



COURTESY ELIZABETH ARDEN

Men's Fragrances

FORMULATIONS FROM THE CLASSIC COLOGNE TO MODERN BLENDS

BY J. R. ELLIOTT PERFUME CONSULTANT

As we have previously mentioned, the granddaddy of all men's fragrances is the classic Cologne Water first made in Cologne, Germany.

This early product was the outcome of an empirical processing operation, not a formulation as we understand it today. Since no one today laboriously distills fruit peels with herbs over potato alcohol, we will dismiss the original work and start instead at the point when essential oils first became available.

The classic cologne was fundamentally a citrus bouquet contrasted with lavender and rosemary, as the following formula illustrates.

EARLY ESSENTIAL OIL COLOGNE

80	Bergamot
60	Lemon
25	Sweet orange
25	Bitter orange
10	Rosemary
10	Lavender

In the beginning, this formulation of oils was charged into a still and distilled with alcohol and water. The only justification for this procedure is

that it might have given a clearer solution than a direct mixture. It must be remembered that our modern filters, filter aids, and freezing procedures were not known in those times.

As simple and ancient as this formula is, it is still attractive when converted to a finished product with alcohol and water in our modern manner.

As time went on, the raw materials for cologne preparation increased in number and quality. And the technique of manufacture improved. The distillation of rose petals and orange flower products was perfected so that the "waters" and the separated oils came on the market. Human nature being progressive and inventive, advantage was taken of these changes. The composition of the classic cologne became considerably elaborated in formulation and finishing, as the subsequent formula shows.

This formulation is still within the framework of the classic cologne, but the dressing up is readily apparent. Fragrance formulas of this type were used in colognes imported from Europe, right up to the end of the Nineteenth Century.

IMPROVED CLASSIC COLOGNE

125	Tangerine oil
250	Lemon oil
350	Bergamot oil
100	Petitgrain oil
60	Neroli Bigarade
40	Rosemary oil
10	Geranium oil
25	Tincture ambergris
10	Bois de rose femelle
5	Ylang ylang oil
5	Peppermint oil

The alcohol used in the preparation of the finished colognes was often blended with some of the "floral waters" then popular, not for dilution but rather for so-called improvement of the alcohol. From this custom is derived our present use of a lower alcohol strength in our colognes, although we use distilled water and put the fragrance equivalent into the formulation as an oil.

Towards the end of the Nineteenth Century, colognes underwent a drastic change. The style of the classic cologne began to be employed as the background for new fragrances including floral and fantasy notes. The fougere came into prominence as a compromise with lavender to escape the curse that Oscar Wilde had unwittingly put on it. Then came the herbal fragrances. These were brilliant floral fragrances "lifted" with variations on the classic cologne theme, but harshened with herbal notes to minimize their suggestion of femininity.

In the early part of this century, the rapid advance of the synthetic perfume materials touched off a curious situation that gave the use of synthetics a substantial set-back, and established a word of contemptuous expression for bad taste in men's cologne, which remains to this day.

A competitive war started among the tonic makers over the rising market of the "bargain barbers," as the increasing numbers of less pretentious and lower-priced barbershops were sneeringly called. The various makers tried to outdo one another in the production of fragrances that were showy and inexpensive to make. As the intensity of competition rose, some of the results were incredibly bad, more resembling some of today's so-called industrial masks than acceptable men's products. Out of this fracas came the sneering epithet "barbershoppy," which still signifies a shabby, loud, uncouth, man's fragrance. In fact, it is even occasionally used to describe women's fragrances created with bad taste.

This fight turned into a strange three-cornered battle because of a third factor. The tonic makers fought viciously among themselves. But the remainder of the perfume trade savagely turned on the tonic people for their encouragement of the use of synthetics. They resented synthetics as an incursion into their "sacred" naturals that was likely to lead to a depreciation and destruction of their field with shabby competitive products. So, they battled the tonic makers to preserve the integrity of their own fragrances.

While it lasted, it was a real Donnybrook. Claims and counterclaims and rival brickbats were thrown, in the newspapers, via advertising and even editorials. In some instances handbills were actually passed out.

