NATIONAL COLLEGE OF ART AND DESIGN

DEPARTMENT OF PRINTED TEXTILES

Selling Dreams:
Estee Lauder and Lancome - An Investigation of their Perfume Packaging, Marketing and Consumer Response

by Charlotte Flood

Submitted to the Faculty of History of Art and Design and Complementary Studies in Candidacy for the Degree of B. Des in Textile Design (Print) in 1997

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INTRODUCTION

The idea of wearing perfume as an everyday means of scenting the body is very recent. Until the end of the nineteenth century it was clothes, linen and rooms which were perfumed. Floris, an old perfume company, was set up in London in 1730 and sold only a few liquid perfumes. These would probably have been dabbed on a handkerchief to be sniffed for revivalism rather than applied to the skin.

At the end of the nineteenth century it became fashionable to wear scent on the body. One of the first steps towards modern perfume packaging was taken in 1907, when Francois Coty, asked the glass designer Rene Lalique to produce the bottles for his fragrances. Lalique enjoyed the idea that the bottle could be a visual expression of the scent.

In 1911, fashion designer Paul Poiret established the link between haute couture and perfume. He set up Parfums Rosine. He encouraged hand-painting on his bottles. But the first modern perfume was *Chanel No. 5*. The bottle shape reflected the simplicity of Chanel's clothes. The name - *No. 5* also brought awareness of the machine age.

During the 1920's most of the couture fashion houses launched their own perfume ranges. These were placed in exotic bottles created by Lalique and others, each with a glass stopper fitted. The trend at the time was to place the bottle in an elaborate box which was filled with a puff of silk. This revealed the bottle nestling on the silk. This style of packaging remained common until well after the Second World War. By this time the elaborate box was even used as a display case on women's dressing tables.

Perfume packaging was greatly influenced by the cinema in the thirties. Despite, or perhaps, because of, the economic depression, scents were sold more elaborately with imaginative packaging. Elsa Schiaparelli was one of the most successful designers. *Shocking* (her perfume) was launched in 1937 and came in a bottle based on a dressmaker's dummy with Mae West's curves. The packaging was in more than twenty five pieces.

This extravagance in packaging continued after the War and as far into the fifties.

Estee Lauder and Lancome emerged eleven years apart from each other - the former 1946 and Lancome - 1935. But it wasn't until the early fifties that they produced their first successful fragrances. *Magie* by Lancome was introduced in 1950 and *Youth Dew* (Estee Lauder) in 1953. Both these companies came to dominate their market. This is reinforced by the fact that *Magie* was still in demand in the U.K. until 1981 and *Youth Dew* continues to sell well to this day.

My thesis explores the market of Estee Lauder and Lancome. I will look at advertisements which they use to display their perfumes as well as the advertising strategies used.

I have devised a number of questionnaires asking ten women between the ages of eighteen and sixty why and what perfume they wear. This thesis analyses my findings and documents what the shops who sell these scents feel about their customer purchases. Then I noted if certain trends in product buying were common and if the geographical nature of the shop encouraged any similarities.

The key literature used are numerous articles from magazines, a number of books written on related subjects and Company Information press packs. These mostly primary sources give a better insight to the companies in question. The magazine articles give the latest news and views which is invaluable as in the world of cosmetics and perfumes new ideas are continuously emerging and aiming to better themselves each time.

I have decided to investigate Estee Lauder Companies Inc. because it is a well recognised beauty and cosmetic company. It is also rated as one of the best in its market as Estee Lauder usually ranks number one in European sales and Clinique (also owned by Estee Lauder) - number two. They have launched a freestanding store in Moscow in 1989 along with Hungary. China opened a store in 1993 along with the Czech Republic, and Ukraine in 1995. There are also plans for further expansion.

Why is Estee Lauder doing so well? This thesis intends to examine Estee Lauder's marketing and advertising strategies which began in 1946. Their aim is to "Know our products, determine consumers' needs, match the two. Sell only the right product to each customer". Mrs. Lauder herself said that her products are the best and knew that if she could get them into the hands of some women, they'd tell their friends about how great they are and a ripple effect would magnify. This is what has happened and is continuing to do so.

Lancome is a French company and signifies chicness and sophistication. Armand Petitjean (founder) was a great lover of roses and chose the rose, not only in his creation of perfume, but also as the registered emblem of Lancome. The rose symbolises this chic image they aim to promote. European women are considered by Americans as having a rich look with a long history of class and aristocracy.

In the course of this thesis I have chosen to investigate Estee Lauder and Lancome because they are both big, well-known and recommended companies in their field. Their reputations are undoubtedly untarnished and so produce well made products. They appear to be at the top of their individual market and reflect this with the usage of celebrity models. But they promote the same ideas of women although their approaches and styles are different.

CHAPTER 1

Buying Female Culture

Magazines and Consumer Culture

Magazines have been in circulation since the eighteenth century, but it wasn't until the late nineteenth and early twentieth century that magazines specifically designed for women came about. There are a number of reasons for this. Educational changes meant there was an "increased literacy and more purchasing power of lower-middle and middle-class women" (Wolf, 1990, p. 62) and the Suffragist Movement of the late nineteenth and early twentieth century increased political power for women. As a result more women entered into public life.

The Suffragist Movement gained credibility in U.K. and most of the European countries after the First World War. Since women had contributed to the war effort, they expected and wanted a public/political reward. This entry into public life increased social and cultural discourses of femininity. Magazines of the time suggested that despite increased political power, women were advised to keep a private duty towards femininity also. "Tuck flowers and ribbons . . . keep our faces looking pretty" (Wolfe, 1990, p. 63).

At the time Estee Lauder was founded in 1946, women were entering into public life. Their magazines reflected the view of women having a public and a private role - wartime effort and femininity. So the situation was produced where the market conditions for Estee Lauder and Lancome were suitable.

As a higher self esteem was felt among women they gained economic independence and better purchasing power. The magazines realised this advancement and took advantage of it.

Advertising emerged as an important marketing tool because it was seen to have a positive effect on sales. This was as a result of women's gain in purchasing power which allowed them to buy into certain ideas.

Magazines provided a place for female products to be shown and are an excellent place in order to target the female market. They could be said to be equivalent to bibles. This sacred reading was all too often what encouraged women to wear certain

clothes and buy particular products. They are convinced that this lifestyle presented before them is essential and they enjoy the images portrayed. They would like to feature in this luxury. In a way, magazines take advantage of female vulnerabilities and inadequacies about themselves in order to sell products.

Therefore magazines become important for placing advertisements. In glossy magazines it is true to say that the advertisements are almost part of the content. They fit in with the ethos being promoted by the magazine. I will be using advertisements to illustrate further points and all of them have come from magazines.

Women and Advertisers

There are four formats which perfume advertisers seldom stray from when presenting women. Women are quite sophisticated decoders of images and will not buy products which demean or patronise them. In this way, advertising may "speak" to women without degrading them.

The first visual strategy of a woman is - her shown close up with the perfume bottle. Plate A shows an example of this. It is *Gio* by Giorgio Armani. The advertisement asks - "Who is Gio?" This could be the woman's name or a male friend. She could be asking this as she has her hand over her mouth - maybe whispering. This woman is shown to have a secret.

Seeing only her face instead of her full body tends in normal cases to present less of her character. But in this case the beauty of her face is enough. One is presented with her aura and can appreciate that she enjoys this scent. This woman is seen as an object - mysterious - who is Gio?

