Magnolia and Lily of the Valley

A continuing meditation on the art, craft, materials and techniques of fragrance creation

Arcadi Boix Camps, Auram Art & Perfume

I have thought quite often that I am lucky because I live on the outskirts of Barcelona. Visitors believe that Barcelona is very beautiful—and it really is—but unfortunately most people just visit downtown. I do not find downtown Barcelona as beautiful as others do. I have traveled all over the world in a long life of research and adventures and I've seen wonderful places, such as mysterious Luang Prabang in secluded Laos with its thousands of lovely Buddhist temples in the middle of the jungles and the old royal houses made of polished teak wood on the banks of the Mekong River, and the South Pacific paradises of Fiji, Samoa, the Cook Islands and French Polynesia, including some of the most beautiful landscapes in the world. Barcelona has some beautiful corners, such as the Gothic Quarter or parts of the so-called "Eixample" with its many modernist jewels. (However, I am a very classical man and do not consider "modernism" exquisitely beautiful—let's put the term as just "beautiful.") Downtown Barcelona, on the other hand, is quite noisy and not nearly green enough. While there are many details to discover and rediscover in the old houses, the whole area we call greater Barcelona far surpasses its downtown.

The surrounding areas where I live are a real paradise. The city encompasses landscapes of unparalleled beauty, combining lovely forested coastline mountains that I have ridden across inch by inch with my horses and impressive marine views of clean white sand beaches stretching 50 km north and nearly 30 km south. However, such beauty has been partially destroyed by lousy city planning, including a train line that runs along the coast and a National Road bisecting the wonderful beaches and small towns. These towns possess wonderful old Catalan houses—some of them very precious—that were built in a time when people had less technology than today, yet were cleverer as they took the time to enjoy philosophy, beauty and peace of mind. This was a time when a man's word was paramount, with fewer lawyers and notaries, a time when people used to have the smart and healthy Spanish *siesta*, a time that was less hectic, less programmed, less computerized and more human than our "great rational and democratic time of supreme harmony," the pride of the European Union's leaders.

Bull bay magnolias possess an extremely soft and diffusive lemony scent.

Next: Saffron

Look for the next installment of Arcadi Boix Camps' "Topics in Perfumery" in our January 2008 issue: "Saffron in Perfume and Flavors." Renew or start your subscription today at *www.perfumerflavorist.com/subscribe*.

Lessons of the Past

I repeat my points from earlier articles sensing that we, as a people, tend to believe that everything we know has been learned in the last 50 years. Unfortunately, nobody remembers that during these years of great scientific progress—a positive progress accepted by me since I work at least eight hours a day researching with my personal GC/MS—we have forgotten the wisdom of our ancestors over the last 2,500 years. This has led society to a waste-land close to desolation. It is such a pity that the wisdom expressed in Greek philosophy is so forgotten, because these are our greatest Western origins, our real shared soul and values. However, these shared values also are the cradle and reasoning behind the great achievement called the European Union. The European Union is one of the most positive achievements of our common history, though it requires further refinement.

As I said in 2004,* in a problematic world of desolation and injustice, the eternal art of perfumery blossoms. It is perhaps today's most successful art. The creation of art has declined in our society. The artists of Meissen, Sèvres and Limoges no longer create their great porcelains due to the rational materialistic ideas that began to flourish at the end of the 18th century. We do not have time to "waste" fashioning such beautiful objects, which have the ability to warm the heart, soul and conscience of sensitive people. We do not paint like the painters of the past because we do not have time to do this anymore, since a good Rubens—one of my favorite painters—required hundreds of hours to be completed. We no longer have the time to decorate the façades of the houses of our cities; this is one of the greatest and most inhuman artistic calamities of the 20th century. Everything is iron, steel, coldness, ice and functionalism. Still, as a rebellion against

Paradisone

Paradisone (Firmenich), also known as (+)-*cis*-(1R,2S) methyl dihydrojasmonate, is one of the greatest chemicals I have ever smelled. As people may or may not know, Hedione is racemic. It is primarily a combination of (+)-*trans*-(1R,2R), (–)-*trans*-(1S,2S), (+)-*cis*-(1R,2S) and (–)-*cis*-(1S,2R).