Religion was even involved. The substitution of synthetics for naturals was attacked as sacrilegious. "Natural oils were made by God and should be kept pure and undefiled," one statement had it. Synthetics were called "tools of the devil from lands alien to our wholesome great country," presumably because most chemicals were then imported.

Sex was even invoked in this competitive battle. A claim of one maker against another stated that "inhaling the fumes" of his competitor's hair tonic would result in "the decrease of man's vigor."

For a time, this scare-claim frightened more people than all the bellowing from the pulpits concerning synthetics as an instrument of Satan.

But the manufacturer ingeniously turned the tables by claiming that the story was a complete lie and inspired by jealousy; that, in fact, the exact opposite was true. He not only salvaged his business but actually expanded it.

Today this squabble seems absolutely ludicrous. It slowed progress and made two contributions to our vocabulary. "Barbershoppy" was established to denote a botched-up men's fragrance, and "synthetic" became a nasty nine-letter word, whose malevolence lasted well into the Twenties. Even today, some individuals claim that fragrances were so much better in the "good old days" when naturals dominated the scene.

To illustrate the ridiculousness of this synthetic-versus-natural brawl, we show the following formula taken from the ancient recipe book of one firm. The spelling is original. (Continued on page 850)

COURTESY THE MENNEN COMPANY

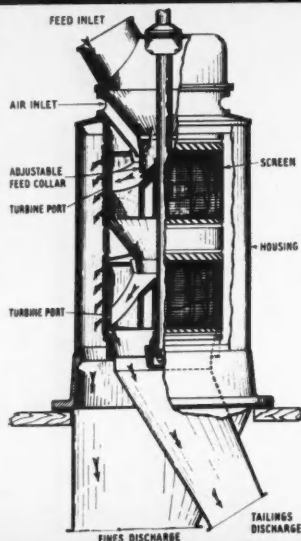


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MEN'S FRAGRANCES

(Continued from page 761)

EAU DE BERLIN

10	Coumarin
10	Marjoram
15	Coriander
25	Cardamon
30	Geranium-sur-roses
30	Lemon
40	Rose otto
75	Peafitgrain
150	Oil Chinese anise
500	Bergamot oil

This Berlin fragrance is more attractive than its contents would indicate. It has an odor resembling the liqueur Anisette with a lifting freshness. We must admit that it is an "odd ball" item, and that its acceptance in the United States at that time is a miracle.

The so-called Hungary Water enjoyed more popularity in Europe than in America. It was compounded along these lines.

HUNGARY WATER

100	Rosemary
10	Bitter orange
40	French verbena
10	Lemon
5	Oil limes
2	Rose otto
2	Orange flower
1	Peppermint

As can be readily seen, it is primarily a "bouqueted" rosemary type, lifted with citrus notes and shaded with rose otto and orange flower. Again, this is more attractive than its formula would indicate. Good, unsophisticated Spanish rosemary is a product as beautiful in its class as is lavender Barreme in its group.

From this point on, the style of the classic cologne became obscured by its blending with a multiplicity of admixtures. Today the word "cologne" generally means a diluted version of a fragrance oil "pepped up" with an assortment of citrus and allied effects. This interpretation is specially applicable to feminine products.

Now let us see how the classic cologne continues today. A number of new chemicals have appeared on the market which can add striking nuances to this old-time favorite. In general, these newcomers create brilliance and depth.

(Continued on page 853)

(Continued from page 850)

It is interesting to note that the fundamental work on improving the classic cologne has been done in Germany, the birthplace of the original product.

For our illustration of the modernized classic material, we show the following formulation, utilizing a series of chemical specialties from the famous house of Haarman and Reimer.

