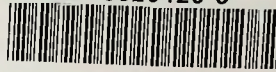


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BERNADETTE McCOY

4TH YEAR FASHION THESIS

FOR

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N.C.A.D.

1991

THE 20TH CENTURY PERFUME INDUSTRY -

THE EXISTENCE OF ARTIFICIAL SCENT

AND THE MANIPULATION OF THE CONSUMER IN THE PERFUME
INDUSTRY OF THE 20TH CENTURY.

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Introduction

INTRODUCTION

This thesis is an exploration of scents; nature's own produce, man's artificial and natural products.

Mankind is the only species in the world that resorts to the use of artificial scent. Nature provided man with his or her own natural body odour, but this natural body odour was not complex nor was it sophisticated enough for mankind. Thus, he or she created created his/her own artificial scent.

In chapter one, I try to reveal how and why nature provided human with natural body odours, how mankind has evolved through decades of traumatic societies to a stage where people prefer artificial scent over natural body scent.

Society developed stigmas attached to natural body odours, while the remaining species of the world produced their natural body odours as a normal part of their very existence. Humans preconceived ideas that natural body odours were animalistic and unhygienic.

This a view that society injected into us at an early age. It is this type of social conditioning that allows the entrepreneurs of this world to exploit human weaknesses. This aspect is discussed in chapter two.

2.

Chapter two looks at artificial scent. Ordinary, natural body scent is nature's way of defining who and what we are. Human, natural body odours define who we are, their natural scents are unique to our own bodies. By using artificial scent we change our self-definition, we make fake statements about ourselves, we cover our weaknesses.

In chapter two, I discuss how artificial scent tries to interpret the aphrodisiac qualities associated with natural body odours, also the reasons behind the wearing of artificial scent. I also look at the way artificial scent is advertised and how the consumer is exploited or convinced that they really need a scent.

Chapter three deals with green scents. There is an upsurge in environmental awareness in the 1990's. Society is beginning to care a lot more about issues concerning our environment and the animals that we share it with. Since the 1970's, there has been growing concern within the cosmetic industry relating to the care of animals in the production and testing of cosmetics and scents. Chapter three highlights the difference between artificial scent and natural scent.

It seems ironic that there has been a complete turn around in the cosmetics industry. Consumers are now demanding natural products, but what could be more natural than our own natural body scents. It seems that the consumer is exploited from all angles.

Chapter four takes a brief look at the Irish perfume industry and its consumers. In this chapter, I hope to discover the typical stereotyped Irish consumer. I also wanted to take a look at the Irish perfume industry and its attempts to put Ireland on the map as a producer of unique Irish perfumes.

Chapter One

CHAPTER 1

THE PHYSIOLOGICAL AND SOCIAL REASONS BEHIND WEARING ARTIFICIAL SCENT.

APHRODISIACS - NATURAL OR ARTIFICIAL.

One of the main reasons people wear artificial scent is that they believe it attracts and arouses sexual desire in the opposite sex. Unfortunately, this is not the case. It is not an artificial scent that really turns individuals into wild, passionate beasts, but rather a natural substance produced by the body. This biological substance is called a pheromone(1).

A pheromone is a chemical secreted and released by animals, as well as humans, for the detection of other animals. It is also a term used to describe scent-signals an animal of one species sends to another. The term 'pheromone' was coined in 1959 from two Greek words Pherein - to bring along, and 'hormone' - an excitement. Hormones are secreted within the body, but pheromones are secreted into the atmosphere, not constantly, but at the right time and place to attract the attention of the opposite sex. Pheromones are used as a method of communication using the sense of smell as a medium(2).

The sense of smell plays an important role in our everyday lives. Animals have always used the sense of smell as a vital part of

survival. In their kingdom, sexual attraction is scented just as strongly as fear and aggression. Even in our world these emotions are expressed using pheromones, but humans do not seem to acknowledge the existence of these pheromones. Smells can convey a threat, a fear, a sexual desire or any emotion an animal or human wishes to express. The main problem is whether or not the message is picked up by the intended target.

Olfaction is the ability to smell; without this fundamental sense, life's normal biological functions would run wild. It is a necessity to expose oneself frequently to the natural scent of the opposite sex. These natural body odours have a dramatic effect on the biological functions in the human body (see 'Sex and Scent' for further details). Man's ability to smell evolved when his ancestors lived in the sea(3). Its function at that time was suited to a fluid medium. It was the system used by early life forms to alert them of any nearby predators, or to guide them to a mate. Salmon are a prime example; they are assisted by olfaction in their reproductive cycle.

