

**Ms. Fedak:** Ed Blaumeiser is our next speaker. As manager of fragrance planning and evaluation for Avon Products, Inc., a position he has held for over three years, Mr. Blaumeiser is responsible for all fragrance planning for Avon, both domestically and internationally.

Before joining Avon in 1972, Mr. Blaumeiser was men's fragrance coordinator for International Flavors and Fragrances. He is a member of the Society of Cosmetic Chemists. Educated at Seton Hall University and at the New School for Social Research, Mr. Blaumeiser also holds a diploma in fine arts.

## Design and Creation of a Successful Major Fragrance

Edward Blaumeiser, Avon Products Inc.

This discussion of the design and creation of successful major fragrances will deal with the subject from the standpoint of fragrance planning and evaluation by a major marketer. I see this as a creative process, not as a science, but as an art—an artistic process which should have as its end not only a work of beauty, but a fine product which will make a major contribution to the profit picture of its marketer.

Even before we get to the actual subject of fragrance creation, however, certain questions come to mind.

For instance: "Why market yet *another* new fragrance?"

Some responses occur immediately: First, to meet the changing needs and moods of an ever-changing consumer. Second, to add excitement and newness to the fragrance marketplace. Third, to answer an existing consumer need which is not currently being met by any other fragrance. Fourth, to increase the marketer's share of the total fragrance market.

"How can one assure the success of the new fragrance?" becomes the next obvious question when we recall the enormous number of new fragrance introductions last winter. It is now quite apparent that simply being new is by no means enough to insure a fragrance's place in the market, or even to gain it sufficient consumer interest to lead to a meaningful purchase volume. Any new introduction must, of course, make a statement in terms of its type of fragrance and the impression it gives. It must, however, certainly do a good deal more than just that. This fragrance must be an expression of its wearer, and it must in some way reflect the world and times in which it exists. In order to understand some other important aspects of this fragrance introduction, we must consider the fragrance's function—indeed, the function of any fragrance. This we can call the "promise," or the "emotional benefit." As we all know, the response to

fragrance is very basic and fundamental. The sense of smell is the first to awake after birth. It subliminally influences our thoughts, actions, reactions, and desires to an enormous degree all through our lives.

Each year we understand more and more just how enormous these effects can be. The most direct and obvious way in which a fragrance fulfills its promise is by being an enhancement of one's self. This enhancement should be immediately apparent to the wearer—and very quickly thereafter to those surrounding her. The fragrance becomes a sharing of that self with others.

As a fragrance amplifies the impression made on others, there is an increase not only in the *degree* of the impression, but in the *type* of impression. An exotic and sultry woman can increase her desirability, her warmth, her femininity, her sensuousness, immensely, by wearing an appropriate fragrance. By the same token, a vivacious, alive girl, who wants to express her love of life and her vitality, can find no means which will do more to convey these feelings than a fresh, vibrant, and crisp fragrance.

The effect of fragrance is not just in the words which the copywriters use or in the promotional material produced by the artists. There is something intrinsically distinctive about any really successful creative fragrance, and there *must* be this uniqueness if the fragrance is to be a success with its wearers as well as from the standpoint of continuing sales.

More and more we find that fragrances can actually be expressions of the times in which we live. The popular fragrances of the day mirror the life currents of our society. When there is a groundswell of desire on the part of the people generally for a more lavish and a more opulent way of life, then we find many fragrances that are rich, heady and complexly sensuous. As the pendulum of attitudes

swings away from that type of life, perhaps to a more natural, free, and open sort of living, the popular fragrances become clear, vibrantly alive, impressionistic renderings of the out-of-doors.

I see a very real connection between a gloriously fresh outdoor fragrance such as Aliage and the sort of self-confident, vital woman who wears it—both the fragrance and the woman are really expressions of a new psychological attitude which is an outgrowth of the social changes of the last few years. They both, the fragrance and the woman, represent and embody freedom, self-confidence, and a celebration of life. To me, this all means that the first step in the creation of any fragrance is to know your consumer. Know your target audience thoroughly. Understand that audience thoroughly. Know who the woman is that constitutes that audience. What does she do? What are her activities? What are her interests and, most of all, what *really* “turns her on”?

