

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/877164102310605

STERCUS • BALSAMIC SANDALWOOD •

4.80
*Bacdanol, Balinol,
Radjanol, Sandolene*
ca. 4%

4.82
Polysantol
th 0.2 ng/l air
ca. 4%

4.83
Ebanol
th 0.21 ng/l air
ca. 4%

3.17
benzyl acetone
ca. 0.75%

methoxy phenyl
butanone
ca. 0.5%

1.44
Galaxolide
ca. 4%

1.45
Iso E Super
ca. 30%

ANISALDEHYDE • OSYROL • LABDANUM
METHYL CEDRYL ETHER
METHYL CEDRYL KETONE • CEDARWOOD

ORTO PARISI

In Alessandro Gualtieri's 'Sternus' (Orto Parisi, 2014) the cedryl methyl ketone/cedarwood oil blanket has been partially removed, only to find the steroidal urinous Timberol/Nimberol smell basically gone. In its place there is now labdanum with its warm, balsamic, leathery-animalic, slightly ambery scent. So 'Sternus', which is the Latin derogative for 'mucky pup' [curiae], is far less aggressive and pungent, and in result half-way, so to say, between 'Boccanera' ('blackmouth catshark') and 'you Para|diso'.

'Sternus' still is conceptually closely related to 'Boccanera', and also is a sandalwood scent, with Bacdanol (4.80), Polysantol (4.82), and Ebanol (4.83). But the labdanum makes it very balsamic. As written on p. 315 in 'Scent and Chemistry', the fruity note of labdanum is due to raspberry ketone (7.478) and its methoxy derivative 7.479, and this is cleverly introduced in the top with methoxy phenyl butanone and benzyl acetone, providing a slightly jasminic, fruity raspberry top, and preparing the stage for the balsamic tones of labdanum, this is accented with the anisic note of anisaldehyde, and then Osyrol already introduces the sandal heart that is extended to the fond with the cedar notes of methyl cedryl ether and methyl cedryl ketone, and then of course also cedarwood oil, so it does

still get pretty cedar, and almost 30% of Iso E Super provide the framework here. In the fond the labdanum joins Galaxolide, but with 4% only, 'Sternus' does not become pronounced musky.

Thus, 'Sternus' is a soft shocker only, pretty balsamic and warm, despite steroid sandal, and it is also decently fruity, and pretty well-behaved. For those who rather like to pretend to offend, rather than going for the tough stuff, which would be 'Boccanera' in that context. There's a bit of other stuff, even some salicylates, but in the grand scheme of things this is it for 'Sternus'.

See less

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/881604495199899

VIRIDE • LEATHERY CHYPRE •

TOP: BERGAMOT • GREEN NOTE • JUNIPERBERRY • PINE NEEDLE • HESPERIDIC ACCORD

MIDDLE: EUGENOL (CARNATION) • FLOROL (ROSE ACCORD) • HYDROXYCITRONELLAL (MUGUET) • CASHMERAN

BASE: PATCHOULI • RADJANOL • NIMBEROL • ISO E SUPER • EVERNYL • AMBROXAN • HABANOLIDE • BENZYL SALICYLATE • GLOBANONE

Cashmeran
ca. 10%

Bacdanol, Balinol, Radjanol, Sandolene
ca. 4%

Iso E Super
ca. 25%

Evernyl
mossy, woody, earthy
ca. 1%

Nimberol
woody-ambery, animalic
ca. 5%

benzyl salicylate
ca. 4%

ORTO PARISI

Chemical structures and percentages:

- Cashmeran:** 8.91
- Bacdanol, Balinol, Radjanol, Sandolene:** 4.80
- Iso E Super:** 1.45
- Evernyl:** 7.488
- Nimberol:** rac-3.358
- benzyl salicylate:** ca. 4%

Continuing with the Orto Parisi scents, we imagine Alex Gualtieri smiling when he selected the name and bottle for 'Viride' (Orto Parisi, 2014), meaning 'the green' in Latin (viride, vididis, nt), thereby making his reference to the 'big green' bottle of masculine perfumery, ...

... we are talking of Carlos Benaim's 'Polo' (Ralph Lauren, 1978), with its big gold knob cap. What was the color of the 'Viride' cap?

It is pretty unusual for Gualtieri to go so close to a classical scheme, and besides such a milestone chypre monument; yet, 'Viride' is not a 'Polo' knock-off, but something of a cross between 'Polo' and 'Montana Homme' (C. Montana, 1989). In any way, 'Viride' is first and foremost a 'woody-leathery chypre', oldfashioned in conception, but not particularly green in smell, less agrestic-green than 'Polo', because he left out the characteristic artemisia note, and (surprise!) actually less animalic/civet in smell than 'Polo' either.

Instead, in constructing his chypre, Gualtieri uses his typical signature materials, such as about 10% of Cashmeran, some 4% of Bacdanol and some 5% of Nimberol. We found about 25% of Iso E Super, a little less than 1% of Evernyl for the mossy foundation in the

fond and about 4% of benzyl salicylate as the chypre cornerstones. The rest is complex with patchouli and other essential oils, a carnation accord around eugenol, a rose accord around Florol and a muguet accord around hydroxycitronellal in the middle note. A very classical monument interpreted in an unusual way, Gaultieri-style. And, well, one has to mention, quite commercial actually for 'a Gaultieri', in a 'retro' sense that is.

See less

Comments

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/636644559695895



Just bought a bottle of Alessandro Gualtieri's 'Duro' (Nasomatto, 2007). As you hopefully know, Alex never details any odor notes, so what you read on the internet or hear in the shops are own interpretations, and someone started someday calling it an oud, which it actually is not and isn't intended to be, so no reason to get frustrated that it does not smell oud-like. It is a 'Cashmere wood', and has actually >25% of Cashmeran inside, or 25.36% to be exact, and it is hard to go any higher!!

So far, as far as we know, there are only two soliwoods on Cashmeran with >25% Cashmeran and the other one is Maurice Roucel's 'Dans Tes Bras' (Frederic Malle, 2008). Thus to get an idea what is 'Cashmere wood', these ought to be smelled in comparison. 'Dans Tes Bras' is a salty, somewhat even sweaty-cuminic 'Cashmere wood', 'Duro' is a sweet, heliotrope-vanillic, even slightly caramelic 'Cashmere wood'. And being sooo soft between musky and woody, the name 'Duro' meaning hard/strong/tough as a "manifestations of male strength", is of course somewhat of a joke. The fragrance is however strong and powerful with some sharp and edgy cedarwood and musk facets, though these have soft powdery shades as well, but part of the impact is due to the fact that it comes in extrait strength only. Besides there's a fruity-spicy top with aspects of cherries and wine, and soft leathery, sweet-spicy notes in the dry down, slightly incensy,

and 0.15% of labdanum resin ('Scent & Chemistry', p. 316/7) underlining the woody-leathery aspects. Overall 'Duro' is, however, a monolithic block that almost does not change over time, a wonderful Cashmeran monument, the standard of 'Cashmere woodies', and an homage to the odorant.

Don't make the mistake to think of 'Cashmere Mist' (Donna Karan, 1994) as a 'Cashmere wood', it is not, it is a mere musk with some soft woody facets, and named like that because Donna liked cashmere as a fabric.

So to repeat... 'Duro' is a sweet 'Cashmere wood', 'Dans Tes Bras' is a salty 'Cashmere wood', obviously inspired by 'Duro', and 'Cashmere Mist' is NO 'Cashmere wood'.

By the way, Alessandro Gualtieri's 'Black Afgano' (Nasomatto, 2009) actually is an own further interpretation of the theme, a sort of 'black' version, as you can read in 'Scent & Chemistry' with 6% Texas cedarwood oil (p. 299), and even 0.5% of labdanum absolute (p. 316).

See less

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/890273717666310

BRUTUS • HORSE-DUNG PATCHOULI •

TOP: BERGAMOT • GREEN NOTE •
HESPERIDIC ACCORD

"BRUTUS" = MIDDLE: MAYOL + HYDROXY-
"VIRIDE" - CITRONELLAL (MUGUET ACCORD) •
"STERCUS" HEDIONE • ISORALDEINE/IRALIA

BASE: PATCHOULI OIL (CA. 12%) •
NIMBEROL (CA. 3%) • EBANOL (2%) •
CEDRYL METHYL ETHER (CA. 20%) •
ISO E SUPER • AMBROXAN • MUSCONE

ORTO PARISI

If we oversimplify 'Duro' (Nasomatto, 2007) as Gaultieri's parental fragrance for his Nasomatto line and understand for instance 'Black Afgano' as a 'Black' version of 'Duro', so 'Viride' (Orto Parisi, 2014) his 'Polo' interpretation, would be the central fragrance of the Orto Parisi line, and the rest could be sniffed as elaborated from accords or other bits of pieces around it. Then perhaps one can approximate 'Brutus' (Orto Parisi, 2014) as extracting the patchouli part from 'Viride' or something as 'Viride' minus 'Stercus'.

Whatever. Gaultieri presented his new line in Milano on a bed of compressed horse manure, and the fragrance to come closest to this promise is certainly 'Brutus', which we can in short classify as a 'horse-dung patchouli'. This effect being caused by the damp earthy side of patchouli and the urinous quality of Nimerol. Well, it is not that dramatic though, as other elements tame that combo.

'Brutus' starts with an innocent bergamot top in a hesperidic accord with green accents. We then have a Mayol-hydroxycitronellal muguet accord in the heart rinsed with Hedione and rendered a bit opaque and warm by Isoraldeïne/Iralia for the heavy font to kick in. That font actually starts a bit premature with the roughly 12% patchouli oil being detectable of course already at the top, and being played dark and damp and dreary.

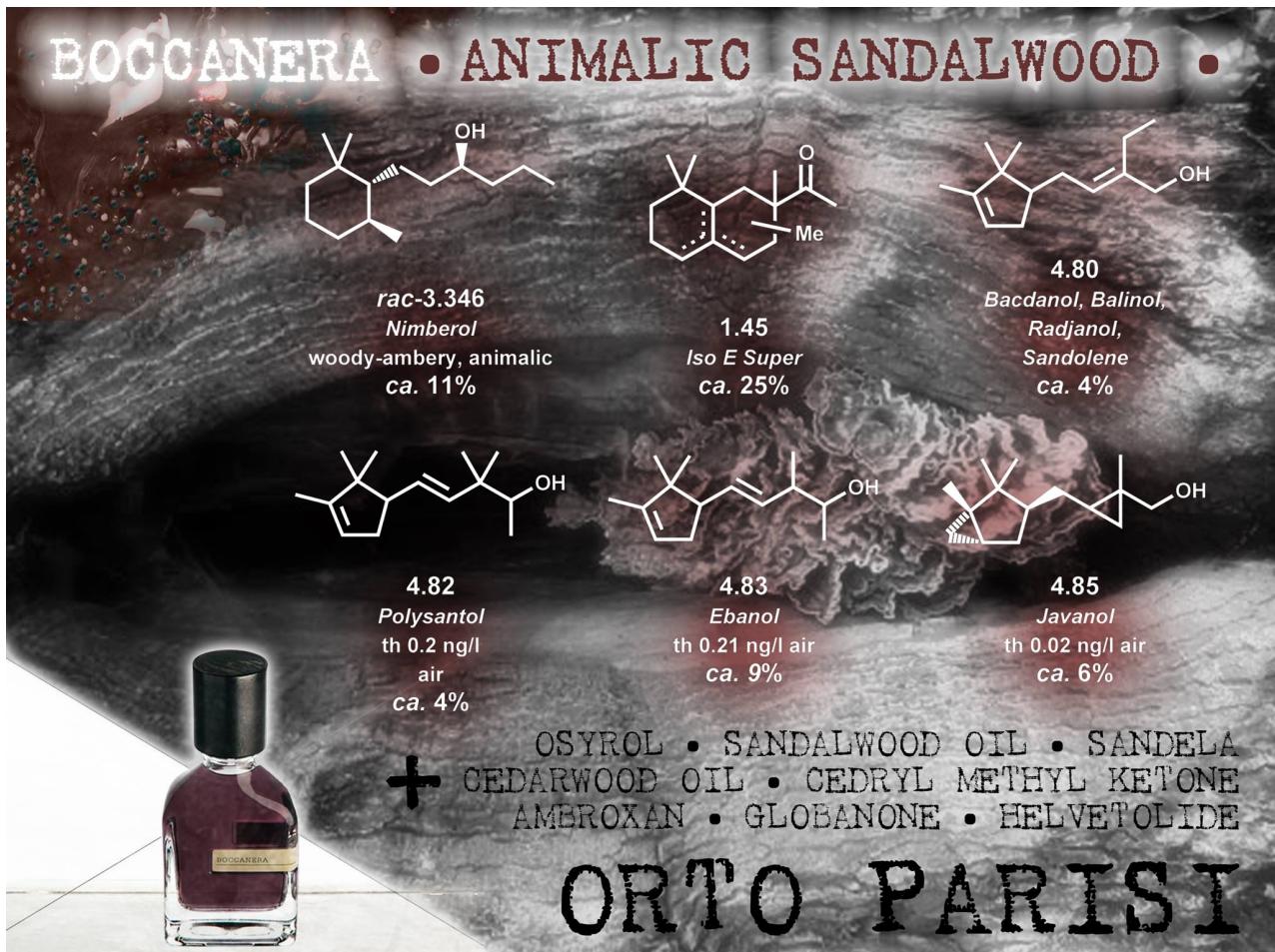
Some roughly 3% of Nimmerol bring out the horse power of patchouli in the basement of the scent, and a sandal note of ca. 2% of Ebanol accentuates it. The cedary foundation of the fond is provided by some ca. 20% of cedryl methyl ether and an almost equal lump of Iso E Super. 'Alien' (Thierry Mugler, 2005) quantities of Ambroxan and Muscone provide the final words of a soft animalic dry down.

So this one is for the animalic hippies left over! Our favorite of the Orto Parisi lot thusfar is 'Boccanera', the animalic sandalwood theme, but we still have one more to discuss.

See less

Facebook

[facebook.com/ScentChemistry/photos/a.276220969071591/875453205815028](https://www.facebook.com/ScentChemistry/photos/a.276220969071591/875453205815028)



Even if you spend the last months in a cage in Outer Mongolia, or with an ape riding a billy goat, or both, you probably heard that 'Nasomatto' (except the infamous 'Blamage') is dead, and Orto Parisi, the vegetable garden of his grandfather Vincenzo Parisi the new playground of Alessandro Gualtieri. What remained the same though is that Gualtieri does not give any notes or ingredients, so it's always funny to read what people come up with.

Here is our version. To us 'Boccanera' is the logical culmination of the rising of the Timberol note of 'Duro' via 'you Para|diso', ending up in an 11% overdose of the woody-ambery, animalic, urinous smelling 'Nimberol' (rac-3.346): steroid smell galore, and present throughout the whole evaporation curve. This is introduced by a tiny, tiny jasminic-rosy taint, you cannot call a top really, and then it is attempted to be tamed by some 25% of Iso E Super (1.45), and powdered off with cedarwood oil, before a firework of santals starts – initiated by only a whisper of Osyrol. Off it goes: Sandela (4.72), Bacdanol (4.80), Polysantol (4.82), Ebanol (4.83), culminating in Javanol (4.85), contrasted by some significant amount of Ambroxan.

This does not look and smell like it needs some fixation, but there is indeed a musk fond of Globanone : Helvetolide (ca. 4:1). That is not all, but almost all worth mentioning.

Heavy heavy sillage! 'Boccanera' is an animalic beast, but it is softer then it sounds like, and cedryl methyl ketone does help to fill the gaps left open by the cedarwood oil. Contrary to Gualtieri's 'you Para|diso', which seems a bit unfinished blotter-by-blotter comparison, 'Boccanera' does not attempt to brighten things up, and thus leaves you overpowered, but alive. Caution to mate this animal with other scents. This may end up deadly for the other fragrance.

See less

Comments

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/909476562412692

BLAMAGE
– "Venus meets Brutus" –
FLORIENTAL WOODY-AMBER

TOP: bergamot · Methyl Pamplemousse · plamy-spicy tuberose-pimento accord · styrallyl acetate (Gardenol).

MIDDLE: Muguetanol-Magnolan white floral accord · Grojsman accord (ca. 17%): Isoraldeïne- Hedione- Iso E Super.

BASE: Bacdanol (**4.80**)–Sandacore (**4.78**)– Sandela (**4.69–4.71**)–sandalwood oil santal accord · patchouli oil (ca. 5%) · Ambroxan (ca. 1.3%) · Ambrocenide (ca. 3.4%) · Musks (ca. 4%): Ethylene Brassylate · Ambrettolide · Musk ketone.

WARNING:
This bottle of perfume is part of the project Nasomatto. The fragrance is an unwise and unfortunate creation caused by bad judgement and care.



With Alessandro Gualtieri not giving out any compositional details of his creations, it is always enlightening and entertaining to read the different descriptions and diverse perceptions that result from a Nasomatto launch. Now, 'Blamage' will be the end, the last one of the project Nasomatto to make us guess, and thus it is no coincidence that it radiates the most mysterious and enigmatic aura of them all, being presented as "an unwise and unfortunate creation caused by bad judgement and care". Seems someone is fishing for compliments here, as one sniff tells it is pretty excellent and almost classical in the way the notes interchange in the top and heart, just like in a 'smell carousel'. So maybe our description and perception is wrong as well, and "caused by bad judgement and care", but to us it is Nasomatto's 'Narcotic Venus' meeting Orto Parisi's 'Brutus', resulting in a floriental woody-amber, perhaps something like a masculine tuberose hidden in a massive amber-sandalwood bulk. What sure sticks out is the ca. 3.4% dose of Ambrocenide, backed by ca. 1.3% of Ambroxan. But let's start from the top.

'Blamage' starts not uncommonly with a hesperidic splash of bergamot and Methyl Pamplemousse before a nicely vibrating plamy-spicy accord unfolds that to us smells like tuberose-pimento. The latter is for the moment from smell only as the eugenol could not stem from pimento, but from clove or partly from tuberose or is there just as such, so

need to remix, coninject and adjust a few bits and pieces, but as a rough sketch this shall suffice here. This accord is the most interesting aspect and then cross-fades with a fruity good-bye kiss from styrallyl acetate (Gardenol) into a white floral accord around Muguetanol and Magnolan, backed up almost stereotypically by a classical Grojsman accord (ca. 17%) of Isoraldeïne–Hedione–Iso E Super.

Not unusual for Gualtieri the fond is full of sandalwood materials such as Baedanol (4.80), Sandacore (4.78), Sandela (4.69–4.71), and sandalwood oil, but the ca. 3.4% dose of Ambrocenide is what puts the signature stamp on the creation, backed up by Ambroxan. A totally normal dose of patchouli ol provided some depth, almost unnoticed, and then there are aroun 4% musks, namle ethylene brassylate, Ambrettolide and Musk Ketone.

'Blamage' totally fits in the Nasomatto line, and is much less polarising than other Gualtieries, almost a crowning finish and sort-of synopsis rather than a shamefully shocking and embarrassing failure. If there is any lamentable defeat in 'Blamage' it is the lack of substantivity, of sillage and staying power. Despite some Hercolyn and DPG, the amount of musks is not sufficient to fixate the scent down well, a problem 'Blamage' shares wih 'Pardon' and 'Brutus'.

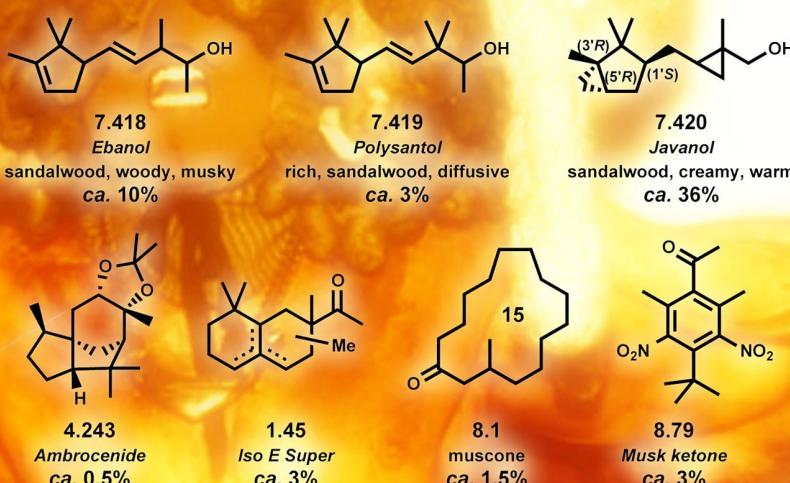
Other than that 'Blamage' is a very nice scent, almost too commercial despite the name and bottle. Yet, inside the bottle: no disgrace 😊 'Blamage') at all!!