The chiral isomers (–)-*cis*-(1S,2R) and (–)-*trans*-(1S,2S) are very weak, while (+)-*trans*-(1R,2R) possesses a heavier, narcotic, jasminic floral and even cheeselike and earthy note that is difficult to describe. It is much weaker than and very distinct from the "key" chiral isomer (+)-*cis*-(1R,2S)—it is precisely the main chiral isomer of Paradisone. Paradisone is the subjective mystery of Hedione; its contents on Hedione are around 5%. The other isomers distort the great auratic and diffusive effect of Hedione due to its heaviness and mushroomlike tonality.

It is very funny, but I firmly believe that most perfumers know nothing about Hedione, the major ingredient in modern perfumery since Edmond Roudnitska used it in *Eau Sauvage* (1966). At the time, Hedione was simply named N378B and nobody knew about it. In 1968, I was with Roure Bertrand Dupond in Grasse, France, combining perfumery with my chemistry studies at the University of Nice. I recall many perfumers trying to copy *Eau Sauvage* and talking about the "magic" of the original product, which they could not match. Well, now everybody knows that this magic was Hedione.

Here I must beg the pardon of those who won't agree, but I believe there is only one Hedione, and that is the quality produced by Firmenich, the company that invented it. Firmenich's Hedione flows, flies, and diffuses through the air with charm and grace. This is simply because it does not contain many impurities that make the product heavier and mushroomy. Those impurities destroy the charm of the chemical. The Firmenich quality is better distilled, such as in the intermediate step. The other productions of Hedione I am aware of lack at least 50% of the original's subtlety and delicate diffusion, and tend to have the previously mentioned shades of mushroom that come from impurities, totally killing the product. If we do not smell properly and only check a GLC/MS analysis, we will believe that 90% *trans*- + 10% *cis*-methyl dihydrojasmonate result in an accurate copy of Hedione. How far from reality! Many people coldly inject a cheap version of Hedione into a GLC/MS without smelling the material. "Well, I save three euros per kilo," they say, happily. To me, these people are what in French I call *des imbéciles heureux* (happy imbeciles) and what Georges Brassens used to sing with great sensitivity and wisdom, "*quand on est con, on est con* …"—when one is an idiot, one is an idiot. Perfumery is a complicated art and, without proper observation and deep and serious professional evaluation of the materials used, nothing can be achieved.

I discussed this matter with Roudnitska many times, neither of us knowing he was simply trying to find the "heart" and hidden secret of Hedione, buried away like an Egyptian mummy—Paradisone. This was his obsession. Roudnitska wanted another product without knowing that the great secret was contained in the mysterious isomeric mixture of Hedione. He wanted to impart *Eau Sauvage*, *Diorella* and his many other fragrances with a deeper reminiscence of lemon peel, which is floral and hesperidic, aspects that are dominant in Paradisone. Hedione and Paradisone are quite different materials and so find different usage.

Perfumery is empiric, and in this material society in which we live we unfortunately do not have time to observe; we must decide quickly, work quickly and buy inexpensive, if not cheap, materials. Cheap methyl dihydrojasmonates, for example, lack the charm of Hedione.

Continued on next page ➜

the disappearance of the essential elements of life that we will never forget, we create great perfumes. Fragrance lovers buy these scents, always seeking out better and better ones as a collective obsession. This is the pure air on the horizon, the realization that contemporary society needs something higher, more cultured and sensitive. I believe evolution is coming closer and closer. The world is changing, and if we know how to do it, without fanaticism and violence, we will overcome the greater creative sins of the 20th century.

Paradisone continued

Paradisone mainly consists of about 85% (+)-*cis*-(1R,2S), 9% (–)-*cis*-(1S,2R), 5.1% of (+)-*trans*-(1R,2R) and 0.9% of (–)-*trans*-(1S,2S). Paradisone is an explosion of scent. About 94% epimerized, it is by far better than Hedione HC, a product that, although I like it, is inferior to simple Hedione and, naturally, Paradisone. Paradisone is not per se more stable than Hedione HC; however, it smells much stronger because after decomposition Hedione HC reverts back to Hedione, while Paradisone reverts back to the thermodynamic mixture of 90% (+)-*trans*-(1R,2R) and 10% (+)-*cis*-(1R,2S). Because the (+)-*trans*-(1R,2R) is the stronger smelling *trans*, it is not diluted by the odorless (–)-*trans*-(1S,2S) and (–)-*cis*-(1S,2R) isomers, at least under normal decomposition conditions. This is why, in comparison to Hedione HC, Paradisone appears to be the stronger of the two materials, even after decomposition. However, it is chemically less stable. Because it is an isomer, it has the same physical properties. Paradisone is one of the most unbelievable and radiant molecules I have ever smelled, even more so than the wonderful Helvetolide (Firmenich). It is pure vibration, a storm of delicacy and diffusion.

