



How to Make a Perfumery Presentation

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The start of this talk came one night when it struck me with great clarity that the key to the whole talk was in the ending. I thought, "What is the presentation to a particular company trying to achieve?"

Quite simply it is to get perfume materials, particularly new materials and specialities, but not necessarily always new materials, into a broad range of that organization's products—into the high perfume user company products—so to enhance profitability and ensure a continuing and safe business.

In other words, the real objective, in fact the only objective of any perfume presentation of single perfume materials or of more complicated specialities should be that of *marketing*. Consequently every facet of the presentation should be concentrated on making the offerings attractive to the potential buyer.

I had the ending, I had the objective, everything fell into place and the rest of the talk became relatively easy to compose.

When I came into perfumery thirty years ago, I was training in the USA in Cincinnati. A chief perfumer from a perfume house visited us; actu-

ally he came all the way from Europe. Breezing in, all jollity and bravado, he deposited twenty-four perfume materials on the table in front of eight Procter & Gamble perfumers. The materials were all dipped and smelled and briefly commented on. He knew nothing of P & G products, P & G pricing policies and nothing about P & G competition products. He left. The twenty-four materials went onto the shelves alongside several thousand other perfume materials. To my knowledge they were never used, never examined again in all the time I trained at P & G. For all I know, they may still be on that same shelf. This chief perfumer had shown twenty-four materials without any support whatsoever. He might as well have stayed at home for all the good he did his company.

Perfume houses throughout the world separately spend every year tens of millions of dollars to discover, to isolate, to synthesize new perfume materials, screening them on internal systems to find the few, the very few super performing materials which hopefully will be the mainstay of their business this decade and the next. Furthermore, some perfume houses are now spend-

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ing large amounts of time and money, supplementing their normal research by the head space analysis of natural plants and flowers to detect and isolate inconceivably small quantities of flavour and perfume materials—the gems of nature.* They commit further large sums to increasingly costly Safety Testing clearance and also to medium and large scale production. One technical director told me that he had sleepless nights deciding which five or six of the three hundred new perfume materials his company found in 1983/4 were worthy of promotion to broadscale and so ultimately to presentation to the big user companies.

My advice, my plea to these perfume houses, is to devote corresponding effort in dollars and manpower to the marketing side of their operation so that these “golden nuggets” can then be presented more effectively and attractively to the potential users. It is relatively easy for perfume houses to do expensively and logically many things like research, the isolation and testing of materials, including safety testing, operations which consume millions of dollars. It is much more difficult to carry out effectively the subjective operations like the marketing and presentation of these same materials. Yet, this is the key item in the sustained advancement of the perfume house operation without which the individual business declines. In my thirty years in perfumery, I have seen perfume houses who have learned this lesson of marketing, of first class presentation, move their business ahead while the “closed minds” have declined.

We now see the objective clearly and presentation becomes easy. *Anything which supports the operation and increases the chances of your materials being used must be supported. Anything which detracts from this must be eliminated.*

Before I go on to expand this I would ask you to think of the building material manufacturers and the house builders. They do not present individual tiles, windows, doors, bricks. No, they show their offerings in the most attractive way: as finished houses, as finished buildings, as finished sheds, patios and lay-outs. They study the needs of the buyers, offering support services and inducements to make the buyer want to buy and use their offerings.

The successful building material presentation is always done by experts who are enthusiastic

Mr. McIver had the demonstration perfume materials as well as their accords with and without the demonstration material for examination by congress delegates following his presentation.

about what they are offering. More on enthusiasm and expert presentation later.

Applying this method to perfumery presentations is not easy, but it can be done and we can formulate key guidance points to help gain maximum advantage. While this talk is primarily about perfumery presentation to the large users of perfume raw materials and specialities (the big detergent makers, toiletries and bath additive concerns and toilet soap producers), the same principles and guidance points should apply to a presentation to the fine fragrance companies, to other perfume houses and to other perfumery outlets.

We all know examples throughout the decades where single materials and specialities properly presented and used, some of which had been known for years, went on to be key materials in extrait perfumes, toilet soaps and toiletries, for example: fatty aldehydes in fine fragrances of Chanel No. 5, PTBCHA in toilet soaps, Lilibal (Givaudan) in detergent perfumes, Fixateur 404 (Firmenich) in all fragrance domains, and rose oxide in all rose blends. The presentation method I am outlining should, therefore, be of interest to all those present who offer perfume materials for others to use.

Presentation Guidelines

1. Know the market and the products of the company being presented to. Never make a presentation without careful pre-study of the particular needs of the company, the aims of their products and also the objectives of the perfumes in those products.