A woman pictured with a bottle is the second strategy (Plate B). But the wearer is fully characterised - more body shown. *Magic* by Celine is the example. The gold rimmed top and same coloured bottle reflects luxury. The woman is shown in full length and holds the bottle up as if she is "in praise of it". She worships it. This

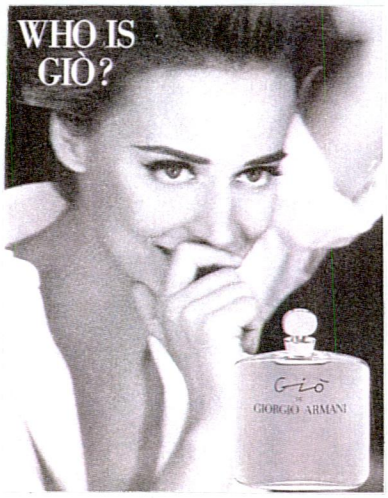

Plate A

Plate B

Plate C

Plate D

female is seen to be "bending over backways". One can interpret this to mean she treats the scent like an icon. The woman can be seen as an extension of the bottle.

Opposedly, the bottle she holds up could be in place of a trophy/award she has received. In other words she is synonymous with success and so receives the trophy of femininity. The advertisement is set in a theatrical setting. Even her dress is reminiscent of an Oscars dress.

The third strategy presents the perfume itself (Plate C). Advertisers in this case rely on the presumed appeal of the bottle and the associations of the name in order to sell the scent. It is a way of bringing attention to the company and breaking the traditional woman and bottle format.

The advertisements have to be simple so that the eye concentrates and recognises the bottle. *l'Eau D'Issey* by Issey Miyake is a perfect example of this. Firstly, it has a plain background with just the bottle on display. This bottle represents masculinity - strong shape of bottle but lends itself in order to be femininised by its rounded edges at the top. Jean-Paul Gaultier, fashion designer, even bases the shapes of his bottles on a woman's body.

Miyake chose to have his perfume as a replica of himself - yet this is a female's scent. Maybe this says something about his character. It is a very minimalist design - black and white colours as well as the simple shaped bottle.

Anais Anais by Cacharel is the fourth strategy - a woman is characterised by her relationships (Plate D). These can be with other women, men or children. The bottle is most often removed from the advertisement but in this case it hasn't. As it isn't a well-known perfume maybe the advertisement wasn't thought to be in fitting to be without the bottle. These women could be sisters or friends.

According to Judith Williamson's book Decoding Advertisements, she claims that if a model's gaze is fixed to an onlooker of the advertisement then she is forming a link. It appears to be a reflection saying that every woman can own what she has:

materially and physically by wearing this perfume. One can understand a person much better when you can see their eyes. However, if the model's gaze is elsewhere as well as losing this link the model becomes objectified and detached from the onlooker. One may see her as a symbol for admiration but appears to be unattainable because her eyes can't be seen.

In Plate A and D one can see all women's gaze and so can identify with them easily.

In concluding it is without argument that one agrees with Judith Williamson's ideas. We are the consumer but are also treated and sold as part of the product, i.e. model's face. In saying this, our lives become our own creations. We can form different images by using an identity kit - different products create different looks. One may choose to ignore certain media images in favour of others or grasp on small ideas contained within a larger picture in order to build an image.

I now intend to analyse the perfume company Estee Lauder as they present a particular look.

CHAPTER 2

Estee Lauder: A Study

Estee Lauder: A Brief History

Half a century after founding the company in 1946 Estee Lauder's sales have accumulated to over $3 billion. Estee Lauder became a public company in November 1995 which reinforced their number one position. Their fragrance sales advanced by 14% during 1996 which was helped by the new scent - *Pleasures*. Estee Lauder's "classic" fragrances which are grouped under this company name were the stronger sales.

As well as the "classic" fragrance range under Estee Lauder - they own six other brand names - *Origins, Prescriptives, M.A.C., Clinique, Bobbi Brown Essentials* and *Aramis*.

In 1995, it launched its first designer men's fragrance "*tommy*", under licence from the American designer, Tommy Hilfiger. "*tommy*" is already among the top men's fragrances in the United States, and now is rolling out overseas. "*tommy girl*", a new women's fragrance, was launched in Autumn 1996, together with the launch of Tommy Hilfiger's women's ready-to-wear line.

Estee Lauder are thinking the formula for success while at the same time they stress the continual development of some existing brands. Their aim is to maintain the "legendary" products which were part of the very early Estee Lauder. *Youth Dew* fragrance received the Fragrance Foundations Fuji Award for Perennial Success in 1994 as it had celebrated forty years of popularity. The latest scent - *Pleasures* won two major awards at the same ceremony in 1995 - Fragrance Star of the Year and Best Women's Fragrance Package.

Estee Lauder Companies Inc. are run by the Lauder family - beginning first in 1946 with Estee and Joseph Lauder. Today, it is the next generation who operate the strings and are separately the Chairman of each company within. Interestingly, the Board of Directors consist of seven people - only one of whom is a woman. Three directors belong to the Lauder family and hold the titles of Chairmen and President within the brands. The woman - Faye Wattleton was a former President and now is a Lecturer, Consultant and author. Among the Executive officers is Evelyn H. Lauder

(daughter of Estee) - the only female remaining Lauder in the company. She's not even on the Board of Directors. Instead she is the Senior Corporate Vice President. The majority on the board and among the Executive Officers are men. This says a lot about women's beauty and scent products. They are in men's hands and hasn't proven to be a negative aspect. But maybe more women should be present among the higher positions in Estee Lauder Companies Inc. to gain equality for its own sake.

This company is a perfume and make up house which is more demanding with relation to creating a perfume. This is because they have to produce an image and a marketing concept without using a clothes range to reinforce a lifestyle. In this case, it has a greater chance of failing. Couture houses use perfumes to extend their image and the lifestyle they are trying to sell. An example would be Calvin Klein who prides himself on his simplistic, clean cut often lacking colour apparel. His scent reflects this by the minimalist-shaped bottles and frosted colours used. But Estee Lauder hasn't fallen to this fate so far as their first perfume was introduced in 1953 (*Youth Dew*) and is still sold in Ireland as a popular fragrance.

Estee Lauder: Their Celebrity Models

I have decided to look at the perfumes under the brand of Estee Lauder which in this particular range also concentrate on their "legendary" skin care products. The perfumes can be considered as classics too and are called: *Knowing, Pleasures, White Linen Breeze, Youth Dew, White Linen* and *Beautiful*. I have picked this company as opposed to Aramis, Prescriptives etc. because I am drawn to the "image" they convey and can identify with it myself.

My aim is to analyse the advertisements of the above scents making special reference to the model - Elizabeth Hurley. Maybe the perfume gives her recognition of a high standing in society or maybe it's the opposite. Or maybe her reputation signifies the status of the scent.

There is an ambiguity about Elizabeth Hurley's significance and meaning as she is used by Estee Lauder to model for all the perfumes. Prior to her big contract, she

was an actress - but only in a minor way appearing mostly on British television. It wasn't an international career.

She has also become famous from engaging in an ongoing relationship with actor Hugh Grant who is known to have notoriously disgraced himself with a prostitute in California about two years ago. This act has only been proved to have thrown Elizabeth Hurley into the spotlight. But she was widely noted as famous before this incident. She was seen wearing a Versace dress to an opening with her beau. This dress was named the safety pin dress by the media and as a result was given a lot of attention.

Also she is a typical example of an English rose with her complexion - soft features and high cheek bones. These traits are very similar to Estee Lauder's previous model - Pauline Poriskova who is from the Czech Republic. She resembles Hurley with her swept back hair (seen in most advertisements) and high cheekbones. Estee Lauder obviously favour the European models as opposed to the Americans - maybe they acquire better sales returns or simply are better models. Well, the net sales for Europe in 1996 increased 17% whereas the American market rose by 8%. We could be seeing the Europeans applaud the usage of their own models.