See less

BERGAMASK • JAVANOLIC CITRUS •

BERGA MASK

TOP: MANDARIN •
BERGAMOT •



ORTO PARISI

Now from Matrixxman's 'Venetian Mask' to Alex Gualtieri's 'Bergamask', and well, we of course don't know if he reads this page, smelled Erik Kormann's 'September', or our remixes, or saw our 'Borobudur' development here, but well, the reason we discussed the Orto Parisi in such detail is also that 'Bergamask' looks really heavily inspired by 'Borobudur', even containing more Javanol, some 36% compared to our 13% Javanol + 8% Pashminol = 21%. So it's somewhat cool if that was inspired by us. Of course perfumers usually don't talk about their inspirations, and Maurice Roucel told us once he didn't even ever smell Alex Gualtieri's 'Duro', so any similarities with his 'Dans Tes Bras' (Frederic Malle, 2008) were purely coincidental. So who knows?

Instead of the orange oil in 'Borobudur' with added α -sinensal, Alex cleverly uses mandarin oil, which as written on p. 224 of 'Scent and Chemistry' naturally contains 6–7 times more α -sinensal than sweet orange oil. So that's a clever trick indeed if you like mandarin, which sometimes comes a bit fishy, but this fishy effect is nicely masked by bergamot oil indeed. The santal dose is crazy with ca. 10% Ebanol (7.418), ca. 3% Polysantol (7.419) and the 36% Javanol (7.420), equalling almost 50%. In 'Borobudur' we put 42% santals including Timberol, which Gualtieri interestingly does not use at all in 'Bergamask', though it is also one of his favorite ingredients in general.

The other cool trick of Alex here is to put a big heap of Ambrocenide (0.5%) below the Javanol to aid the α -sinensal of the mandarin oil in masking the massive Javanol dose, and that does work wonder. Very cool idea, we did not have indeed, adding even more punch to the scent. There's some 3% of Iso E Super (1.45) only in 'Bergamask' to convey some woody body to the big santal blow, and then a musk fond underlining the composition for a bit of cologne feel. We found ca. 1.5% of muscone (8.1) and actually (less nice!) some ca. 3% of Musk ketone (8.79).

'Bergamask' is a totally cool composition, though we consider 'Borobudur' a bit nicer for its soft sweetness. 'Bergamask' definitely is one or even the highlight of the Orto Parisi series, and you should compare it with 'Borobudur' and Erik Kormann's 'September'.

Whether inspired or not, this shows that indeed a santal trend is just around the corner, and that one can dose Javanol between 10–40%, doses previously thought impossible. We so far had more and more Hedione, than Iso E and lately more and more punchy ambers culminating in the massive amount of Amber Xtreme in 'Invictus'. Should we be right in overpowering santals to become the next big longterm trend?! 'Bergamask' and 'Borobudur' would show the way!

See less

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/884722278221454

ZARKOPERFUME

PINK MOLÉCULE 090·09

**ANALYTICAL
SCHEME**

LINALOOL	0.6%
VERDOX	0.4%
ISO E SUPER	85%
GALAXOLID	7%
ISOPROPYL MYRISTATE	7%

((ROUNDED VALUES TO PREVENT IMITATION))



Since a few did already wonder –as did we– what on earth should be behind the magic 'pink molécule' designation '090·09': We do not know the answer either!

Concerning molecular weight there is no way to get to 90.09 u. You get 90.21 u for C₆H₁₈, or 90.13 u with C₂H₁₀N₄, or 90.12 u for C₇H₆, which makes a tiny bit more sense but not really. Only the high resolution mass of C₂H₁₀N₄ would be 90.09055 u. But there is no such molecule in 'PINK MOLÉCULE 090·09' (Zarkoparfume, 2014).

As you see in the analytical scheme (we rounded the values to prevent exact copying), 'PINK MOLÉCULE 090·09' is basically the female, pink version of 'MOLÉCULE 234·38'.

So about 1% of the precious 'Iso E Super' is sacrificed and replaced by a ca. 6:4 mix of Linalool and Verdox (Agrumex), the soap-perfumers damascone. So you can stay with the general mix and only need to invest \$3 for 4 ml of linalool and \$3 for 4 ml of Verdox at shop.perfumersapprentice.com to continue your remixing experiments.

The theme is a classical Linalool/Verdox soap perfumery elderberry on top of 'MOLÉCULE 234·38': fast and convenient to weigh. But not that longlasting of course, so in your own perfumery experiments, try to replace the linalool by ethyl linalool (same

price of \$3 for 4 ml), but use 4–5 times more Et linalool compared to linalool, so let's say 3%, and just a tiny tiny bit of δ -damascone or β -damascenone, some 0.01–0.02%, so let's say 2% of a 1:100 dilution β -damascenone in DPG. Isn't the effect amazing? Instead of the 1% Linalool/Verdox you can also put a number of other materials such as γ -decalactone (some 0.4–0.5%), the massive Iso E/Galaxolide dose will smoothen almost everything out without much risk.

Which still leaves the question open as to why that 'PINK MOLéCULE' is called '090·09'.

Any ideas?

See less

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/884810518212630

ZARKOPERFUME OUD'ISH

**ANALYTICAL
SCHEME**

AMBROXAN	3.5%
TRASEOLIDE	0.5%
GALAXOLIDE	48%
ISOPROPYL MYRISTATE	48%

((ROUNDED VALUES TO PREVENT IMITATION))



Oud has this mystical/mythical quality, but though few people have smelled good genuine oud/agarwood, there is a plethora oud perfumes to give you an idea.

'OUD'ISH' (Zarkoperfume, 2014) does not claim to contain oud, and it sure does not contain the tiniest trace of oud/agarwood, but does it smell 'oud'ish'?

If 'MOLÉCULE 234·38' (2014) is the answer to 'molecule 01' (Escentric Molecules, 2005), then 'OUD'ISH' is the equivalent to 'molecule 02' (Escentric Molecules, 2008, cf. post of October 27, 2013). So 'OUD'ISH' is a solution of ca. 3.5% Ambroxan (8.107) in Galaxolide/IPM (1:1), spiked by a trace of ca. 0.5% Traseolide. If you go down to baseline level you find some traces of Helvetolide (and a few ppt of other perfumery materials) but so little that these look like weighing or storing impurities; yet, still no oud.

Thus, 'OUD'ISH' plays in the league of 'molecule 02' and 'Not A Perfume' (Juliette Has A Gun, 2010). It is an Ambroxan solution, and a seedy/grainy musk such as Ambrettolide would have done a better job here than Galaxolide in highlighting the dry animalic quality of Ambroxan. Anyway, do not mistake amber for oud. For a perfumery sketch on oud, you can refer to our 'Oudini' in the post from September 27, 2013.

Concerning convincing Ambrox(an) perfumes, we would recommend Jacques Polge's 'Allure Homme Edition Blanche' (Chanel, 2008) on the male, and Dominique Ropion and Laurent Bruyere's 'Alien' (Thierry Mugler, 2005) on the female side.

Concerning monolithic ouds, the purest perfumistic interpretations to us are Calice Becker's 'Pure Oud' (by Kilian, 2009), Alberto Morillas' 'Oud Royal' (Armani Privé, 2010), and Francis Kurkdjian's 'Oud Cashmere Mood' (MFK, 2013). However, oud blends are certainly more interesting, of which there are now for instance 38 'Aouds' versions from Montale, just with every note possible. Calice Becker's 'Amber Oud' (by Kilian, 2011), Alberto Morillas' 'Musk Oud' (by Kilian, 2013), and Francis Kurkdjian's 'Oud Silk Mood' (MFK, 2013) to us stand out in terms of quality.

The market is indeed "overouded", and an unprecedeted oud'ish surprise seems almost impossible. Yet, 'OUD'ISH' (Zarkoperfume, 2014) rather should have been called 'Not an Oud Perfume'.

See less

Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/881663371860678

ZARKOPERFUME

MOLÉCULE 234·38

**ANALYTICAL
SCHEME**

ISO E SUPER	86%
GALAXOLIDE	7%
ISOPROPYL MYRISTATE	7%



When Geza Schön presented his 'molecule o1' (escentric molecules, 2005) at the FF2007 in London, people from the auditorium asked if not simply everybody could just sell ethanolic 'Iso E Super' solutions? He answered, yes of course, but that it would be 'uncool' if you are the second one to do so, and copy the idea.

That of course did not prevent people to be 'uncool', and do exactly that, sell 'Iso E Super' solutions on Ebay claiming these to be identical to 'molecule o1'; yet, at a lower price. Problem is that 'molecule o1' is not 'Iso E Super' but in fact 'Iso gamma'; thus, the 'Iso E' solutions are weak and flat in comparison with 'molecule o1' !

Both 'Iso E' and 'Iso gamma' are C₁₆H₂₆O, molecular weight 234.38 u, so we wondered what 'MOLÉCULE 234·38' (Zarkoperfume, 2014) would be?

Well, according to our analysis it looks to us as if it is 'Iso E Super' only, no 'Iso gamma', and some Galaxolide 50% in isopropylmyristate (IPM) in a ratio of ca. 6:1. So that's our rough analytical scheme, means somewhat rounded to prevent the exact imitation of 'MOLÉCULE 234·38'.

If you like to do some mixing experiments, and start your adventures in perfumery, you can get 15 ml of Galaxolide 50% IPM for \$6.00 and 80 ml of 'Iso E Super' at \$10.50 at shop.perfumersapprentice.com, and make about a liter of our analytical scheme 10% soln. in EtOH for around \$17. Compare the result with the original 'MOLéCULE 234·38' (ca. \$150 for 100 ml) and 'molecule 01', quite educative and fun!

See less

Comments

(1) Facebook

facebook.com/ScentChemistry/photos/a.276220969071591/639680856058932



**Erik Kormann
September
(S&C refix)**

LINALYL ACETATE	8.00
ORANGE OIL SINENSAL FRACT.	4.00
ORANGE OIL FLORIDA	9.00
MANDARIN OIL YELLOW ORPUR	2.00
BENZYL ACETATE	1.00
HEDIONE HIGH CIS	17.00
TROPIONAL	2.00
IRALIA PURE	1.00
ISO E SUPER	8.00
TIMBEROL	6.00
EBANOL	14.00
JAVANOL	15.00
OSYROL	6.00
ETHYL VANILLIN	1.00
AMBRETTOLIDE	6.00
TOTAL	100.00

And finally, here's the 'Scent and Chemistry Refix' of Erik Kormann's 'September', free from captives to allow easy mixing and modifying. And well, as a word of caution, we tripled (!!!) the price of the formula, as we did not care for material costs and went for the best effect only. So if ever for instance Erik Kormann wants to offer something like this, which we would hope, be prepared to pay at least € 150,- / 50 ml, or stay with the original 😊

So this is very much a high-end luxury edition. In order to condense the evaporation curve, we added something on top, and that is linalyl acetate 8%, pushing the start of the orange a little back, adding tension. The stroke of genius of Kormann was to balance sinensal with Javanol, but in order to do that with orange oil alone, you need a lot, which leads to a stronger change in character upon dry down. So 4% of the sinensal fraction of Orange Oil for the Javanol only, which we thereby raise to 15% and then we need less original Orange Oil Florida, only 9% for the top note, which we decided to bouquet with 2% of yellow mandarin oil Orpur quality for a more vibrant sweetness. Now integrating the Hedione back and forth, which we changed to high-cis, as now things get very high-pitch for more depth and contrast, 1% of benzyl acetate and 2% of Tropional, which is further illuminating the top, magnifying everything.

To provide a hint of floral softness before the Javanol enters the stage, just 1% of Iralia pure is enough to ensure a very soft and smooth transition. 14% of Ebanol instead of Polysantol for more solid sandal roughness, and then record-setting 15% of Javanol. To avoid this sandalwood madness from being on your skin for 2-3 days, some Osyrol to integrate it and push it to the middle, and then quite a strong dose of 1% of ethyl vanillin (10% solution in DPG) to counterbalance the orange sweetness in the top. For the musk we changed to Ambrettolide for a seedy, extremely smooth vegetal effect taking up the sandal softness and the vanillic sweetness, which, well..., also adds a lot to the costs, but makes it even more sexy.

Anyway go first to buy the original as long as it lasts, and then maybe Kormann himself will do a rmx one day of this wonderful fragrance concept, or perhaps offer even this one. N-JOY!!

See less

Author

Scent and Chemistry

Just a little typo, for the 'Ethyl Vanillin', it must read 'Ethyl Vanillin 10% DPG', since I used the 10% solution in DPG for weighing. It was all rather very quick, otherwise you will only smell vanilla!!

(1) Facebook

facebook.com/ScentChemistry/photos/as-a-little-companion-to-our-eau-de-bryne-sc-post-of-december-12-2013-heres-a-li/1014972958529718

SKIN COLOGNE S&C			
bergamot oil Italy	20.00	coumarin	
lemon oil Italy	10.00	10%/DPG	1.00
petitgrain oil Paraguay	1.00	methyl cyclo- pentenolone	
Hedione	20.00	10%/DPG	1.00
cis-jasmone 10%/DPG	1.00	ethylene	
methyl anthranilate 10%/DPG	1.00	brassylate	15.00
anisaldehyde 10%/DPG	1.00	Habanolide	25.00
		Muscenone	4.00
		total	100.00

As a little companion to our 'Eau de Bryne S&C' (post of December 12, 2013), here's a little sketch of a salty 'Skin Cologne S&C' to compare with Alberto Morillas' 'Mugler Cologne' for the effect.

By the way, Morillas did also the original 'S-Perfume' (S-Perfume, 2000) for surfers with a smell of sea salt, so lots of 'S notes'!! But that does not mean 'S' like 'salty'.

So let's start with a typical hesperidic canon of bergamot / lemon (2:1) and add a touch of petitgrain, 1% perhaps. To build a bit of transition to the jasmone celery note, a good dose of Hedione, why not the same amount as bergamot? In this context, the regular stuff since high-cis would be a waste.

Then let's prepare the nuances as 10% solutions in dipropylene glycol (DPG): cis-jasmone (for the celery-salt), methyl anthranilate (for the neroli effect), anisaldehyde, coumarin and methyl cyclopentenolone, transiting from spicy-floral to sweet, and let's take 1% each, just for simplicity, feel free to tweak these a little, perhaps you might like a little less cis-jasmone and more coumarin as X-mas is approaching?

Well and then let's make a simple white laundry musk fond, with 15% ethylene brassylate and why not 25% of hot iron Habanolide, adding to 40% of fond compared to the 40% top. And to boost the muskyness and radiance some 4% of Muscenone to add to 100. Et voilà, a salty skin scent Cologne with massive freshness, still musky to a soapy extend. We sure covered a lot of 'S notes' in this little sketch.

See less

(1) Facebook

facebook.com/ScentChemistry/photos/as-generally-known-the-rose-is-both-the-perfect-flower-to-learn-perfumery-with-a/735185386508478

ROSABEL S&C

bergamot oil Italy	12.00	
methyl isoeugenol	3.00	
(3Z)-hexenol 10%/DPG	0.20	
Gardenol	2.00	
geranyl acetate	0.70	damascenone
2-phenylethyl formiate	0.80	10%/DPG 0.50
diphenyl oxide 1%/DPG	1.00	rose absolute 4.00
rose oxide	1.00	Hedione <i>high cis</i> 10.00
citronellol	10.00	indol 0.20
nerol	1.00	gamma-
2-phenylethanol	20.00	undecalactone 0.40
geranium oil Egypt	3.00	ethyl maltol 10%/DPG 1.00
geraniol	10.00	vanillin 2.00
2-phenylethyl (2-phenyl)acetate	1.20	Muscenone 10.00
beta-damascone 10%/DPG	1.00	Ambrettolide 5.00
		total 100



As generally known, the rose is both the perfect flower to learn perfumery with, and also a flower one needs to master in every context. While you can go in with citronellol : 2-phenylethanol : geraniol from 2:2:1 to 1:1:1 to even 3:1:2, we often prefer 1:2:1, and here is a little rose perfume scheme 'Rosabel' we just did with all kind of facets but without any captives, so you can easily adapt it to make your own rose. Traditionally, you would learn rose the oldfashioned way as in 'Joy' with aldehydes such as phenylacetaldehyde, citral, C-8, C-11 and C-12, but in order to be contemporary we skipped that. As for 'Oudini', the materials of 'Rosabel' are ordered according to vapor pressure, so following the evaporation curve, which makes reading of the formula easier.

As a fond, we simply selected 15% musks, and took muscenone:Ambrettolide 2:1 as price did not matter. We also used 4% of a very good rose absolute for the background, more than some 5% would simply oppress creative highlighting of the different rose facets.

We started off from 12% bergamot oil for the fresh hesperidic and tea-like connotation, and used 1:4 methyl isoeugenol to bridge with its floral tea note to the heart; yet, before we introduced a green contrast underneath with (3Z)-hexenol, and rosy-fruity rhubarb facets with Gardenol (1:100). Building on the agrestic bergamot facets, geranyl

acetate and 2-phenylethyl formiate harmonize the fruity rosy facets, while diphenyl oxide and rose oxide introduce green-metallic, geranium leaves and rose-stem aspects. Then follows our 1:2:1 citronellol : 2-phenylethanol : geraniol heart faceted with the soft marine rosiness of nerol and rendered more transparent with a nice geranium oil to make the scent breathe.

The heavy-sweet rose note of 2-phenylethyl (2-phenyl)acetate then introduces the warm dried fruit notes of the rose ketones beta-damascone : damascenone (2:1), and this is contrasted by a jasmine complex of Hedione HC : indol (50:1). Building up sweetness to bridge to the fond we used the peach note of undecalactone and then placed the strawberry facets of ethyl maltol and vanillin (1:20) underneath. Et voilà: you have a lovely little contemporary rose you can put on top of 'Oudini' to make a rose oud, wear on its own, shuffle facets around with for learning, or simply use to rosify any other composition... nice and easy!!

See less

(1) Facebook

facebook.com/263202847040070/photos/natural-agarwoodoud-is-protected-by-cites-and-while-there-are-a-few-licensed-sel/729498763743807

OUDINI S&C

grapefruit oil	2.00	Evernyl	3.00
Birch Leaf Givco 166	0.30	incense cœur 50%/TEC	5.00
benzyl acetone	2.00	styrax oil crude base	2.00
raspberry ketone	0.50	Peru balm odoresin	1.00
Prunellis Givco 130	0.40	labdanum oil Spain	3.00
cade oil Spain	0.20	Ambrarome absolu	1.00
guaiacwood oil	12.00	Castoreum Givco 116	0.60
cedarwood oil Texas	5.00	Civetone	7.00
Vertofix Cœur	2.00	Helvetolide	15.00
Kephalis	10.00		
Ambrofix	1.00	total	100.00
Cashmeran	15.00		
copahu balm oil	2.00		
cypriol India	5.00		
amyris oil	5.00		

Natural agarwood/oud is protected by CITES, and while there are a few licensed sellers, the quantity is extremely limited, despite some recent claims for induced incubation. So it is almost impossible to find a market perfume in Europe containing authentic agarwood oil; at least we did not find one so far, and even genuine oud oils often are touched up, for instance by addition of amyris oil for their agarofuran content. As it was for musk pods back when they were still allowed for perfumery use, the temptation to cheat is very high, due to the high price and since it is very easy to make a credible oud scent, plus the authentic oils differ very much in smell, and inferior ones often possess cheesy-fecal top notes.

All authentic agarwood oils, however, share an animalic ambery woody-musk note with a fruity, raspberry character, a pronounced leathery aspect and a dark balmy resinous background. So as a little perfumery kindergarden playground, here's a short conceptual formula of us mixed on the spot that could be adapted to all kinds of oud: 'Oudini S&C'.