In animals, it seems that neither man nor monkey exhibits an immediate response to sexual stimuli or signals in the form of natural odours from the opposite sex, even though both do secrete pheromones acceptable to the opposite sex of their species. The reason for this lies in the evolution of olfaction. As life developed on land, the sense of smell adjusted to the medium of air. As man evolved into a two legged mammal, his sense of smell

deteriorated. Even primates such as monkeys lack a keen sense of smell. Bears and dogs who lead a life nearer ground level have a keener sense of smell. Because of the deterioration in their sense of smell, man and monkey are not sexually aroused or do not respond as quickly as other animals to the odours secreted by their opposite sex. Another reason humans do not react normally to natural body odours is that they seem obsessed with disguising any pheromones produced by the body. Our everyday living overpowers our natural odours fig (2). Pheromones are diluted and even destroyed by our over indulgence in alcohol and tobacco, even sweat disguises any natural scent-signals our bodies wish to express. The use of deodorants, perfumes, bathoils and powders hinder nature's natural odours.

Several attempts have been made to reproduce more effective pheromones for human use. Androsterone, which is a pheromone used by pig breeders to bring their sows into heat, has been used by cosmetic companies. They tried to produce perfumes for women and aftershaves for men, in an attempt to produce an instant chemistry. An Irish shopkeeper(4) based in Kilkenny imported a product called Aeolus 10 in 1882, to sell in his store. John Martin Bowden sold his product over the counter or by mail order. It was priced at £12.50 plus postage and package. He claimed that

"just one little spray will do the trick"(5).

His scent contained pheromones, in particular the pheromone Androsterone, one of the pheromones given off by males to attract



Fig. 2

females. Mr. Bowden's scent was actually supplied by Comet Scientific of Long Ditton, Surrey, England. The scent could be used as an aftershave, or to spray on clothes. It has a lingering smell, rather like African Violets, a sweet odour that children favour in toy cosmetic sets. Efforts to test the product by spraying it on a jacket resulted in a memorable, lingering scent which lasted for days(6). Unfortunately, it had no real effect on the opposite sex, so failing as an aphrodisiac despite the use of the pheromone.

Natural odours seem to do the trick for nature, but it is unfortunate that man has lost his ability to use his sense of smell to its fullest capacity. Attempts have been made to produce scents that have the equivalent effect to enhance our natural body odours, but they do not work quite as well on humans as nature would expect. It seems that an instant formula for sex appeal cannot be bottled; nature will not consent to it. However, it is also because of society's conditioning or even the way in which products are advertised and marketed that we shy away from natural body odours. This influences the way we perceive our natural selves and our bodies.

SEX AND SCENT

Sex and scent have definite links. Musk, Civet and Castoreum are substances used as base notes(7) for scents. These substances are scraped from the sex glands of the Musk deer, the Civet cat

and the Siberian beaver. The fact that the base notes are derived from sex glands, suggests that a scent based on these notes should enhance the wearer's sex drive.

Men and children do however, have difficulty in detecting odours of exaltalide(8), a substance found in Musk and Civet, (chemically similar to the hormone testosterone(9)). Women are extremely sensitive to this odour just before ovulation, up to one thousand times more sensitive than earlier in the menstrual cycle. Women if asked, usually describe the natural scent of a male as being musky, and a man will describe a female's odour as being sweet(10).

In Shakespeare's sonnet 'Absence', he compares a female to a white lily and a vermilion rose, that smells so sweet(11).

"Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seemed it winter still, and, you away,
As with your shadow I with these did play."

Females have a tendency to use sweet-smelling fragrances to attract or stimulate men, while men seem to go for a more musky scent, although they themselves have difficulty in appreciating a musk odour. Men use musky scents because females are sensitive

and appreciate musk scents(12). Men also describe the scent of a woman as being more captivating during ovulation. There is a distinct variation in the amount and the intensity of odours exuded from the human body, depending on diet, exercise and the time of day. There are also variances in human ability to appreciate and receive odours depending diet, exercise and the time of day. Natural body odours are weaker earlier in the day and become keener late in the evening. Women do have a better sense of smell than men, which has developed because, in the past, females needed to detect a healthy mate. In today's society humans use so much artificial scent that females are no longer able to use this characteristic to choose a mate(13). Since smell is a good indicator of health, some doctors require a sensitive sense of smell to aid them in their diagnoses.

Our sense of smell influences our ability to produce hormones. Scent and the sexual activities of the body are interlinked. Dr. Robert Hawkin of Georgetown University Medical School reports (14) that women, who have difficulty in menstruating are more likely to recover if they have a healthy sense of smell. Those women who have an impaired sense of smell have less chance of improving. Several experiments(15) he made with women living in a strictly female environment, exposed only to the natural body odours of other females, resulted in their menstrual cycles becoming synchronised and lasting longer than normal. Experiments where women were exposed to men more than three times a week in odorous contact only, resulted in the synchronicity of

their menstrual cycles being broken and the span of their periods returned to the normal 28 day cycle. The same experiment carried out on men resulted in less production of facial hair, a secondary male characteristic when left in isolation from female odours.