Estee Lauder have reinforced Hurley's position in society and given her a status symbol.

The use of a celebrity model has relatively become a fast growing trend. Actors and actresses not too long ago were warned against becoming involved in advertising campaigns. Their agents claimed that "if they were too conspicuous in commercials or print ads, audiences wouldn't pay to see them on the big screen" (Ginsberg and Lockwood, July 1996, p. 56).

Supermodels brought about the glamorisation of the fashion and cosmetic industry. "They got the press, the glamour, the cachet, the boyfriends, the exposure, the lifestyle". (Ginsberg and Lockwood, July 1996, p. 56). But celebrities bring something that models don't - the memory the audience has of them from the big - or

little screen. If they appear on a catwalk, celebrities may not walk perfectly but it's less intimidating to real women. The consumer always has a strong opinion about the actor and can use this as a base on whether they prefer the product or not.

Celebrities are often chosen who have a recognisable accomplishment in what they do. According to Kathy Dwyer, President of Revlon Cosmetics USA, she says that since they hired Melanie Griffith as a spokesperson Revlon became the number one brand in eight months. "We found people could relate to Griffith and like seeing women who are real, and who have overcome difficult things that have happened to them". (Ginsberg and Lockwood, July 1996, p. 59). The fact that they are real people increases brand awareness also and one would feel they are buying into luxury as a favourite celebrity uses this product.

It is true to have a compatible combination between the celebrity and product as this further demonstrates the woman's appeal of her style. It can be a great association for them.

Celebrities are more believable than say supermodels who are often very thin and appear without a flaw. But actresses give interviews on their life regimes. "When you hear Kate Moss say 'I eat hamburgers', people say, 'sure.'" (Ginsberg and Lockwood, July 1996, p. 59).

Estee Lauder: Perfume Images and their Ideologies

But what sort of woman is the model portraying in the advertisements? Well, when the fragrance *Beautiful* (Plate E and F) was first introduced in 1985 - Pauline Poriskova was the model used but since Elizabeth Hurley (Plate G and H) became the model for Estee Lauder she has modelled for the same fragrance - in almost the same pose as Poriskova. In this advertisement, she represents purity and innocence. Actually, all the pictures tell a story about a particular woman. In *White Linen Breeze* (Plate I) and *White Linen* (Plate J) she is on her holidays, in *Pleasures* (Plate K) she is taking a stroll through the park and stops for a rest with her dogs. While in *Beautiful* she gets married. This type of woman is always pictured wearing white or pale pink.

Plate E

Plate F

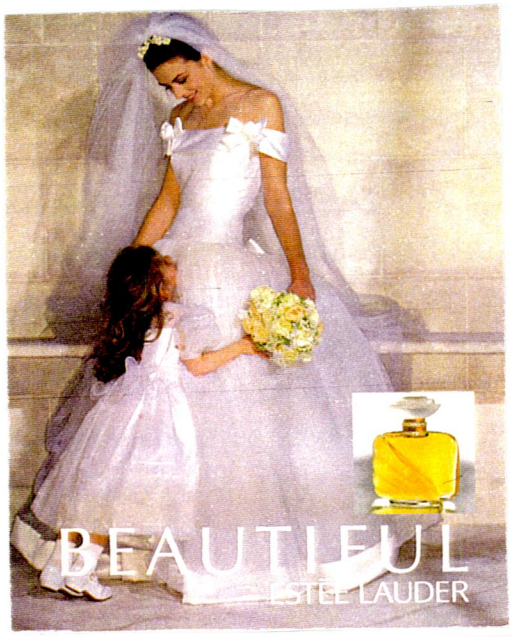

Plate G

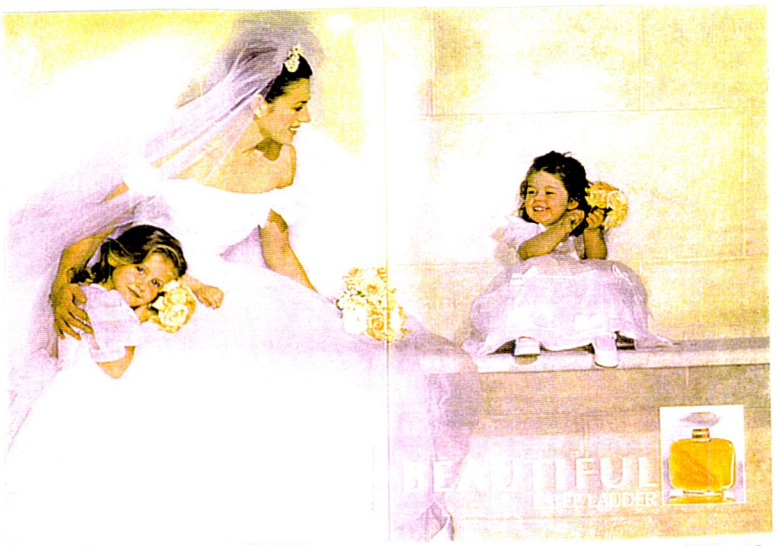

Plate H

Plate I

Plate J

Plate K

This shows how pure and clean living she is, which is what Estee Lauder depict femininity as being. Also whiteness seems to be important among the models as no Black or Asian models are used. This could change the image totally.

She appears to be almost fictional as she is a lady of pleasure (hence perfume name) which causes one to wonder if this woman really exists. Estee Lauder suggest this "Laziness" as a lifestyle. Elizabeth Hurley is shown in full body length. This indicates more of her character by suggesting a context (for the image).

An onlooker can more easily identify with her and are allowed into her lifestyle in a bigger way than if just her face was presented. She is always in a simple, dreamy state as opposed to straight, serious poses which would belong to a sophisticated businesswoman. Instead, Estee Lauder has opted for a casual woman who never gets dirty suggesting a life of ease and affluence.

It is interesting to note that in *Beautiful's* advertisement the company have used the two models previously discussed and both are dressed in wedding attire. There is a space of a decade between the use of each model.

Poriskova is presented with a boy admiring her from a doorway. It is as if he is revealing her until now kept secret - her wedding dress. One looks at her through his eyes which convey innocence and naivety - just like the young girls with Elizabeth Hurley. She is unaware that he is peering in at her during a private moment. It is almost as if he is discovering her "femininity" and so she becomes objectified. This idea is reinforced further as no eye contact is made with the camera.

Even though the model is preparing for marriage in *Beautiful* she is presented in a calm, casual state. She is shown sitting down with two small girls. All three are in a cheerful carefree mood and smiling, laughing and in no hurry to be somewhere else. The white previously suggested as purity and naivety is most true here. The flower girls are also dressed in white - as if they are smaller versions of Elizabeth Hurley. Thus, will grow up to become like her - innocent and naïve. This also suggests that this is a pinnacle of achievement for women.

White Linen Breeze portrays a woman on her holiday. One can assume this by her casual pose on a veranda with a tropical backdrop. She is dressed in sporty wear as if she is ready for a game of tennis or some particular sport. This couldn't be possible. Her face is heavily made up, especially her eyes appear to be drawn for a night out - not a casual tennis game. Her hair is gently blowing off her face showing her beautiful features completing the look.

The *White Linen* advertisement again reinforces the point of affluence. It represents a social standing. This woman may be visiting her country home for the weekend. It is similar to the *White Linen Breeze* advertisement with the immediate white surroundings and the green backdrop. Estee Lauder are aiming to promote wealth and are saying that in order to have this - one needs this perfume.

