking into account that in 2010 over 2,000 fine fragrances will be released the failures are massive. Each fragrance can take millions to create adding into it the cost of package and bottle design, marketing campaign etc.

The creativity of the art is definitely in danger of disappearing. Due in part to marketing, advertising, public relations, sales, that creates myths and untruths about the art. I foresee a point in the near future when a computer will handle most of the creative work. Each house has hundreds of thousands if not millions of fragrance formulas in their data bases. A single fragrance can create hundreds if not tens of thousands of permutations. It would be cheaper and easier to input information into a program, and have it compounded then sent to a customer for their evaluation.

A regulatory body in Europe otherwise known as (IFRA) is also ruining the fine art including the creativity. It is my personal opinion that these folks mean well, but are ignorant. Fronted by the large conglomerates they are acting as a stooge by putting more and more restrictions on the use of essential oils in lieu of synthetic materials. Keep in mind that the source of the synthetic materials is of course the natural materials created by mother nature. Which is better something created by nature or duplicated through petroleum?

The names enclosed are mostly current, with some from the past.

Index

	Page #
Copyright	2
About the Book	3
Index	4
The Perfumers	5 - 11
Scent Pyramid	12
The Scent Circle	13
The Fragrance Lolipop	14
Fragrance Families	15
Training Manual for Student Perfumers	16 - 17
Scent Cross	18
Scent Marketing	19
Articles	20 - 23
Bibliography	24 - 26