All this indicates that there are always opportunities for new statements in fragrance. Since our lives and our society change as our times change, we seek to express our new selves by means of the fragrances we wear. Those fragrances which best and most beautifully express these new feelings and attitudes will be the ones which are ultimately the most successful. Just as no society is ever composed of people who all think or feel the same about anything, there is no one fragrance which will at any time be the only important or significant fragrance. This is why there is such a continuing opportunity for new and meaningful fragrance statements. As the consumer changes and expands her interests, it's very possible she may require several fragrances to satisfy her moods, needs, and desires.

Now, to whom should the new fragrance appeal?

So far as a marketer would see this question, the *new* fragrance must appeal to the *new* audience, but, of course, not *solely* to the new audience. In other words, in this real world, we always want the best of all possible worlds, and that means that we want uniqueness, we want extreme beauty, and yet we want the fragrance which will have enormous mass appeal. It should be emphasized that this is fragrance creation as seen by a major marketer—a marketer whose objective is to appeal to millions of women with each fragrance introduction.

So far, we have considered some necessary aspects of a fragrance from the more or less ideal standpoint. To review, those aspects include a true mirroring of the concept within which the fragrance is being presented, great appeal to large numbers of consumers, and the utmost beauty of conception and execution within the fragrance itself.

What must a fragrance embody from the more pragmatic viewpoint of the marketer?

Of great importance, of course, to any major marketer is the creation and introduction of a fragrance which enjoys sales at a high level, not only initially but continuingly. This can be accomplished by means of a fragrance which has, first, intrinsic appeal to the consumer resulting in great consumer interest, acceptance, and sales. Secondly, but not secondarily, the fragrance should be packaged and promoted in such a way that its unique characteristics are projected to the consumer even before she experiences the fragrance. A really basic requisite of any new fragrance is that it answer or talk to a very specific and very real consumer need. This might be called the fragrance's “image” or its “concept.” A fragrance is not in and of itself its own reason for being; it must promise, and it should deliver, the satisfaction of a consumer need which is not currently being met by any other fragrance.

A good fragrance combined with a great concept can be dynamite in terms of sales (just look at Chanel #5 or Charlie). Revlon did an outstanding job in the concept of Charlie—catching the imagination and the emerging spirit of the public beautifully with the Charlie concept. We'll discuss this in somewhat greater detail later on.

Another example is Avon's introduction of Timeless. Timeless was introduced as our first really ultra lasting fragrance. We were, of course, keenly aware of the strong and growing interest in ultra fragrances, and knew that our market was also starting to show a great deal of interest. Here was an instance of a definite emerging consumer need, and an opportunity for us to fulfill that need. Accordingly, we developed an imaging and concept statement that promised: “It softly says you're a woman over and over again.”

Here was a way in which a fragrance was able to act not only as an enhancement, but as an extension of the self and thereby a sharing of one's

22nd Annual Symposium committee members are (from left, front) Selma Weidenfeld, Simone Fedak, Thomas Lombardi, Josephine Catapano, (from left, back) Emil Buongiorno, John Porter, William Doughty, Raymond Melio, and Raymond Ramanaukas.

self with others. This was done by means of an extremely long-lasting fragrance of great diffusion and tenacity. Sales results of Timeless, of course, by now are history; they show that we were correct in feeling that there was an enormous area of opportunity there. All this was achievable only because the concept, and the fragrance, were truly expressions of the desires of the times in which we live.

To sum up, a major marketer must be completely aware that his beautiful and distinctive new fragrance should fully express the concept within which it will be presented.