The *Knowing* (Plate L) advertisement is the only one which is slightly different in its apparent approach. It is darker, with shadows suggesting mystery. The picture is in black and white as if it is a memory captured. Significantly, Poriskova's pose is a casual, meditative one. The darkness causes an air of mystery; she is lying in a seductive way as opposed to the other more fun-loving, carefree poses.

This advertisement resembles a perfume called *Havana pour elle* (Plate M) by Aramis - a division of Estee Lauder Companies Inc. It also suggests mystery and allure. The pose is similar too. Estee Lauder have treated the advertising campaign for *Knowing* in a different manner than the other scents of the same range. They are suggesting that this carefree woman has a dark mystery about herself.

The language used in the advertisements suggest a casual, carefree woman also. *White Linen Breeze* is commented on as being named the "casual new fragrance from Estee Lauder. Easy to wear. Easy to love". Nothing about it suggests hard work. "Breeze" in the title can be taken to mean that her life resembles a breeze with this perfume - wear this and you'll have no hardships!

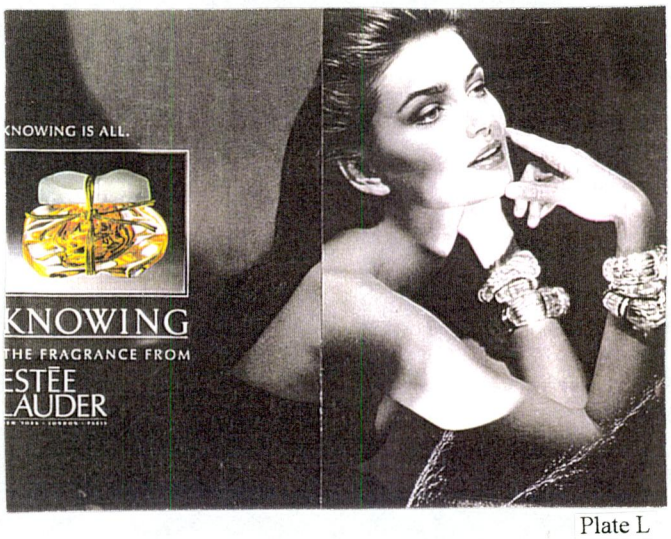

Plate L

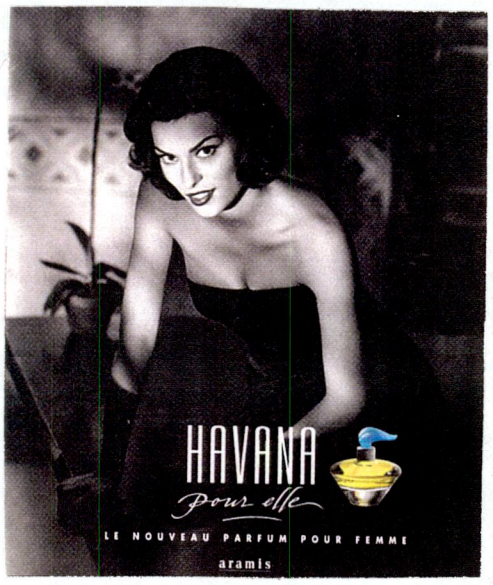

Plate M

White Linen as a fabric and a colour are both quite impractical. Linen creases easily suggesting indolence and not much practical work. White is not a practical colour for these reasons either. However, the image desired is one of garden parties, summer days and so forth. It is clear that a wealthy woman can spend her days surrounded by this luxury.

Collectively, the other titles - *Pleasures, Beautiful* and *Knowing* all are pretty, unsophisticated and obvious names. They suggest affluence as opposed to other names such as - Poison, White Diamonds, Escape and Obsession which are more powerful but are ambiguous. Where can one Escape to?

The typography used for the words - *Pleasures* and Estee Lauder are in a joined up fashion. The "P" in Pleasures has been given a long tail. Thus reinforcing a leisurely aspect.

"This is your moment to be Beautiful" is written in white type with the word "*Beautiful*" larger and bolder than the rest. The whiteness is in keeping with the pure, innocent idea discussed earlier. But the red line appearing under "Beautiful" stresses the word but it's vibrancy is out of context with the remaining advertisement design which contains subtle pinks, blue and of course, white.

The onlooker is told this is her only moment to be beautiful - naturally she is the centre of attraction on her wedding day. So is she not beautiful in her other activities in life (other advertisements)? The type written for this picture makes a woman feel extra special on a special day in her life. In this sense, the scent is elevated over the others.

"Knowing is all". This woman holds a secret and by keeping it to herself is all she needs to know in order to maybe enjoy life. The type is again written in white.

The advertisements do collectively show a wealthy female - but more of a simple wealth bordering on sophistication. There is no large array of jewels but at the same time she can afford to be in an exotic country as well as enjoying the more simple

things in life - walking in the park with the dogs. Everything this woman engages with is in a subtle way even in *Knowing* - as one isn't too sure about her constantly deferred secret. This secret of femininity can be acquired through this product. In this way it works on the myth of a "woman" being mysterious.

A study of Lancome's imaging strategy focuses more narrowly on the model's face and the idea of mystery. This company trade on mystery/glamour and femininity rather than the social status attached to Estee Lauder. Maybe this has something to do with the American image of a woman versus the European. Americans concentrate on the exterior appearance while Europeans promote the inner beauty also.

CHAPTER 3

Lancome: A Study

Lancome: A Brief History

Estee Lauder is truly an American company while Lancome is French. One associates France with Paris - the capital city for fashion, ultra chic with classiness. This upper class image is quite a contrast to the "naïve imaged" girl portrayed by Estee Lauder. We would associate a business woman with Lancome.

Paris conjures up an image of women briskly walking along the Champs Elysees with spotted dalmations while themselves dressed in matching colour code. Conveying extremities and confidence is what Paris is about. The media have shown this city as an example for flamboyancy, romance as well as nostalgia with its old buildings. Everything about Paris sets the atmosphere for romance and the giving of perfume as a present is symbolic of love.

Women wearing the best Haute Couture from such names as Yves Saint Laurent and Christian Dior highlight Paris as the capital for fashion.

Lancome reinforces their Frenchness by employing Juliette Binoche as the new face for the latest perfume - *Poeme*. She is a well known and loved actress in France. According to a release I received from Lancome the International Managing Director - Pierre Sajot states, "She is the perfect incarnation of our perfume", and explains that putting her beauty aside, it is her "fiercely private nature combined with her passionate love affair with her craft" that made her the ideal choice for *Poeme*. A woman of contrasts.

When work began on this scent four years ago, code-named "Harmony", this project was said to be very different from Tresor while still keeping the spirit of the Lancome woman - feminine, self-assured and with a subtle sense of humour. It would be classic with a contemporary feel. Juliette Binoche can be said to be all these qualities.

Lancome and Estee Lauder Celebrity Model Contrasts

Lancome have chosen a quality woman with cultural values - not just beautiful features as opposed to Estee Lauder and Elizabeth Hurley.

It is interesting to note that no interviewers have asked Elizabeth Hurley on her views about Estee Lauder perfumes or how she echoes their sentiments. Instead the media are more fascinated with the interactions between Hugh grant and herself. Maybe she is under specific instructions by Estee Lauder not to reveal this information. Juliette Binoche however has implemented many interviews on her philosophy of Lancome. In an article in Elle Magazine, September 1996, Binoche was asked her opinion on ageing. Her response was interesting - "Does age worry me? A lot of people ask me this, especially in America, where it's much more of an issue. If you still have fire inside you at seventy, you'll still be beautiful". It seems as if Lancome have chosen a fresher person as she possesses inherent beauty qualities as well as the obvious ones. This can be noted when she (Binoche) is asked about skincare - "Skin is skin, but what makes it special is what people can feel and see. In my work I look for clarity in my thoughts and in my eyes, so that people can read what is happening inside, like a book".