Scent may encourage sexual activity but it seems it has a definite role to play in the human female reproductive cycle. Many people regard the sense of smell as a secondary sense. It is important to realise that our sense of smell enhances our sexuality; our ability to hear and see and arouses our feelings, but smell taps into our emotions. Smell by-passes our logical brain and enters into our memory banks. Our ability to smell increases our sensitivity, be it sexual or emotional sensitivity.

SOCIAL CONDITIONING

Sight, hearing and smell are fundamental human senses, each playing an important role in our everyday existence. Yet, humans seem to have forgotten the sense of smell. We tend to appreciate sight and sound far more than we appreciate smell. Humans have been conditioned to accept that natural odours are animalistic; even breast feeding was abandoned in favour of odourless rubber teat on glass bottles as a result of strict puritanical standards of the 19th century.

Natural body odours are not acceptable in society, because these

scents are associated with unhygienic habits. The odour associated with sweat, for instance, is caused by the build-up of bacteria on the skin's surface. It is the bacteria that produce the unpleasant smell. The natural substance released by the body has a pleasing aroma, only society does not allow this natural substance to breathe. In order to experience natural scent it is not necessary to abandon unusual hygienic habits, instead just to be more aware of artificial fragrances, not to use them constantly but to allow the body to breathe. Most humans seem to scent absolutely everything from their homes to their bodies, destroying a lot of nature's own, wonderful aromas such as nature's natural body odours. The media are no help either: advertisements and marketing campaigns have convinced consumers that artificial scents and deodorants are a necessity, and not a luxury. Many consumers, pressurised by society, feel they must wear and use these artificial scents. (see chapter 2).

Parents rear their children in a society that demands certain hygienic standards, so that children have no hope of discovering the natural beauty in smells, such as natural body odours for themselves. By the age of ten, children's ability to detect odours deteriorates immensely; by the time a child is eighteen, his or her sense of smell has deteriorated even further. Eighteen is the age of "maturity" as defined by society(16).

However, there is hope that nature will become more important to us. At the moment, society is increasingly concerned about green

issues and saving our planet. Perhaps the next great issue may concern the saving of our natural selves and our bodies. (see chapter 3).

Chapter Two

CHAPTER 2

WHY USE ARTIFICIAL SCENT?

MARKETING AND PACKAGING

"The capacity to create is essentially
the ability to imagine(1)"

The creation of a scent is not unlike the creative process an artist endures while painting a masterpiece. Perfumers, such as Edmond Roudruknka(2), start with a customer profile. This profile dictates the price bracket for his fragrance, and ideas for the concept, style, packaging and marketing of the prospective perfume. Marketing gives customers an image that they want to see; this image varies depending on the areas of the market place the product is aimed at. To sell a scent, a picture is created, the in the consumer adapts to this picture by purchasing the scent advertised. It is possible to change people's tastes just by creating a certain type of image. Visual selling, as in advertisements, works by pulling together elements which work with what you are trying to sell, to present the public with an almost attainable utopia, should they buy the scent(3).

NAMING A SCENT

Naming a scent to be evocative of a mood is a recent phenomenon, which began with the use of advertising at the beginning of the 19th century. The naming of a scent is an art in itself. It is necessary from a marketing point of view, to contrive a word that will join the essence of the perfume and the imagination of the person who is buying it. Constantin Wériguine(4) attempted to sort this art of naming perfumes into categories or themes such as love, travel, signatures (authorities of fashion such as fashion designers, or perfumes named for the house), times and seasons, out-of-the-real (dreams, games, rapture), nature, art, contemporary life, myths, Parisien life, femininity and sex. A perfume, coupled to its name, gives rise to images in the mind of the receiver. It is this image that advertises and marketing experts cling to when devising a visual marketing campaign.

Women wear artificial scent for many reasons (some of which are discussed in this chapter). The type of scent a woman chooses to wear, if she wears one at all, reveals the way she feels about herself. Because of the existence of advertising companies and marketing experts, women are deviously encouraged to wear specific artificial scents. The job of these companies is to discover women's weaknesses or what women aspire to be in life. They fulfil the consumers' needs with a bottle of fragrant water and a powerful marketing campaign.

Women seek to satisfy personal desires such as improving their looks, up-marketing their image, appearing powerful and in control, enhancing their femininity, attracting the attention and respect of the opposite sex as well as society, to boost their self-esteem and confidence and mainly to improve on how they feel about themselves(5). Marketing experts attempt to bottle and market these desires so that each scent sells a remedy to solve a woman's personal problems or fulfills her desires.

