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A method of creation and perfumery
By Jean Carles (Dec.1961)

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Floral Notes

Generally, the same rules should be observed in the formulation of floral notes as those previously set forth in relation to chypre type notes, with some specific modifications.

The selection of the raw materials providing the characteristic odor of the notes previously discussed was a simple matter, because all belong to the class of slow evaporating base products and make it possible to establish well-balanced basic accords from which all fancy variations are possible.

When formulating floral type accords, one has to cope with the fact that the base products one may choose from are sorely lacking in materials exhibiting the characteristic aroma of the flower such as Jasmine, Rose, Carnation, Lilac, Tuberose, etc.... it is desired to compound. In order to create a floral type accord, one must make simultaneous use of base notes, modifiers and top notes, in other words, create right away a complete perfume formulation.

With Jasmin type accords, for example, one should use in association benzyl acetate as top note, with ylang as modifier, and Amyl Cinnamic Aldehyde as base note, or also indolene or benzyl salicylate, which are likewise base notes, to mention only the most important materials necessary for the formulation of a Jasmin type perfume.

From the following example of Jasmin type accord

3 6 3 benzyl acetate
3 3 6 ylang
6 3 3 Amyl Cinnamic Aldehyde

Several interesting, although very simple, Jasmins can be obtained by varying the ratios between constituents.

As previously indicated, when discussing chypre notes, the beginner in the art of perfumery will establish first, for each floral note, a table where the suitable raw materials will be tabulated according to their rate of evaporation; only then will he effect experiments with accords containing two, three, four or more products -- as shown in the table on the next page. (below)

Some Experimental Jasmin Accords

"Jasmin"		"Jasmin" accords	
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accords with two products		with three products	
9 8 7 6 5 1 2 3 4 5	Benzyl Acetate Argeol	4 6 3 3 4 3 6 3 4 3 3 6	Benzyl Acetate Ylang Nossi-Be extra Amylcinnamic aldehyde
9 8 7 6 5 1 2 3 4 5	Benzyl Acetate Amylcinnamic aldehyde	4 6 3 3 4 3 3 6 4 3 6 3	Benzyl Acetate Ylang Nossi-Be extra Argeol
9 8 7 6 5 1 2 3 4 5	Benzyl Acetate Ylang Nossi-Be extra	4 6 3 3 4 3 3 6 4 3 6 3	Benzyl Acetate Ylang Nossi-Be extra Indolene
		4 6 3 3 4 3 6 3 4 3 3 6	Benzyl Acetate Ylang Nossi-Be extra Benzyl Salicylate

"Jasmin" accords with four products	
4 7 3 3 3 4 3 7 3 3 4 3 3 7 3 4 3 3 3 7	Benzyl Acetate Ylang Nossi-Be extra Amylcinnamic aldehyde Benzyl Salicylate
4 7 3 3 3 4 3 7 3 3 4 3 3 7 3 4 3 3 3 7	Benzyl Acetate Linalool Ylang Nossi-Be extra Amylcinnamic aldehyde
4 7 3 3 3 4 3 3 7 3 4 3 7 3 3 4 3 3 3 7	Benzyl Acetate Ylang Nossi-Be extra Argeol Amylcinnamic aldehyde

On olfactory examination of all such accords with 2, 3, 4, 5 or even 6 products, our young students will be pleasantly surprised at the results obtained, and will make unexpected findings. Thus, they will achieve quite satisfactory Jasmin, Rose, Carnation, and Tuberose type compounds with only four, or even as few as three components. As already indicated, the relative percentage of such components will be varied as desired when formulating such accords.

It is impossible, within the scope of the present paper, to consider one after the other all existing floral notes, or even the more common of these. The above "Jasmin's" are typically illustrative of the method advocated. The same procedure may be used for the formulation of each floral note.

However, before concluding this paper, we shall mention some "tricks of the trade", using for example two tuberose accords selected from innumerable studies on this aroma:

- 6 Argeol, 10% sol.
- 2 Celery, 1% sol.

- 2 Aldehyde C18, 10% sol.
- 7 Argeol, 10% sol.
- 1 Celery, 1% sol.

It will be found that the above accord's the constitute an excellent starting skeletal formula for further study of a synthetic tuberose.

But why use celery in a tuberose formulation? The reason for this is as follows. When effecting olfactory studies on a given note, I always endeavor to discover in the ultimate stages of the evaporation of the product under investigation some similarity of odor with a naturally occurring material.

Thus, I have found that, on evaporation, celery called to mind first Tuberose, then Orris, etc.... hence, the feeling that this material could be used to reinforce the odor of other raw materials used in perfumery, and the pursuit of research that resulted, for example, in the finding that celery could be used successfully in tuberose formulations, that it reinforced the effect of Vetiver with which it blends perfectly. I consider celery one of the most remarkable long-lasting base products and one of the most valuable perfumery materials.

Other Floral Accords

In the course of my investigations, I made a similar findings with many other materials, and such findings resulted in very simple and highly useful formulations. Also, in the course of studies relating to potential associations of raw materials, I obtained identical and most interesting results with pairs of products whose odors were not in the least related to the aroma of specific essential oils.

Thus, the accord

- 1 Absolute Violet Leaves
- 4 Petitgrain fr. Paraguay

is suggestive of Clary Sage, while

- 1 Absolute Lavender
- 2 Absolute Violet Leaves

Is suggestive of Cucumber,

- 2 Neroli bigarade petals extra
- 2 Absolute Styrax Colorless

Is suggestive of Jonquil and

- 2 Absolute Styrax Colorless
- 2 Hydroxycitronellol, etc.

Suggests a Lilac type floral note. Such associations are inexhaustible.

These are only a few examples of the fascinating discoveries that can be made in the practice of our art and that are so numerous that an entire chapter should be devoted to them. They are vivid proof of how encouraging this type of research may be, although it may appear quite tedious to the uninitiated.