A MODERNIZED COLOGNE

- 5 H & R Jasmaketon 10% in DEP (Verona)
- 5 H & R Mugoflor (Verona)
- 5 H & R Decylaldehyde acetal (Verona)
- 10 Methyl naphthyl ketone
- 10 Geranyl acetate
- 15 Linalyl acetate
- 15 H & R Agrumen aldehyde "N" (Verona)
- 15 H & R Verdural "F" 10% in DEP (Verona)
- 20 H & R Jasmin 6066H Reconstitue (Verona)
- 25 Lavender 40/42
- 30 Rosemary
- 40 H & R Hesperidol H/5 (Verona)
- 60 H & R Neroflor Extra (Verona)
- 125 Oil lemon, Italian
- 150 Petitgrain, S. A.
- 160 Orange oil, Guinea (Robertet)
- 350 Bergamot Hesperides Extra (Chiris)

This formula shows that the essential bergamot, orange, lemon, lavender, rosemary structure is still preserved.

To brighten these citrus notes, the modern chemicals, Hesperidol, Agrumen aldehyde N are introduced. The Hesperidol has a powerful, level fragrance recalling the peel of a freshly picked orange, coupled with a note suggesting the brightness of bergamot. The Agrumen aldehyde re-enforces the orange oil in a manner suggesting extra fine terpeneless oil of Dominican orange.

The Verdural adds a contrasting touch of a petal greenness, suggesting neroli petals. The decylaldehyde acetal emphasizes this effect with a contrasting green note.

Jasmin H shaded with Jasmaktone produces a flowery richness of great depth, which recalls jasmin absolute.

One of the principal innovations in this modern version of the classic cologne has been the emphasis on brilliant neroli effects through the liberal use of petitgrain, methyl naphthyl ketone, and especially the Neroflor Extra.

The Neroflor Extra is a very novel chemical, lively and flowery in the tradition of neroli but with a bouquet suggesting the exquisite floral of sweet pea, tuberose, and jasmin. It adds an inimitable showiness to the total composition.

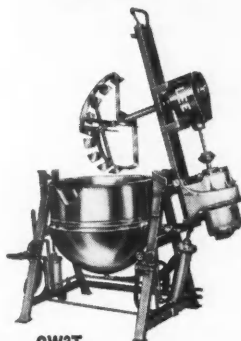
Mugoflor is a material with some resemblance to hydroxycitronellal in that it shows a similar generalized floral "halo." But it is so much more sparkling and flowery that there the resemblance ends. Although it is used in this formula in a small quantity, its powerful floral note is clearly discernible.

For more than a century and a half the classic cologne theme (with its many fashion variations) has enjoyed a great popularity with American men.

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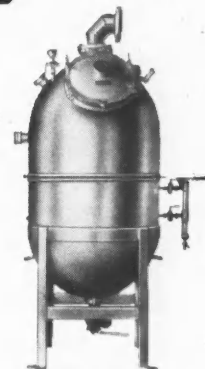
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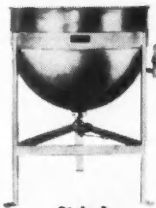


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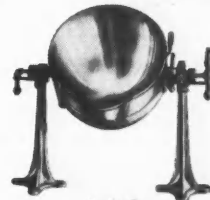
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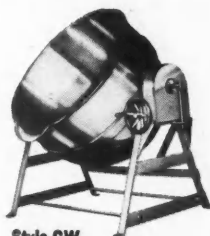
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But, like a piece of popular music, this theme is running out because of overplaying. Even its modification and "take-offs" have trouble in building a sales volume. It is an exhausted theme fast becoming a memory of the trolley-car era to this jet age.

Frankly, the selection of a predominantly classic cologne for a men's fragrance is a poor choice today. The past acceptance of the classic type by men appears to have been a matter of tradition rather than genuine artistry. By modern standards it is not well balanced either technically or artistically.

One of the most difficult problems in making a modern cologne is to keep the citrus notes (orange, lemon, lime etc.) in balance with the various elements used to contrast this same group. Unless these citrus notes are held in check and kept well-blended, the finished cologne will take on a startling resemblance to a glass of ginger ale, rather than an esthetic fragrance.

This is not a facetious comment. Ginger ale flavor is built on a citrus blend, ginger and other extractives, plus traces of florals such as rose and jasmine.