Naturally, we are discussing a chemical that will increasingly affect the evolution of perfumery for decades. One smelling strip of Paradisone in a 70-m^2 room diffuses the space with the angelic aromas of one million flowers. Again, as a perfumer, I must publicly say thank you to the chemists, because Paradisone's synthesis was among chemistry's miracles along with racemic, laevo and dextro Ambrox. One day I hope we will have both Paradisone and what I call α-teascone, the chiral isomer of α-damascone, which is naturally found in tea and is around 100 times stronger than normal α-damascone. Paradisone is a perfume on its own, full of soul, myth, charm, emotions, freedom, tenderness, wisdom, eternity and beauty—great philosophical concepts that astonished the wisest Western thinkers. Surely Protagoras, Socrates and Plato would find their senses pleased when smelling Paradisone. I am privileged to have experienced its heartwarming delicacy.

Paradisone puts us in touch with the essence of perfume and the nonrational parts of our lives. Happiness, spiritual plenty, pleasure and little understood subjective emotions are the essence of perfumery and what makes perfumery an eternal art. Paradisone is paradise—eternal, glorious, close to perfection.

Humanity in Creation

Sometimes, when sensing our "bright" current cultural reality, I think of a poor great and sensitive man, the Russian poet Sergey Alexandrovich Esenin (or Yesenin). He was a poor artist, pessimistic and full of sorrow, living under the constraints of life in the former Soviet Union. As a young, naïve idealist he'd mistakenly welcomed the Soviet revolution as the "social and spiritual transformation that would lead to the peasant millennium," a transformation that he envisioned in his book, *Inoniya* (*Otherland*). Esenin's roseate utopian view of *Otherland* was informed by a simple ethos: the defense of "wooden things" against the vile world of iron, stone and steel—urban industrialization. (My God, poor man, have you seen the terrible iron-concrete blocks that covered the Soviet Union during the "peaceful" periods of Stalin, Krushev and Brezhnev?) Esenin's later adventures caused him despair in marriages to several women, most notably the US dancer (and Count Tolstoy's granddaughter) Isadora Duncan. These spurred instability and alcoholism, inspiring the poet to return to the Soviet Union to be closer to his beloved peasants. Once back in his hometown, however, he found only slogans and a falseness described by Boris Pasternak in his great novel *Doctor Zhivago*. That great epic of wandering, spiritual isolation and love well captures the harshness of the Russian Revolution and its aftermath. Pasternak detailed the mistaken and negative figures behind the October Revolution and its hypocritical social construction. The novel also made clear Stalin's cruelty and murderousness. When reading *Zhivago*, one understands the present situation of desolation and ruin that affects Russia and the countries that formed the former Soviet Union. Yet the region will surely find its roots in our common European culture because its inhabitants are simply, if nothing more, Europeans.

In 1925, a desperate Esenin wrote "Neuyutnaya zhidkaya lunnost," wherein he praised stone and steel as the secret of Russia's coming—in clear defiance of his earlier work! ("Gray box with many flats …") Esenin wrote this without believing the words he put to paper. Soon, he changed his mind and wrote "The Stern October Has Deceived Me," in which he bluntly voiced his alienation from Bolshevik Russia. This was his last major work, a sincere confessional poem that, like *Inoniya*, displayed Esenin's tormented soul and goodness. This work proved to be his death sentence.

Esenin wrote his last words at the Leningrad (now St. Petersburg) Hotel where some say he hung himself while others assert that he was killed by communist officials:

In this life it is not new to die, / but neither is it new to be alive.

*The previous installment of Arcadi Boix Camps' writings appeared in the June, July/August and September 2004 issues of *P&F* magazine, available at *www.perfumerflavorist.com/articles*; keywords: **Arcadi Boix Camps**.

Esenin did something that the cold philosopher G.K. Chesterton, "the king of the material order" so praised today, never did: by his sensitivity and sadness, the poet warmed my spirit and brought tenderness to it. Perhaps if I one day see the tomb of Esenin I will smile and cry internally and leave the poet a very beautiful flower—maybe a lily of the valley or a magnolia. I will do that because I understand his humanity.