However there is a contradiction about an "English Rose". It is more evident that Juliette Binoche possesses this as an interior and exterior quality. Her face is very clear and free of a lot of make up in the advertisement. This is unlike Elizabeth Hurley.

It is interesting to note that Lancome have chosen one face for one perfume while Estee Lauder use Elizabeth Hurley in all of the new perfume advertisements. Lancome are more selective or maybe Estee Lauder are trying to create a composite woman or suggest that there are lots of different aspects to femininity. The individual attention given by Lancome can only be positive.

Juliette Binoche is associated with *Poeme* and it is with her. They both validate the other as a social symbol. She is an ideal choice for this perfume because as she is quoted as having said to Elle magazine for December 1996 - "When I met Jacques Cavallier (the 'nose' who created *Poeme*), I understood the fragrance so much better". She continues to tell that making a perfume resembles an actor talking about

a role (head, heart and base notes). One starts with the superficial aspects and the psychology comes after.

Lancome is not the only company who uses French actresses to promote their products - Chanel have used Catherine Deneuve. It is noted that it can only give a positive result if a French is used. This shows the high regard these actresses are awarded for their talent. This being so, Lancome is even now using another French actress for its make up line - Cristiana Reali. Also she is thirty years old which is relatively old in modelling terms. Maybe not so as according to Margaret Sharkey, (Wood, 1996, p. 128 and p. 130) Lancome's Deputy General Manager/Senior Vice President she was looking for a "real woman". She claims that having an "actress is good . . . After all, we are in a theatrical business. We also think it makes the imagery richer for the brand because women see that spokesperson in a different light". She continued by adding that Cristiana is "extremely powerful" in the theatre. "That power and intelligence only makes it richer for Lancome". The actress herself concedes that "Lancome helps me to keep my own personality as a woman". (Reference: Elle, November 1996, p. 2). Also older women have spending power maybe even more than the younger so by using Cristiana Reali Lancome isn't alienating other potential customers.

Isabella Rossellini was also used to advertise Lancome perfumes before Binoche and is a well established actress too. Binoche resembles her physically with her sharp cheekbones and maybe Lancome decided Binoche could be a younger version of Rossellini as they both represent the same thing. When Binoche was interviewed for Elle magazine she concluded with her own beauty philosophy. "The best advice I've ever been given is to just be yourself, because if you try to be someone else, that's when you start to have problems". (Elle, November 1996, p. 3).

As she is an actress and has a craft of her own, Juliette Binoche as she says herself has more of an understanding of the perfume. Just as she practises her craft with great precision so is the art of perfume. France is well respected for producing such fine scents in the past - Grasse in France is totally dedicated to this art. The bottle shapes are a craft in themselves too. *Poeme's* shape was designed by Fabien Baron who

played with contrasts - soft, feminine curves and clean cut planes. The overall shape is reminiscent of a woman's shoulders, rounded yet defined. It thus respects the idea of contemporary classicism while also looking very modern. He describes it as "a prism which transfigures light as poetry transforms reality". (Lancome, 1996, p. 2).

Poetry is a craft in itself also. The poetry chosen by Lancome to represent *Poeme* was written by Paul Eluard, a distinguished French Surrealist poet. It is very apparent how Lancome are showing how, not only is French perfume a craft but is linked to other French cultural products. Estee Lauder does not have these associations.

Contrasting Perfume Images and Ideologies

The language used in Lancome's advertisements is different to Estee Lauder's usage. Firstly, the titles of the scents are in French which makes a wearer feel they have an elite fragrance. It is a symbol of luxury especially when one doesn't understand the name as it is French. "Le Parfum Des Instants Precieux" describes *Tresor* (Plate N) in its advertisement. The translation of this phrase is - "the perfume of the moment". *Tresor* means treasure. The woman could be the treasure because she wears the scent or it may be advising one to treasure special moments which are recalled by the smell of *Tresor*. The word *Tresor* is written haphazardly with a line underneath it - similar to a signature.

Similarly in *Poeme's* (Plate O) advertisement - Lancome have used neat type but it makes a swirl movement collectively towards the top of the page gradually becoming smaller. This is a more sophisticated style than Estee Lauder uses and still creates an air of carefree simplicity. The word *Poeme* which we can see written on the bottle is interesting as the "O" has been positioned lower than the rest of the word. This playfulness suggests this woman's subtle sense of humour.

The phrase displayed by Lancome in *Poeme's* advertisement - "Sometimes words are not enough" explains that this scent encapsulates what can't be put in words. Everywhere Lancome is written, the word Paris appears underneath. This reaffirms their chic and sophistication.

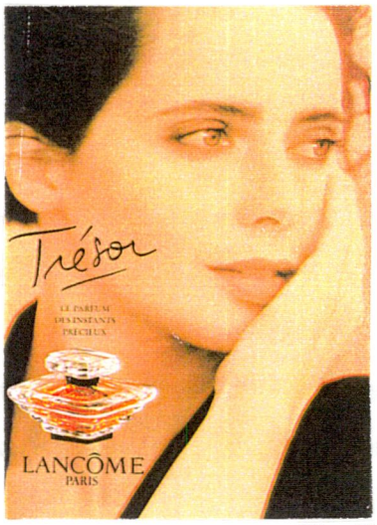

Plate N

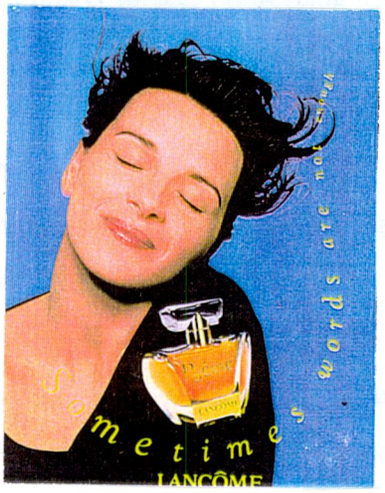

Plate O

The bottles containing the perfume are daintier and with delicate curves than what Estee Lauder present the onlooker with.

Vivere may be the title of the Poem and the phrase written on the advertisement could be the poem itself. Both models in *Vivere* and *Tresor* are wearing black but not evening wear. This is suggesting that exterior wealth isn't important unlike Estee Lauder. In *Genuity* - she wears an evening gown.

The shots for both advertisements are taken close up which is the opposite to Estee Lauder. Even though they are so close one can still interpret her character as a result of the beautiful pose. This is emphasised by the blurry image given to *Vivere's* advertisement which is also of a sepia colour. It suggests a dreamy state. Lancome's advertisement resembles a film poster further reinforcing its links with "culture".

Lancome: Brand Recognition

I compiled a questionnaire in order to find if people recognised the Lancome scent *Vivere* (see Appendix 1) when not all it was revealed. As they use a new model the aim was to note if there was any difference. I didn't do a brand recognition on Estee Lauder perfumes because Elizabeth Hurley is instantly recognisable. Plate 5 reveals only the model while Plate 6 reveals the model and some of the writing but not the bottle. I interviewed ten women ranging from the ages of eighteen to sixty. Eight out of ten had seen the advertisement before - they knew it was a new perfume because a lot of the glossy magazines, i.e. Vogue, Elle advertised this perfume. They didn't necessarily know what it was called but they certainly recognised Juliette Binoche. Three Colours: Blue was mentioned as her best film. One interviewee, Donna Watkins (22) from Stratfin, Co. Kildare said that she loves this great actress and has seen every film she has starred in. But this advertisement wouldn't encourage her to buy *Vivere* because it appears to be very sweet. She came to this conclusion because of the "sickly" colour of the liquid and Binoche's facial expression is as if she has "just bitten into a lemon".