For flavor effect the citrus notes must be predominant. Thus an "overloaded" cologne actually does bear a resemblance to a ginger ale flavor. This is especially true when the cologne contains vetyvert and aldehydes, for then, even the gingery effect is simulated.

To complicate this situation even further, quite a number of people are unable to evaluate accurately the citrus effect in a cologne. Apparently they become so fascinated by the so-called freshness of the citrus oils that they tend to overuse them.

A fragrance recently put on the market was so heavily loaded with citrus tones and aldehydes that it sparkled like a glass of soda pop. It smelled more like something to drink than to wear. Needless to say it failed.

Trying to create original colognes is hard, but we would like to show an interesting "forest" modifier for the modernized classic cologne previously mentioned.

FOREST MODIFIER

- 1 Aldehyde C-12 MNA 10% in DEP
- 2 Aldehyde C-12 Lauric 10% in DEP
- 2 TEPYL acetate
- 2 Methyl ionone Extra
- 3 Linalool (Roche)
- 3 Linalyl acetate (Roche)
- 3 Phenylethyl propionate
- 4 Vetyvert acetate
- 4 Oil lemon
- 5 Dimethyl benzyl carbinyl acetate
- 6 Oil galbanum 10% in DEP
- 6 Lilial (Givaudan) 10% in DEP
- 8 Sandalwood E. I.
- 10 Vetyvert Bourbon
- 10 Bergamot Hesperides Extra (Chiris)
- 10 Oak Moss PC Std. (Perf. Assoc.)

This modifier is almost a finished perfume in itself. Consequently, it does not flat out the fragrance into which it may be introduced—it is a contribution, not an addition to a formula. It produces a very

distinct green forest note, fresh, yet blended with precious wood and sweetness. It does not blatantly show its bergamot content. When it is used with an aldehyde bouquet, it creates a fascinating shading.

The skillful use of the so-called Russian Leather compounds produce striking nuances, difficult for matchers to copy. This style of compound should be based on methyl and ethyl salicylates carefully sweetened with coumarin and vanillin, blended with traditional florals of rose and jasmin, and given its leather note with a careful use of castoreum.

There are several unusual modern specialty chemicals that deserve more attention in colognes than is currently being given them. H & R Jasminal Extra has a curiously floral greenness that harmonizes well with any cologne type. It adds a forest-flower touch that builds up the lift. Rosottone (Penick) is another product that should be looked at. It adds a great brilliance, even in traces, when associated with geranium bourbon. When used alone in the classic cologne, it puts an entirely new face on the odor. It is most intriguing in the Florida Water class. Roselium (Givaudan) is another sadly overlooked product. It gives a fascinating petal shading to elaborate fantasy cologne bouquets. In my own cologne research, both Rosottone and Roselium have proved to be superb novelties.

Fougere

The perfumer recognizes a fragrance group called lavender-fougere-chypre, LFC for short. The familiar lavender becomes a fougere, and the latter in turn can be converted into the chypre.

Fougere is an old-time fragrance of European origin. Its popularity zoomed about the time of Oscar Wilde, when it was developed to preserve the excellence of the lavender, but it escaped the Wilde curse.

Fougere is French for "fern." In its original form it was keyed upon a blend of oak moss and patchouly, sometimes with vetiver. Through some strange quirk of fate, it became transformed into a blend of lavender and the classic cologne shaded with the aforementioned oakmoss-patchouly-vetiver, and other materials. Actually, a modern fougere is not especially true to its namesake the fern. It has become a traditional fantasy rather than an accurate representation. The following formula will demonstrate its general structure.