To understand him, we can read one of his greatest poems called "The Golden Grove,"[**] written in 1924:

The golden grove has shed the conversation
of its green tongue, and quelled its birchen call.
Autumnal cranes in grave peregrination
no longer cry for anyone at all.
Who's there to cry for? Is not each man a wanderer,
arriving seldom and departing soon,
whom dreamy hempfields will alone remember
with a blue pond lit broadly by the moon?
Alone, alone amid a naked flatland
I watch the cranes wax distant in the wind.
There's nothing I regret, however haunted
by thoughts of youthful merriment, my mind.
There is no point lamenting squandered years
or the soul's lilac blossoms, swiftly gone.
In orchards, rowan trees have lit their bonfires—
the flames are bright, but they can warm no one.
Bunched rowanberries blaze, but not to cinders,
and grasses will survive their yellow death.
As branches, leaf by leaf, give up their glories,
so pensive words stream freely from my mouth,
and if one day time's windy broom decided
to sweep them all into a useless ball,
you'd simply say, The golden grove is silent
of lovely tongue, and mute its birchen call.

An impressive expression forgotten by our optimistic leaders.

Magnolia and Lily of the Valley

So, returning to the surroundings of Barcelona: the hills are covered by Mediterranean pine trees, cypresses, rosemary, oaks, olive trees, sage and thyme. The large hill Montjuich (or *Montjuïc*) separates the city from the harbor. The waterfront is lined by 50 km of white sand beaches. Ignoring the noisy National Road and rail line, we can sense a paradise. When sunny, the region enjoys temperatures of 29ºC, even in January. It is always breezy in Barcelona in July and August. Mimosas, the magical flowers, appear in February and March, while we enjoy carnations all year long. Gardenias likewise blossom all year long, but particularly in June and July, as do roses, jasmine, daffodils, cyclamens and lily of the valley. Magnolias blossom only once a year, from late June to the end of July. This is the flora I sense from the terrace of my house and what I smell when researching the chemical composition of living flowers—an aura of hundreds of magnolias enters the lab whenever I focus on the beauty of the chemical organization of MS ions possessed by the flowers.

[**]Translated from the original Russian by the author's wife, Irina Shchur.

While magnolias enjoyed a long history in the east, they weren't discovered by Europeans until 1570, when Phillip II's court physician Francisco Hernandez came across a specimen of what was likely *Magnolia dealbata* (local name: Eloxochitl).[1] A missionary named John Bannister sent the first specimen of the flower (*Magnolia virginiana*) to Europe. The plant was eventually named by Charles Plumier, who was working in Martinique.

Southern magnolia: While I am not familiar with all varieties of magnolias, from a perfumery perspective I really appreciate the scent imparted by the so-called southern (or bull bay) magnolia (pictured on **page 1**).[2] I have these magnolia trees, which hail from the south and southeast US, in my garden where they flourish in the relatively warm, fresh and breezy climate. The white flowers possess an extremely soft and diffusive lemony scent. This great aura perfumes my garden and house during late June and July. In it I sense a fantastic combination of magnolias and gardenias (of which I have many), especially at night.

Scent and Emotion

It is wise while having the senses awoken by the smell of lovely flowers to think how full or empty our lives can be, how happy or sad we are. It is lovely to connect the essence of perfumery to the essence of all the eternal arts when looking into the stars with tenderness and curiosity—tenderness because they are beautiful and warm, and

curiosity because they are mysterious and separated from us by this huge black expanse we call the cosmos. I love silence, reflection, purity and eternity. I look for eternal things, such as the smell of magnolia and gardenia. As I've written before, eternity is a wonderful word. Eternity, loneliness, togetherness, time, happiness, sadness, ecstasies and agonies—what wonderful words, so deep and intriguing.

Philosophy and scent: When looking at the universe alone while sensing the scent of the flowers, I feel that nothing is in the past forever. Things are not irrevocable. Time, like the water, flows perpetually. I understand this better while sensing the extraordinary olfactory combination of magnolias and gardenias. Time does not spoil them, provided they are pure, lofty and high. It abets them. The elapsing years, far from provoking absences, reveal, exalt, and make sublime the hidden faces of the scents' essence, the generous virtuosity of their depths. Time, when dealing with highly spiritual feelings, emotions and thoughts, is an immeasurable treasure. It cannot be held within the conventional frames we commonly call "past," "present" and "future." Every moment possesses aspects of all three. In Plato's words, time is "the moving image of eternity."