Another very important (and often not stated) function which the marketer should fulfill with his new fragrance is that it reflect, exemplify, and enhance the marketer's corporate image. That may sound a little cold-blooded for people involved in fragrance, but it is essential. When a woman buys a fragrance for herself or when a man buys it for her, one of the major factors that governs the selection is the aura of distinction connected with that specific fragrance. Therefore, unless a marketer's image is one of quality, prestige, and authority, his fragrances will have a very rough time, indeed, in becoming and remaining popular. For that reason, any new fragrance should be an extension of the marketer's image. If one has an image of authority in fashion, one would be ill-advised to introduce a very inexpensive fragrance for mass distribution in overtly low-priced packaging. Initial sales might show a large volume based solely on price, but the image of quality and fashion would certainly start to erode before long. Also, any major marketer wants to be thought of, and wants to be in actuality, a pace setter. The marketer who is perceived as a leader in authority and in glamor will naturally be seen by the consumer as a marketer of the most up-to-the-minute and fashionable fragrance statements. This may sound like a great deal to ask of any one product introduction, but fragrance, because of its unique potential for conveying simultaneously many nuances of meaning and implication, is the ideal vehicle.

How can such a successful major fragrance be brought into being?

Of course, it is the marketer's function to unify all the various elements necessary to the creation of a complete fragrance statement, such as the marketing approach, the packaging, the promotion, and the physical execution of the fragrance product itself, as well as all the forms in which it will exist. Over the last few years, I have seen very clearly, and repeatedly, that an early integration of the needs and thoughts of the Marketing group, the Package Design group, and the Planning and Development group is absolutely essential to a successful fragrance launch.

At Avon, a successful fragrance introduction starts with Fragrance Planning. The concept is refined by means of continuing dialogues with Product Marketing. Product Development works with both Planning and Marketing, and of course, the Design Department conceives and executes the

package which must, in its way, contain and give concrete expression to the fragrance, the concept, and the total product. This means that our initial conceptualization must be made succinct and meaningful through a thorough dialogue with Marketing. Also necessary are in-depth discussions with the Package Design group to get ideas on what future package design trends will be. And, of course, a continuing in-depth market analysis of fragrance activity and creativity is necessary.

At Avon the in-depth fragrance analyses, in which we are continually involved, made it clear that we needed a good workable system of fragrance categorization. Any marketer with a large number of fragrances must find some means of establishing order among them or risk having all his creative people wind up in Bellevue. For this reason, about two years ago, we embarked on the creation of the Avon fragrance spectrum. This spectrum was organized with one primary need in mind, and that was to put our fragrances, and hundreds of competitive fragrances, into some sort of workable chart form which enabled us, our colleagues in Marketing, and management to grasp quickly the many concepts that are involved in any discussion of new fragrance marketing areas. The Avon fragrance spectrum is organized horizontally from the simplest, least complicated floral fragrances at its far left to the heaviest, richest, and most complex fragrances to the right. There are six major divisions and 21 subdivisions. The major divisions are, starting with the simpler fragrances at the left: 1) floral, 2) aldehyde, 3) mossy, 4) green, 5) "sensual," and finally the most complex group, 6) oriental.

The number of subdivisions could be extended to at least 30, but then the structure becomes unwieldy. Vertically, the spectrum is divided into two sections. The section above the mid-line refers to Avon fragrances; the section below the mid-line, to competitive fragrances. Within each of these two sections, fragrances are arranged chronologically wherever possible, with the present and future at the center of the chart, and with the older, historical fragrances at the top and bottom, the outer edges, of the spectrum. For instance, in 1975 Avon introduced Come Summer, which was classified within the "green" group, in the family of green floral and aldehyde notes. This was our first entry in this area since the 1971 introduction of Hana Gasa. Other fragrances in this same area are Clairol's Herbal Essence, Lauder's Aliage, Jovan's VSP, and Yardley's Daylight Encounter.