GOOD QUALITY FOUGERE

- 1 Carrot seed oil
- 2 Oil estragon
- 3 Sandalwood E. I.
- 4 Oakmoss PC Std. (Perf. Assoc.)
- 5 Vetyverol
- 5 Patchouly
- 8 Geranium Bourbon
- 8 Citronellal
- 10 Ionone AB
- 10 Amyl salicylate
- 15 Lavender 40/42
- 15 Coumarin
- 35 Bergamot

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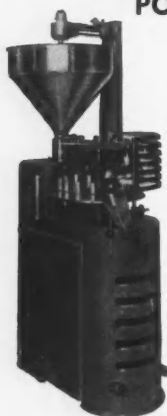
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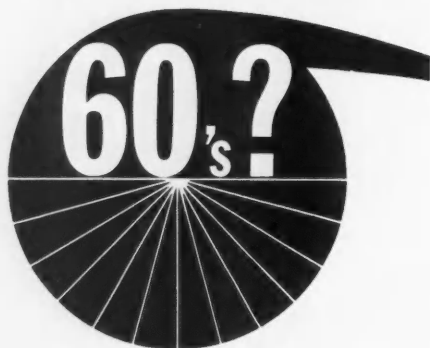
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BRANCHES THROUGHOUT THE WORLD



The fougere fragrance has one unfortunate characteristic: It can be shabbied down extremely and yet remain classifiable as a definite fougere type.

The cheap fougere have been exploited to the hilt in shabby barbershop products. Even today modified fougere are offered for men's fragrances but their shabby reputation still persists, considerably reducing their success. Only the highest quality fougere have any chance of success. Fougere should not be utilized for a men's fragrance unless it is highly bouqueted to mask its true identity.

The design of a fougere poses the same problem as a cologne: keeping the citrus tones in balance. A fougere overloaded with these tones becomes incredibly "cheap," even if it is a costly formula. Yet it is amazing how many times in the past this error has been made.

Bay Rum

This is a product rarely encountered today. Yet, in the past it has enjoyed two waves of great popularity. Therefore it must be touched upon in any discussion of men's colognes.

Originally, bay rum was either an infusion or distillation of raw rum with products of the bay tree. In recent years it has become a mixture of dilute alcohol perfumed with bay oil, a few essential oils, some rum-like esters, and traces of castoreum. The following formula demonstrates these points:

BAY RUM TONIC

- 30 Oil of bay
- 10 Formacetic ether
- 2 Ethyl oenanthate
- 4 Eugenol
- 2 Clove terpenes
- 3 Oil pimento
- 3 Oil alibanum
- 2 Patchouly

Bay rum has always had a powerful "sting." Since this became associated with its medical efficacy, it became the practice to add a touch of capsicum to intensify this bite. Some of the products sold in the Twenties were truly fiery.

Tobacco

Occasionally a tobacco effect is used for a man's fragrance.

The argument for such an odor is that tobacco is a man's fragrance, highly familiar to men. True, but what woman wants her man to smell like a pipeful of tobacco? Therefore, many concessions to the feminine viewpoint must be made to obtain an attractive fragrance.

The fragrance of freshly picked tobacco leaves is not impressive. The cured leaves have a far more distinctive odor, due no doubt to the flavoring and processing of the green leaves. A genuine tobacco absolute from the cured material is available. It is a rather foul-smelling product in concentrated form.

To create a good tobacco fragrance, an immense amount of sweetening and bouqueting must be done.

Consequently, an attractive tobacco fragrance is much more a fantasy than an accurate reproduction.

The following type demonstrates an inexpensive tobacco note. It was popular many years ago for perfuming the cedarwood boxes used for Havana cigars.

TOBACCO ODOR FOR BOXES

150	Coumarin
100	Labdanum
100	Tolu resin
75	Phenylacetic acid
50	Bergamot
50	Methyl ionone Extra
50	Phenylethyl acetate
50	Dimethyl hydroquinone
20	Rose WN (Perf. Assoc.)
10	Aldehyde C-14 10% in DEP
5	Ethyl vanillin
5	Absolute Cyste

Modifications of this general formula have been used for men's cologne effects. Most of them tend towards the increase of cologne notes (bergamot, etc.) and the increase of rose effects. Occasionally castoreum absolute is added in traces, to create a smoky note.

I myself am not especially fond of the tobacco theme, but my opinion is not shared by others.

Florida Water

Florida Water is a class name for a product of infinitely varied formulations. It is one of the few genuinely early American fragrances, about as old as Tom Boyle's Balm, but it has enjoyed a far more lasting popularity.