Plate P

Plate Q

In this way, she feels the actress's reputation has been destroyed. She is of a high quality standard in her craft but has been reduced to a sweet smell. Another interviewee - Margaret Marshall (60) from Co. Kildare claims that as "Juliette Binoche is so famous she would be suited to promoting a perfume with a more sophisticated image and smell - like *Tresor*". Others described the advertisement as "too ethereal - airy and fairy-like".

Only two people knew what *Poeme* smelt like and so agreed with the sweet idea above. Although one woman - Breda Marron (22) from Co. Monaghan argued that the advertisement "makes the perfume seem sweeter than it actually is". This is thought so because the bottle is in suspension and the words around the bottle (also of the same sweet colour) seem to twist away into nothingness.

Seven out of ten women knew it was a Lancome perfume because they associated Juliette Binoche with the company purely because she is French also. In fact, one interviewee Anne Daly (55) from Dublin thought that the model was Isabella Rossellini because of her similar features. I continued to ask her why she felt that Lancome promoted a French theme from this advertisement, apart from the model. Her answer was that this company's bottles are nearly always very antique looking - just like the bottles made by French glassblowers such as Lalique in the 1950's. Also she said that Lancome always write Paris underneath - so even if they weren't French they aimed to promote a French image. It is a case of reinforcing this idea into people's mind - one word automatically conjures the other.

In the next chapter, I wanted to test general brand recognition and surveyed ten women of different ages on their views and opinions.

CHAPTER 4

Questionnaires

Survey: Background

In the previous two chapters I have examined what sort of women are chosen to promote perfumes for the companies Estee Lauder and Lancome. It has also been revealed that a lifestyle has been suggested in which one can become a part of while wearing this perfume. So the next logical move is to see who actually does buy into these perfumes or is it the idea they like when purchasing. This translation into sales should indicate whether the above companies' marketing strategies were successful. It will be interesting to discover what actually encourages women to buy these products - advertisements or pure knowledge of the company.

I went about finding this information by way of four surveys. My first survey questioned whether women recognised specific brand names when the advertisement wasn't fully revealed to them. (See Appendix 2). My second survey asked what scents these women buy and wear themselves. Also what was the reason for choosing these particular perfumes. (See Appendix 3). I also wanted to find out where they shopped for such purchases and so my last survey, number three was used. (See Appendix 4). I used ten women for the first survey between the ages of eighteen and sixty, but I used a different ten for the second. In relation to the last questionnaire I interviewed shops in Dublin city centre and in a chemist in Naas, Co. Kildare.

Brand Recognition: General and Estee Lauder

I chose *Eau d'Eden* (Plate R, S and T) by Cacharel because it is rated market wise similar to *Lou-Lou Blue* and *Anais Anais*. It would be interesting to see if the market that it is actually aimed for would recognise it when the title, company name and bottle are removed from the advertisement.

Six recalled the image as "having seen it before" but didn't know what scent it was. It obviously hadn't left an impression in their minds. When it was fully revealed everyone thought it was "a bit too much". There were claims that she has too many flowers decorated around her and some wondered why is her face peering through at

Plate R

Plate S

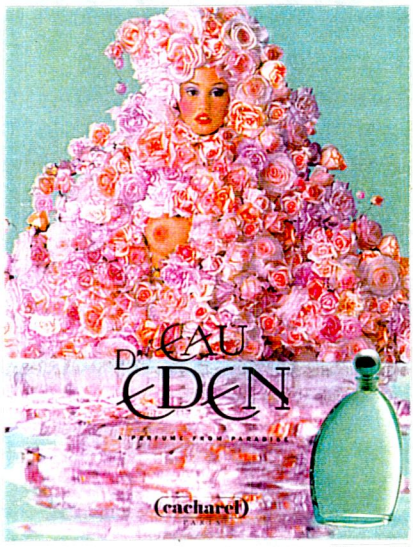

Plate T

all. In fact, they concluded that one doesn't need to see her face in the first place. Why not just the flowers!

An interviewee noted that this perfume is aimed at a younger age group - maybe twelve years old - she reinforced this point by saying that Cacharel make underwear for that age group also. As the model isn't known at all - this tells how expensive the perfume is. As Cacharel are targeting a young market who don't have a lot of money it only seems fitting to reflect this in their usage of models.

All the women interviewees liked the shape of the bottle - but it doesn't reflect the rest of the ad, they complained. They meant that the bottle is of a green colour suggesting cool and freshness. But contradictorily - the rest of the advertisement is of a "sickly atmosphere". Even the make up on her face reflects this. The blue eye-shadow is spread liberally in a way that makes her look ridiculous.

Next, I presented an *Eternity for Men* by Calvin Klein (Plate U, V and W) advertisement. It was unanimously agreed that Klein was the master of this picture. But there was slight hesitation and blank faces when asked which aftershave. Calvin Klein adverts always seem to be in black and white, Lorna Watkins (22) Kildare observed. The men are always well groomed as if they just walked out of a salon. She pointed out his fingernails which are so perfectly manicured. It is as if he is separated from his background - he couldn't really be in a place which would cause him to dirty his fingernails.

A lot of people don't seem to dwell on or remember advertisements and their companies. They may have hazy ideas but nothing concrete. Having said this, there is a lot of money spent on these campaigns and this is the result. But the positive side is that the models were recognised.

Only one woman, Jessica O'Neill (49) of Dublin, said that her favourite perfume is *White Linen* from Estee Lauder. When I showed her the advertisement she claimed that it wouldn't encourage her to buy the scent. She simply appreciates the smell and isn't the woman portrayed in the advertisements.

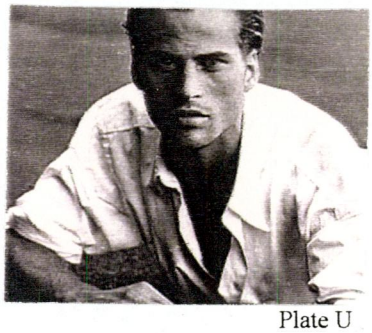

Plate U

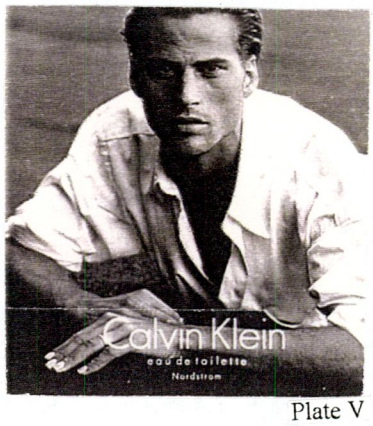

Plate V

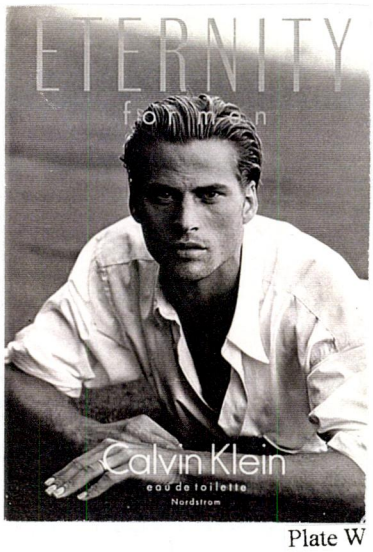

Plate W

Survey: Consumers

Everyone I interviewed claimed to possess more than one scent and thus appealing to a "I'm every woman style". According to Susan Irvine: "Wanting to step into the picture is the first step to wanting to buy the scent". (Irvine, 1996, p. 221). As every advertisement produces a different image of a woman, one may feel she relates to them all in different ways. "It's amazing how much women read into a picture". (Irvine, 1996, p. 221). It was for this reason that I found it wasn't feasible to ask just about Estee Lauder and Lancome perfumes. The women interviewed wear other scents, in fact there was only a small minority of those who wore the two companies mentioned. So my study has been extended to other companies.