Fine Fragrance Artist's

VOLUME I A - E

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VOLUME II F - L	Antoine Gaillard	Jean Louis Grauby
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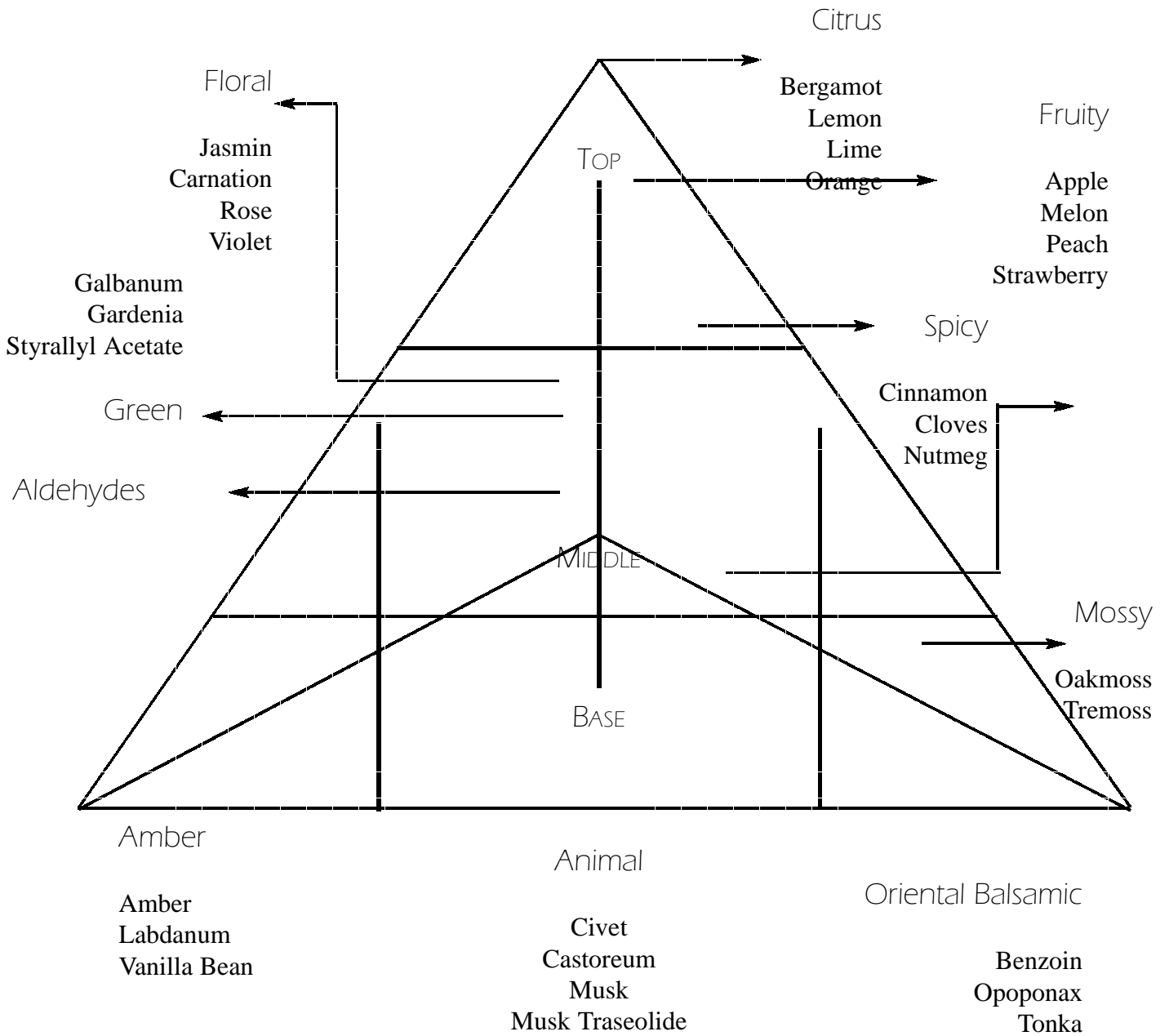
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Vincent Roubert (1889 - 1972)	William J. Slattery	Yann Vasnier