*See 1983 Hoffmann-La Roche Annual Report (concerning Givaudan)

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We had people visit us many times when I was at P & G offering very expensive natural materials available in limited quantities, produced by new processes, that is, materials that were of no commercial use to P & G.

2. Know the perfumers likely to be there—this is critical—know beforehand what they work on and their particular needs.

Perfumers are traditional; they already have a vast library of perfume materials, specialities and perfume formulas. They have “training formulas;” they see dozens of presentations yearly. Realise that to get perfumers to look seriously at your offerings and finally to use them is both a delicate and a painstaking business. It will not happen overnight.

3. Have the presentation made by a perfumer, ideally a senior perfumer, someone who understands the business of the company being presented to; who knows the materials intimately; one who has the confidence of the perfumers present and who can answer their questions from an expert background and knowledge, a perfumer who works in that area. For example, don't have a fine fragrance perfumer make a presentation to a detergent company or vice-versa.

Your aim is to achieve rapport between the presenter and the presented—your perfumer and the company perfumers (and juniors)—for long term mutual advantage.

This is the key to the whole operation.

I mentioned enthusiasm earlier. It helps greatly in any presentation if the person is enthusiastic about what is being presented and can transmit this to the listeners. It is really a significant part of the campaign. Lukewarm presentation receives a lukewarm response.

4. Show the materials in perfume accords or blends to demonstrate their potential, i.e., think of the house builders.

With or without, perfume accords usually do this to advantage. Prenamed perfume blotters available for dipping ensure smooth progression but some prefer to hand dip all blotters and get the individuals to write on them as a memory aid to reinforce the name of the perfume material.

Keep all presentation accords simple. Do not show a complicated accord in which it is difficult to see the value of the material being presented.

If you can avoid it, do not incorporate several other of your own speciality materials in the accord shown unless they are so widely known and used that they can be regarded as commodity

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materials. Complicated accords, or accords full of speciality materials, confuse the perfumers who usually want to hand them over to assistants for weighing with their own company perfume materials followed by trial in their own bases and projects. Often they do not have the additional speciality ingredients and bases which negates the objective of quickly using the accord.

Formulas 1-5 show some examples of how materials, both single materials and specialities, can be presented. Formula 6 shows how not to present.

Formula 1 shows a floral bouquet which illustrates how 5% of Phenafleur gives a fresh natural hyacinth note to a heavy duty detergent formulation. It is somewhat complicated but nevertheless achieves its objective.

Formula 2 illustrates Delphone, a powerful, diffusive, floral note, aromatic and fruity, in a simple jasmin accord of only eleven materials. Delphone (which is predominantly jasmin and celery like) links with the cyclenes to give a rich natural effect reducing their chemical character. We get good base cover and a rich floral effect in soaps, shampoos and HDHFS's from this accord, which is easy to weigh and apply.

Formula 1. Phenafleur—Floral Bouquet

	<u>3166</u>	<u>3166a</u>
Galaxolide 50 (IFF)	110	
Tonalide (PFW)	10	
Musk ketone	10	
Coumarin	10	
Methyl cinnamate	5	
Amyl salicylate	50	
Citronellol	50	
Phenyl ethyl alcohol	105	
Lylal (IFF)	45	
Lilial (Givaudan)	20	
Benzophenon	50	
TMPCA	20	
Dihydro myrcenol regular	115	
Methyl nonyl acetaldehyde	5	
Dicyclo pentanyl acetate	30	
Dicyclo pentanyl propionate	20	
Geraniol	50	
Fructone (IFF)	10	
Terpineol	120	
Hedione (Firmenich)	5	
Hexyl cinnamic aldehyde	90	
Nonene diacetate	20	
Dipropylene glycol	50	-
Phenafleur (IFF)	-	50
	<u>1000</u>	<u>1000</u>

Formula 2. Delphone

Amyl cinnamic aldehyde	170
Benzyl acetate	170
Benzyl alcohol	170
Benzyl propionate	170
Benzyl salicylate	115
Florocyclene (PPF)	55
Hedione (CNC) (Firmenich)	17
Hydroxycitronellal	55
Indol 10%	17
Jasmacyclene (PPF)	55
Delphone (Firmenich)	<u>6</u>
	1000

In the version B, Delphone is replaced by diethyl phthalate.

Formula 3 illustrates Mayol, a soft clean floral (magnolia) note (of similar character to hydroxycitronellal) in a very simple lavender blend of only seven materials. The Mayol develops the flowery freshness of the lavender. This produces a cleaner and softer note and reduces the dry herbal and slightly aggressive character.