The younger interviewees (eighteen to twenty age group) saw them buying *Lou-Lou Blue*, *Anais Anais* and *Monsoon.* These women are students and their taste reflects this. The perfumes belong to a lower price bracket than the average Calvin Klein or other designer scent. The advertisements are not widespread.

I noticed that the older women but who are still in their late twenties are drawn to designer names such as - *Obsession, Eternity, CK one* (Calvin Klein), *Dune* (Dior). It wasn't the advertisements which encouraged women to buy these perfumes as one may think because powerful advertising is apparent here. Instead, one interviewee chose to wear *Escape* by Calvin Klein because it reminded her of the outdoors and the ocean. She associated the smell with a childhood memory. The nine other women claimed that smell of the scent first initially attracted them to their favourite scent.

Four women said that if they were buying perfume as a present - the bottle and its packaging would account for a large amount of the decision - especially if it was for a female they were buying. However, a man's present would encourage a smell of the aftershave from the prospective buyer. It is interesting to note that if she liked it she would buy it. But maybe he wouldn't like it or vice versa.

The older woman from forty to sixty, I discovered in my survey tended to have a specific allegiance to a particular designer. She buys *Chanel No. 5* and *Gio* (Giorgio Armani). To complete this "look" in most cases matching body lotions were used. This is the practice of layering one's scent thus making it last longer. An interviewee, Teresa O'Brien (60), Dublin, states that she wears *Gio* because she feels the smell is an extension of her. She feels she would love to wear Armani's clothes because they appeal to her but wearing his cheaper products - perfumes and lotions is the "cheapest I'll get to this luxury". She claimed that she feels "naked" without reliable *Gio*. Another interviewee, Margaret Smith (55), Kildare, said she "feels an air of completion when wearing *No. 5*". These women wear their perfumes for themselves in order to boost their self confidence. However, the younger generation (twenty-somethings) had a broader view. Gillian Stokes (22), Dublin, stated that how she began wearing *Dune* was "by accident" - she received it as a birthday present and liked it. She continues to wear it two years later saying that her boyfriend associates this scent with her. She continues to wear it as he likes the scent. It is worn to feel more attractive towards the opposite sex also.

Department stores in Dublin, i.e. Clerys and Brown Thomas, seemed to be the popular choices for place of purchase. This is because these older women are already shopping in another of the store's departments so prefer to buy everything under the same roof. They collectively have admitted that the service is excellent and the assistants' knowledge of the products is superb.

Chemists in the suburbs of Dublin and the country regions were also quoted to have given good service. An intimate service is provided because the chemist would know their customers well.

The younger generation plaintively told me they wouldn't buy a celebrity scent as opposed to a designers because as Gillian Stokes (22), Dublin, claims that "the

majority of celebrities who promote scents seem to be older women like Elizabeth Taylor. I don't want to be associated with her as I'm only half her age". Whereas, the fifty plus woman would buy into this quicker because as Teresa O'Brien (60), Dublin, says "I like to feel I'm buying class". The marketing strategies these celebrities use can be endless because this age group can be preyed on with positive results.

Androgyny means unisex where women and men both share the same item, e.g. perfume. As it is a Nineties phenomenon it is more likely to have an impact with the eighteen to late twenty age group - maybe the thirties also. My view was that the older women interviewed wouldn't have such a positive attitude towards this idea. I was right. The results I received were "not particularly", and "what's the point?"

The rest of the women encouraged cross sharing perfume as an aftershave. So I asked in particular what their views on Calvin Klein's androgynous scent - *CK one* was. One interviewee, Lorna Watkins (22), Kildare, stated that she thinks *CK one* is a success in relation to promoting a woman's scent - slightly perfumed and reminds her of aftershave which is a positive thing but she feels "it's too feminine for males - not aggressive enough. It's too sweet a note". Other interviewees prefer the idea of sharing with their partner.

Survey: Shops

I interviewed a selection of shops which sell perfume in order to clarify their consumption trends and best sellers. Firstly, I visited Brown Thomas which is a Department store on the prestigious Grafton Street in Dublin's fashionable south city centre. Grafton Street is notable for its high fashion shops. Brown Thomas has recently been refurbished and has become a classy and chic establishment where anyone can visit to browse and shop. It would be Ireland's equivalent to Saks of Fifth Avenue in New York for its reputation. But also the interior is refurbished like an American equivalent.

Clerys is also a Department store in Dublin but on the north side of the city. It is situated on O'Connell Street where many other old buildings stand. This street is known for its famous history and so is an attraction to visitors just as Grafton Street is - but for a different reason.

Clerys retains its original ceilings, staircases and so appears dated. It sells the same merchandise as Brown Thomas even on the cosmetic and perfume floor. But they also sell cheaper perfume, e.g. Yardley which Brown Thomas doesn't. Clerys is popular with the older generation of people (fifty-five plus) because this would have been the department they most frequented when they were younger and so would continue to return.

Roches Stores was my third shop to visit. It is also a Department store but wouldn't have as much a selection of goods as the previous two. This shop is situated on Henry Street which is on the north side of the city centre. It commands the highest shop rents but the people associated with the street (fruit and clothing street trades) are of a lower socio-economic group. The other shops on this pedestrianised-only street are branches of the same outlets from Grafton Street.

My final shop which I visited was a small chemist in Naas, Co. Kildare. It is situated beside a Quinnsworth food hall and stands in a parade of shops which include a hairdressing salon, knitwear shop, coffee shop and a Chinese take-away.

The chemist contains a prescription and a perfume counter. It has a new interior and is small and intimate. As a result of being in a town they have reliable customers of all ages.

I visited Brown Thomas twice during a week in late November - one mid-week in the early morning and the second on a Saturday at 11 a.m. The difference in amounts of people both times was amazing. Saturday was a very rainy day but at eleven o'clock there was a lot of hustle and bustle at the cosmetic and perfume counters. The fact that it was so near to Christmas plus Saturday is often the only day people working during the week can go shopping - I feel contributed to this chaos.

I managed to speak to Sinead at the Lancome counter here who was very helpful. She informed me that of the five Lancome fragrances - *Poeme* is their best seller. Firstly, because it is the latest to their range, it comprises of two flowers previously not mixed together and the fact that Juliette Binoche is the face for the commercials.

Whereas at Lancome's counter in Clerys the best selling perfume is *Tresor* and is sold to the fifty plus woman and surprisingly the same perfume in Brown Thomas is bought by both young and older customers. So we can see the difference in shops for each age group. The difference in ages I feel stems from the establishment itself. The older generation would keep returning to their faithful Clerys - as they did in their younger days.

At the Lancome counter they have a special promotion layout for *Poeme* but they seem to have put most of their attention on presenting *Tresor*. Heidi (at Lancome - Clerys) informed me that when the company design a promotion - *Tresor* is always included because it is so popular. Personally, I feel that maybe this scent appeals to the older woman quicker in Clerys because it is so prominently displayed as "the" perfume of Lancome and naturally if the majority of shoppers are older then they will be drawn to it. Ultimately, the smell of the perfume will in a psychological sense become the signature scent of forty plus women.