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Jacques Rouche (1862 - 1957)	Kristin Smithie	Rayda Vega
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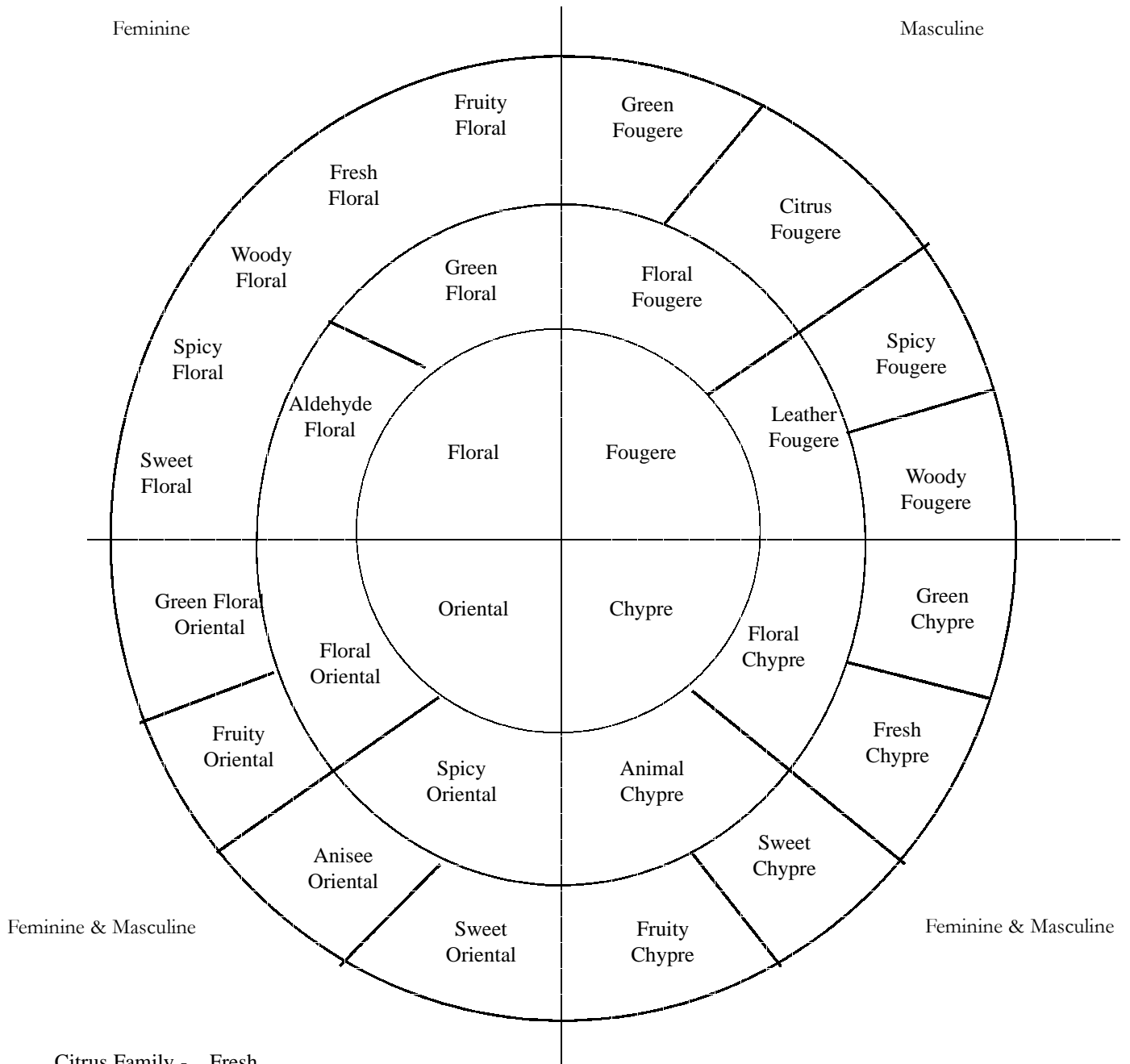
Arnaud Winter
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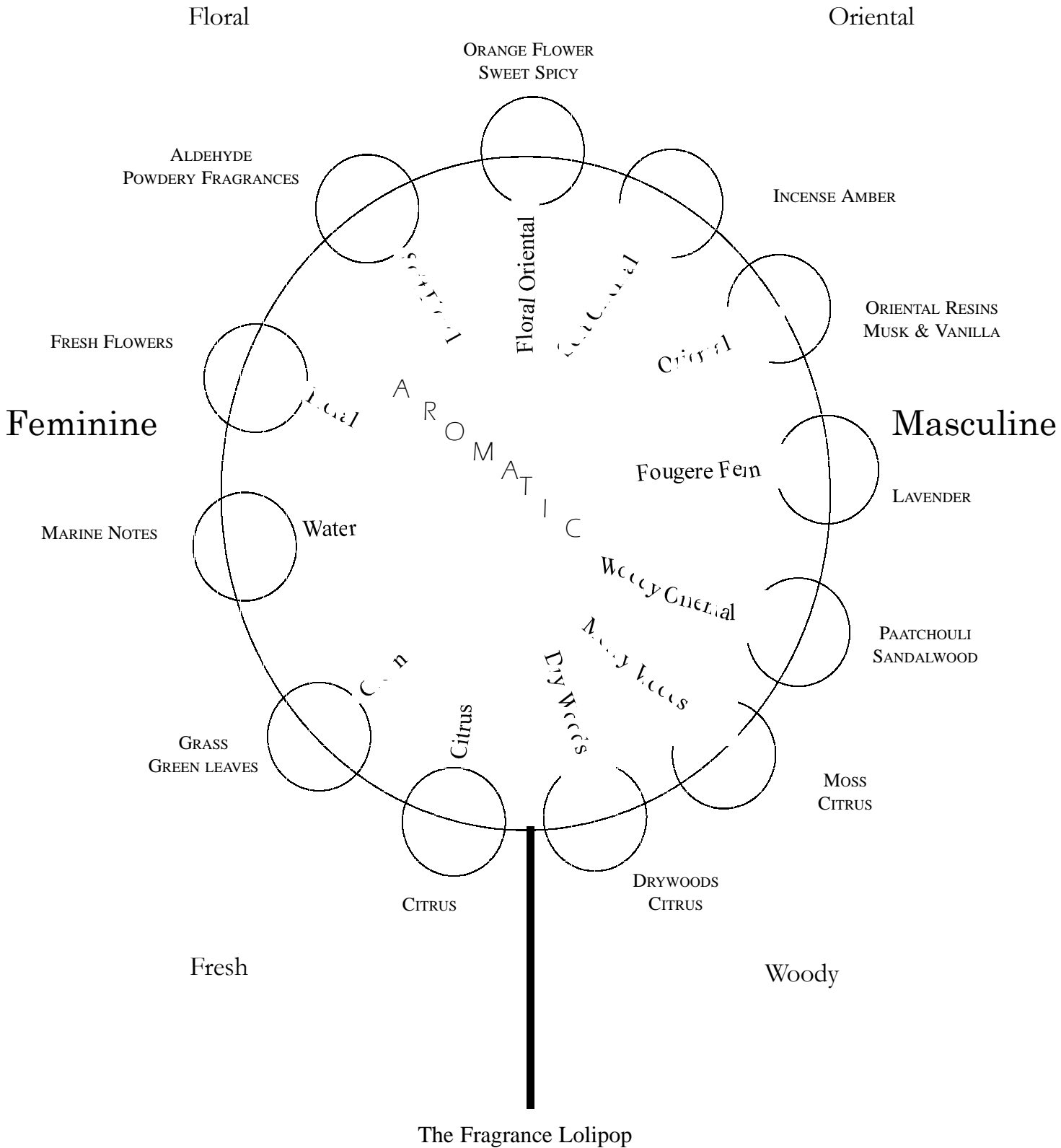
Nathalie Zagigaëff
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The Scent Pyramid