Cost was no concern, so equal parts of Cashmeran and Helvetolide (for its raspberry musk note) provide the fruity-woody-musky skeleton that is rendered animalic leathery with a castoreum base, labdanum and Ambrarome. For the woody part we employed Kephalis



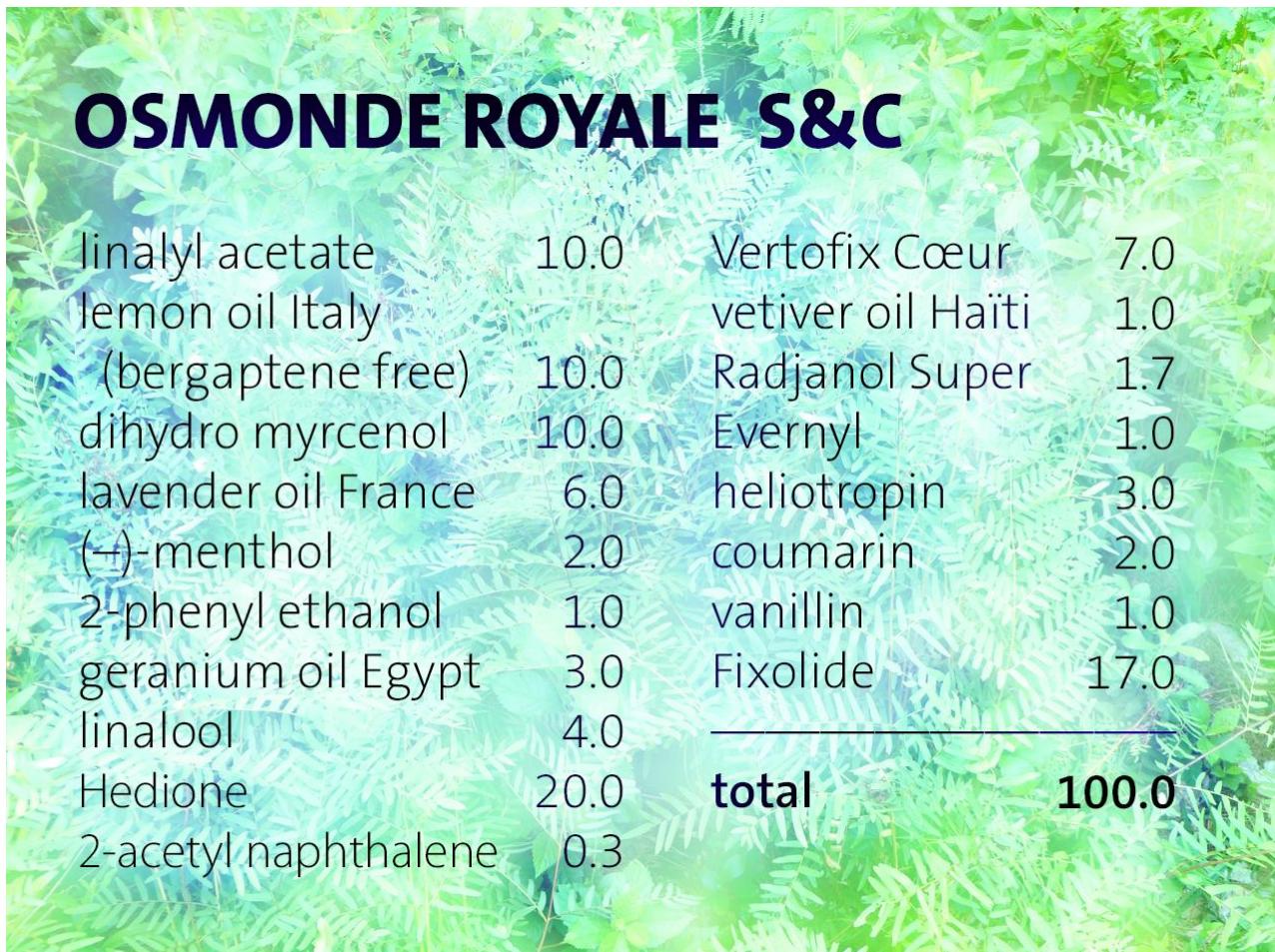
for its dark woody-tobacco-ionone character that takes up the raspberry facets well, and then is darkened with guaiac, cedarwood and a touch of cade oil. Ambrofix and Vertofix cœur introduce ambery facets, while a bit of vetiverness is taken up in the top by grapefruit oil. The raspberry side in the top is easily constructed from benzyl acetone, raspberry ketone and a plum base, since some high-quality oud grades feature also plumy aspects, and the balmy, smokey terpenic richness is generated here by copahu and Peru balm, amyris, incense and cypriol as well as styrax. Since even a dark oud needs a bit of contrast, one can place a natural green leafy-mossy bracket of Birch Leaf base and Evernyl to embrace the heart chord: ...et voilà, that's our little oud accord 'Oudinie S&C'.

Now you can play with the parts, e.g. make it lighter or darker by tuning the cade oil, adjusting the animalness with the castoreum base or taming its ferocity with a touch of vanillin, or boost the ambery character, as you wish. There are almost no limits to the imagination of the oud theme, though of course this little perfume sketch will not replace real authentic agarwood oil if you can get hold of any. But that is of course not the purpose of this simple scheme. It is simply to demonstrate the different facets which contribute to agarwood, and which make mark its perfumistic concept.

((BTW at 10% in EtOH this is even IFRA conform on skin! But beware it is strong!!))
See less

(1) Facebook

 facebook.com/ScentChemistry/photos/a.276220969071591/1387580417935635



OSMONDE ROYALE S&C			
linalyl acetate	10.0	Vertofix Cœur	7.0
lemon oil Italy (bergaptene free)	10.0	vetiver oil Haïti	1.0
dihydro myrcenol	10.0	Radjanol Super	1.7
lavender oil France	6.0	Evernyl	1.0
(+)-menthol	2.0	heliotropin	3.0
2-phenyl ethanol	1.0	coumarin	2.0
geranium oil Egypt	3.0	vanillin	1.0
linalool	4.0	Fixolide	17.0
Hedione	20.0	total	100.0
2-acetyl naphthalene	0.3		

As the 'feminine fougère' theme sparked quite some debate, was just doing a little 'typical masculine' fougère sketch for illustration. On p. 7 of 'Scent and Chemistry' we defined the fougère theme around a central accord of oakmos, lavender and coumarin, while in the info box on p. 51 we detailed it was based on the interplay of lavender and bergamot in the top, geranium, linalool-accompanied herbaceous and spicy notes in the heart and oakmoss, vetiver, coumarin and musks in the fond. Much of this imaginary 'scent of ferns' is about freshening up lavender (Chapter 7.4), and placing it in a sweet-scented silvan surrounding of moss and bedstraw (*Galium odoratum*) with its typical coumarin note (in German: 'Waldmeister').

In order to be bergaptene-free (cf. S&C p. 224), we used linalyl acetate and linalool instead of bergamot oil, and in a ratio of 10:4, which would quite resemble the natural linalyl acetate/linalool ratio, so that is already enveloping the lavender, for which we chose 6 pts of best French origin. We accompanied the 10% linalyl acetate by equal amounts of lemon oil (bergaptene-free of course) and dihydromyrcenol, which will both evaporate before lavender, freshening up the stage.

To freshen up the lavender even further we used 2 pts of natural laevo menthol, which just evaporates below lavender and lifts it nicely. For the rosy-geranium heart some 2-phenylethanol for the rose 1 pt and 3 pts of a fine Egyptian geranium oil, and then for the sake of simplicity simply 20 pts of Hedione. This is admittedly a bit lazy as we should have balanced out some muguet accord, but it will do for this purpose. Sorry!! Then finally to integrate the lower parts of the heart back to the hesperidic top some orange blossom note, i.e. 2-acetyl naphthalene (Oranger Crystals) with its orange flower, sweet, honey scent, and 0.3 pts should suffice here.

To set then the warm woody-musky background, we envelop the fond into Vertofix Cœur (woody-musky) 7 pts and Fixolide (musky-woody) 17 pts. Fixolide is just so cool for generating a fougère context, but you can go with Trimofix if you don't want PCMs or Cashmeran if you want a fruity-floral musky softness with more conifer-type woodiness. Anything goes! From Vertofix on, we introduce the moss note of 1 pt of Everyl by 1 pt of vetiver oil and 1.7% of santaly Radjanol Super (to balance out the 0.3% of 2-acetyl naphthalene just mathematically as we don't want to use solvents as DPG).

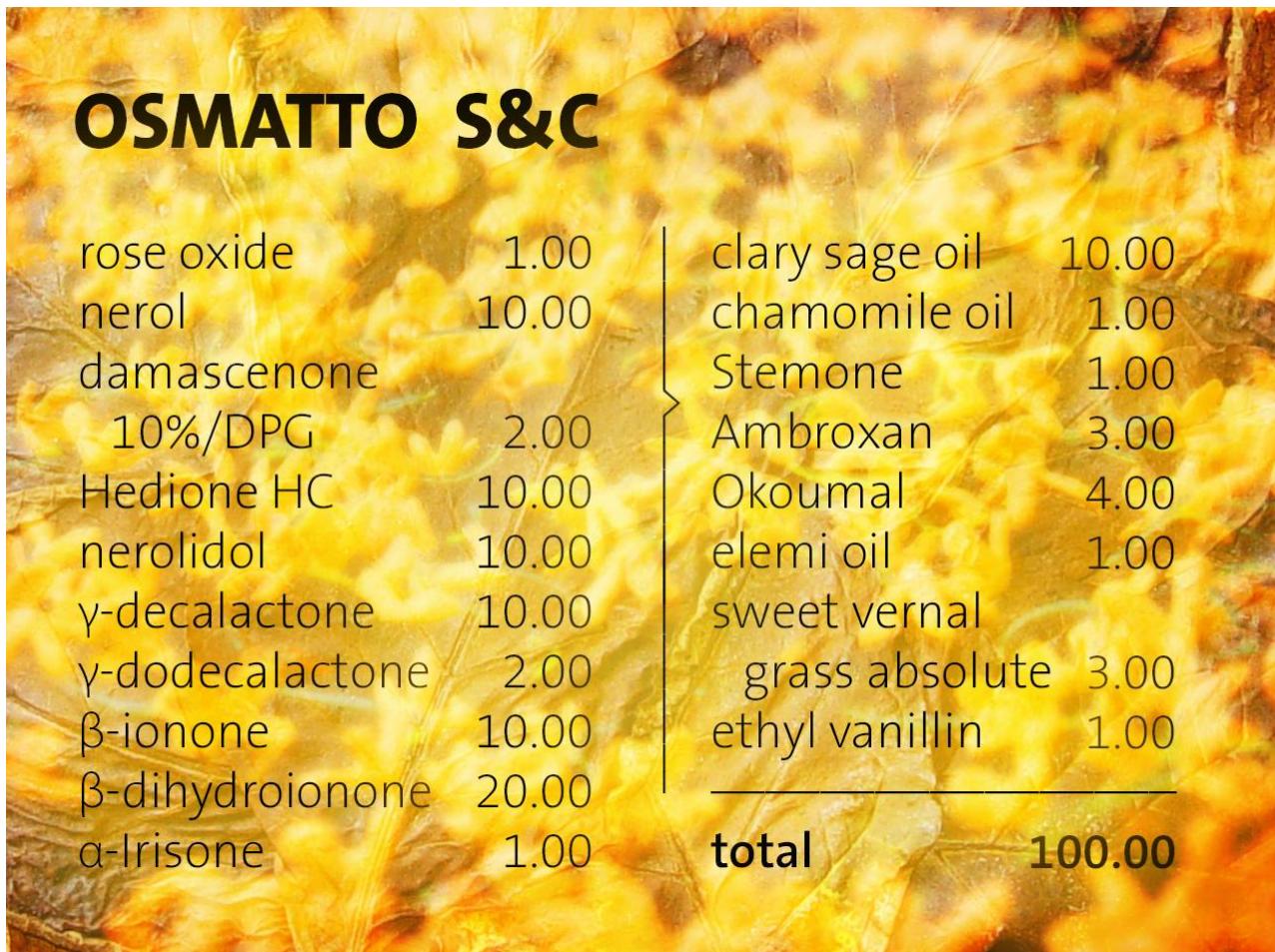
Et voilà: The stage is set for the central coumarin accord, which we chose to highlight with 2 pts, a rather heavy load. We liked however how it was featured in Shyamala Maisondieu's 'Balmain × H&M' (2015), and that was indeed loved by so many H&M addicts. Finally, we enwrapped the marzipany coumarin in the related sweet notes of heliotropin 3 pts and vanillin 1 pt, rendering it sweet but not yet too feminine. So that should give a nice and vital springboard for all of your fougère dreams, and you may want to render it feminine already perhaps?!

For other simple and educative perfume sketches you may want to visit the posts of 6 Oct. 2013 ('Rosabel S&C'), 27 Sept. 2013 ('Oudini S&C'), 12 Dec. 2013 ('Eau de Bryne S&C'), 25 Dec. 2013 ('Cedarzuni S&C'), 2 Feb. 2014 ('Moonshade Carnation S&C'), and 12 Dec. 2014 ('Skin Cologne S&C'). N-Joy!!

See less

(1) Facebook

 facebook.com/ScentChemistry/photos/a.276220969071591/866610260032656



OSMATTO S&C			
rose oxide	1.00	clary sage oil	10.00
nerol	10.00	chamomile oil	1.00
damascenone		Stemone	1.00
10%/DPG	2.00	Ambroxan	3.00
Hedione HC	10.00	Okoumal	4.00
nerolidol	10.00	elemi oil	1.00
γ-decalactone	10.00	sweet vernal	
γ-dodecalactone	2.00	grass absolute	3.00
β-ionone	10.00	ethyl vanillin	1.00
β-dihydroionone	20.00		
α-Irisone	1.00	total	100.00

While the osmanthus-tea accord is well explored, another ionone-rich scent formed by carotinoid degradation is tobacco. Thus, just felt like to explore osmanthus-tobacco ... which gave birth to 'Osmatto', with the osmanthus part on the left and the tobacco part on the right side, in a ca. 3:1 ratio (76:24) in the order of the evaporation profile.

As everyone knows, osmanthus needs a big heap of a woody-orris β-ionone/β-dihydroionone (1:2) accord juxtaposed to peachy-nectarious lactones such as γ-decalactone/γ-dodecalactone (5:1), and we accented the ionone accord with a little touch of α-Irisone for an extra bit of orrisness. Mild, peculiar, rose-lily florality was added by a nerol/nerolidol/Hedione HC (1:1:1) combo, which then was accented in a rosy way with rose oxide and a touch of damascenone 10%/DPG. That completes the osmanthus accord with a green-leafy slightly metallic anchor point to integrate into the tobacco frame that is to tone down the osmanthus sweetness.

We constructed the dry tobacco dry-down from Ambroxan/Okoumal (3:4) as we had no cost concerns, and juxtaposed a heather note of elemi oil/sweet vernal grass absolute (Flouve oil, 1:3), underscored and sweetened by 1 part of ethyl vanillin. So this will be below the osmanthus heart, and for the top instead of going with linalool and linalyl

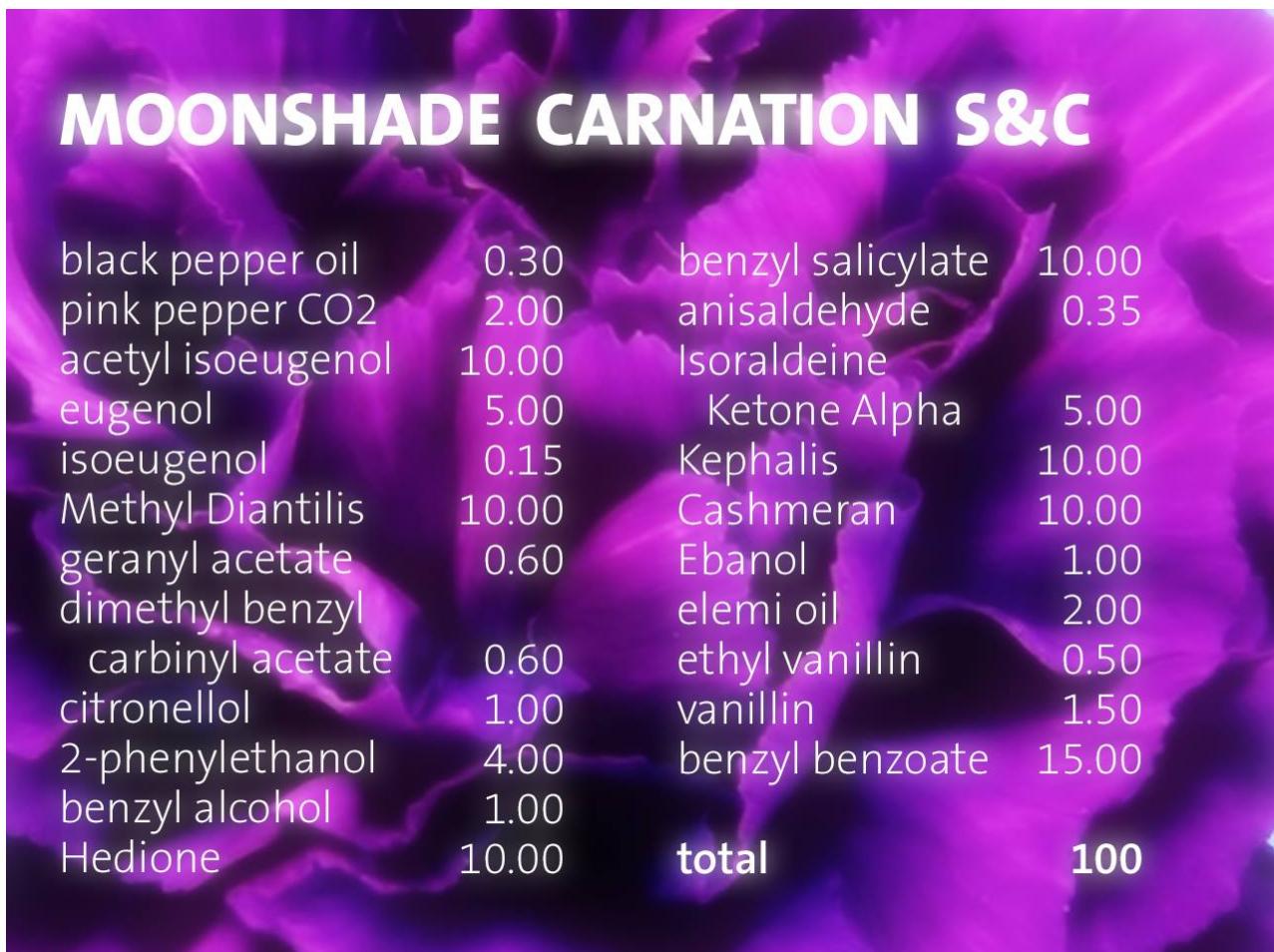
acetate we chose the more complex and soft clary sage oil with chamomile oil (10:1) for dry herbacy, accented with 1 part of the green, tobacco-leafy Stemone to bridge and introduce the rose oxide from the osmanthus accord.

And indeed, this dry tobacco accord serves very well as a cool tea replacer! Hope you enjoyed this sketch, some 15 min of weighing fun for the public holiday. Since the ionones and lactones are such integrative materials, osmanthus is a really cool beginners theme, where one almost cannot fail. Perfect on the first trial, no mods necessary !!

See less

(1) Facebook

 facebook.com/ScentChemistry/photos/as-the-last-bit-on-carnation-for-the-time-being-heres-our-carnation-accord-inspi/811249965568686



MOONSHADE CARNATION S&C			
black pepper oil	0.30	benzyl salicylate	10.00
pink pepper CO2	2.00	anisaldehyde	0.35
acetyl isoeugenol	10.00	Isoraldeine	
eugenol	5.00	Ketone Alpha	5.00
isoeugenol	0.15	Kephalis	10.00
Methyl Diantilis	10.00	Cashmeran	10.00
geranyl acetate	0.60	Ebanol	1.00
dimethyl benzyl carbonyl acetate	0.60	elemi oil	2.00
citronellol	1.00	ethyl vanillin	0.50
2-phenylethanol	4.00	vanillin	1.50
benzyl alcohol	1.00	benzyl benzoate	15.00
Hedione	10.00	total	100

As the last bit on carnation for the time being, here's our carnation accord inspired by the legendary 'Blue Carnation' of Roger & Gallet from 1937. We call it 'Moonshade Carnation' as it is definitely a totally free interpretation, and anyway for illustration only.