It appears that some women are gullible and are exploited by the media. As a result of an 'Irish Times' survey(5) carried out in 1984 on women in Dublin who wear scent, the majority of these women argued that the true reason they wear scent is because it boosts their self-confidence and therefore, they feel more in control of their lives and careers. The said that despite the advertising campaigns marketing experts throw at women, they feel that they are not being exploited because it is their own choice to wear scent. If a woman finds that her social life or everyday existence is up-lifted by the wearing of artificial scent, then she is bound to have no qualms about wearing it. The majority of these women did however, feel that society such as their own female and work acquaintances, expected them to wear artificial scent but it was discovered that this was only the case if these acquaintances were used to a certain aroma associated with a particular individual.

Inspiration for the name of a scent is drawn either from the connection of scent with discreet sexual attraction, like the

evocative 'Fleurs d'Amour' or from a more obscure subject. The fashion for winter holidays in exotic places at the beginning of this century initiated a number of French sounding names for scents; 'Le Réveil de l'Egypte' fig (3) by B. Nasslen, a Parisien perfumer. The early twenties saw a longing for distant places far away from day to day existence; perfume became a means of escape for many women. 'Le Réveil de l'Egypte' expresses a theme of the times. The consumer wanted mystery, magic and ritual so advertisers played on this by using brand names to sell perfumes. The same advertising techniques that were used at the beginning of the nineteenth century are still in use in the 1990's.

MARKETING SEX OR SCENT

The roaring twenties introduced an onslaught of sexual ambiguity and daring. The house of Patou brought out a series of scents which ran through the whole story of sexual encounter and experience. 'Amour Amour' launched in 1925 was meant to convey initial attraction. 'Que Sais-Je?', the moment when the will falters and 'Adieu Sagesse', the instant the body surrenders. 'Moment Supreme' was followed by 'Cocktail Dry'.

The Depression years resulting from the 1927 Wall Street crash were difficult times, not only in France but elsewhere, yet creators continued to produce many classics. 'Joy', by Jean Patou and 'Tabu' formulated by Jean Carles for the Spanish house of Dana were launched in 1931. Both perfumes came at a time when consumer society needed not only a spark of 'Joy' in their lives, but also a little love and romance, provided by 'Tabu'. The Depression years were times of low morale and both scents managed to provide a form of escapism for many consumers. These two scents gained a foothold in society because of the relief they brought during troubled times, and as a result they became classics and household names.

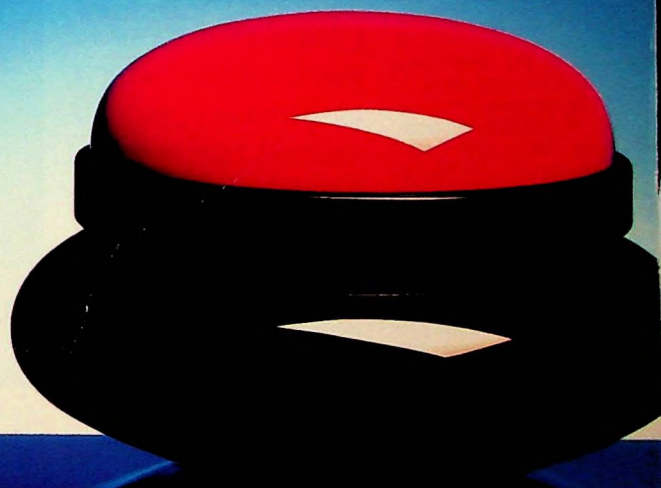
The object of 'Joy' was to be free of all vulgarity and sexual connotations implied by Patou's precious scents. 'Joy' was and still is aimed at the woman who desires joy in her life, contentment, security and happiness - a state of mind. 'Joy' was made from natural but expressive ingredients - the Bulgarian Rose



Fig.3

JOY de BAIN

JEAN PATOU
PARIS



JOY PERFUMED BATH AND BODY COLLECTION
BODY CREAM • BODY LOTION • FOAMING GEL • SOAP • DUSTING POWDER



Fig.5

and pure jasmine. Its advertising campaign made use of its distinction as the "world's most expensive perfume"(7). To maintain 'Joy's exclusivity, it was originally purchased by subscription in limited editions. The house of Patou now produces a whole range of 'Joy' products, from body creams to dusting powders fig (4).

Rene Prinet's painting 'The Kreintzer Sonta' was first exhibited in 1901 (fig (5)). The painting was later acquired by the Spanish firm of Dana and was used to advertise its perfume 'Tabu'. The concept of advertising the scent was developed by Javier Serra in Barcelona. The theme of the work of art and the name 'Tabu' ("Taboo") were intended to evoke the dreams of forbidden but exciting terrains opening up to the user. Romance and voyage are recurring themes in fragrance advertising - promising departures from the ordinary world. 'Tabu' is an oriental classic, rich in patchouli, oak moss, musk and amber and was the prototype of the trend setting. 'Youth Dew', launched by Estée Lauder in 1953 broke the natural format in that the scent was much richer in oils than many of the fragrances of that period. It was not a typical alcoholic perfume, but a bath oil. The idea of using the bath as a vehicle tempted women to use a fragrance daily. The fragrance influenced by 'Tabu', was oriental with notes of frankincense, patchocili, vetiver, clove and musk with a high concentrate of essential oils. Fragrance had been a luxury used for special occasions such as dining out; it became a daily luxury, lining the pockets of perfumers and marketing experts.