The Scent Circle



Feminine

Floral - Floral
Green
Fruity
Fresh
Aldehydic
Sweet
Floriental

Oriental - Sweet
Spicy
Vanilla

Chypre - Fruity
Floral-Animalic
Floral
Fresh
Green

Citrus - Floral
Fantasy
Fresh
Green

Masculine

Lavender - Fresh
Spicy

Fougere - Fresh
Floral
Woody
Sweet

Oriental - Sweet
Spicy

Chypre - Woody
Leathery
Coniferous
Fresh
Green

Fragrance Families

Training Manual For Student Perfumers

Main Group of Raw Materials

Essential Oils

Expressed Oils

Concretes

Absolutes

Resins

Tinctures

Infusions

Main Olfactory Groups

Citrus: bergamot, lime, mandarin, orange, grapefruit, lemon, neroli, petitgrain.

Rustic: spike, lavender, lavandin, rosewood, rosemary, sage.

Wooded: amyris, cedar wood, guaiacwood, patchouli, sandalwood, vetiver.

Camphoraceous: thyme, rosemary, eucalyptus, armoise, angelica, myrtle.

Spicy: bay, cinnamon, clove, nutmeg, cardamom.

Aniseed: anise, star anise, basil, tarragon, fennel, dill.

Rose: roses, geraniums.

Floral: rose, jasmin, gardenia, muguet, lily, carnation, violet, hyacinth, iris, lilac, geranium, ylang.

Jasmine: jasmine, ylang-ylang.

Amber: amber, cistus, cypress, ambrette seed.

Earthy: oak and tree muss, liquorice.

Animal: musk, civet, castoreum.

Vanilla: vanilla, benzoin, peru balsam.

Hay: tonka bean, celery, cut hay.

Synthetic Raw materials

Isolates.

Seni-synthetic products.

Synthetic products.

Study of Synthetic Raw Materials

Semi-synthetic: cedryle acetate, vetiveryl acetate, heliotropine, hydroxycitronnellal, ionones and methyl ionones, carvone, terpineol, isobornyle acetate.

Synthetic: musk ketone, musk xylene, cinnamic alcohol, benzyl alcohol, benzoic aldehyde, cinnamic aldehyde, amyl cinnamic aldehyde, hexyl cinnamic aldehyde, phenylacetic aldehyde, cyclamen aldehyde, diphenylmethane, polycyclic musks, benzophenone, styrallyl acetate, coumarin, anethol, anisic aldehyde, amyl salicylate, benzyl salicylate, eugenol, vanillin, ethyl-vanillin, iso-eugenol, eugenyl acetate, coumarin, thymol, nitromusks, menthol, menthone, anisic aldehyde, anisic alcohol, anisic.