All the great philosophers have dreamt of an era that would sum up all times, expressed in the famous idealistic apothegm, *Non cum corpore periunt magnae animae*—"Great souls do not die with their bodies." Idealism and Hellenism are my self-discovered philosophical touchstones. In trying to understand the emotions produced by the scent of flowers I am convinced that we deserve something more than rationalism, pragmatism, fear and resignation. We deserve illusion, hope, horizons and truthfulness.

This is precisely why we need perfumes in the world surrounding us.

Magnolia and Lily of the Valley in Perfumery

The scent of the flowers elicits sensations of freedom, purity, beauty, tenderness, trust, innocence, commitment and faithfulness. This is what I am looking for in my work. And with this in mind, I wonder why real magnolia and gardenia are so poorly employed in perfumery. How can this be, considering that those flowers are as good as or better than rose, jasmine and lily of the valley? The answer is: because perfumers do not know these flowers well enough.

Even lily of the valley is not sufficiently familiar. Most perfumers have never seen the very small white flower, which smells so soft and intriguing, conveying so many feelings. On the contrary, many perfumers associate lily of the valley with hydroxycitronnellal, either from natural citronella or citriodora, or from synthetics. Some perfumers are familiar with laevo-hydroxycitronnellal, but is this lily of the valley? Of course not. This is the same type of blunder as confusing Ambrox (Firmenich) with ambergris—they are absolutely two different materials. Ambrox is one of the most impressive chemicals ever synthesized; its smell is so subjective and extraordinary—one of the foundations of today's perfumery. I wonder why we say Ambrox has an ambergris smell. The material imparts very interesting shades of ambergris, but it does not smell of ambergris, which is a very fecal and beguiling material now forgotten. Ambrox smells more like ambergris when mixed with α-ambrinol. Yet Ambrox will be closer still if mixed with α-ambrinol, α-ambrinol epoxide, a touch of skatol, dihydro-γ-ionone, sclareolide, γ-homocyclogeraniol chloride, amber aldehyde and many other key odorants. Only then can Ambrox be made to truly smell of real ambergris. Ambrox is Ambrox and ambergris is ambergris—they are totally different. α-Ambrinol alone smells more of ambergris than Ambrox alone. The case of lily of the valley is the same.

How can we say that lily of the valley smells of hydroxycitronnellal? Perhaps the great perfumers of the first half of the 20th century thought this, and in doing so created relatively good lily of the valleys like *Muguet 16*, *Muguantheme*, *Muguet Longchamp*, *Coroliane*, *Mayciane*, *Muguet des Bois*, etc. Those perfumers' shelves of ingredients were much smaller than ours, but have any contemporary perfumers tried to take these old formulae and replace the hydroxycitronnellal with one of the most important chemicals present in the flower of lily of the valley, the unknown and longlasting 2,3-laevo-dihydrofarnesol? I have, and in so doing found that the softness, purity, tenacity, diffusion, naturalness, beauty and authentic aura of the flower were fully rediscovered. The original and revised formulae smell like night and day. Today, we are much closer to the flower itself—much, much closer.

Yet one starts to hear that the real scent of lily of the valley is achieved by alcohols and oximes instead of aldehydes. Readers most likely have never smelled phenylacetaldehyde oxime. Unlike 2,3-laevo-dihydrofarnesol, the material is not very stable, but when mixing both chemicals it is possible to stabilize them and achieve the key of the flower. How far removed are Majantol (Symrise), Super Muguet (Givaudan) (a very good and unknown chemical that smells of a certain top note of the flower sans the oily and longlasting aura) or hydroxycitronellal from this mixture? 2,3-laevo-Dihydrofarnesol is difficult to understand because it lacks a top note that is present in Super Muguet (Givaudan), but the way it develops is amazing. It is extremely stable, long-lasting, soft and tenderly floral, with a great capacity to harmonize with other key floral ingredients.

We know that Edmond Roudnitska was one of the first perfumers to use Hedione (Firmenich). At the time, and even much later when I worked at Firmenich, the material was known as Corps M378B; its properties were completely misunderstood. Roudnitska once told me that when he made a Hedione spray at 30% and dispersed it into the air he understood everything! Well, the same thing should be done with 2,3-laevo-dihydrofarnesol, as I did.