The use of art to sell scent continues into the 1990's. Salvador Dalí scent for men and women (fig(6)) uses the obscurity of surrealism(8) to add mystery and intrigue to the scent. 'Salvador Dalí' scents offer a form of obscure escapism. The flacons or bottles seem unfinished; they are not erotic, that is to say their design is not inspired by sexual or phallic themes; they are pieces of art in themselves. The painting on the simple black and gold box gives away the design inspiration used for the flacons. The lips and nose in the painting are cut off from the rest of the face by a crack running through the top of the nose. This is echoed in the glass bottle used to contain the lady's scent. If the painting on the box in fig (6) is examined a little closer, it is possible to see that the lips hover over a sphere not unlike the design of the bottle containing the man's scent. The use of obscure art form in advertising scent has become popular due to new techniques in photography and the advancement made in Computer Aided Design (C.A.D) since the early 1970's. An example of intriguing photography and paint-box techniques can be seen in fig (7). Nino Cerrutí's 'Pour Femme' advertisement.

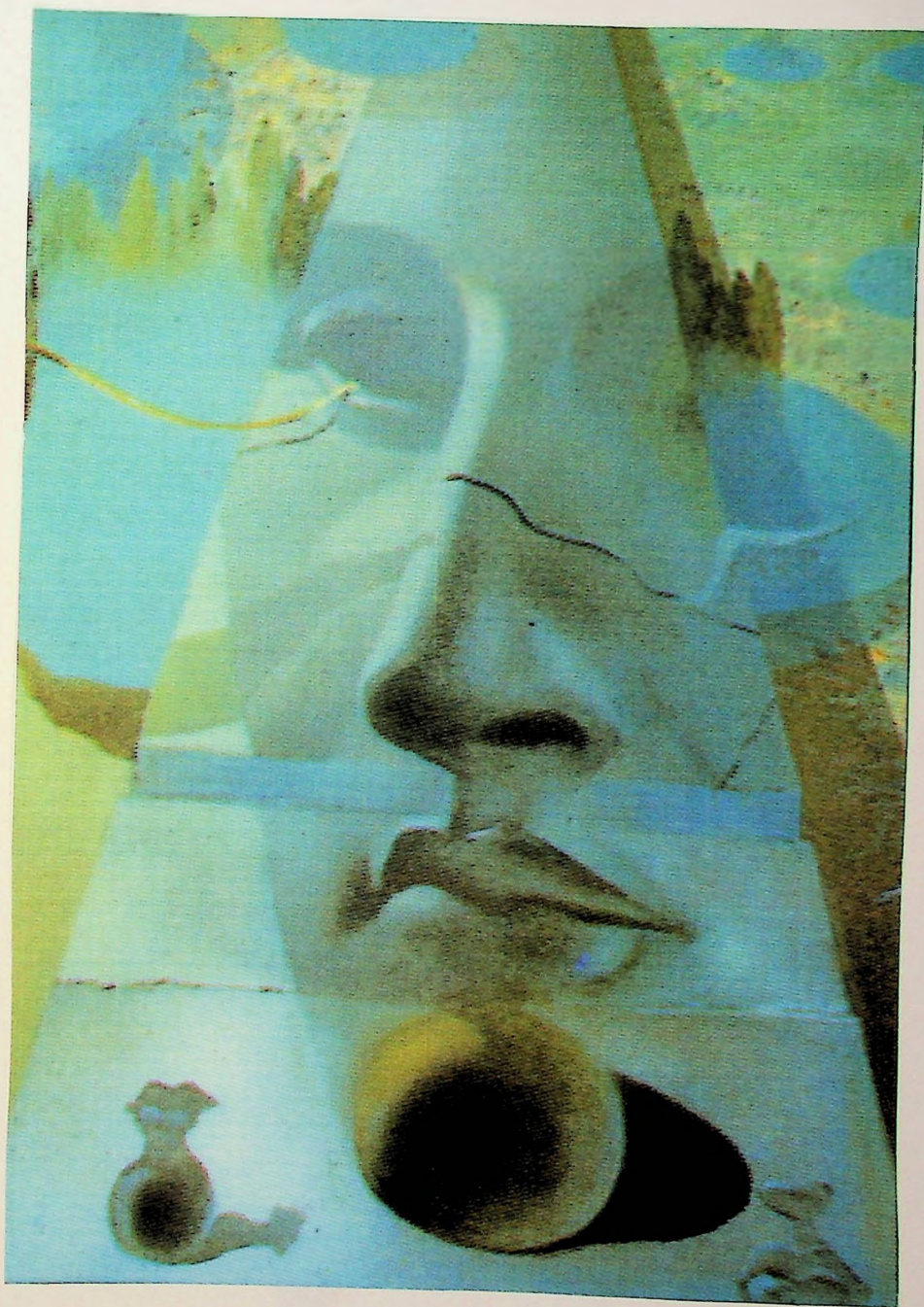


Fig 6

Un parfum pour l'âme



NINO CERRUTI

pour femme
PARIS

POWER OF SCENT

Women wear scent for many reasons, power being the main force used by the media in selling female cosmetics and scents. To be successful, women are told by the media that they must wear scent. The type of scent a woman chooses to wear says something about her. Her scent defines herself. It states who she is, whether it is a statement of conformity or opposition.

The youth rebellion of the 1960's helped to create a more self-conscious woman. Charles Revlon built on this trend with the introduction of 'Charlie' in 1973. The image used to market this fragrance was one of the independent woman who had no need to seduce a man. The name of the scent was masculine; this 'Charlie' marked the turning point for women's scents.