I would like to emphasize that this spectrum was devised as a tool for the use of our marketing, planning, and management people. It is not intended to be the ultimate authority for fragrances in general. It is, however, an illustration of the way in which fragrances are viewed at Avon, and has really proved to be invaluable in discussions regarding planning for the future of fragrance at Avon. Some of the ways this spectrum is used are to detect and fill major areas of opportunity hitherto not tapped, to offer the widest possible range of

fragrances, to demonstrate the variety of Avon fragrances, and to insure maximum differentiation between our successive fragrance introductions. Since we offer the consumer anywhere from 20 to 25 brands at any given time, it is very necessary that clear-cut distinctions in character between all these many fragrances be maintained.

As to the dialogue with Product Marketing and Management, planning at Avon starts two years before the actual launch of any new fragrance. Step one consists of discussions with the marketing people about where they want to go in terms of fragrance positioning and imaging in the future. This is a mutual discussion, one in which Fragrance Planning endeavors to give the best input possible. During these early discussions, we talk about where fragrance seems to be headed, two, three, or four years hence, based on trends and changing attitudes in life style. We theorize about what fashion will be far in the future. We talk about what social currents we think will be important in three or four years.

In other words, we try to estimate intelligently what people will be thinking and feeling at that time, how they will view themselves, and what their attitudes or desires will be regarding fragrance. Of course, we then must coordinate these thoughts with the realization of where *our* fragrance business will be four years in the future and what opportunities will exist within *our* fragrance line-up for a fresh, new, and meaningful statement within the Avon fragrance grouping. Product Marketing conducts a thorough review for us of what market analyses show regarding trends in fragrance sales.

So far, we have been discussing many of the parameters which should govern the conceptualization of a successful major fragrance. Now, what are some of the ways in which a well conceived and designed fragrance can be successfully created and executed?

Once the concept has been brought to its final polished state, and a description of the fragrance character has been carefully refined to be the best expression of the concept, the actual work of the creation of the fragrance by the perfumers begins. Sometimes it seems as if there are probably as many different ways to accomplish the perfect fragrance as there are perfumers in the world. Over the years, we have given a great deal of thought and attention to the development of methods for achieving the optimum in fragrance character and creation. At Avon, when the aim is to give actual form and substance to a major fragrance concept, we work with a large number of fragrance houses, and, therefore, with very many perfumers. Admittedly, working with a large number of fragrance contenders means that we have a fairly difficult and taxing assignment in screening down and selecting fragrances for the consumer test. However, we feel the results are well worth it—drawing upon the abilities of a large number of fine perfumers greatly increases chances of coming up with a winning fragrance. We feel that this method secures for us

the best and most creative talent in the world to work on our request.

We blend creative approaches, that is, we integrate using the work of many perfumers with the ability to work with a selected few. We do this by accepting initial submissions from a large number of suppliers, then screening these down to a smaller number. Finally, we work directly with the smaller number of perfumers who have created the contenders in order to polish and refine the fragrances.

As we are all aware, many marketers work with just a small group of perfumers, who submit a number of variations of their concepts to that group within the marketing company that will choose the

fragrance ultimately introduced. A good deal of dialogue, of course, ensues between perfumer and customer in most instances of major introductions. While we do not operate in precisely that way at Avon, we do feel that there is a great deal of merit in the idea of working with the perfumer in order to achieve the ultimate expression of his fragrance concept by refining and adjusting it until all the people involved in the judging are satisfied that the fragrance has been brought to its finest state. I assure you, however, that we don't feel there is just *one* right way to create fragrance. Results are what count, and for that reason, we are always willing to improve and refine our fragrance creation system.

Frequently work on the given fragrance concept is preceded by a presentation before a large invited audience of representatives from fragrance suppliers. At that presentation, we show background information in the form of color slides which embody the new fragrance concept. When appropriate, music is used to further set the stage for an understanding of this new concept.

At these presentations, our Product Marketing group supplies us with information outlining the marketing and promotional framework for the fragrance. Fragrance Planning presents its background information, and describes the fragrance profile in relatively general terms. An opportunity for questions is made available at the end of the presentation. Of course, after this group presentation, we hold individual meetings with each of the suppliers invited to participate, at which time a thorough going fragrance discussion is undertaken. Any questions which a supplier may have for some reason been hesitant to bring up in an open forum can be discussed very readily and candidly.