Returning to the lovely flower of *Magnolia grandiflorum*, the white queen of my garden's June and July nights, I wonder why such a fantastic smell is ignored by perfumers. The reason is because most of them have never seen or composed a compound smelling of the actual living flowers as I have. (I also have created the smell of the liv-

ing flower of gardenia, which is another flower I will cover in this ongoing series of articles.)

Magnolia living flower combines especially well with Paradisone because this chemical is by far more citrusy and more diffusive than Hedione. (For more details on Paradisone, **see Paradisone**.) Ninety percent of Paradisone is composed of just one of the four isomers present in Hedione—by far the best one. It is a pity that my good friend and teacher Edmond Roudnitska died in 1996 and could not be here to smell it. He would have become so excited that he would have created at once another *Eau Sauvage*, *Diorella* or *Le Parfum de Therese*, the fragrance created especially for his wife who wore it all her life, effectively marking the starting point of modern perfumery. Real *Magnolia grandiflorum* also blends extremely well with laevo-muscone, which, to my olfactory taste, is the best musk chemical in the world. I know that this is a very risky statement, but I say it and will say it again 1,000 times. laevo-Muscone is not heavy at all; it is the only macrocyclic musk that flows like silk on the breezes of Shangri-la. The combination of laevo-muscone and Paradisone has yet to be used simply because both chemicals are captive, having been developed by different companies. Unfortunately, this world of secrets and patents prevents us from achieving such supreme beauty. It is a pity that those leading our profession are not less selfish and more open to art and beauty and spiritual development. Dolce & Gabbana *Light Blue* for men, a great new fragrance, incorporates Coranol (Firmenich), Helvetolide, Romandolide (Firmenich), dextro norlimbanol, Firsantol (Firmenich), Z-11 (the highest quality amber ketal), Paradisone, Muscenone δ (Firmenich), Habanolide (Firmenich), Exaltolide (Firmenich), Ambrettolide (IFF), a collection of wisely dosed spicy essential oils, and the freshness of Calone (Pfizer). Sadly, due to commercial constraints, it cannot incorporate laevo-muscone, Azurone (Givaudan), Trisamber (IFF) (one of the best woody chemicals ever discovered), Aurelione (Symrise), Pomarose (Givaudan), Ambrocenide (Symrise), the great *cis*-8-tetradecenal, Supreme Lemonenal (the best and most powerful citrusy aldehyde; the finest secret impact chemical), Isocivettone (Symrise) or Iso-γ-Super (IFF)—all jewels of perfumery that are virtually unknown. When creating a lovely grapefruit note containing grapefruit oil and Methyl Pamplemousse (Givaudan), why can't a perfumer also have Khusinyl (IFF) among his or her ingredients? Why can't the powers that be leave creativity free for all perfumers—those that understand the heart and meaning of this sacred and lovely world? Why can't Iso-γ-Super be mixed with Aldolone (Firmenich)? Why can't Serenolide (Givaudan) or Pomarose be mixed with Nebulone (IFF), Vivaldie (IFF) or Arctinal (IFF)? Why can't Calone, Azurone and Aldolone be mixed together? And why can't we have a wonderful accord, such as I once made, incorporating dextro nor limbanol, Azurone,

Tamisone (Firmenich), Myrrhone (dihydroirone) (Firmenich), Limbanol DIPG (Firmenich), verdima, amber ketal, Conolline (Firmenich), Calone, laevo-muscone, Paradisone, Thesaron (Takasago), wolfwood, Vulcanolide (Firmenich), Ambrocenide (Symrise) and 2,3-laevo-dihydrofarnesol? Have you seen this accord in a traditional *Polo* formula? The inclusion of the accord changes the scent so that it no longer resembles *Polo*. It is called Wexford 10130-4/D, and it is extremely contemporary and harmonious; an incredibly good men's fragrance.

Why can't we have all of these materials at our disposal? I am sure we perfumers, those few that really know the meaning of our profession, all have the answer. However, in deference to the sensitivity of those responsible for this situation, I will not reply to the question. Hasn't it been said that diplomacy is the solution to all conflicts?