The 1970's was one of the strong decades for fashion designers; fashion authorities such as perfumers worked with the complexities of the customers' desires, perfected these desires and then presented them back to the customer in the form of a fragrance marketed as one of the most important accessories in his or her life.

In 1975, the French Couturier and designer, Yves St Laurent, launched 'Opium', a perfume that attempted to build upon the designer's prestige. The strength of the fragrance became popular in America. The trend towards the use of powerful, potent, aggressive scents in America meant that although 'Opium'

was contrived in France, it was aimed at the American consumer. The fragrance 'Opium' was made extremely potent, rich in essential oils. Its feel was oriental like 'Tabu' and in America 'Youth Dew',[?] a scent rich in incense resins, spices and florals. The 'Opium' bottle (fig (8)) was designed in the form of a Japanese robe with a tassel attached. St Laurent felt that it was for the woman

"who wanted to be feminine again"(9),

so while it resembled 'Youth Dew' in certain ways, 'Opium' was the opposite to the go-getter 'Charlie'. The name 'Opium' suggests the orientalism of an empire with overtones of wickedness and hedonism. The original advertisements read:

"For those who are addicted to Yves St Laurent".(10)

'Opium' was a combination of exotic fragrances with a purposely controversial name, carefully packaged and boldly projected. In its television advertisements, 'Opium' features a glamorous and beautiful woman stoned out of her mind on the smell of 'Opium'. For the launch of 'Opium', a large party was held for publicity purposes. The party took place on a boat in America, floating aimlessly, going nowhere. By a clever coincidence, the mafia began a massive opium push in 1975, so the media had a field day, the free publicity created by the incident meaning that the perfume 'Opium' was sold out before its launch. A new trend in powerful scents began for the 1980's.

The 1980's were swamped by aggressive scent, mainly resulting from trends in America. Sex became the main theme behind the selling of the 1980's scents. Nudity became a liberating force and exhibition became fun. In 1985, Calvin Klein introduced