Esters: methyl anthranilate, methyl-N methyl anthranilate, methyl naphtyl ketone, heterocyclic musks.

Schiff bases

Fragrance Families

Water, floral, soft floral, floral oriental, oriental, woody oriental, mossy woods, dry woods, aromatic.

Application

Shower gels, shampoos, deodorants, anti-perspirant deodorant sticks, soaps, candles, potpourris, and air fresheners, fine fragrances.

Perfumer

A PERFUMER (also called fumer) is an expert on creating perfume compositions, sometimes referred to affectionately as "the Nose" (French: le nez) due to their fine sense of smell and skill in producing olfactory compositions.

The perfumer is effectively an artist who is trained in depth on the concepts of fragrance aesthetics and who is capable of conveying abstract concepts and moods with their fragrance compositions. At the most rudimentary level, a perfumer must have a keen knowledge of a large variety of fragrance ingredients and their smells, and be able to distinguish each of the fragrance ingredients whether alone or in combination with other fragrances. As well, they must know how each ingredient reveals itself through time with other ingredients. The job of the perfumer is very similar to that of flavourists, who compose smells and flavourants for many commercial food products.

Training

Most past perfumers did not undergo profession training in the art and many learned their craft as apprentices under another perfumer in their employment as a perfume technician (in charge of blending formulas) or chemist. A direct entrance into the profession is rare and those who do typically enter it through family contacts. These apprenticeship last around 3 years.

Until recently, profession schools open to the public for training perfumers did not exist. In 1970 ISIPCA became the world's only school in perfumery. The candidates must endure a demanding entrance examination and must have taken university level courses in organic chemistry.

Givaudan and International Flavors and Fragrances (IFF) have perfumery schools a part of their companies, but students must be employees of the company and must be recommended for acceptance into the school by their superiors.

Employment

Most perfumers are employed by several large fragrance corporations in the world including Firmenich, IFF, Givaudan, Takasago, and Symrise. Some perfumers work exclusively for a perfume house or in their own company, but these cases are not as common.

The perfumer typically begins a perfume project with a brief by the perfumer's employer or an outside customer. The customers to the perfumer or their employers, are typically fashion houses or large corporations of various industries. Each brief will contain the specifications for the desired perfume, and will describe in often poetic or abstract terms what the perfume should smell like or what feelings it should evoke in those who smell it, along with a maximum per litre price of the perfume oil concentrate. This allowance, along with the intended application of the perfume will determine what aromatics and fragrance ingredients can/will be used in the perfume composition.

The perfumer will then go through the process of blending multiple perfume mixtures and will attempt to capture the desired feelings specified in the brief. After presenting the perfume mixtures to the customers, the perfumer may "win" the brief with their approval. They proceed to work with the customer, often with the direction provided by a panel or artistic director, which guides and edits the modifications on the composition of the perfume.

This process typically spans several months to several years, going over many iterations and may involve cultural and public surveys to tailor a perfume to a particular market. The perfume composition will then be either used to enhance another product as a functional fragrance (shampoos, make-up, detergents, car interiors, etc.), or marketed and sold directly to the public as a fine fragrance.

Alternatively, the perfumer may simply be inspired to create a perfume and produce something that later becomes marketable or successfully wins a brief. This usually happens in smaller or independent perfume houses.

Creative Perfumer

If you have a good nose, memory for fragrance, and aren't too scared by a few years of chemistry-laden courses, then creative perfumer might be up your alley. After

all, you devise fragrances all day. The job does require great patience: It can take hundreds of tries to get the right note in a fragrance, and then consumer testers often send you back to the drawing board.

Getting there-

If you want a prestigious position, attend one of the top perfumer schools. For example, Procter & Gamble's three-year program or the Grasse Institute of Perfumery and Givaudan in France, which is free for the five students it admits every 18 months. Then it's a matter of experience; it can take five to 10 years to become a full-fledged creative perfumer.