Formula 4 shows Givescone, a fresh, floral, rosy, fruity new aromatic chemical developed by Givaudan's Research Laboratories. In this simple rosy floral accord of only twelve materials, it imparts warmth and volume at the 5% level.

Formula 5 shows Dupical, an unsaturated alicyclic aldehyde, an intense floral muguet note, with fresh aldehydic aspects, in a simple muguet accord at the 2% level. The Dupical not only increases the power in a muguet sense, it gives a natural freshness and "heady effect" with no fatty notes.

Formula 6 shows a hypothetical accord illustrating how a material should not be presented: too many specialty materials and bases would not be available to the client; the effect of the demonstration material is not easy to see; additional, speciality chemicals intrude and spoil the effect of the demonstration.

5. Demonstrate all materials and the illustrative perfume accords in selected products, or bases, of the company you are visiting. But only do this if the necessary homework on aging and stability has been carried out, either in the company or similar bases.

Make absolutely sure that the materials and the illustrative formula perform. If you claim stability

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Formula 3. Mayol

Benzyl acetate	70
Clove leaf oil	30
Coumarin	70
Geranium synthetic	130
Lavandin grosso	640
Patchouli	30
Mayol (Firmenich)	<u>30</u>
	1000

In the version B, Mayol is replaced by diethyl phthalate.

Formula 4. Givescone

Santalore (Givaudan)	5
Hexyl acetate	5
Iso raldeine (Givaudan)	10
Phenylethyl isobutyrate	20
Eugenol	35
Fixolide NP (Givaudan)	40
Phenylethyl phenylacetate	50
Givescone (Givaudan)	50
Linalool synthetic	100
Phenylethyl alcohol	135
Geraniol	200
Citronellol	<u>350</u>
	1000

In version B, Givescone is replaced by dipropylene glycol.

Formula 5. Dupical

Lilial (Givaudan)	140
Phenyl ethyl alcohol	150
Benzyl acetate	40
Ionone alpha	10
Citronellol	150
Hexyl cinnamic aldehyde	120
Geraniol	100
Linalol	80
Jasmopyrane (Naarden)	60
Benzyl salicylate	60
Ylang Grade II	10
Nerolidol	20
Dupical (Naarden)	20
Diethyl phthalate	<u>40</u>
	1000

In version B, Dupical is replaced by diethyl phthalate.

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Formula 6. Material QP 92

Geraniol	100
Phenylethyl alcohol	50
Musk ketone	10
Coumarin	10
Amyl salicylate	50
Citronellol	50
Jasmin Art JM 4730	100
TMPCA	20
Dihydro myrcenol	100
Muguet Base JM 2740	75
Hedione (Firmenich)	25
HCA	70
Rose de Mai JM 1017	75
Terpineol	75
Lilial (Givaudan)	35
Lylal (IFF)	35
Geranium Synthetic JM 9491	45
Patchouli Synthetic JM 1040	35
Material QP 92	40
	1000

In the version B, Material QP92 is replaced by diethyl phthalate.

in an activator perborate system, make sure that it does not let you down. Conversely, if it is not stable in perborate detergent base, say so. Don't waste your client's time.

If you claim residuality to cotton/nylon/wool, make sure that it does so and demonstrate this facet against an accepted residual material. *Remember that a poor performance, a bad presentation, can be disastrous. You may not get another chance.*

6. Have a booklet, a work manual, available for everyone attending, containing all the information, all the ideas you are presenting.

This need not be a professional costly production; it should be strictly a work manual which can be added to easily as the years go by, containing all formulations and data sheets with all relevant safety and stability information.

Your aim is for the booklet to become a personal, always at hand, reference manual for the client's perfumers and also for the trainee perfumers. Regarding the latter, as far as you can, without offence, encourage the attendance of junior perfumers—good presentations can become an integral and invaluable part of their training and "seed corn" for the future growth of mutual business.

7. Keep the numbers of materials you present small. Try to do three or four very well—never

more than half a dozen. Beyond that lies confusion.

8. Present not only new materials and specialities. Present also existing materials which you believe have novelty or merit, have been neglected, reduced in price, improved in quality or for which you can demonstrate new facts, i.e., a new effect not commonly known.

There is no merit in newness itself.

A word of caution here about new materials. A new perfume material or speciality should have one or more advantages over existing perfumery materials, such as low price, good substantivity, performance (aging, impact and cover in bases), stability in particular substrates and availability. A new odour, no discoloration, no crystallisation, and approval by IFRA, RIFM, TOSCA are necessities. Some examples of what I mean by advantages follow.