If you have 5% IFRA47 limit for eugenol at 10% in EtOH and the original is 60% you got to be inventive, and boost it with everything you can. The first thing to boost a carnation with is black and pink pepper on top. Then the maximum allowed dose of acetyl isoeugenol, eugenol, isoeugenol and Methyl Diantilis, the latter is really great for its vanillic side in replacing isoeugenol.

For the rose it remains geranyl acetate, dimethyl benzyl carbonyl acetate, citronellol and 2-phenylethanol, but we reduced the phenylethanol and equilibrated. And then, well, Hedione to boost the floralcy, 10%. The salicylates we combined into 10% benzyl salicylate, and we underscored it with anisaldehyde, not in 'Blue Carnation', but at 0.35% adds vibrancy and naturalness.

For the creamy side 5% Isoraldeine Ketone Alpha, Kephalis, Cashmeran, and Ebanol 5:10:10:1 to extend the α -isomethyl ionone creaminess. There isn't any sandal in 'Blue Carnation' nor Kephalis and Cashmeran, but it boosts the creamy side of carnation.

To close the bracket to the pepper on top, we next placed 2% of elemi oil in the evaporation curve, and then finished with ethyl vanillin/vanillin (1:3) and 15% of benzyl benzoate to fixate the floralcy sweet and balsamic.

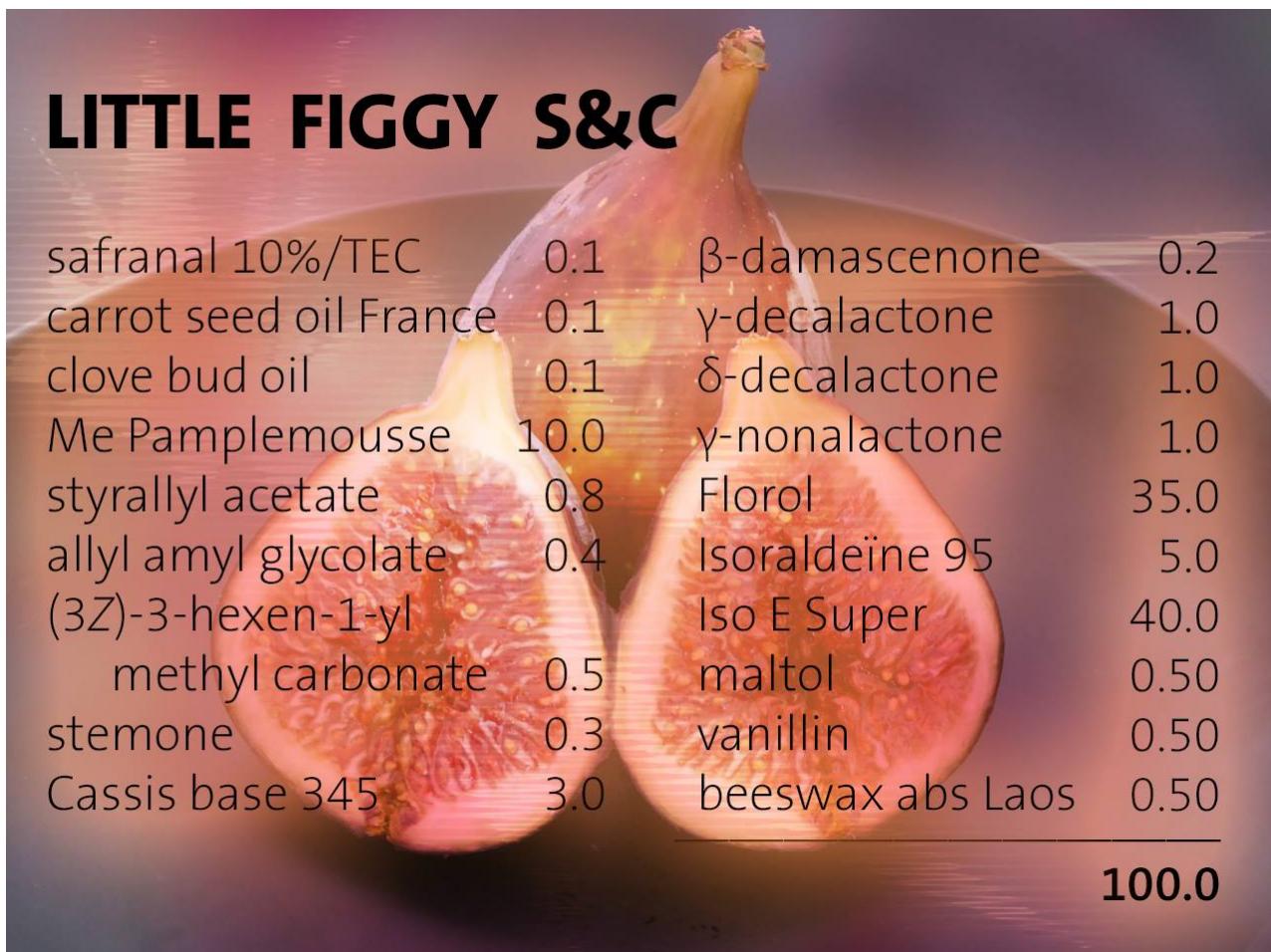
That's how a carnation can be done. To make it into a full-grown perfume simply add a musk fond (1:2), so that you end up with 15% perfume oil concentration, even ethylene brassylate and/or galaxolide will do.

Have fun with an old-hat nu-skool superdandy 'Moonshade Carnation', IFRA safe!

See less

(1) Facebook

facebook.com/ScentChemistry/photos/yesterday-was-swiss-national-day-and-while-definitely-something-else-than-the-ce/1845590965467909



LITTLE FIGGY S&C			
safranal 10%/TEC	0.1	β-damascenone	0.2
carrot seed oil France	0.1	γ-decalactone	1.0
clove bud oil	0.1	δ-decalactone	1.0
Me Pamplemousse	10.0	γ-nonalactone	1.0
styrallyl acetate	0.8	Florol	35.0
allyl amyl glycolate	0.4	Isoraldeïne 95	5.0
(3Z)-3-hexen-1-yl methyl carbonate	0.5	Iso E Super	40.0
stemone	0.3	maltol	0.50
Cassis base 345	3.0	vanillin	0.50
		beeswax abs Laos	0.50
			100.0

Yesterday was Swiss National Day, and (while definitely something else than the Cervelat sausage typical for the day) had delicious figs for dinner – which actually is always a nice inspiration for a little accord; translating a delicate taste impression into a nice and simple perfume: A 'Little Figgy S&C' so to say, so off we went!

First actually real figs were much greener and much more waxy-honey in appeal than in memory, so there is a fig leafiness also in the crunchy seeds contrasting the sweet soft but translucent flesh, and the waxy-beeswaxy skin. Yet, first we needed a body and as most lactonic-figgy materials are pretty strong we started off with 40% Iso E Super for some background transparency, 35% of Florol for a muguet–rose feeling and 5% Isoraldeïne 95 for the sweetness. That makes 80%, and to render that fruity we chose 3% of Cassis Base 345, perhaps a little too much but basically cassis always works out for everything fruity, since it is the most transparent and perfumistic fruit, which you can turn into almost all other fruits.

Key to fig fruitiness however are the lactones, and as fig is pretty very much inbetween peach and prune, decided to go with 1% γ-decalactone (peach), 1% γ-nonalactone (prune) and 1% δ-decalactone (general creamy fruitiness). That sets the stage creamy-fruity-

lactonic, but it should be extended to the fond by some vanillin and maltol for longlasting sweetness, also 1% together, so 0.5% vanillin and 0.5% maltol. 13% to go.

So to the top: From all hesperidic oils grapefruit certainly is closest to fig, especially the soft white inside texture of the peel, so 10% Methyl Pamplemousse, and now we need to address the spicyness. We chose safranal 10%TEC and clove bud oil for the spicy top aspect, just after the first bite, and to back integrate the iononey sweetness of the fond some carrot seed oil, all at 0.1% which is the dose to add a touch only.

For the green aspects especially close to the stem of the fig and the fig leaves 0.3% Stemone, backed by 0.5% of (3Z)-3-hexen-1-yl methyl carbonate and 0.8% of the no less fruity-green styrallyl acetate. To finish off a touch of pineapple, 0.4% allyl amyl glycolate to link to the grapefruit of Methyl Pamplemousse in a watery green way, and then 0.2% damascenone for a plumpy association.

All we have left now is 0.5%, and this we have spared for the beeswax absolute to give the final waxy naturalness of the fig skin. Et voilà our little 'Little Figgy' is complete. It is not yet a fully grown-up fig, but it is certainly nice enough to build upon – and fruity-transparent in a modern and non-sticky way. Especially in its top, a bite into a fresh 'n' juicy fig!

See less

Comments

Матвей Юдов

Thanks, just mixed it 😊 5% of isoraldeine is too sweet for me, and so is 0,2% of damascenone, a little too much. But anyway it's a fantastic sketch, worth to spend some time playing with it!

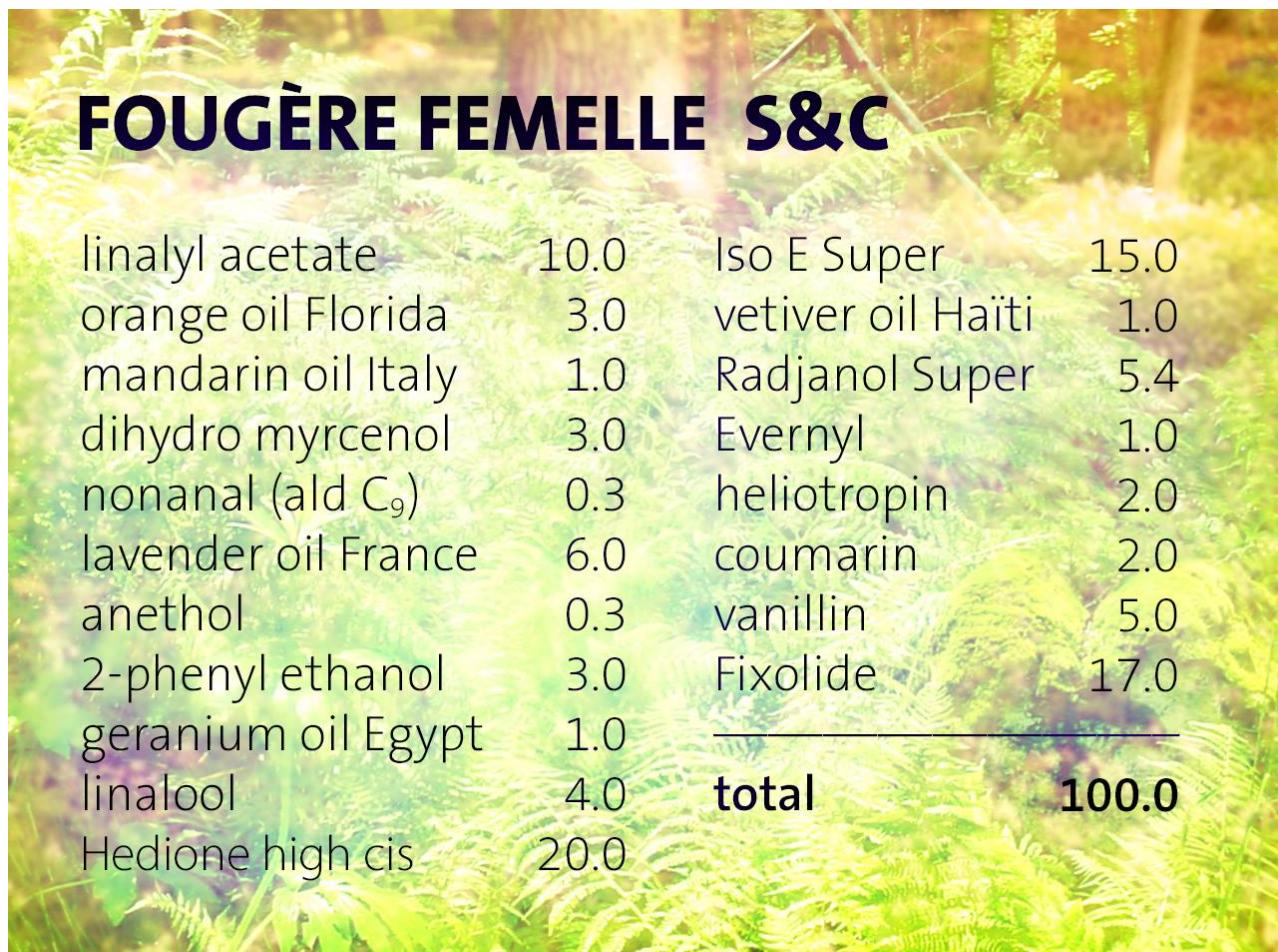
- Author

Scent and Chemistry

OK. Well, it was a fast sketch, and for everyone to adapt. Agree for the Isoraldeine 95, it is a bit too much; yet, for the damascenone would have loved to use more even, that was the IFRA limit, everything at 10% in EtOH 85° that is. If you don't care for IFRA go to 0.4. Perhaps half the content of Cassis base 345 and Isoraldine 95, and put the additional quantity to the Florol dose. Yet, honestly, figs can be quite sweet... in real life at least! Anyway, wanted to keep the formula short and simple. It's meant as starting grounds in case you need a fig. Most people rather overdose on the stemone; that's rather the end of the fig when you eat close to the stem. You can play with the accents, too. Double the clove bud, or the safranal, and smell, add a touch of almond maybe, a trace of benzaldehyde. Cumin or ginger may bring additional spicy effects on top, cardamom might smoothen – just let your mind run wild. Great you found it inspiring!!

Facebook

[facebook.com/ScentChemistry/photos/guess-you-guessed-whats-next-and-why-we-did-the-fougère-sketch-osmonde-royale-to/1390883007605376](https://facebook.com/ScentChemistry/photos/guess-you-guessed-whats-next-and-why-we-did-the-fougere-sketch-osmonde-royale-to/1390883007605376)



FOUGÈRE FEMELLE S&C			
linalyl acetate	10.0	Iso E Super	15.0
orange oil Florida	3.0	vetiver oil Haïti	1.0
mandarin oil Italy	1.0	Radjanol Super	5.4
dihydro myrcenol	3.0	Evernyl	1.0
nonanal (ald C ₉)	0.3	heliotropin	2.0
lavender oil France	6.0	coumarin	2.0
anethol	0.3	vanillin	5.0
2-phenyl ethanol	3.0	Fixolide	17.0
geranium oil Egypt	1.0		
linalool	4.0	total	100.0
Hedione high cis	20.0		

Guess you guessed what's next, and why we did the 'fougère' sketch 'Osmonde Royale': To feminize it of course. So hope you had enough time to play with it, and to find your own feminization formula for fougères ...as here comes ours. Of course a woman wearing 'Brut' will still be as feminine as with 'Chanel N°5', but that's not what we mean. Its about the charm and feel without the image of the wearer. 'Boy' is a simplistic classic fougère with an enhanced rose and powdery note, and that's a great recipe. Of course it is easy to add oriental elements to the fougère sketch, but that would just give an oriental. We thought to shift the geranium–rose equilibrium to rose without making just a floral, and to move the coumarine part more distinctly towards marzipan, without drifting into gourmand.

We called our fougère feminization 'Fougère Femelle' after the plant *Athyrium filix-femina* in contrast to the royal fern. So now let's imagine a scent for this one. To make the sketch feminine lets first invert the 2-phenyl ethanol/geranium oil equilibrium, so from 1:3 to 3:1. For simplicity we keep the linalool underneath, and exchange Hedione for Hedione high cis, adding radiance and making it less agrestic more shiny and bright, we remain at 20 pts. We decided to keep also the lavender at 6 pt, but to freshen it wanted

something non-minty, so 0.3 pt anethol for an anisic freshness underneath and then nonanal, the fresh rosy-waxy aldehyde C9 at also 0.3 pt on top of the lavender. That adds rosy freshness, and will introduce the heart.

We let 'Fougère Femelle' also start with 10 pts of linalyl acetate, but reduced the dihydro myrcenol from 10 to 3. Instead of lemon we decided to go with 3 pts orange oil and 1 pt mandarin. This gives a warmer, more feminine introduction to the rose.

For the fond, let's just keep the 17 pts of Fixolide for the fougère feel, as well as the vetiver oil and the Evernyl. Yet instead of Vertofix Cœur 7 pts we went for the softer more ambery woody tone of Iso E Super, and raised that to 15 pts. We kept coumarin at 2 pts to have it distinctly perceptible, raised vanillin to 5 pts for more mazipan effect and slightly lowered the heliotropin to 2. Radjanol Super was raised 3 times to provide more femininity, and 5.4 pts nicely adds to 100. So there you go, more rosy than ever, but still fougère fresh.

You could play with the anisic part and the aldehyde, add basil, and maybe even back with some lemon. You could add ylang-ylang in the floral heart for more femininity, and also make the musk whiter. There are endless possibilities really. Have fun!

See less

Facebook

facebook.com/ScentChemistry/photos/to-compensate-for-the-absence-of-a-big-salt-trend-this-year-and-to-melt-some-ice/778945858799097

EAU DE BRYNE S&C

Melonal	6.00	Habanolide	10.00
Algenone PB	3.00	benzyl benzoate	16.00
Precyclemone B	12.00		
Tropional	2.50	total	100.00
benzyl salicylate	20.00		
amyl salicylate	2.00		
Isojasmone T	0.30		
celery ketone	0.30		
anisaldehyde	0.20		
Ultrazur base	20.00		
cade oil Spain	0.40		
vetiver oil Haiti	7.00		
Castoreum Givco 116	0.30		

... add some salt crystals as eye candy!!

To compensate for the absence of a big salt trend this year, and to 'melt some ice', let's make a little salty sample smell, even though salt is of course totally odorless. So it is all about imagination and smells triggering your brain to recall occasions when you had a salty taste on your tongue.

And that is of course on the beach with microscopic salt crystals in the air. So we need a marine base such as for instance Ultrazur around Azurone that Antoine Lie used so skilfully for the iodized accord in 'Secretions Magnifiques' (Etat Libre d'Orange, 2006). Ultrazur is indeed perfect to build up salty contrasts, so let's take a bold 20%, and then add the smell of sun protection products with amyl and benzyl salicylate (1:10) and benzyl benzoate (😎 in the fond. The metallic muskiness of Habanolide fits this ambience as perfect as does the metal cap on a salt shaker, so 10 parts for the fond.

Oceans can also smell melon, so let's start our perfume sketch with the green melon note of melonal in the top that we then extend to the greeness of algae wih Algenone PB of Synarome. We then purge the slight dirtyness of these green notes with the clean aldehydic-floral salty character of Precyclemone B, and bleach out the remaining rest with the ozony, floral-green Tropional.

At this point the sun cream will set in in our evaporation curve, but to bridge from there to Ultrazur we accentuate with associations of licorice and an oversalted celery broth, so that's accents of anisaldehyde, Isojasmone T, and celery ketone.

What's missing now is xtra salted ham with Spanish cade oil, salted peanuts with a good dose of vetiver oil Haiti, and to recall the atmosphere of your salty sweat in a gym and introduce the musky metallicness of Habanolide, just a tiny trace of Castoreum Givco 116 base ...

Et voilà may we introduce: 'Eau de Bryne'. A serving suggestion is to add some salt crystals to the 10% EtOH solution as eye candy, and to complete the illusion. And should that be too salty for you, you can use it just as an accent in some florals or make your own 'Guérande's fleur de sel' perfume with a short little violette formula. Enjoy experimenting, but: DON'T EAT IT !!