Recent Flanker

IN 2003, THE FASHION DESIGNER STELLA MCCARTNEY launched her first, eponymous perfume. Creative directors Stella McCartney and Chantal Roos, the legendary perfume executive, worked with the perfumer Jacques Cavallier to produce Stella.

It was a pale, dark beauty, a peony and rose that seemed in its initial moments a Romantic Keatsian figurine, a willowy girl smelling of dark flowers with the lovely tinge of blossoms just beginning to wilt, plus the scent of the face powder of a 1930s Hollywood star; as they start to decay, roses give off a wonderful death-rattle pungency.

The edge of antique face powder framed it beautifully. The perfume seemed fleeting at first (which is why I initially misunderstood it) and almost untouchable, the fragrance of a nymph on a Grecian urn. But, in fact, Stella had surprising staying power on skin. I remember twice approaching women with the frown I wear when

I locate a scent I find mesmerizing and, irritatingly, cannot place, and both times the women replied to my query: "Stella."

What would possess a brand to destroy its own marvelous creation, to ask its perfumer to take a hatchet and hack out a flanker like Sheer Stella 2009? 2009 is the latest in a series. YSL Beauté, McCartney's licensee, has launched a limited-edition iteration of Stella each year since 2004. Metaphorically this resembles taking an authentic silver chloride Ansel Adams, making 10 successively deteriorating photocopies, then offering the final, vastly inferior version to collectors.

Why?

The answer is, of course, money. You put cheaper raw materials in the limited editions than in the original, which lowers your costs and gives you a quick profit bump, and you sell that cheaper product on the back of your quality brand. Each flanker is meant to generate renewed excite-

ment, the disappointment of 2005 washed away by the launch of 2006, which is obscured by the excitement of 2007 and so on. But money is not a good answer. The consumer eventually learns her lesson, and all your profits are offset by the damage to your brand. It is astonishing that Roos and McCartney would ask for this to happen.

I had never smelled any of these editions till I opened this one at my desk. Sheer Stella 2009 has a top that is totally unoriginal and absolutely lovely, one of the most commercial curtain-raisers to come along in a while. And that's "commercial" in the best sense, a shimmering, juicy, grapefruit peony-rose.

And then, in four minutes, it crashes. Badly. You can actually feel the plunge into a chemical rose, a chemical grapefruit, a wincingly harsh chemical peony. My dumbfounded assistant said, "It's as if no one tested this on skin." Is 90 percent of this formula just a partic-

ularly cheap grade of synthetic linalool? Can it be possible that Firmenich, Cavallier's employer and a company that produces exquisite materials, even makes stuff like this? Can this be the most cynical perfume ever produced, a deceitful top note that winks at you exactly long enough to get you past the credit card swipe, then implodes on your wrist? Sheer 2009 is a fragrance that wouldn't be put in a drugstore shampoo. Enough of these cheap creations, and the original Stella itself will give off a pungent death rattle, decay, and vanish.

But the industry has gone from 50 launches a year to over 2,000 today, an unsustainable, unregulated flood of novelties, the whole driven not by serious long-term investments in quality perfumes but rather by marketing and pure, desperate momentum.

Shorting a beauty on the volatile \$30-billion perfume market for a quick profit hit is the industry at its most self-deceptive and dishonest.

Each iteration is built atop the fake below it, giving the appearance of growth even as the structure hollows out from below. It is, in short, an olfactory Ponzi scheme. And Sheer Stella 2009 is the Bernie Madoff of perfumes.

IFRA - and in part 100 percent synthetics in lieu of essential oils, i.e. Orpur's.

Glamorous World of Fragrances (?) - IFRA

FOR THOSE OF YOU not familiar with how fragrances are made, let me give you a grossly oversimplified summary of how it works.

The fragrance world is dominated by a few very large (think billions of dollars) fragrance 'houses' that produce most of the flavors (yes, things we eat) and fragrances in all the products we consume. Within these fragrance 'houses', thousands of people are hard at work every day perfecting and improving many of the smells and tastes that you and I love, hate, or never even notice in our daily life.