When all the aesthetic questions and concerns have been covered, the technical considerations are addressed. At this point, anything to do with the composition of the fragrance, or the composition of the product forms in which the fragrance will be used, is made clear. Any questions on the suppliers' side regarding costs or formulation requirements are answered. Finally, the Purchasing group gives its input to the discussion and, of course, provides the framework of costs for this new fragrance concept. After all this, the fragrance suppliers, representatives, and perfumers go back to their laboratories and initiate the fragrance creation.

When the perfumers' creative work has been completed, we receive their fragrance submissions through Purchasing. I would like to emphasize that all fragrance evaluation is done in a coded situation: that is, until the one final winning fragrance has been chosen, we work solely with coded submissions. Only a few key people in Purchasing know what the code represents, and which supplier has submitted which contender.

Fragrance Planning now begins its initial extended screening and evaluation of all contenders for the concept. Members of the Fragrance Planning staff, as well as, in some instances, some members of management, receive complete sets of samples of all the contending fragrances. We each then,

at first individually and separately, work with these fragrances on blotter and on skin.

The Fragrance Planning staff prepares detailed reports on each competitor, rating each individual contender on such facets as: appropriateness for profile, overall pleasantness, beauty of concept, beauty of execution, quality of fragrance, lastingness, and diffusion. The major areas which we discuss and report upon for each of the contenders are the creative aspect of the fragrance and its potential mass sales appeal.

After we have had a chance to develop our individual points of view regarding each of the contenders, we hold small meetings within the group to discuss reactions and findings with one another. As we get further into the evaluation cycle, these meetings become more complex and include members of management. During this time we also frequently make use of small panels in the New York office to thoroughly investigate any unusual fragrance characteristics appearing among the contenders. We are very fortunate in having an in-house service organization, the New York Testing Center, upon which to draw, since this gives us a wide variety of skin types with which to experiment as we evaluate the behavior of the perfumes. In addition to small panel discussions, we run tests among approximately 25 people to give us sufficient experience with each fragrance on different skins, and we frequently do monadic comparison exploratory testing within the entire New York office, using up to 200 or 300 people in these tests. We also do fragrance testing in the Avon Manufacturing Laboratories across the country utilizing from 200 to 400 testers. Of course, the culmination of our testing is the formal nation-wide consumer test, including from 800 up to 2,000 panelists. Table I shows the various sorts of in-use or "consumer" testing to which we subject the fragrance contenders.

Table I

Group Testing	Number of Panelists
Small panels	3 - 5
Exploratory panels	25
NY Test Center	
consumer testing	25 - 300
NYO broad scale	
exploratory panels	25 - 200
Avon branch testing	200 - 400
Avon nationwide	
consumer testing	800 - 2000

When we have brought all this experience together—that is: the individual evaluations, the group evaluations, the in-use testing on skin, the qualitative panel testing, and the quantitative exploratory testing together with illustrations to management of the unique characteristics of any of the contenders—we hold final group meetings with management to make Fragrance Planning recommendations for the fragrances to be placed on nationwide consumer test.

Our consumer test program usually runs approximately two months before we have final and complete data. We test nationwide among a random sampling of a demographically valid cross section of the population. Depending upon the particular

circumstances, we may utilize an "in-house" or a competitive control, or both. We test either with a concept and a name or just with "blind" samples. All of the testing and analyses are done through Avon's Market Research Department which assigns the actual physical handling of the test to outside market-testing concerns. The data generated are returned to Market Research, where they are analyzed and recommendations and reviews are prepared for Fragrance Planning and for management. That fragrance which is judged to have performed best against the control fragrance, and also best fulfills Fragrance Planning's requirements for aesthetic beauty and appropriateness for the concept, is then recommended to management for adoption as the new Avon fragrance.