See less

Facebook

facebook.com/ScentChemistry/photos/so-as-a-little-xmas-surprise-heres-the-formula-of-cedarzuni-a-short-fragrance-we/787087847984898



CEDARZUNI S&C			
bergamot oil Italy	2.00	cedrol	5.00
lemon oil Italy	4.00	Iso E Super	25.00
dihydro myrcenol	3.00	Vertofix Cœur	8.00
isoeugenol	0.15	cedryl methyl ether	12.00
farnesene	4.00	Ambroxan	1.50
Hedione	8.00	Evernyl	1.00
indol 1%/TEC	0.10	heliotropin	1.20
methyl anthranilate	0.15	coumarin	4.50
anisaldehyde	0.60	vanillin	3.50
gamma-octalactone	0.20	Ambrettolide	15.00
gamma-decalactone	0.20		
Methyl Laitone 10%/TEC	0.90	total	100.00

So as a little Xmas surprise here's the formula of 'Cedarzuni', a short fragrance we just concocted around the idea of a floury powdery sweet-vanillic cedarwood theme: Vanillin-flavored cake flour on a cedarwood plate. Warm-powdery-soft cedarwood, without pencil shaving or sawdust feeling, but with a sensual lactonic complex around Methyl Laiton somewhat similar to the feeling of 'Skin on Skin'; yet, without orris and stuff. Zuni fetishes, by the way, are small carvings made by the Native American Zuni tribe, often from cedarwood.

To make things simple to mix, we just took 15% Ambrettolide as musky foundation, and started off with a nondescript hesperidic top slightly on the citric side to contrast well the intended woody ambery tone of the fond, so bergamot/lemon/dihydro myrcenol (2:4:3): Classic! As we wanted to introduce the vanilla in the base with a little spicy hint of isoeugenol in the top, and since we wanted to be IFRA47 at 10% in EtOH in the end, it is 0.15% isoeugenol.

The heart should be warm and transparent, so we went on with 1:2 farnesene/Hedione for some fluffy floury effect, and polished its jasminic shade with 0.001% indol. Methyl anthranilate with its sweet neroli tone and anisaldehyde introduce the central lactonic

complex we made from γ -octalactone/ γ -nonalactone/Methyl Laitone 10%/TEC (2:2:9) for the creamy milky softness.

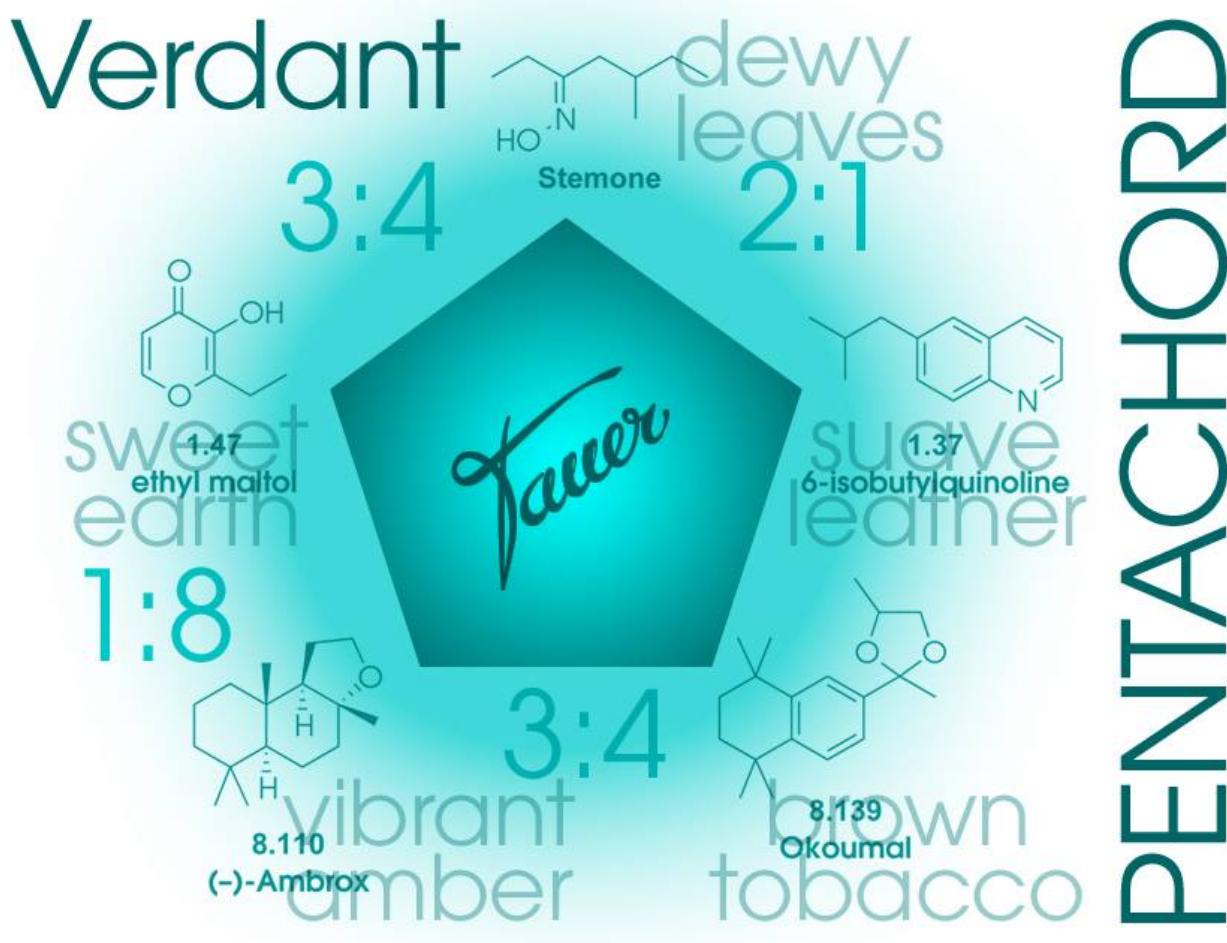
The cedar note was constructed from cedrol, Iso E Super, Vertofix Coer, and cedryl methyl ether to make up for exactly 50% of the weight, with Iso E accounting for 25%. For a dry ambery-mossy transition to the vanilla-coumarin base, we chose Ambroxan (1.5%) and Evernyl (1%) as we obviously had no cost constraints and wanted things plain and easy. For the gourmandy finish we chose heliotropin (1.2%), coumarin (4.5%) and vanillin (3.5%), on the upper dose limit for some sweet character. In order of evaporation curve: 22 lines, which took us exactly 39 min. to weight...

...and which indeed smells exactly as intended, and that is just like a little zuni bear of cedarwood in a vanilla-cake flour snow flurry!

Comments

(3) Facebook

facebook.com/photo



Our second most favorite Pentachord is 'Verdant' as this features some of Andy Tauer's most favorite signature ingredients, found in many of his perfumes. So by layering any floral fragrance with 'Pentachord Verdant' you can totally 'Tauerize' it.

It starts off with the green-grassy dewy-leaves odor of Stemone, which is placed in 4:3 ratio to the sweet malty and in this context earthy scent of ethyl maltol (1.47), juxtaposed to his suave leather favorite 6-isobutylquinoline (1.37) in 2:1 ratio related to Stemone. Then follows a very heavy, and very expensive (so you get something for your money here) 1:8 ratio of ethyl maltol to the vibrant ambery scent of (-)-Ambrox (8.110), which then in the dry-down is rendered brown tobacco with Okoumal (8.139) in a ratio of 3:4, which completes our analytical scheme to give ...

- ◇ Stemone 6%
- ◇ ethyl maltol 4.5%
- ◇ 6-isobutylquinoline 3.0%
- ◇ (-)-Ambrox 36% (!!)
- ◇ Okoumal 50.5%

The 36% of (–)-Ambrox is a totally crazy dose, which lets your skin smell elegantly of ambergris for the next 2–3 days (!), and costs him a fortune. Already the 6% Stemone makes one blotter with one spritz fill your living room for 1–2 days. But in this context more than 10% (–)-Ambrox only blocks your nose, and 2% is already enough for this theme, so here is our Scent&Chemistry refix of Andy's 'Pentachord Verdant'...

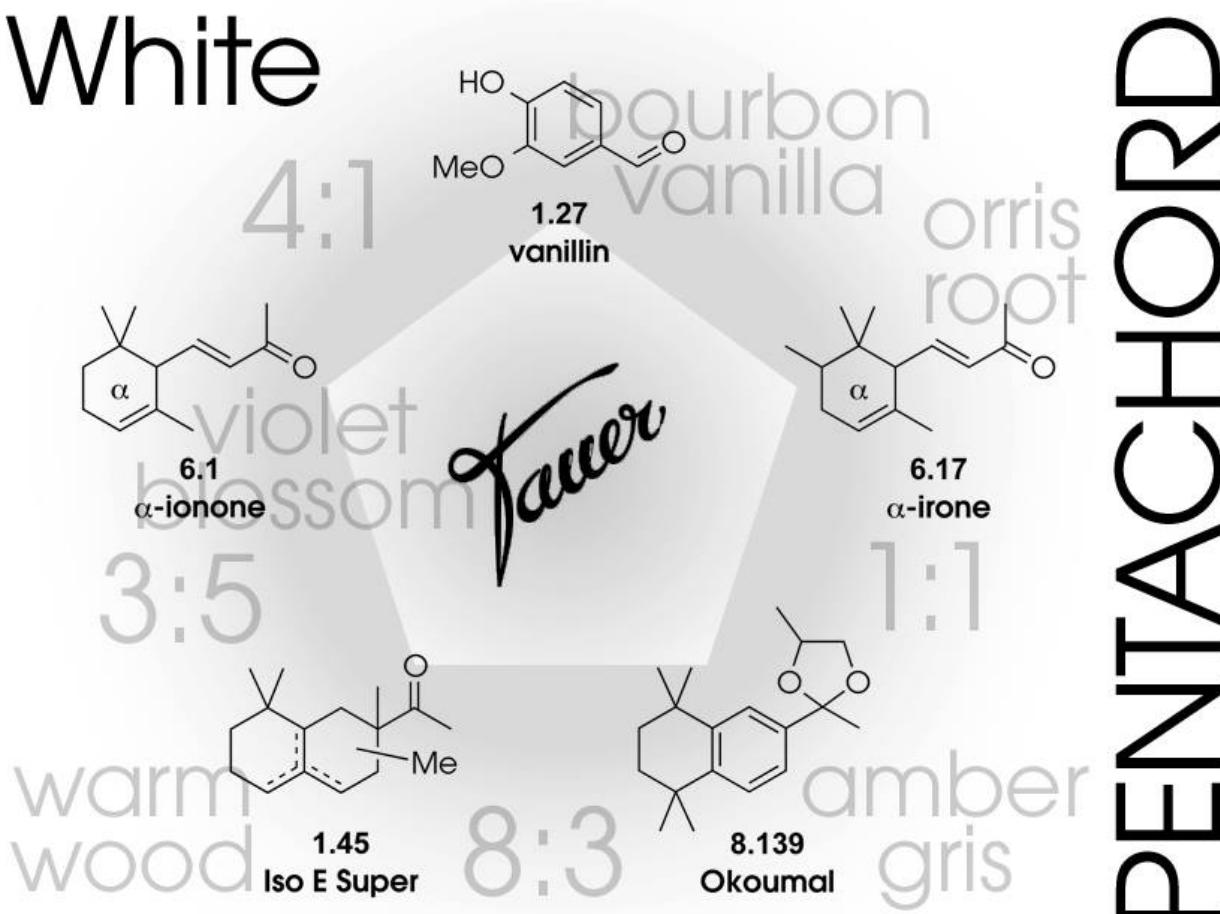
- ◇ Stemone 6%
- ◇ ethyl maltol 6%
- ◇ 6-isobutylquinoline 6%
- ◇ (–)-Ambrox 2%
- ◇ Okoumal 80%

which let's the fragrance breathe, and still is extreme enough to make you get noticed in a nice and elegant way. For layering and mixing, however, you may want the 36% of (–)-Ambrox for your hard CHF bucks 😊 !

(3) Facebook

 facebook.com/photo

White



... now on the Pentachords of 2011: we were actually really surprised to smell these from Andy Tauer since his perfumes usually are rather complex, and somewhat oldfashioned.

There is, however, this psychophysical theory that even the most experienced perfumers will fail to identify the components of an accord of 5 or more ingredients if only these are presented at exactly the same intensity (unless one knows the accord as such of course), and that is the idea behind the \diamond pentachords, which wonderfully fits the \diamond pentagonal bottle, \diamond logo and \diamond box design of Tauer Perfumes.

Cool was that we ordered our 'Pentachord White' around midnight, and got it only about 7 h later in the morning in the post box as personal delivery. But even cooler was that when we asked Andy if it would be OK to analyse the scents and discuss the results here, he agreed! Though he pointed out that some of his perfume ideas already had been stolen/imitated/copied. Whoever does this is indeed extremely uncool, but as this is as easy as with Geza Schön's 'Escentric Molecules' those that want to do, will do it anyway. The beauty of the pentachords, however, only opens-up fully if one knows on the compositional details. In each 'Pentachord' five high-price, high-quality ingredients are used, and the result are very long-lasting monolithic scents of high radiance.

Our favorite one is the 'Pentachord White' which starts off with the powdery sweetness of vanillin (1.27), in 1:4 accord with alpha-ionone (6.1) and its natural violet blossom note. This then is extended by the orris root note of alpha-irone (6.17, EXPENSIVE!). The warm-woody scent of Iso E Super (1.45) is then following in 5:3 ratio to alpha-ionone, and in 8:3 ratio comes next and finally the ambergris odorant Okoumal (8.139). So our analytical scheme would be roughly ...

- ◇ vanillin 6%
- ◇ alpha-ionone 24%
- ◇ alpha-irone 15%
- ◇ Iso E Super 40%
- ◇ Okoumal 15%

which gives a wonderfully dense, floral violet scent with dry woody powdery facets and vanillic sweet shades.

It is tempting of course to do a remix, so here is our Scent&Chemistry refix of Andy's 'Pentachord White'...

- ◇ vanillin 3%
- ◇ alpha-ionone 3%
- ◇ alpha-irone 20%
- ◇ Iso E Super 14%
- ◇ Okoumal 60%

which let's the formula breathe a bit more as the vanillin has more air (more than 3% doesn't bring anything), and the alpha-ionone is less dominant, while the Okoumal is already present in the top, and the richness and beauty of the alpha-irone is fully present head to toe, so like this it becomes fully a portrait of alpha-irone. But already the original 'Pentachord White' is a real beauty, and a must buy, perfect for layering on any woody or floral theme, and thus very universally applicable. Andy Tauer's masterpiece. As usual, no guarantee on our analytic data though we did our best, but it was just a quick shot that hopefully shows a bit the inside mechanics of this wonderful scent.

(3) Facebook

facebook.com/photo



As we were critizising 'N°01 Le Maroc Pour Elle' (Tauer, 2005) for its massive mandarin(al) content, we need to be as critical on our own S&C remix of Erik Kormann's 'September', as yes, it was far too metallic: 4% of orange oil sinensal fraction is far too much (and too expensive besides 😬), as Erik correctly remarked on his blog.

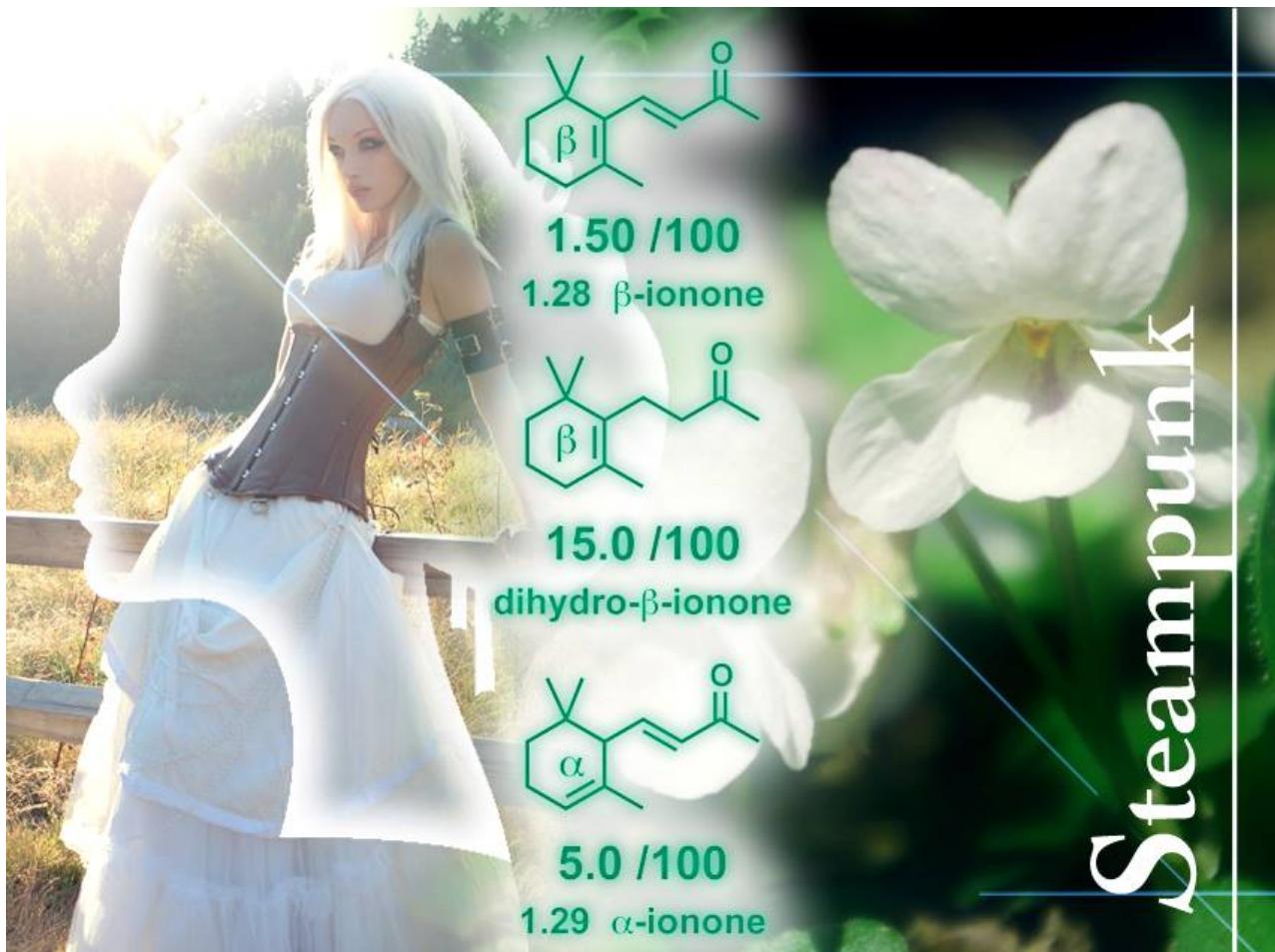
So we spend the last two days on countless trials to avoid the metallic connotation, but keeping the Javanol level on a crazy 15% and the orange note juicy... and finally succeeded. Orange oil sinensal is now at 1.10% (still high), Javanol is 15% still, sandalwood materials altogether 32.5%, so almost a third of the weight. Added more diverse sandals for a rounder feeling, and a lot of tiny traces here and there to balance things out, such as 0.2% of black pepper oil, which you don't smell as such but which has a great effect, and also a few grapefruit hints to balance the sweetness of the orange oil. So it's a long formula now, a pain to weigh, but sandal and orange are present together now as a beautiful accord throughout the whole evaporation curve, and it proves you can put 15% of Javanol, and still balance that out if you "...travaillé comme un éléphant en bois de santal".

An overdose should of course be "over" the usual "dose", but it should not just sit "above" the rest of the composition, but be integrated with every facet. Yet, now we are quite happy with the result, and to quote Grenoille at minute 41:08 in Tykwer's movie: "Now it's a really good perfume!"

Well, that's our opinion, so let's see Erik's verdict. Flacons are on their way to Berlin and Mannheim, and we ordered more stickers and carton boxes, while the juice is maturing. So in some 4-6 weeks probably will give away a few perfumes via this page or our Twitter account, in the meantime have to think about how to draw the winners 😎

(3) Facebook

facebook.com/photo



Today, made a big step forward towards completion of our 'Steampunk'. Our formula so far was still too dark, too woody, too cedar (though there was no cedarwood inside 😊), and also too masculine. Our brief was aiming at a female 'Steampunk', so we needed something more comforting, more soft, integrating rather than contrasting the Cashmere wood. Somewhat modern, yet somehow oldfashioned. The solution was...