- Lylal, Lilial and hydroxy citronellal all have more or less the same muguet odour. The advantages of Lylal and Lilial are better stability and performance in soap/detergent, skin substantivity, and substantivity on fabric.
 - Hedione smells jasmin-like. The advantages of Hedione are lower price, good availability and an excellent performance.
 - Iso E Super is a new woody odour. The advantages of Iso E Super over other woody notes are excellent substantivity, good availability and excellent performance in alcoholic products.
 - The advantages of musk odours like Galaxolide and Tonalide (Fixolide) over nitro musks are no discoloration, no crystallisation, which means the product can be used at a higher percentage in a fragrance, and good performance.
9. Leave small samples for the individual laboratories and at least one large sample for trials. Make sure your follow-up routine is efficient so that larger quantities of requested materials arrive quickly for trial weighings. It is critical to "strike" when the presentation is fresh in the perfumer's mind, when he or she is trying to solve urgent project demands.

Keys to Perfumery Presentation

It is a marketing operation, an essential back up to the millions of dollars spent on the research and development of perfume materials and specialities.

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It has to be planned with careful and stepwise execution by experts; failure, i.e., a poor presentation can be costly to your company.

It must have the attitude of mind toward perfume presentations without which the proper support will not be given inside your company.

I realise that the perfume industry is unusual in that the perfume houses sell sizeable volumes of perfume materials to each other, i.e., the direct competitors in the industry. In presentations to each other, while you can adopt many of my suggestions to improve your business, there are constraints on the disclosure of information, on the maintenance of secrecy. These constraints do not necessarily apply when you are presenting to the consumer product marketing companies, who use vast quantities of perfume materials. These companies are the ideal target for the perfumery presentation method I have described.

You must remember when you are planning your campaign—your attack—your presentation:

- that the consumer product companies are extremely cost conscious; cents per lb. of their finished perfumes can be critical
- that while they will use expensive materials, they always have to be convinced of the "value for money."
- they usually have their own perfumers who have to be convinced of the need to use your particular offerings; they are offered perfume materials the year around from all sides, from twenty to fifty perfume houses, large and small
- they buy perfume materials in bulk and their house perfumes are highly competitive

You must, therefore, not only study their individual weaknesses and their needs which require help based on a knowledge of the company concerned and its products. You must be prepared to give information, to give confidential disclosure, where warranted, realising that the more you help them the more will be the rewards. In this respect, do not be afraid to keep prices down to gain advantage, to gain volume and future expansion.

Think not of the immediate. Think of the long term advantages, the safe marketing approach which should be to get a few of your important specialities into a broad range of their products. This gives you protection against finished perfume change in key products which can be a devastating experience if you are dependant on a few finished perfumes for a sizeable part of the mutual business.

Channels of Communication

One has to understand the way the particular client wants to have contact with you. I have deliberately left this to the last because it is a delicate yet vital aspect of any presentation. Don't always channel everything through sales, marketing or through non-perfumery management. Give considerable thought to the presenter and the receiver.

This brings me to figure 1, The Channel of Communication which presents this in a simple way. The presentation is the channel through which the perfume or flavour house is transferring information to the client. Spend time and money to broaden this, to increase the flow, to move information smoothly and quickly to the client. Do not let anyone or anything upset the flow, make it unclear, or block it. Do not put those millions of dollars at risk.

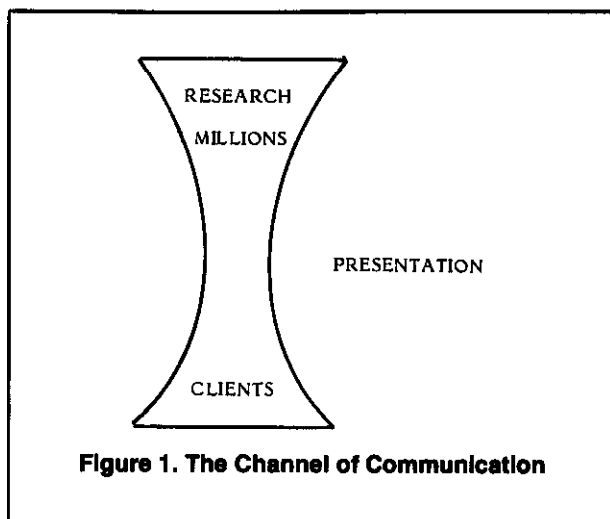


Figure 1. The Channel of Communication

My experience has been that those perfume houses who make good presentations can bring the right thing at the right time to their clients—sometimes by good fortune but more often than not by good planning. The timing and content of the presentation is so fortunate that one or more of the presentation accords can be fitted perfectly by the perfumers into the client's project product of the moment, filling a particular need and bringing immediate business.

Acknowledgement

This paper was presented at the International Perfumery Congress, Portimao, Portugal, February 11-14, 1986.

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