Interestingly, Roches Stores on Henry Street which is at the lower end of the socio-economic scale doesn't sell Lancome perfumes. Elaine (Perfume Buyer) told me that there have been no requests for this company. She feels Lancome is regarded as a higher market scent and wouldn't appeal to the customer mass in this shop. Having said this, they do have a limited choice of upper market perfumes which they occasionally get called for - *Gucci, Eau de Rochas*. Roches Stores truly show their customer market as they also sell Walt Disney perfumes for children - *Pocahantas* and *Mickey Mouse*. Their most popular sellers are: *Poison* and *Dune* - generally, Elaine said, the spicy ones sell better.

When a customer comes into Roches Stores, they know exactly what perfume they want. Whereas in Brown Thomas and Clerys - people come to buy but they don't know what to choose for the first time so the consultants told me they ask what perfumes they already like. In this way they can narrow a list and ask them to smell one of their scents which would be nearest the preference - e.g. fruity.

At the Estee Lauder counter in both Clerys and Brown Thomas it was agreed that *Pleasures* was the best selling perfume because it is the latest scent. Clerys claimed that *Youth Dew* would be the next popular and it is the fifty plus woman who wears it.

This was the company's first perfume introduced. Sales of this scent in Brown Thomas is moderately low. Not surprisingly this range is not sold in Roches Stores for the same reasons that Lancome isn't.

CK one belonging to Calvin Klein is sold in all the shops except Roches Stores. Celine Mulligan of Calvin Klein in Clerys states that as it is a fresh, unisex scent this explains its popularity. She agreed with Mark Phillips from Brown Thomas that 60% of the buyers are women. In Clerys, only 2% of these women purchase the clothes. This is in contrast with 60% in Brown Thomas. The scents "bio-degradable packaging and excellent advertising" Mark claims is the "way towards the future".

Elizabeth Taylor perfumes can be bought in Roches Stores and Brown Thomas but not in Clerys. Yet one would believe that women of this celebrity's age group would shop here. Donna in Brown Thomas informed me that their best seller is *White Diamonds* which has been on the market for the past decade. Her new secret - *Black Pearls* hasn't "caused much of a stir" - mainly because it is still fairly new. Roches Stores said that her perfumes are bought by the forty five to sixty year old woman.

Bernadette in David Murphy's Pharmacy in Naas, Co. Kildare told me that the sweet scents like *Dune, Tendre Poison* and *Amarige* are the most popular. They don't stock any Lancome perfumes and only *Beautiful* from Estee Lauder. Bernadette says this is because it is a favourite for brides. The advertising has obviously worked here. She said that women often buy the same perfume and aftershave whereas men as consumers reply with "It'll do" after testing a prospective woman's fragrance.

This chemist sells *CK one* and the popular age group for this tends to be twenty plus. They sell body lotions more at Christmas. This is because when a customer is browsing through the array of scented bottles for a present they aren't too sure. So

they opt for a body lotion instead. Yet normally, the body lotion is actually more expensive than the perfume itself.

Bernadette claimed that people are often fascinated by the bottle shapes, e.g. *Salvador Dali* and *Sotto*. This often influences their purchasing decision when present buying.

It has been interesting to note the consumer responses which are often reflected in what the sellers say.

CONCLUSION

The task set at the beginning of this thesis was to discover what perfume women prefer to buy into and why. Also the marketing and advertising strategies used by Estee Lauder and Lancome were to be thoroughly analysed. Observing the differences and similarities was important too.

My survey raised an awareness concerning the public's not so accurate recollection of recognition of brands. However, the interviewees did observe certain elements and identified celebrity models, typography and colours with a particular market - but not necessarily knowing what company they belonged to.

It was interesting to note that the smell of scents attracted women to buy them initially as opposed to the advertisements. It has been observed by Anne Weintraub that unisex ingredients such as spearmint, pineapple and fern moss will become the latest trend for perfumes soon. (Weintraub, 1995, p. 150).

I also found young people's views on unisex scents interesting. Some commented on saying it is the way towards the future. The older women (forty-five plus) didn't see the advantage of having such a scent.

I found that the difference in geographical locations of Department stores gave way to alternative best sellers. Lancome's premier scent in Brown Thomas is *Poeme* whereas it is *Tresor* in Clerys. Also, it was surprising to be told that exotic bottle shapes brought in excellent sales returns especially for present buying.

Estee Lauder being an American company promote exterior facades and social standing in their advertisements whereas Lancome present a cultural philosophy. But simultaneously they aim to sell femininity. One company hasn't proven to have achieved a higher standing among its clients over the other.

There seems to be a general trend towards androgyny today with many companies producing unisex scents or perfumes for him and her with the same names.

However, Estee Lauder and Lancome are still happy with promoting the old traditions and representations of femininity. They do this by using actresses in their advertisements, portraying feminine qualities - purity, innocence, mysteriousness and presenting her in a social standing. The colours most commonly used are white and pink which again reinforce femininity. Also the perfume names suggest a gentle casual feel. Lancome pride themselves for using a French actress and for promoting a French image.

Both companies seem to be satisfied with their strategies as it works. They are acknowledged for using celebrity models and are given high recognition. The fact that they are make up houses is also promoted by their strategies.

While other perfume houses tend to see the future lying in unisex scents Estee Lauder and Lancome continue to invest and market femininity.

APPENDICES

QUESTIONNAIRE - APPENDIX NUMBER ONE

Do You Know This Advertisement?

Where Have You Seen It Before?

What Is The Perfume Name? Company Name?

How Did You Come To This Conclusion Without Seeing All Of The Advertisement?

Is It Successful - Does It Work?

What Do You Think Of The Colours?

What Do You Think Of The Design?

Does The Celebrity Used Make A Difference To The Advertisement?

Can You Tell What The Scent Smells Like?

Do You Wear Lancome Perfumes?

What Is Your View On This Company?

Name Address Age

QUESTIONNAIRE - APPENDIX NUMBER TWO

Do You Know This Advertisement?

Where Have You Seen It Before?

What Is It Called? Company Name?

How Did You Come To This Conclusion Without Seeing All Of The Advertisement?

Does It Work - The Advertisement?

What Do You Think Of The Colours?

What Do You Think Of The Design?

Can You Tell What The Scent Smells Like?

Do You Wear L'Eau D'Eden ?

Do You Wear Lancome Or Estee Lauder Scents?

What Influenced You To Buy Them?

Name Address Age

QUESTIONNAIRE - APPENDIX NUMBER THREE

What Perfume Do You Buy?

Do You Wear More Than One?

Do You Have Specific Allegiance To A Particular Perfume Designer?

Why Do You Wear Perfume In The First Instance?

What Initially Attracted You To Your Favourite Perfume?

Do You Buy Other Products Associated With The Perfume eg. Body Lotion?

Where Do You Buy Your Perfume? Why Here?

Do You Like The Idea Of Androgyous Perfume? eg. CK One

If A Celebrity Has A Scent On The Market - Would You Buy It Quicker Than A Designers?

Does The Shape, Design of The Bottle Influence Your Purchase? Or It's Packaging or Advertising?

Name Address Age

QUESTIONNAIRE - APPENDIX NUMBER FOUR

What Is Your Best-Selling Perfume?

Why Do You Think This Is So?

How Do You Encourage People To Buy Your Perfumes? Your Selling Strategies

Are Your Buyers Mostly Male or Female, Buying For Themselves Or As Presents?

What Age Group Buy Your Best-Seller?

What Type Of Person Wears This?

Do You Sell Elizabeth Taylor Scents? Does The Celebrity Endorsement Make A Difference To The Customers?

Do You Sell Lancome Or Estee Lauder Scents?

Name Address Age

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