'Viola odorata Alba', the white violet, with its very subtle and delicate green-flowery scent, more woody-orris in tonality than the regular sweet violet 'Viola odorata'. Still oldfashioned since well it's a 'violet', but modern in its subtle softly orris-woody, green floral appeal. The perfect material for this is dihydro- β -ionone, with its orris-type green floral smell with woody facets.

We introduced it to our 'Steampunk' at 15 of 100 parts, then added 1/3 α -ionone, so 5 parts, and 1/10 β -ionone, for a bit of violet punch. This worked excellently with the Cashmeran, and some sweet caramel accents. Now we only need to do a bit of balancing the formula out. 'Steampunk' is going to smell very nice indeed 😊 ...

(3) Facebook

facebook.com/photo



With Thierry Wasser's 'La Petite Robe Noire' (Guerlain, 2012), (black) cherries became widely acceptable beyond the teeny domain, and thus it was not that much of a surprise to see cherries in the 2013 Escada summer edition, as cherries are 'in the air' at the moment.

So yesterday, was wearing 'Cherry in the Air' (Escada, 2013) versus Ramon Monegal's 'Cherry Musk' (Ramon Monegal, 2012), two totally different conceptions of red cherries. In 'Cherry in the Air' we find the classical cherry construction, the one we know from cherry yoghurt, so benzaldehyde, β -ionone and heliotropin: sweet and lactonic, juicy, peachy and raspberry accented. Sweetness is of course an Escada trademark, and in 'Cherry in the Air' the sweet-sour red cherry note is extended in a marshmallow accord, and then softly underlined by a sexy sandalwood accord. Very nicely executed sweet, juicy-fruity scent of great sillage and diffusion, with a nice substantivity; yet, still fading a bit faster than Ramon Monegal's 'Cherry Musk', which is pronounced musky.

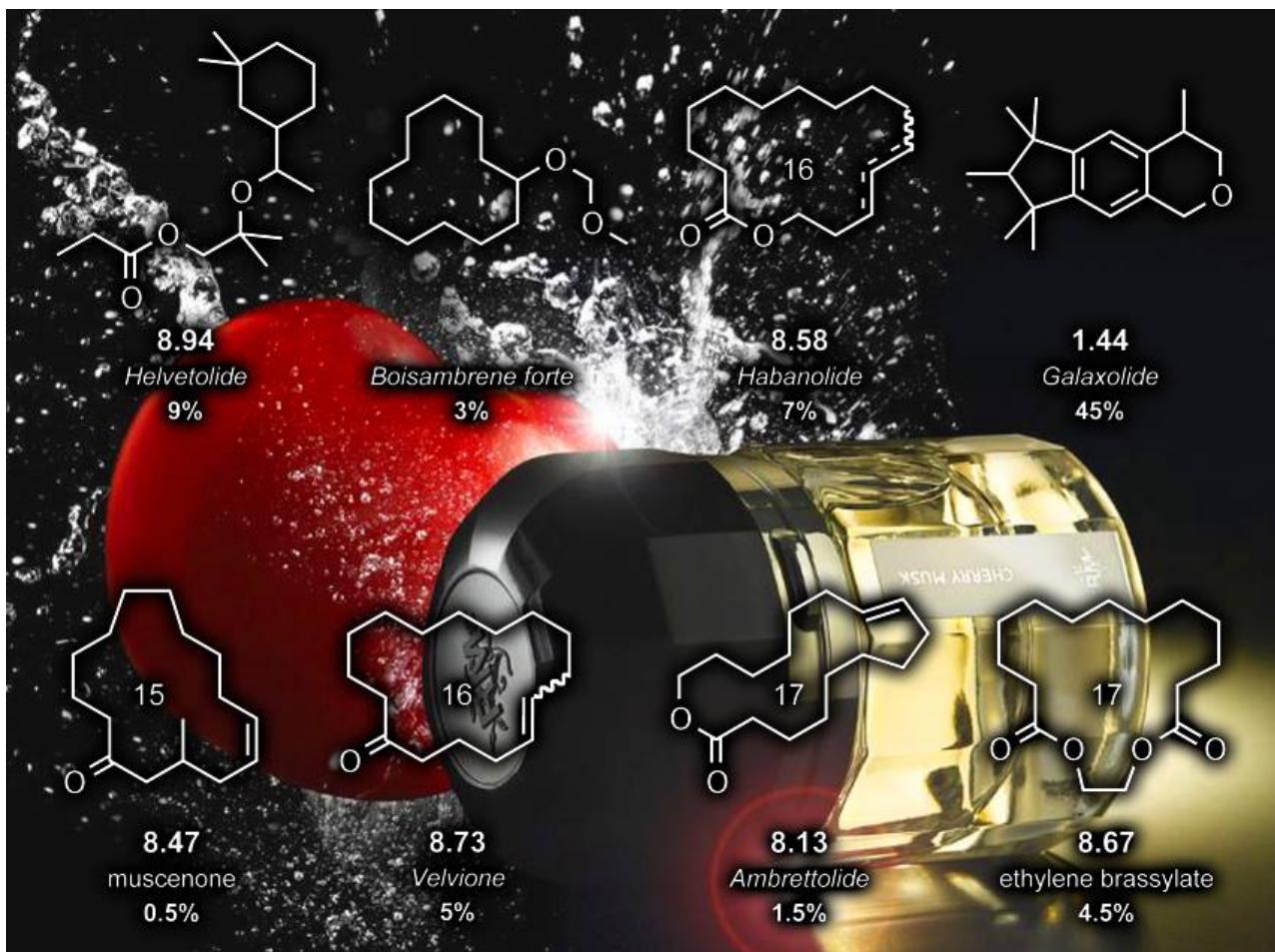
While the cherry is much more transparent indeed and appearing right at the start of the evaporation curve, it extends longer as it is in fact constructed mainly from side notes of musk odorants, so very different conceptually. So there is almost no top as you dive directly into the musky-fruity deepwater of fragrance. Only tiny touches of muguet with 0.2% Florosa and 0.1% hydroxycitronellal, a rosy touch of 0.05% β -damascenone and

0.3% of the rosy-green, powdery smelling, chlorinated Rosacetol, and lactonic accents of 0.8% of the peachy γ -decalactone and 0.1% of the coconutty γ -nonalactone. There's even only some 2% of Hedione, so find out in the next post how the musks convey the cherry character.

Yet, both 'Cherry in the Air' and 'Cherry Musk' are perfect fresh-fruity splashy summer scents, we even do prefer 'Cherry in the Air' a tiny little bit.

(3) Facebook

 facebook.com/photo



So how did Ramon Monegal do his cherry in 'Cherry Musk'. Well, besides the lactonic, muguet, rosy hints, really by playing out on the fruity facets of musk odorants. If you smell carefully, though, it is however more an illusion of cherry than the real thing. The musks make up more than 75% of the formula !!

Mentioned in the ad is the expensive muscenone (8.47); yet there's just 0.5% of 8.47 in. The cheap Galaxolide (1.44) / ethylene brassylate (4.5) 10:1 combo makes up 50%, and works somehow as the basic musky solvent. Main fruity musks are 9% of the fruity, berry-cherry-type Helvetolide (8.94) and the fruity-seedy Ambrettolide (1.5%) with 5% of the powdery-musky Velvione for some xtra musk punch. These provide much of the cherry connotation. 7% of Habanolide provides a white linen transparency, and 3% of Boisambrene forte a woody-ambery musky shade. This woody shade is a bit extended with some 5% of Vertofix Cœur, but that is pretty much it as the rest is basically triethyl citrate.

While you definitely don't pay for much of muscenone (8.47) as the ad wants you to believe, Ambrettolide and Helvetolide are not that cheap, and having the cherry constructed from the musky basement, makes Ramon Monegal's 'Cherry Musk' tremendously monolithic and massive, while being almost transparent aquatic in appeal. Cool for hot days, and different from the usual blackberry musk connotation.

Comments

(3) Facebook

 facebook.com/photo



Back from Paris with many interesting discussions with perfumers, today wearing Rodrigo Flores-Roux's 'Platinum Edition' (John Varvatos, 2013), which is a sort of remix/refix of his '10th Anniversary Edition' (John Varvatos, 2010), which was limited but got a lot of cult followers.

In times where Paul Léger's 'Gentleman' (Givenchy, 1974) with its 35% patchouli content (S&C, p. 258) is somewhat hard to find on the shelves, and Jean Jacques' 'Gentlemen Only' (Givenchy, 2013) has nothing to do with patchouli no more, but is basically a copy of Christophe Laudamiel's and Bruno Jovanovic's woody-aromatic 'Fierce' (Abercrombie & Fitch, 2002), it is indeed refreshing to find anything with over 30% patchouli oil out there!!

The 'Platinum Edition' (John Varvatos, 2013) is not a relaunch of the '10th Anniversary Edition' on popular demand, but actually a very excellent rework of it. Rodrigo Flores-Roux much retooled the top note emphasizing on the mandarin, orange, coriander and clary sage aspects. Even the patchouli is a bit boosted, and while this heavy dose does recall Léger's 'Gentleman', the honey aspects, which are so characteristic of the latter, are

missing here completely. Instead you get a very nice cocoa contrast, recalling a bit Rodrigo Flores-Roux's and Yann Vasnier's very excellent '*Anima Dulcis*' (Arquiste, 2012), yet much darker and more leathery.

Truely enjoy the 'Platinum Edition', and it is only sad that it is marketed as a flanker, while deserving being smelled as a stand-alone, as the true new modern 'Gentleman', a promise 'Gentlemen Only' just could not keep.

Comments

(3) Facebook

facebook.com/photo

CH
CAROLINA HERRERA
CH MEN, THE NEW FRAGRANCE

When discussing our 'Steampunk' idea with Michel Girard in Paris last week, he pointed us to the violet–cashmeran theme in Emilie Coppermann's 'CH Men' (Carolina Herrera, 2009), with its 10% of Cashmeran and a pronounced violet accord. Yet, it is funny how different this is interpreted in 'CH Men' and our 'Steampunk', masculine on one side, ultrafeminin on the other.

In 'CH Men' the violet is introduced the traditional way with a green violet-leaf accord, and some hesperidic mandarin, grapefruit, bergamot freshness, while in 'Steampunk' we start agrestic peppery, champagne and cotton candy, because we wanted some elemi feel and a bit of contrast; yet still play the Cashmeran sweet. Also in 'CH Men' the Cashmeran is played sweet, marshmallow, but the violet ionones are played tobacco like. Saffron and leather is used to contrast the violet in 'CH Men', as with the violet leaves accord that is the traditional accord to play with violet, while we decided to put an oak wood accord against the violet sweetness. Being feminine in concept we can rather exaggerate the sweetness with caramel and cotton candy adding to Cashmeran and violet, while in 'CH Men' the sweetness is tamed down, also by a spicy nutmeg accord.

Anyway, 'CH Men' is really an interesting male fragrance, sweet and masculine, and totally easy to wear. If ever we would want to tune our 'Steampunk' masculine, we would possibly let ourself inspire, and go with leather, saffron, tobacco and nutmeg.

Yet, we are really happy with our current feminine 'Steampunk' version and that has the Cashmeran level of Alessandro Gualtieri's 'Duro' (Nasomatto, 2007) and Maurice Roucel's 'Dans Tes Bras' (F. Malle, 2008), so extreme 25% instead of high 10% (!!). We even added a bit of Sulfurol, which evokes the smell of hot milk on human skin, a scent realling sex that had been overdosed by Bertrand Duchaufour in 'Petite Mort (Parfum d'une Femme)' (Marc Atlan, 2011).

Comments

(3) Facebook

 facebook.com/photo



...well, then naturally our least favorite of the Pentachords will be 'Auburn', and it actually is not even a penta- but a hexachord, since the citrus-orangy linden blossom floral Schiff base Aurantiol is fully hydrolyzed into the lily-of-the-valley hydroxycitronellal and the warm-sweet neroli odorant methyl anthranilate, but it was initially dosed 1:1 with the sweet-balsamic, warm cinnamic ethyl cinnamate.

This warm balsamic-cinnamic note is then rendered fruity-tobacco in 1:2 ratio with the often underrated (though not with Tauer...) Kephalis. The fruity note is softened by the creamy sandalwood tone of Sandalore (4.81) in a ratio of 3:2 with respect to Kephalis, and then fixated down 1:1 with (-)-Ambrox. These rough ratios would give the following analytical scheme ...

- ◇ Aurantiol 10%
- ◇ ethyl cinnamate 10%
- ◇ Kephalis 20%
- ◇ Sandalore 30%
- ◇ (-)-Ambrox 30% (!!)

... and in none of the scents is the lack of musks as apparent as in this one. The problem of 'Pentachord Auburn' is, however, its heavy neroli-type methyl anthranilate note from the Aurantiol, which kills the balance of an otherwise great idea. Our Scent&Chemistry refix suggestion to Andy's 'Pentachord Auburn' would be ...

- ◇ Aurantiol 2%
- ◇ ethyl cinnamate 25%
- ◇ Kephalis 15%
- ◇ Sandalore 50%
- ◇ (–)-Ambrox 8%

reducing the strangely synthetic sweet neroli scent of methyl anthranilate. Maybe we would even cut Aurantiol completely and introduce Ambrettolide for more elegance and less orange-blossomy chewing gum-ness. And in this context the 8% (–)-Ambrox gives a wonderfully dense and intense ambergris note.

Comments

(7) Facebook

 facebook.com/photo



'Polo Red' came in handy today when we had to layer the feminine rose of 'Mad Madame' (Juliette Has A Gun, 2012) that we wore – and by coincidence even the red bottles match.

As mentioned on p. 130 in 'Scent & Chemistry', the molecular basis of Bulgarian rose oil is formed by (-)-linalool, (-)-citronellol, (-)-menthol, (-)-carvone, and (-)-rose oxid (7.211), with the latter contributing some 4.1% in terms of odor units. 'Mad Madame' features a beautiful rose with a pronounced green-metallic note almost on the geranium side: an olfactory overdose of rose oxide.

However, we only found 0.16% of rose oxide, which is significant but not outstanding as such; from the smell you would expect more. So it could very well be the laevo form only?

We don't know... as we don't know how much Takasago's Francis Kurkdjian is involved in Romano Ricci's perfumes in general. What we know is that the effect of the rose oxide in 'Mad Madame' is quite astounding in transforming a dusted oldfashioned rose-patchouli-ambroxan fragrance into a radiant modern one. With the accessibility of the damasc(en)ones, rose oxide came a bit out of fashion lately, but 'Mad Madame' puts it back in the spotlight and shows what it can do. Besides, it seems to us that Kurkdjian's

roses usually are a bit on the green-metallic side, with the magnificent radiant one in 'Oud Silk Mood' (Maison Francis Kurkdjian, 2013) being no exception.

Comments

(7) Facebook

 facebook.com/photo



So let's "stay dirty" ('Dreckig Bleiben') for just a little bit longer: Today wearing Bertrand Duchaufour's 'Petite Mort: Parfum d'une Femme' (Marc Atlan, 2011), limited to 100 bottles, of which however some are still available at www.petitemortparfum.com for \$1000 per 10 ml bottle ((which isn't exactly a bargain, and no official samples exist)) !!

Yet, 'Petite Mort' is a pure undiluted juice: no alcohol! (well, thanks god, about 1/3 is DPG as otherwise the intensity would certainly kill you), and you won't ever use the bottle anyway. We even do recommend diluting it down to 20% in 85% EtOH, and perhaps adding 1% of 'Vulva' (Vivaeros, 2008), which we discussed here on October 21, 2012 (don't add more 'Vulva' as the cuminic note will otherwise ruin 'Petite Mort', and since it besides would get cloudy).

'La Petite Mort' is of course the French term of endearment for 'orgasm'... and Bertrand Duchaufour was confronted with samples of the juices of Marc Atlan's loveplay with his favorite lady, send to him by courier service. Marc Atlan is of course the guy who you should complain with if you find your 'Comme des Garçons' bottles utterly unpractical, though we totally love his 'CdG' designs as most of his other stuff. We would, however, not have liked to be in Duchaufour's place doing the reconstitution: besides hygienic

concerns, the perfumer's palette is anything but optimized for such an endeavor. Yet, Duchaufour managed the challenge in masterly fashion, and created a truly convincing masterpiece.

'Petite Mort' thus starts with a floral muguet-rosy accord around Mayol (3.139/3.140, S&C p. 85, 106) recalling freshly showered skin. The floral green-ozony facets in this accord stem from Tropional, which introduces the first main accord: An intense salt note of 10:1 benzyl salicylate to amyl salicylate, that then slowly drifts towards a hot milk connotation with Sulfolol, symbolizing body heat.

The steroidal animalic, powdery woody-ambery scent of Aldrone with its slight leathery facets, that will immediately recall you the Aldrone/Karanal accord of 'Salon Rouge' (Thierry Mugler, 2006) by Christophe Laudamiel and Christoph Hornetz then introduces the animalic heart beat of 'Petite Mort' with its 2:1 castoreum to civette theme – heavy business!!

The first quality of Galaxolide available on the market in the early 1960s was called 'Shangralide'. A rather complex mixture with an animalic, sweet-honey, civette, urinous musk tonality that was the exact opposite of the clean white laundry scent Galaxolide became famous for from the 1970s onwards. Shangralide is long gone, but such a sweet-honey urinous Shangralide-type musk fond is exactly what 'Petite Mort' dries down to, very excellent indeed.

See less

(7) Facebook

 facebook.com/photo



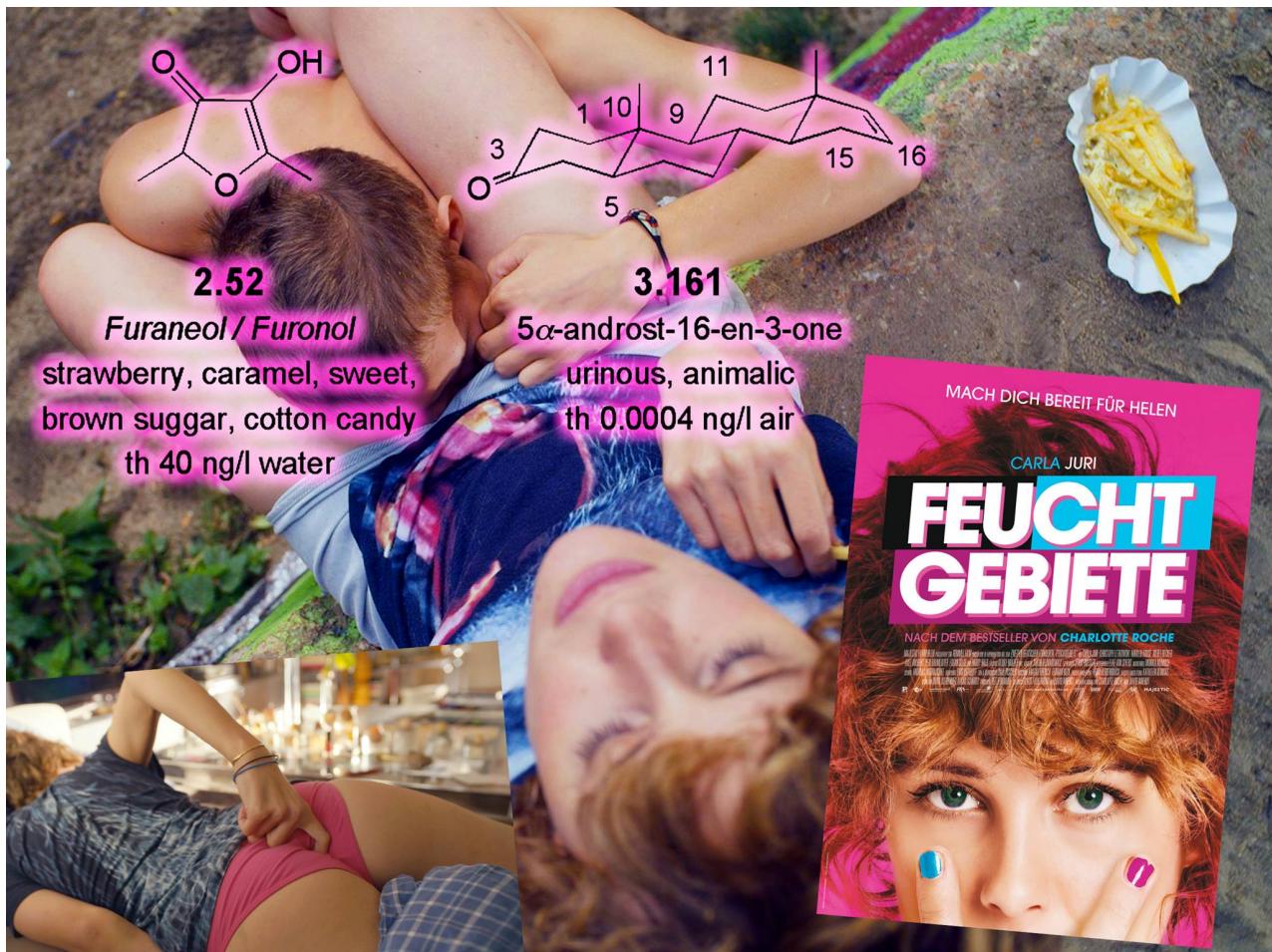
The only two officially mentioned notes of Bertrand Duchauffour's 'Petite Mort' (Marc Atlan, 2011) were: Sulfurol, recalling hot milk, and Jatamansi essence (*Nardostachys jatamansi*) from Nepal, recalling allegedly dirty, cheesy little feet. We did have Sulfurol and had used it before of course in our 'Steampunk'; yet, Jatamansi oil wasn't on our shelves and we were not even familiar with its odor: Shame! So we ordered some to study it.