All this should make it clear as to why we feel the Avon fragrance creation system embodies thoroughness, flexibility, fairness, and expert judgment.

And now another major phase of the work begins, developing the product and the package.

Those who have worked with Avon on major fragrance lines are aware of the painstaking product development work at the Suffern laboratories. In the firm's fragrance products, as in all Avon products, the achievement of the highest possible quality is the goal. In some instances, we've been proud to note that products originally created by Avon cosmetic chemists proved so popular that other manufacturers successfully introduced similar products.

As you know, a challenge we all face in the fragrance industry is to continually develop new meaningful product forms for fragrance. This is an area in which the expert capabilities of the cosmetic chemists in Suffern serve Avon well.

Now, let's consider package design. For many years, Avon has enjoyed the reputation of being an innovator and creator not only in product but in package. Even the best of fragrances and fragrance products must be presented in attractive and functional containers which will enhance their appearance and protect them from all the many influences which can lessen their beauty and practical aspects. At Avon, we place great emphasis upon elegant package design, and each year hundreds of new package designs are created by our large design staff. Avon designers have been and continue to be the recipients of many awards for fine package design.

In the case of a major fragrance line, the discussion with Design begins even while we are developing the concept. The development of a concept can take up to two years, until we are all satisfied that it is just the right framework for a new introduction. All during this time, we keep Package Design apprised of what our thoughts are, and how they may be changing in emphasis. In this way, the Design group has continual input enabling them to develop a scintillating new package design closely allied to the concept and reflecting it to the utmost degree.

One of the most gratifying occasions for any marketer is the successful launch of a new major fragrance. This happens only when all of the many

people working on the project share the same understanding of the meaning of the project and of the intended goal. In the fairly recent past, we have seen a number of examples of good competitive "marriages" of concept, positioning, fragrance, and packaging. I would like to share with you now my opinion of some of these instances of outstanding work.

A prime example must be the fragrance which really set the fragrance industry on its ear and showed us all just how dynamic a new meaningful position can be when coupled with a good fragrance. I am talking, of course, about the dynamite concept, Charlie. Here is a case where the marketer's concept exactly captured the mood of the moment for youth, freedom, self-assertiveness, and

yet, with all this, charm. The Charlie girl, in her vivacity and alertness, really embodies what many, many people would like to feel about themselves today. The fragrance, also, is a very good rendition of a type which has newness and appeal, and yet is not a radical departure from earlier well-liked fragrances. Charlie with its fresh, diffusive floral overtones and its lasting undertones has every reason to be successful. I congratulate Revlon on this major achievement in fragrance.

Coty's Nuance is another example of an intelligent, and well thought out promotion combined with good packaging and a good fragrance. This fragrance, launched last fall, makes use of the lastingness and continuing popularity of a semi-oriental undertone. The warmth of the strikingly beautiful woman chosen to portray the Nuance image is reflected in the warmth of the fragrance, and this fragrance, which although it "whispers," has good tenacity and lastingness, again speaks to an important segment of the market, that segment which wants to be noticed but not because it shouts for attention. This is another case to which we can all look with pride in the fragrance industry.

We ourselves, at Avon, recently introduced a fragrance which we feel is a real step forward for us in terms of a contemporary statement. This is our very successful introduction, Unspoken. With Unspoken, it was our intention to offer consumers a fragrance contemporary not only in its type, but in its positioning and imaging—contemporary to a degree not previously achieved at Avon.

I am sure you have all seen the television commercial which, we feel, takes the Avon image farther into the actual world of today than we have ever gone before, while still surrounding the fragrance with the very real and warm aura of romance and direct appeal not only to the wearer but to men as well. It is apparent that we have talked to an actual desire on the part of the consumer with our concept and fragrance for Unspoken, since Unspoken, on its introduction, was even more successful than Timeless. And, while with Timeless, we drew a significant proportion of purchasers from among people who had never bought Avon fragrances before, we were so successful with Unspoken that we found even more new customers for Avon fragrances. Such expansion of the target audience is, of course, the key to the continuing success of any major marketer. We feel also that the contemporary femininity of this fragrance really exemplifies the name and concept of Unspoken—the fragrance for "those moments that go beyond words."