Originally Florida Water was an infusion of citrus peels, Caribbean rum, spices, flower petals and tobacco leaves. Today, of course, essential oils and synthetics are used in a diluted alcohol. The following formula shows the early development of Florida Water on this basis.

AN EARLY FLORIDA WATER

10	Oil cloves Madagascar
10	Oil Chinese cassia
10	Oil Spanish rosemary
20	Alcoholic extract tobacco
20	Tincture Tonquin musk
30	Oil lemon
30	Lime oil
60	Mandarin oil
80	Bergamot oil

Today's versions are more elaborate. The clove oil is substituted with carnation compounds. Tobacco absolute is employed instead of the alcoholic extract. Cinnamic aldehyde and the recent methyl cinnamic aldehyde replace the cassia oil. Compositions of rose, jasmin tuberosa and the like are brought in to build a floweriness impossible in the original formulations.

Historically and technically Florida Water has enjoyed the most fascinating career of any truly American fragrance. But, since it is not now widely used as a men's fragrance in America, I must turn to the more modern scene. Even so, I feel strongly that the Florida Water class is a theme for men's

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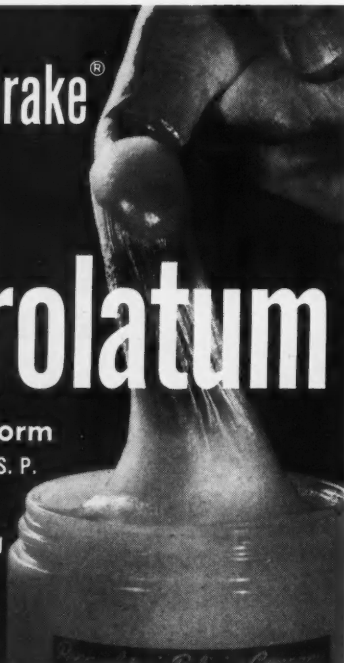
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fragrances which is being by-passed. Its story is colorful and well-documented and an advertising man's delight.

Colonial Roses and Spices

In colonial times a jar of dried rose petals and spices made each year by housewives was popular. It was used more as a feminine sachet powder than as a man's fragrance. One of my family's heirlooms is a piece of stretched, tanned sheepskin handprinted with the following formula for such a product. Grammar and spelling have been modernized.

A COLONIAL FORMULA

2 quarts	Dried red rose petals
½ pint	Dried heliotrope blossoms
¼ oz.	Ground cloves
¼ oz.	Ground nutmeg
¼ oz.	Ground pimento
¼ oz.	Ground cardamon
¼ oz.	Ground coriander
¼ oz.	Caraway seed powdered
¼ oz.	Violet petals
¼ oz.	Oris root powdered.
q.s.	Salt, finely ground

With the exception of the rose petals and heliotrope blossoms, this was an expensive item, because spices were imported and very costly.

For curiosity's sake. I actually made up this formula about five years ago. It is good even today.

From this ancient recipe comes the theme for the fantastically successful current spice cologne. Although this original item has a fine odor, it must be heavily bouqueted to convert it into an attractive alcoholic fragrance. In doing so, a substantial part of the theme's accuracy had to be sacrificed, to achieve technical and esthetic perfection.

The work of translating the original colonial theme into a practical fragrance oil is not easy. The following formula demonstrates the original theme without the detailed embellishment that converts it to a full, masculine cologne.

COLONIAL BOUQUET

2	Irone "S" 10% in DEP (Perf. Assoc.)
2	Citronellyloxyacetaldehyde (Verona)
2	Cumin ketone (Verona)
2	Oil cardamon
2	Phenylethyl propionate
2	Oil coriander
4	Dimethyl octanyl acetate (Verona)
4	Amyl salicylate
4	Musk ketone
6	Oil bitter orange
6	Oil nutmeg West Indies
6	Ylang Bourbon Extra
6	Rosafone (Penick)
6	Patchouly
8	Oil limes distilled West Indies
8	Oil lemon California
8	Heliotropine
8	Phenylethyl phenylacetate
10	Phenylethyl alcohol
10	Oil vetyvert Bourbon
10	"Oryclon" (Verona)
10	Mugaflor 5% in DEP (Verona)
12	Musk ambrette
12	Benzyl salicylate
12	Eugenol extra
12	Citronellol extra
14	Vetyvert acetate extra
24	Isoeugenol extra

Even a cursory examination shows that this formulation is expensive.