With so many categories and so many products, these fragrance houses are usually organized by the application in which the fragrance or flavor will be used, the most prestigious of which is fine fragrance. Within the world of fine fragrance, the most important role is that of the perfumers - the professional artists that are responsible for creating the olfactive masterpieces that you and I wear on our skin as perfume, cologne, or eau de toilette.

To become a perfumer is no easy feat. There are very few, highly specialized schools in the world that teach the art and science of fragrance. In fact, the most esteemed school in France accepts students by invitation only carefully selecting candidates based on strong academics, creative talent, and future potential.

A strong appetite for science and chemistry is a must for every perfumer because at the base of every fragrance is a foundation of chemical compounds that must be understood in order to function. For this reason the world of perfumery remains small, with the best perfumers hard to come by, highly sought after, and routinely mimicked by competitors.

The making of fine fragrance is a lot less glamorous than you might think. Very typically, new fine fragrances are actually conceptualized and carried out by large marketing companies who license brand names (whether a brand or person) and then produce, market, and sell products under those names. So

many of the fragrances you may know by individual brand name (as competitors) might actually be produced and sold by a single marketing company. These marketing companies then work with fragrance houses to develop a new fragrance and this is where the fairy tale comes to an abrupt end.

Fragrance Development

Most of the time, fragrance development is driven by a marketing brief a lengthy and largely weightless presentation of clichés and pretty data written by a team of business people. What starts as a creative conversation quickly becomes a business decision that usually ends by asking perfumers to 'duplicate' a fragrance already known and successful in the market but with a 'new' twist. And sometimes even this twist is not left to chance - with a research team using historical data to dictate how to follow trends instead of creating them.

Once a direction is chosen for the fragrance itself, the number crunching begins. And more often

than not, the real driver for what a fragrance is made of and ultimately smells like is. You guessed it. Price. So perfumers are left with the large, difficult, and often frustrating task of creating a 'new' fragrance that will have 'guaranteed' success (mass appeal) using the lowest-cost materials.

The result? A sea of fragrances flooding the market whose only point of differentiation is the box they come in. And there you have it a backwards industry where a professional artist is told what to make, how to make it, and how much it will cost.

The Perfumer

When we first began working in fine fragrance, I was amazed at the ability of a perfumer to understand, combine, and create individual smells that have a physical and emotional connection to us.

They are artists working in a medium that speaks to a sense whose connection to our psyche and existence is barely understood. Through their creations, perfumers transport us to another time and place, change our mood, and capture our attention.

Perfumery is a bizarre combination of intuition and reason and to watch perfumers work is nothing short of amazing the way they can translate ideas, images, colors, textures, and so much more through

smell. So I was shocked to see these artists, these creators, confined to such a narrow spectrum of possibilities by the very people asking them to make a difference.

Even when perfumers are somehow able to overcome these limitations and create a blazing success, they are too often left in the background as products are developed and sold. Let's be honest, when was the last time you heard about the perfumer behind a successful fragrance?

I bet everyone reading this can name at least three fragrances, but I would be hard pressed to think that anyone could name the perfumer behind them. In fact, I think most people would have a hard time naming three perfumers at all. Perfumery is becoming a lost art that has yet to be found.

Creating Le Cherche Midi
Fragrances -

So when it came our turn to create our own fragrances, we decided to turn the tables. Are approach is simple: who are we to tell an artist what is interesting, relevant, or acceptable? When we conduct our fragrance development meetings, we don't tell.

We ask. We ask our perfumers what THEY think is interesting, what THEY have been working on, what THEY would like to see in the market, what ingredients THEY

like, and so on. And the results are amazing exploring passionate new concepts with ingredients and ideas that have never been used before.

I could go on at length trying describing how great our fragrances are. But don't take my word for it. If you haven't already, try them for yourself (we have free samples for you) and I'm sure you will feel the passion, creativity, and thought that went into each fragrance. But when you enjoy these fragrant works of art, please, don't thank us.

Thank our perfumers.

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