Fig.8



YVES SAINT LAURENT

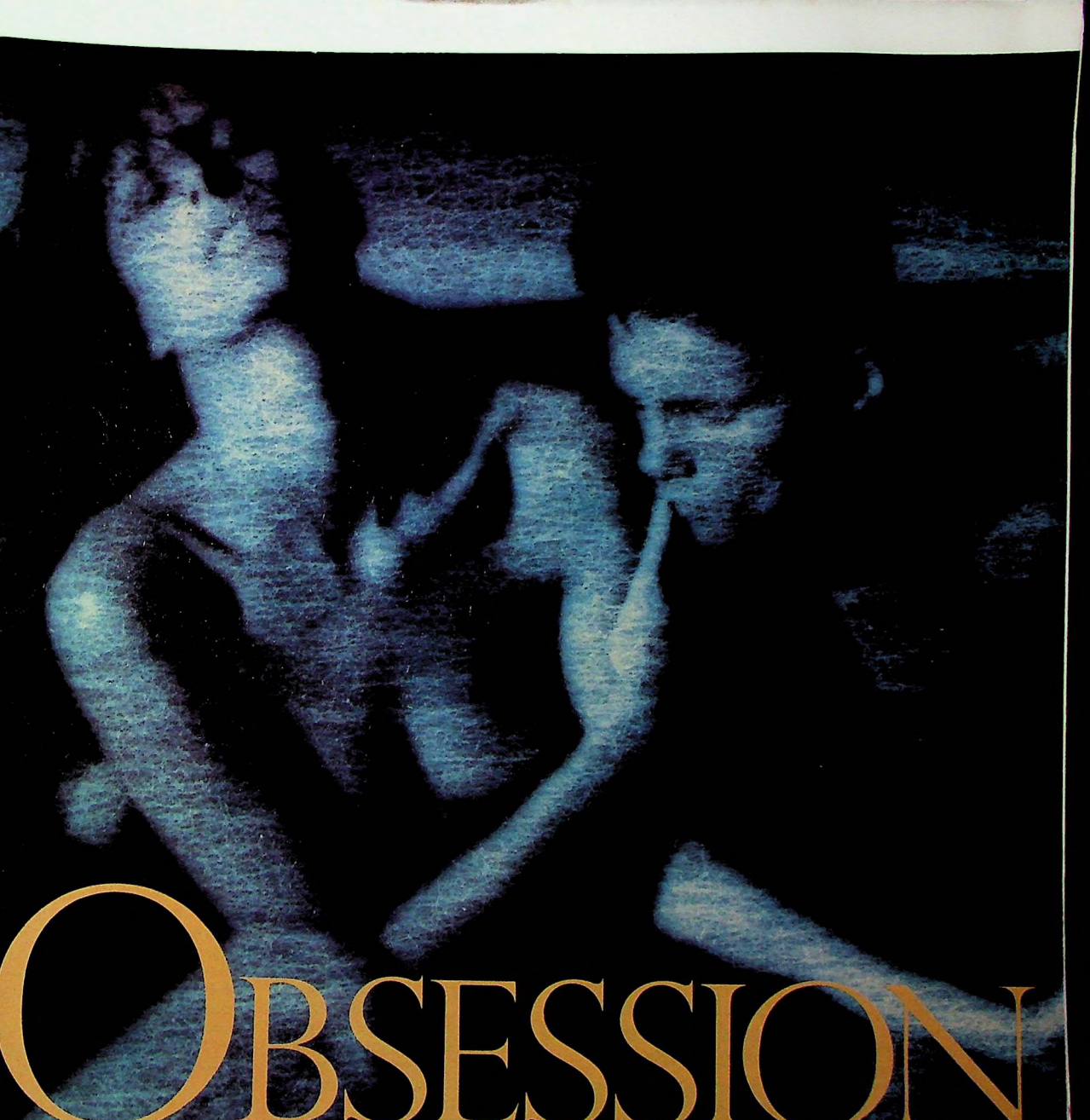
SAKS FIFTH AVENUE • NEIMAN MARCUS • I. MAGNIN

'Obsession' fig (11). It was an immediate success, coming at a time when Calvin Klein described the 1980's as "self indulgent and me obsessed"(11).

The scents of the eighties were more sophisticated and aimed at older women. Scent names were short and less awesome, instant impact for a generation too busy to concentrate. The 1980's were concerned with a state of mind and an attitude. 1985 was the year that the full extent of the AIDS tragedy became common knowledge and buying patterns changed. The largest proportion of consumers were now in their 40's (the baby boomers of post-war Europe). The market had changed to the mature, level-headed, sophisticated women. Traditionally, scent was bought for a special occasion and usually not bought by the woman, but by the man in her life. Marketing experts recognised these changes in buying patterns and they exploited them to the full. The emphasis shifted to the distinctive nature of scent for an up-market image and a sophisticated woman.

The marketing experts behind Calvin Klein's 'Obsession' explained their success in terms of distinctiveness and up-market appeal(12). 'Obsession' pioneered a new sort of marketing drive by using sample scent strips, but only in the more exclusive women's magazines, offering a direct-mail order service. Retail outlets were restricted as a scent does not remain exclusive if it is readily available.

In 1985, Calvin Klein launched his designer fragrance 'Obsession'. He did not want a pleasant feminine image, but



OBSSESSION



Calvin Klein
PERFUME

Fig.11

OBSESSION

FOR THE BODY

Calvin Klein

BODY LOTION

BODY CREAM

BODY POWDER

SHOWER GEL

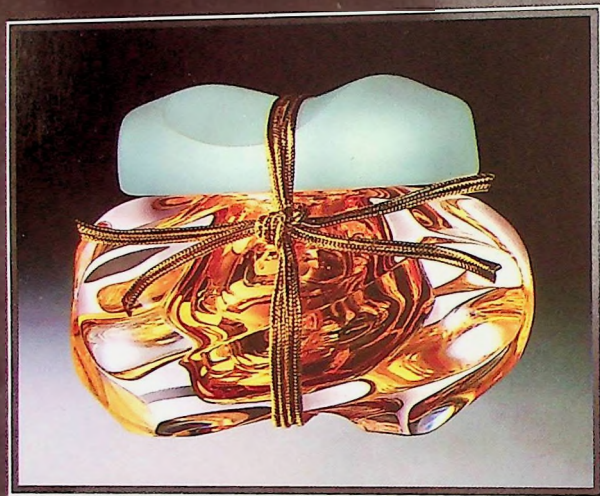
BODY TALC

rather a more daring image - so outrageous that it would be a risk within itself. His marketing experts used controversy as a means of selling. The advertising companies produced television advertisements featuring one of Calvin Klein's fashion models with a series of men, ranging from a gorgeous youth to an adolescent boy, with the help of lines like "Between love and madness lies Obsession - Calvin Klein Obsession"(13).