The famous spice fragrance is keyed upon this pattern, but heavily bouqueted with floral specialties such as new-mown hay, carnation, jasmine, sweet pea, tuberose, neroli and, of course, rose. Actually, three rose compositions are employed. One is an absolute type, another is an otto effect, while the third is distinctly oriental. Ionone AB, methyl ionone, nerol, an aldehydic bouquet, traces of the quinoleines, civet, castoreum, and a smoky leather effect are introduced as variants. Then, for its cologne lift, it is loaded with extra fine bergamot. All these effects cost money.

Undoubtedly the finished fragrance oil has the most complicated recipe in our trade, considering the number of subsidiary compositions that must be made. Is it any wonder that this famous fragrance has never been successfully imitated, much less copied? Its complexity and material cost militate against a matching venture, right from the start. Its final material cost exceeds what most people are willing to pay for a finished fragrance oil from a supplier.

In my opinion, the possibility of creating a series of more brilliant, showy and luxurious spice fragrances than the present one are excellent—and with about the same cost for materials. I have made a few to test my theory, with surprising results.

I have also considered the chances of creating a "super" fragrance, super in material cost and in the retail selling price—in line with the trend to ultra-fancy, high-priced men's colognes. The idea works out exceptionally well. New products and specialty chemicals make it possible, for example: Hesperidol H/5 (Verona); Rosottone (Penick); Agrumen aldehyde "N" (Verona); Jasmin acetate (Robertet); Bergamot Hesperides Extra (Chiris); Latyron "A" (Verona); Rose WN (Perfumery Associates); Rose-lum (Givaudan); Tabac Absolute (Robertet); Civetiane (Perfumery Associates).

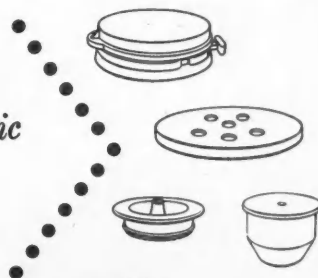
From the opposite viewpoint, I have tried to make cheaper versions of this famous odor with absolutely no luck. It takes only an amazingly small substitution of less costly ingredients to make the odor fall apart and become only a shabby caricature of its former elegance. A high standard of quality has been maintained by the manufacturer, and this has defeated the incursions of the "matchers." To make a good copy today is altogether a do-it-yourself proposition.

PHARMACEUTICAL REVOLUTION

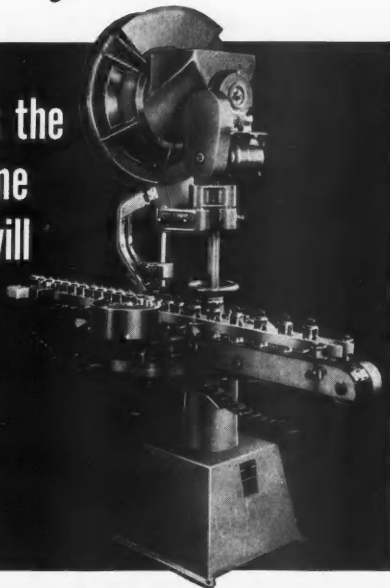
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operated breeding operations to rural factories in the field, they are participating in it vigorously. The modern animal-oriented pharmaceutical business be-

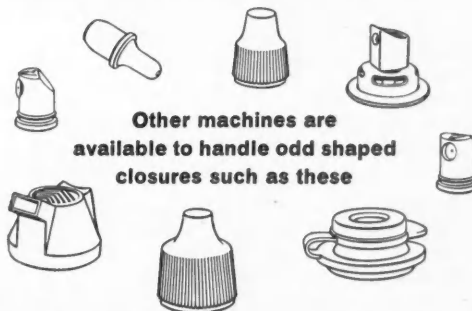
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