It is very instructive to see just how many different fragrance types can be successful all at the same time. We have mentioned a fragrance with fresh floral notes plus lasting undertones; we have mentioned another fragrance with a good deal of semi-oriental characteristics in its makeup, and now we come to a fragrance which is a beautiful representative of the floral blend.

Lagerfeld's Chloe, also introduced late last year, has gone on to become a very successful introduc-

tion. Here is a case of a couture fragrance making a statement which is a good deal more personal than many couture statements. By his use of a model wearing a gown which reflects in its shape the form of the Lalique glass stopper on the perfume bottle, which in turn has a beautiful flowing floral shape, Lagerfeld has unified a number of themes all of which pertain to his fragrance. The fact is that the fragrance itself makes a beautifully wrought floral statement in the area of tuberose and other exotic florals. Again, here is a fragrance which is rich, full bodied, beautifully diffusive, individual, and yet greatly appealing to many people. And, of course,

**Ms. Fedak:** Our next speaker is Dr. Robert L. Henkin, presently the Director of the Center for Molecular Nutrition and Sensory Disorders at the Georgetown University Medical Center in Washington, D.C. After taking a PhD in music at the University of California in Los Angeles, Dr. Henkin went on to earn an MD at the same school. Over the years he has held a number of positions as clinical instructor, assistant professor, and consultant in various medical areas. One of his recent assignments was to the Committee on Biological Effects of Atmospheric Pollutants for the National Research

the line "A woman doesn't put on my fragrance, she enters it," certainly ties in well with the promotion.

Other recently launched entries include Faberge's Babe and Lenthéric's Je Suis. I am sure we will all be watching their progress with a good deal of interest.

Whatever else we can say about the fragrance and cosmetic industry, it certainly continues to be fascinating. It will never be boring because there is always so much that can be done, so much that is being done, and so much that will be done in the future.

Council in Washington. Dr. Henkin holds membership in over a dozen professional organizations, including the American Federation for Clinical Research and the American Institute of Nutrition. His major fields of research interest encompass the fields of taste and olfaction as well as sensory physiology and biochemistry.

Dr. Henkin continues his early interest in music, having composed original scores for motion pictures and radio and keeping up his membership in the Composers Guild of America and the American Federation of Musicians.

## Olfaction and its Relationship to the Sexual Function in Men and Women

Dr. Robert L. Henkin, Center for Molecular Nutrition and Sensory Disorders, Georgetown, University

Olfaction is a neglected sense. Although there are thousands of patients who have experienced smell dysfunction of some sort, the medical profession as a whole and the public at large currently have little interest or knowledge about this important sensory modality and there is little concern with people who develop abnormalities of smell. On the other hand, perfumers and flavorists who depend upon dealing with olfaction as a lifetime work, do not have the knowledge of how this system works or the manner by which this sense changes under the influence of normal and abnormal physiological conditions.

It is almost gratuitous to say that smell is one of the most important aspects of life. However, Aristotle noted many years ago "That which is given to the greatest number has the least care bestowed upon it." Indeed, this most common and fundament-

al sense is considered such an integral aspect of our sensory function that its presence is not questioned until it is lost. Then, and only then, does the importance of this neglected sense become uppermost in the experience of the losers. For some, the inability to obtain pleasure from a nightly martini is a devastating experience; to others the personal shutting of the door on the smell of freshly cut grass, the odor of a freshly bathed child, the fragrance of flowers at springtime limits personal freedom of expression and produces personal frustrations of an inexpressible type. But there are worries too. If a woman cannot smell, how can she cook? Indeed, many, out of fear of serving spoiled food, abdicate their position in the kitchen to those more sensorily proficient. The inability to smell escaping stove gas, or gasoline, or to detect smoke or other noxious fumes gives people with these defects, at best, an