Eau de Magnolia

Magnolia and gardenia are among a number of wonderful flowers that are not as widely known as lily of the valley, rose or jasmine. Among the more obscure flowers are the wonderful Indian nittymallige, white and pink lotus,*** red and white champaca, queen of the night (*Cestrum nocturnum*), and the revered frangipani whose scent, while very similar to that of magnolia, also contains non-magnolia constituents such as benzaldehyde, methyl cinnamate, methyl benzoate, ethyl benzoate, ethyl salicylate, methyl methylsalicylate, (E,E)-trimethyl-1,3,7-tridecatetraene and geranyl benzoate, among others. In my quest for olfactory beauty, I have spent hundreds of hours researching to discover the emotive smell of magnolia's big white fragrant flowers. I've created a good magnolia fragrance that imparts an aura of pleasure. To display some of the effect we can achieve with this scent, I include below an eau de magnolia. This formula proves how these forgotten and lovely flowers can eventually produce perfumery that evokes another and better world. When smelling this eau de magnolia, a supreme and philosophical phrase by American playwright Marsha Norman comes to mind: "Dreams are simply illustrations ... from the book your soul is writing about you …"

An extremely beautiful and true phrase!

Eau de Magnolia

Linalol (BASF)	6.5****
*Triplal (IFF) 10% DEP	5.5
Dihidromyrcenol	3.0
Ally heptylate (Symrise)	1.5
cis-3-Hexenol	2.0
Ethyl linalol (Givaudan)	25.0
Ethyl acetyl acetate	4.0
Methyl Pamplemousse (Givaudan)	3.0
**cis*-3-Hexenyl acetate 10% DEP	6.0
*Liffarome (IFF) 10% DEP	7.0
*Styrallyl acetate 10% DEP	6.0
**cis*-3-Heptenyl acetate 10% DEP	1.0
Cassis Base 345 B (Firmenich)	15.0
*Reseda Body IFF 10% DEP	5.0
*Cyclogalbanate (Symrise) 10% DEP	5.0
*Floralozone (IFF) 10% DEP	10.0
Dextro nor limbanol (Firmenich/Takasago)	5.0
*Neo butenone α 10% DEP	2.0
Rose Absolute 10141/D (Auram)	15.0
Muguet Orleans 10125/D (Auram)	30.0
*Damascenone (Firmenich) 10%	5.0
Ionone β (Givaudan)	7.0
cis-Jasmone (Givaudan)	1.0
*Damascone α (Firmenich) 10% DEP	2.0
*Damascone β (Firmenich) 10% DEP	6.0
*Osmanthus Absolute 10280/D 10% DEP (Auram)	3.0
*Night Queen absolute 10% DEP	1.5
Sandela (Givaudan)	30.0
Sandalwood Supreme 10698-2/D (Auram)	11.0
Habanolide (Firmenich)	30.0
*γ-Decalactone 10% FT	1.5
Bourgeonal (Givaudan)	6.5
Ethylenebrasilate	100.0
White Gardenia 10808-2/D (Auram)	10.0
Frambinon cryst.	1.5
Hedione (Firmenich)	190.0
Helional (IFF)	22.0
Lilial (Givaudan)	70.0
Lyral (IFF)	13.0
Galaxolide 50 (IFF)	120.0
*Indol 10%	2.0
cis-3-Hexenyl salicylate	20.0
Exaltolide (Firmenich)	7.0
Iso E Super (IFF)	100.0
Iso γ Super (IFF)	20.0
Mango leaf absolute	1.0
Ambrettolide (Givaudan)	6.0
Laevo Cetalox (Firmenich)	6.0
Paradisone (Firmenich)	8.0
Magnolia Supreme 10614/D (Auram)	50.0
Laevo muscone	10.0
	1,018.5

****units are per thousand (total weight of the formula); *ingredient used in solution

Our Magnolia Supreme 10614/D ex living flower imparts a unique charm to this formula, showing how forgotten flowers could eventually create new trends in the art of perfumery. And this example is only one illustration of the great unrealized perfumery possible. I love working with magnolia, one of the queens of the white flowers.

Address correspondence to Arcadi Boix Camps, Auram Art & Perfume, C/Pau Casals, 21, 08348 Cabrils (Barcelona), Spain; aboix@auram.org.

References

1. *http://en.wikipedia.org/wiki/magnolia*
2. *http://en.wikipedia.org/wiki/magnolia_grandiflora*

***For more information on pink lotus, access Rachael Shapiro's photo essay at *http://www.perfumerflavorist.com/articles/1517257.html*.