To us Jatamansi oil recalls valerian oil with additional aspects of red thyme and cypriol, so rather a bit earthy-fruity than cheesy. In fact we did find tiny tiny amounts of Jatamansi oil in 'Petite Mort', but it seems not to contribute much overall. And if, it rather underscored the salt accord in the late top. Yet, Jatamansi oil not only sounds mysterious, but also is no uninteresting material at all. Indeed, you could dose more in your reconstitution of 'Petite Mort', as we were also toying around with the formula.

"Cheese on bread!"... Cheese on the proverbial.

(7) Facebook

facebook.com/photo



As we are on the topic, so to say, next month the film to Charlotte Roche best selling 'Feuchtgebiete'/'Wetlands' will hit the movie screens in the German-speaking movie...

www.facebook.com/Feuchtgebiete.Film

www.feuchtgebiete-film.de

As you probably know, the heroine of 'Feuchtgebiete'/'Wetlands' is not very fond of vaginal hygiene, and uses her secretions as perfume (pp. 18).

Only since this month actually, 2013 (!!), we actually know the two substances of the vaginal fluid that guide the sperms to the egg thanks to work of Professor Andrea Büttner, who will also talk about this at the F&F2013 in Leipzig, and the doctoral thesis of Annika Triller. These are the ...

- ▶ urinous, animalic smelling 5α -androst-16-en-3-one (3.161 in Scent&Chemistry), and
- ▶ the strawberry, caramel, sweet smelling Furaneol/Furonol (2.52 in S&C),

the latter does recall maltol in structure and smell, and actually can give a nice cotton candy, caramel scent just like in 'Angel' or the strawberry note of 'Miss Dior (Cherie)'; and that can be attracting not only to sperm but also to males. Yet, a word of caution to the ladies:

The Furaneol/Furonol content in vaginal secretions varies with diet, health and time, and is most pronounced around mid-circle when the salt concentration is highest; we rather recommend using gourmand fragrances, also because too much of Furaneol/Furonol will give a rotten soy sauce odor, and the 5α -androst-16-en-3-one with its urinous-animalic smell generally always is rather off-turning, unlike the fine sandalwood note of 5α -androst-16-en- 3α -ol (3.158), which is present in male axillary sweat, as explained in Fig. 3.16 on p. 92.

(7) Facebook

facebook.com/photo



In case you are looking for some Furaneol/Furonol-type smelling caramelllic gourmand notes, 'Showy Toffee' (Alice & Peter, 2012) may look and smell appealing. Yet, it is indeed amazing how they managed to get such an intense caramel association WITHOUT ACTUALLY ANY maltol and ethyl maltol (!), or Furaneol, Homofuraneol, and Sotolone that is (!!). If you smell carefully, however, especially on skin versus 'Angel' and 'Prada Candy' you will easily find out why.

It's a lot of ethyl vanillin, some 3%, ca. 10x less vanillin, with amber, and the ozony top of 'Angel' plus the patchouli that makes your brain add the maltol component of caramel with the help of some balsamic-resinous notes. Just like for the salty effect with the salicylates; and thanks to the heavy vanilla dose the brain is adding quite a lot of caramel. Only smelt against 'Angel' and 'Prada Candy', one will notice easily that the burnt side of the caramel actually comes from the ozony accord. So for the real deal, 'Prada Candy' is the best Furaneol/Furonol-type caramel out there with maltol and ethyl maltol, but 'Showy Toffee' is a masterpiece of imagination, and less sticky than the 'true' caramels. Actually a nice one, with a lot of Galaxolide, Hedione/hexyl cinnamic aldehyde, linalyl acetate, phenylethanol ... and the mentioned subtle hints that make you brain shout 'Toffee' !

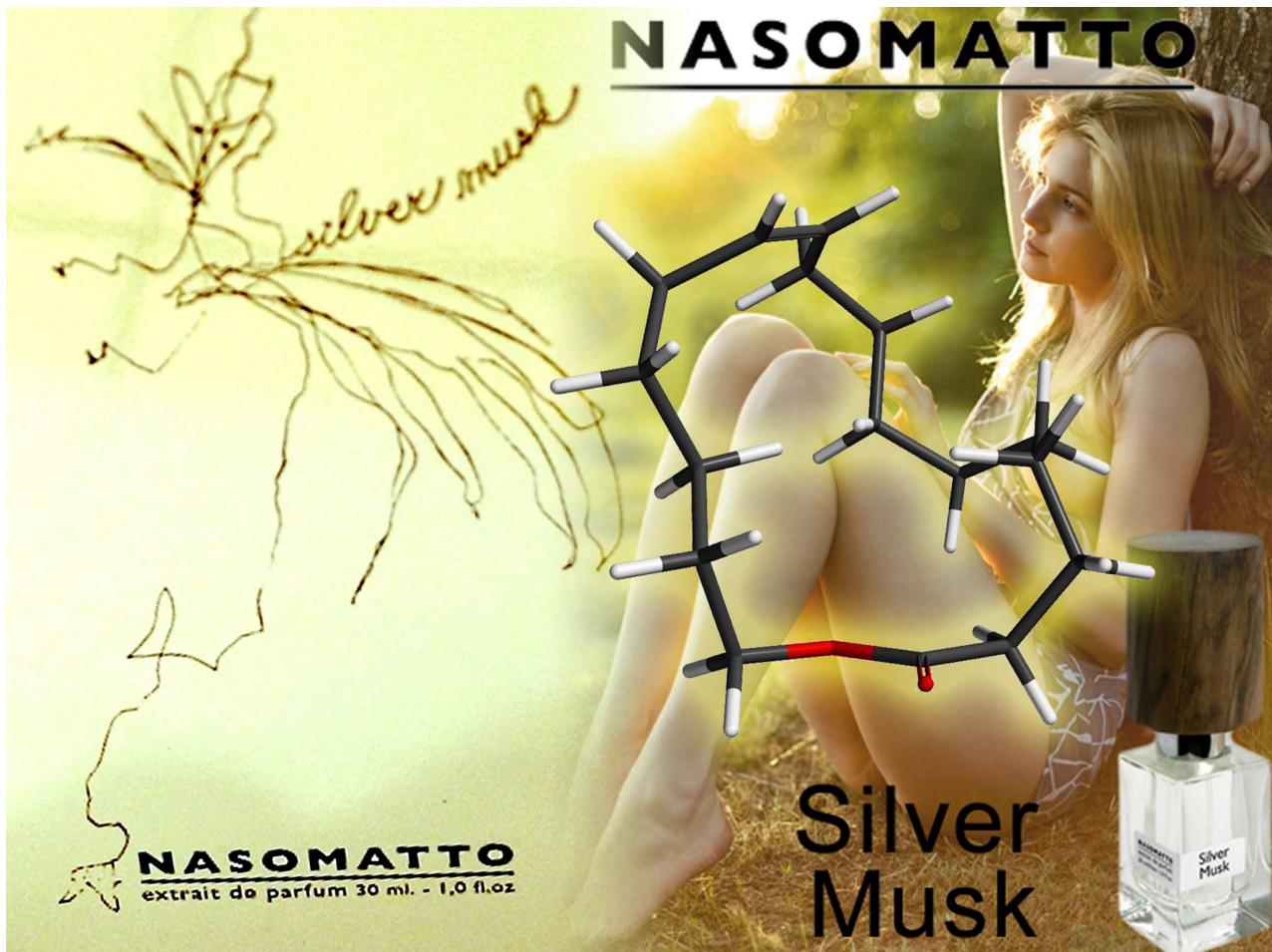
Our second favorite from the Alice & Peter's sugary gourmands is the cassis-enhanced black cherry in 'Cheery Cherry', again massive on vanilla underscored by apricot, orange and peach, red fruits, raspberry, rose, lilac and freesia.

The third pick would be 'Bloody Orange', which is less sweet than the rest, and recalls orange and citron cake. A sample set is available for € 10 from intl.alicepeter.com, expect them to arrive sweet.

Comments

(7) Facebook

facebook.com/photo



Besides 'an oud', it is of course always good to have at least one 'musk' in a niche perfumery's portfolio: 'Silver Musk' (Nasomatto, 2006) is the one of Gaultieri, a clean white musk, floral sweet, slightly dry woody, on the edge of, but not yet being soapy.

In fact, many niche brands would do such a musk theme with some 40–60% of Galaxolide, but in fact and on the positive side, 'Silver Musk' is free from polycyclic musks, and Gaultieri generally uses quality ingredients (unlike a few others 😊), often even some unusual ones.

The unusual one in 'Silver Musk' is cis-Isoambrettolide, used in some 12.5%. Then to provide musky body and well safe a bit on the cost side without falling back to polycycles there's 25% of Habanolide/Globalide and ethylene brassylate each. 1% of Exaltone provides an animalic connotation, 2.5% of Cashmeran the woody-musky sensual Cashmere wood note typical for Gaultieri's dry downs.

But first the scent starts out fresh and easy with some roughly 2% of bergamot and a touch of lemon oil. Then ca. 3.5% of Lilial, ca. 0.5% of Tropional and ca. 3% of Hedione extend this hesperidic freshness of the top into a transparent fresh muguet-jasmine

floralcy that introduces the massive musky main theme. The rest basically is DPG, but this is as always just a rough analytical scheme, no reconstitution.

Nice, easy, unisex, and musky like hell, and definitely more sophisticated and high-quality than 'White Musk' (The Body Shop, 1981). 'Silver Musk' is a clean white musk associating freshly washed linen, decent and longlasting.

See less

Comments

(7) Facebook

facebook.com/photo



The introduction to the paper on Disila-Galaxolide features a glimpse into the different eras of perfumery, which are shaped by the predominant musk or musk family. This is because, while many people think the naturals contribute most crucially to the price, far more often it is indeed the musks, the price of which is the limiting factor of freedom and creativity. The reason is that one would hardly ever use 25% of orris butter or a rose absolute without totally overpowering a formula, but one could use 25% of Muscenone or Nirvanolide with a nice effect, if only one could afford it. So usually the perfumer is short on money for musk, while this is less the case for naturals. The affordable musks of a period thus always shaped its perfumes significantly.

The nitro musks of the 1890s were the cheap replacement of the natural musk, and thus shaped the area from 1890–1960 with favorite representatives such as 'Chanel N°5' (Chanel, 1921) by Ernest Beaux, 'Arpège' (Lanvin, 1927) by Andre Fraysse and Paul Vacher, and 'L'Air du Temps' (Nina Ricci, 1948) by Francis Fabron. Even when launched, Exaltone and Exaltolide were affordable only in traces, musk ketone (8.82) dominated basically all creations.

Yet, the photochemical reactivity of the nitro musks and their instability in alkaline media led to their replacement by non-nitro aromatic polycyclic musks, with the dominant first one being Tonalide/Fixolide (8.84), of which some 11% were used for instance in 'Fahrenheit' (Dior, 1988) by Jean-Louis Sieuzac. Fixolide also gives a special effect with coumarine, which is so characteristic of the fougères of the 1960–1990 period.

Yet, in the early 1970s Fixolide was replaced by Galaxolide (8.87) for its greater substantivity and even greater stability. Characteristic examples are Sophia Grojsman's 'Trésor' (Lancôme, 1990) and Maurice Roger's 'Dune' (Dior, 1991). Galaxolide was simply unbeatable for its price performance ratio, until its non-biodegradability became restricting.

Since the early 2000s it's the period of white musks, named for the reminiscence of their smells with freshly ironed linen, metallic characters we find in the inexpensive macrocycles ethylene brassylate (8.70) and Habanolide/Globalide (8.58). These are combined with more expensive fruity and erogenous musks such as linear musks as Helvetolide (8.94), and not just to enhance volume, but also to avoid anosmias towards single family of musk odorants.

(7) Facebook

 facebook.com/photo



We did already feature 'Cherry Musk' (Ramón Monegal, 2012), but as we just discussed 'Scent on Canvas', Barcelona and agarwood/oud, here's more on and from Ramón Monegal!

We very much liked the way Ramón Monegal created a cherry from musk facets, and while of course he has also a white musk in his collection ('Cotton Musk'), perhaps most interesting is the way he uses 4.5% of Helvetolide in 'Agar Musk' (2012) to introduce the raspberry facet to his agarwood accord. Good agarwood oils possess distinct raspberry facets, and usually benzyl acetone or raspberry ketone are employed to enhance or mimic these. The Helvetolide way is kinda cool, and with some 19% ethylene brassylate, 12% Galaxolide, and 7% Ambrettolide 'Agar Musk' is besides nicely musky, while 25% of Iso E boost the agarwood accord. A very soft, intense and lovely agarwood interpretation, nicely exaggerated on the fruity and of course musky side.

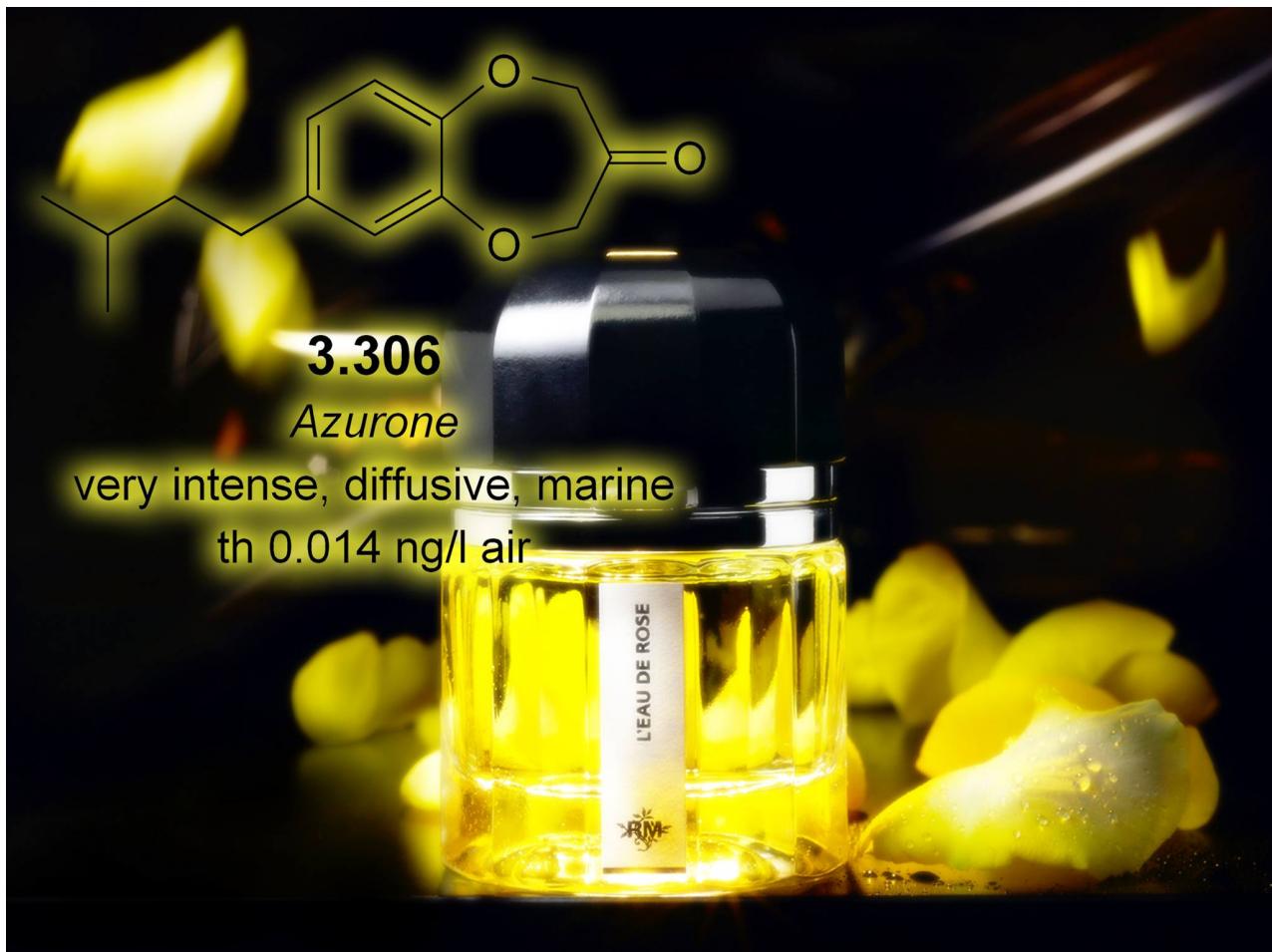
'Impossible Iris' (Ramón Monegal, 2012) may not be the most elegant orris interpretation out there, but it never fails to make us smile when we wear it. Orris butter is of course named butter for its consistency and not for a buttery note; yet, the floral lily of the valley, ylang-ylang and other white floral notes build up a wonderful fatty-creamy butter

connotation that makes 'Impossible Iris' smell like orris on butter: "Butter bei die Iriswurzeln!" to adapt a famous German saying. Quite impossible indeed, and somehow cool, or better buttery.

'Umbra' (Ramón Monegal, 2012) is often described as vetiver interpretation; yet, to us it is rather a geranium scent in a pronounced mossy-balmy Fougère context with soft vetiver accents on a powerful musk base with coumarin accents. Even if that means that 'Umbra' should be compared with geranium scents such as Jacques Polge's 'Egoïste' (Chanel, 1990) and Dominique Ropion's 'Geranium Pour Monsieur' (F. Malle, 2009) the sheer load of fir balm and oakmoss set 'Umbra' aside, and make it an elegant somewhat understated masculine scent rooted in the soil and rustic.

(7) Facebook

facebook.com/photo



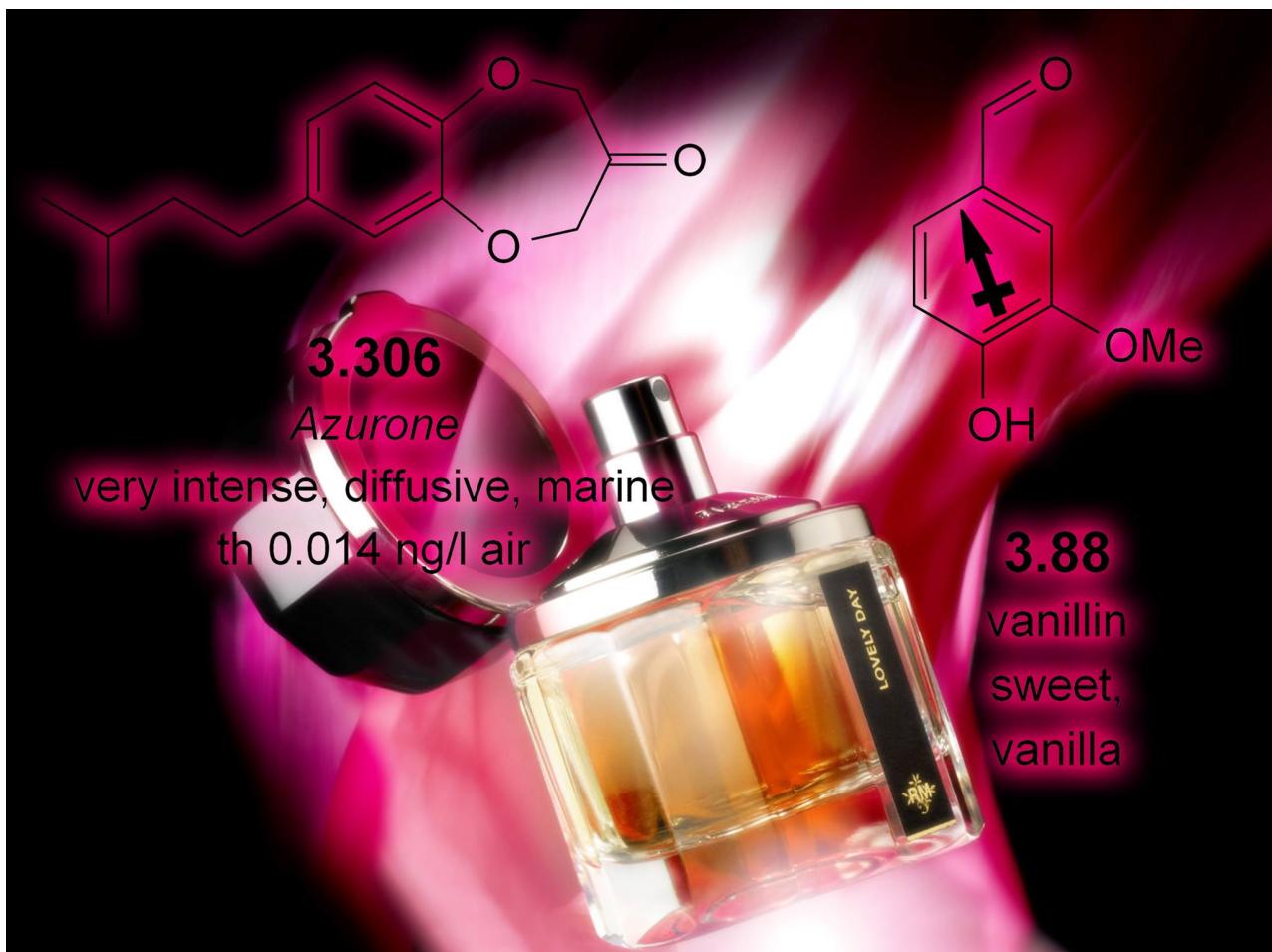
Staying a little while with Ramón Monegal's line, we want to stress that our criteria for discussing a fragrance are the unusual use of a material, new or old, or novelty of a perfumery concept, compositional innovation; so aspects that would qualify future inclusion as perfumery example in the 'Scent&Chemistry' book, or on the negative side the total lack of it. We would be happy if we influence awareness, giving unusual creations a better chance to influence perfumery evolution, but would never recommend to buy a certain fragrance, and thus we would never give 'stars' or whatever blings. We totally agree with Jean-Claude Ellena: 'Buy what you like, whether innovative or not!', but maybe awareness doesn't hurt.

The 4.5% of Helvetolide in 'Agar Musk' (2012) were unusual to create the raspberry top of an agarwood accord, and it's interesting Ramón Monegal and not a more famous nose first realized it. Concerning rose, it is most fascinating that indeed rose oils feature a certain marine aspect, probably mainly due to the marine facets of nerol. In 'L'Eau De Rose' (Ramón Monegal, 2013) the marine side of the rose is played to the max, with additional neroli oil and most notably 0.17% of the extremely potent marine odorant Azurone, which also provides unusual substantivity and a salty connotation. The most

innovative rose in years; though you may find it offensively marine. A banger that remains on smelling strip after some ouds are long gone.

(7) Facebook

facebook.com/photo



The next domino to fall after rose to marine, is the one from marine to vanilla, as some marine odorants feature vanillic transitions. This domino is 'Lovely Day' (Ramón Monegal, 2013), where the rose accord is getting a marine kick by 0.2% of Azurone, and is then sweetened by orris and a heavy dose of vanilla. A nice cassis accord contrasts the main rose theme, not unlike in 'Si' (Giorgio Armani, 2013) or 'La Vie Est Belle' (Lancôme, 2012); yet, the anisic licorice theme provides additional vibrancy. Usually licorice would be seen as a cheap note, but in this context it makes the marine rose shine. A cool concept for a 'Lovely Day' it is indeed.

(7) Facebook

 facebook.com/photo



Besides the rose–cassis combo, the other big trend of the moment, though still far from being commercially successful except in the Arabian countries is agarwood/oud. So today wearing, Alberto Morillas' 'Musk Oud' (By Kilian, 2013). Contrary to Jacques Cavallier, who rather employed Romandolide, Morillas often used Helvetolide, notably the 8.8% in his groundbreaking 'White for Her' (Armani, 2001) that became the definition of 'white musks'. So one would have expected Morillas to use Helvetolide for the raspberry effect in agarwood, just like Ramón Monegal in 'Agar Musk'. However, 'Musk Oud' is rather a rose oud with a boozy and incensy twist, while Calice Becker's 'Rose Oud' (By Kilian, 2010) is similarly rose-focussed but sweeter more raspberry-ionone–vanillic with a pronounced saffron contrast. 'Musk Oud' is darker, more spicy, cardamom/coriander, and in a way the boozy spicy concept can be smelt as a citation from 'boozy 1 Millions' like Emilie Coppermann's '212 VIP Men' (Carolina Herrera, 2011). In that way 'Musk Oud' combines quite a few recent trends: oud, rose, spicy-boozy ambers. Only a cassis note may be missing to have them all in.

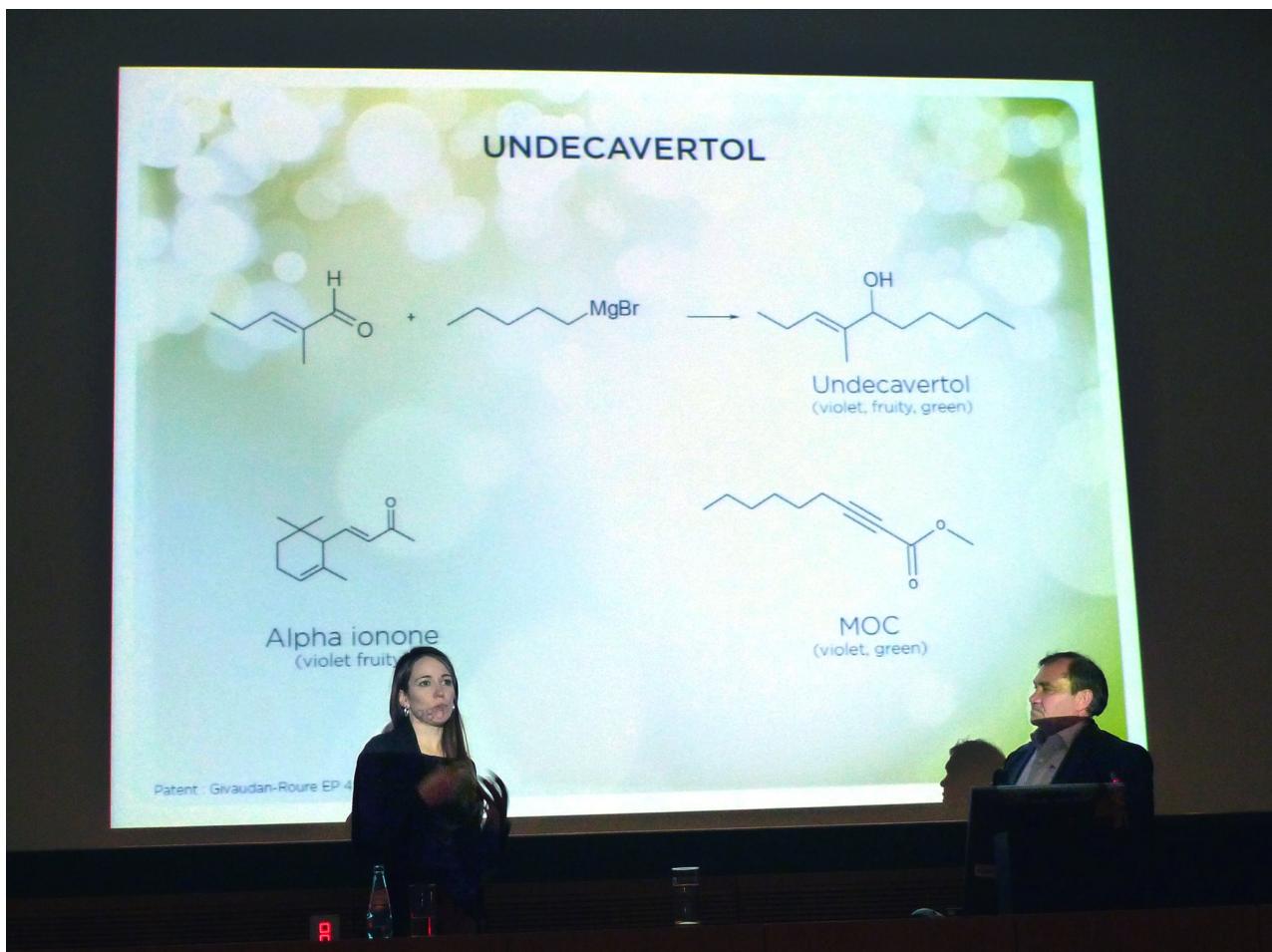
Comments

- Ola Bjoerndalen

"Contrary to Jacques Cavallier, who rather employed Helvetolide, Morillas used Helvetolide, notably the 8.8% in his groundbreaking 'White for Her' (Armani, 2001) that became the definition of 'white musks'." - so why "contrary"?

(7) Facebook

facebook.com/photo



Without giving away too much, as there will be a proceedings issue in Chemistry&Biodiversity, which shall be available for €60,- incl. shipping and handling, the most interesting fact of Maurice Roucel's and Fanny Grau's talk to us was that the overdose of almost 10% undecavertol in Maurice's 'Be Delicious' (DKNY, 2004), juxtaposed to cassis base as a new concept of apple, was indeed inspired by using undecavertol as one would usually use an ionone, or more specifically alpha-ionone.

Violet, the flower as the leaves, is Maurice's most favorite flower, but while violet leaves would usually be made from methyl octyne carbonate (MOC), undecavertol could be seen as a twist between that and the ionone family. That's how he was inspired to put that heavy dose of undecavertol, to be different than MOC but to be able to generate more body and depth. Brilliant idea! So will try now to replace some ionone by undecavertol in different formulae – just for fun.

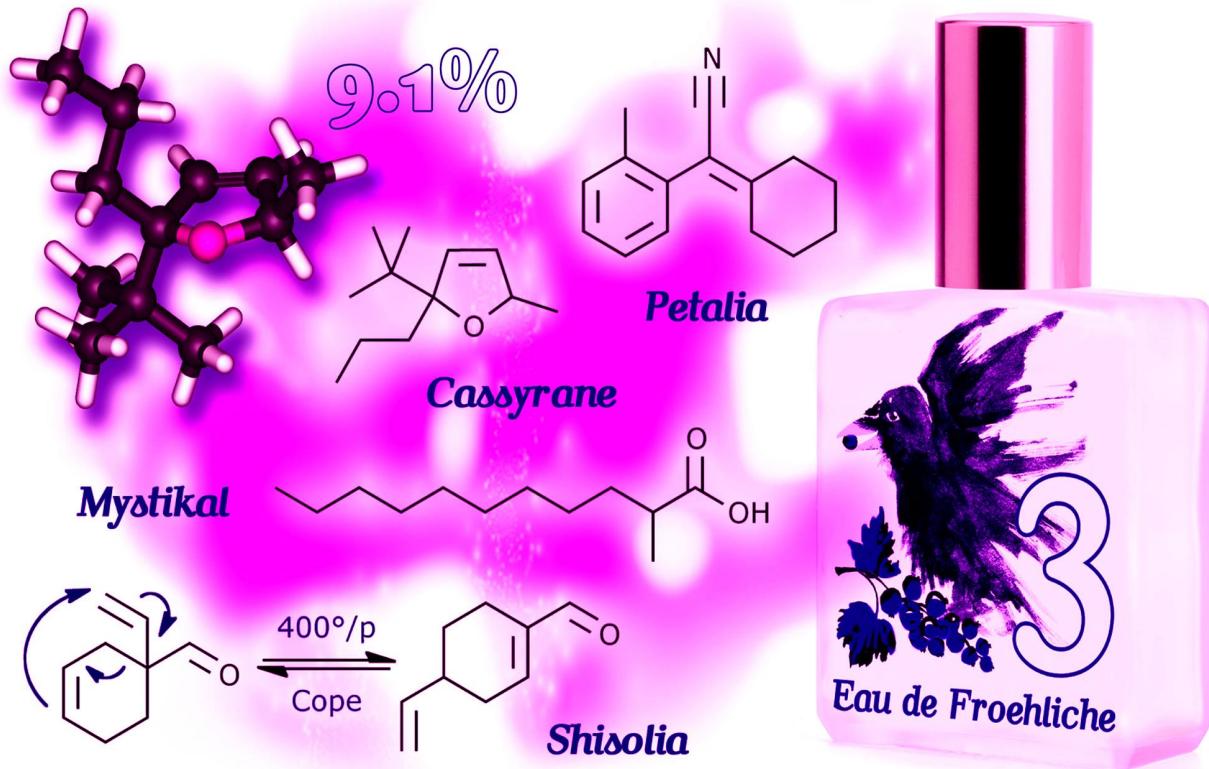
His other perfumes discussed were 'Insolence' (Guerlain, 2006), also around his favorite flower violet, 'Rochas Man' (Rochas, 1999) with its wonderful and groundbreaking gourmandy cappuccino accord, 'K' (Krizia, 1982), 'L' (Lolita Lempicka, 2006), and the sensual gourmand 'Tocade'. Fanny Grau presented her brand-new 'Burning Hot' (Avon, 2013) with a wonderful dose of Ambrocenide, so strong the smelling strip infused the

other ones in my bag. 'Burning Hot' demonstrates that unusual and creative perfumes do not necessarily have to be expensive. Very nice one indeed. Yet, we just unbottled our old bottle of 'Tocade', very beautiful!! Classics are classics for a good reason!

(7) Facebook

 facebook.com/photo

Eau de Froehliche 3



Besides 'La Fin du Monde' (Etat Libre d'Orange, 2013), there was another prelaunch at the FF2013: 'Eau de Froehliche 3' (1001 Seife, 2013), since it contains 9.1% of Cassyrane, the molecule featured in the conference logo.

The flacon is just an own illustration (using the conference typeface) as the final one was not ready yet, but it should also feature this raven on blackcurrant designed by Joe Zarth. Yet, let's focus on the smell...

Starting point for the collaboration with Erik Kormann was an accord of him from incense, Cashmeran, and Satureja hortensis L., which was just about to get a cassis top. The agrestic carvacrol hint made Cassyrane the perfect fit with its agrestic fresh, yummy blackcurrant note free from any cat pee associations, rosemary oil then was the perfect bridge to the fond.

Cassis usually requires some green balance and in Maurice Roucel's 'DKNY Be Delicious' that's done with the big dose of undecavertol. In 'EdF3', Alain Alchenberger, the nose behind 'Ralph' (Ralph Lauren, 2000), had the idea to use a Japanese shiso leaf accord around Shisolia as the counterpoint, which worked out brilliantly.

The heart was constructed by Alain as a lychee-peony note with hints of dark roses and Calypsone with its transparent watery-muguet note. Nirvanolide and a touch ethyl laitone in the fond smoothen the slightly medicinal coarseness of the carvacrol, and make the fond vibrate lovely muskily. So we could then boost the incense with Mystikal, and contrast it by an equally strong ambery note around Ambermax, Okoumal, and Georgywood.

Due to conservative market tests, it took Undecavertol, patented by Kaiser and Lamparsky in 1980, 24 years to reach a 10% dose in 'DKNY Be Delicious' (2004). With 'Eau de Froehliche 3' and without any market test, we wanted to demonstrate how perfumery could look in 25 years from now, a most innovative mix of novel notes on some ancient agrestically tainted incense from Somalia.

The juice, which finishes the 'Eau de Froehliche' trilogy, was just mixed yesterday in Paris on a bigger scale, should by now be on its way to Berlin for bottling, and hopefully will soon (and before Xmas) be available at 'First in Fragrance'.

Of course we love it, since otherwise we would have changed it until we loved it even more, so we do recommend to take a sniff. Should be one of the most innovative scents around, unisex by the way.

(7) Facebook

 facebook.com/photo



Sometimes one needs to revisit a fragrance to smell behind the obvious. While 'Invictus' (Paco Rabanne, 2013) by Veronique Nyberg, Anne Flipo, Olivier Polge and Dominique Ropion does indeed recall '1 Million' and even more so '212 VIP Men' (Carolina Herrera, 2011) or 'The Game' (Davidoff, 2012) on first sniff and also when wearing, when analyzing the formula carefully, hidden behind a massive dose of Amber Xtreme is actually the skeleton of Christian Mathieu's 'Kenzo pour Homme' (1991).

And once you know about, you can even still recognize some aspects; so probably it sort of started off from a marine theme? Anyway, the Amber Xtreme explains why 'Invictus' recalls the Ambrocenide-type '1 Millions', and to study you can carefully titrate your 'Kenzo pour Homme' with a 1% Ambrocenide solution; Amber Xtreme is still captive, so not yet available. A little less Amber Xtreme in 'Invictus' would have preserved more marine facets; yet, it provides a crazy sillage and longlastingness.

(7) Facebook

 facebook.com/photo



Today was wearing Ralf Schwieger's 'Iris Nazarena' (Aedes de Venustas, 2013) – so a bit late in fact. But anyway, Ralf Schwieger indeed had a few very excellent launches lately with Etat Libre d`Orange and Atelier Cologne, namely the 'Orange Sanguine' and the 'Vanille Insensee', ...and 'Iris Nazarena' is no exception, plus with 'Lipstick Rose' (Frederic Malle, 2000) he does have a very prominent powdery violet-orris benchmark in his portfolio already.

But 'Iris Nazarena' is neither a 'Lipstick Rose' nor a 'Chanel N°19' though it has a green contrast on top and its iris is woody dusky. Yet, the green in top is grassy instead of galbanum, at first we even thought rose oxide. But no not metallic, 'Iris Nazarena' in fact starts out cis-3-hexenol-like, and then turns anisic and juniper berry with a thick, slightly fatty linalool-muguet twist before the iris enters the stage – which is very quickly. Unlike Maurice Roucel's 'Iris Silver Mist', Ralf Schwieger manages to play the iris rather unisex or even masculine. It certainly is at the center of the composition but less than in 'Iris Silver Mist', we would judge between 0.5–1% orris butter, but less than 4.5%, and an oud accord with certainly a lot of Iso E and Osyrol then darkens it down, adding a lot of bassline, which is very sexy actually. The dry down simply is musky and then fades out sadly a little too fast, faster than 'Iris Silver Mist'. But before it ends, there is another

amazing thing: a somewhat shaving cream Tonalide/Ambrettolide/ambrette feeling, almost fougère in tonality, and very pleasant. Possibly the most unisex or masculine iris soliflore [not counting Olivier Polge's 'Dior Homme' (Dior, 2005) as iris soliflore].

Iris nazarena, growing on the ancient hills surrounding Nazareth, is not used for producing any essential oil from its roots, so we don't know how that would smell. It's a fantasy connotation with the barren landscapes of Galilee fitting the grey color. Yet, a synonym is Iris bismarckiana, and there is something Prussian in the scent as well, maybe because Ralf studied chemistry with Professor Weyerstahl in Berlin? In any case a most lovely natural iris scent, this time nicely tuned (a bit) masculine.