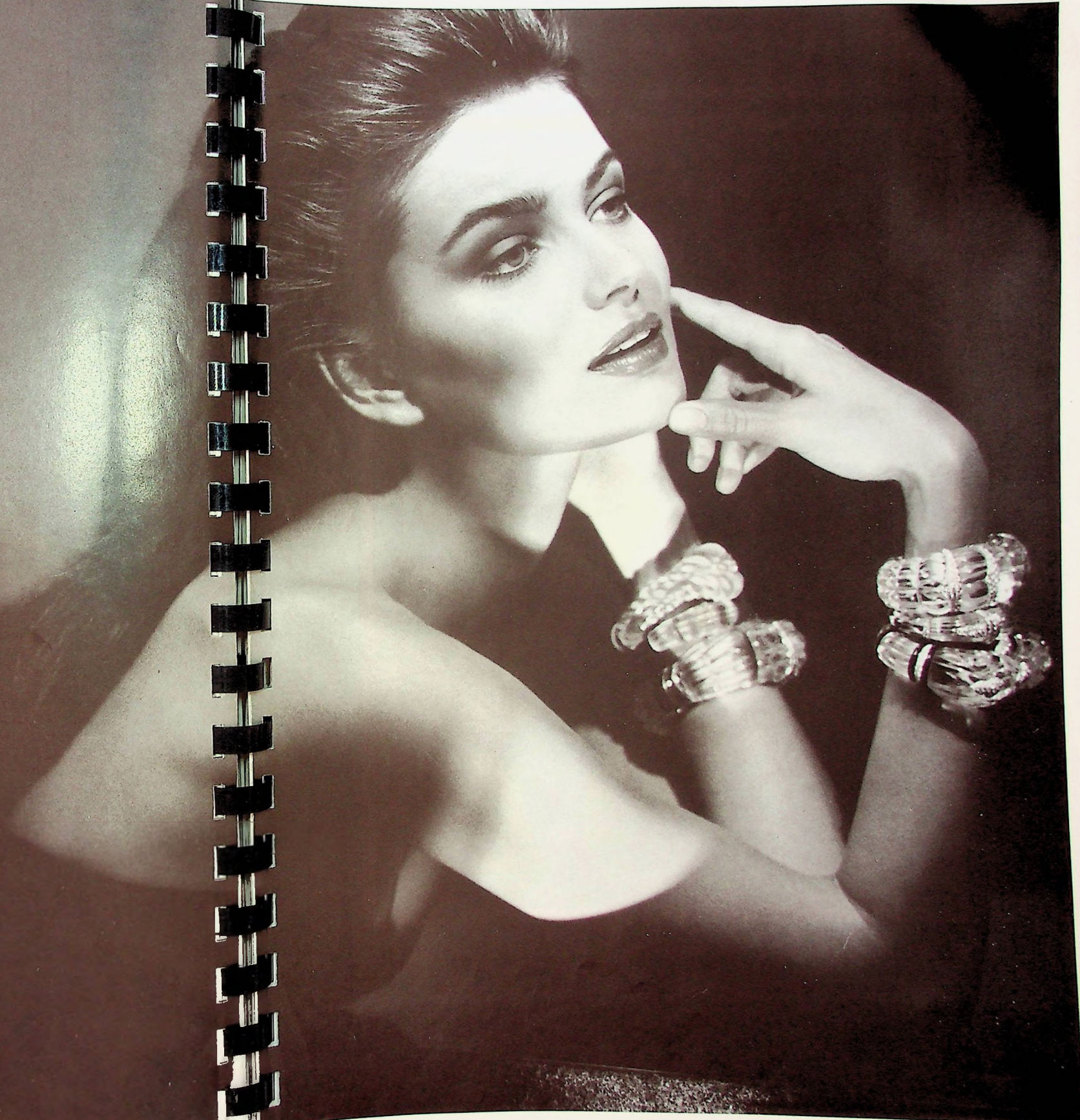
The advertisement managed to suggest every sexual perversion known to man. For this reason IBA and RTE banned the advertisements. Meanwhile, customers gathered to buy 'Obsession'. 'Poison', 'Decadence' and 'Obsession' were the powerful fragrances of the 1980's, but for the 1990's there is a range of new fragrances with wholesome names such as 'Knowing' fig (12), 'Red' fig (13), 'Eternity' fig (14) and 'Samsara' fig(16). For the 1990's families are in. Recent film releases such as 'Sweet Heart's Dance' with Susan Sarandon and Don Johnson, 'Rocket Gibraltar' with Burt Lancaster, and 'Far North' with Jessica Lange reflect a steady stream of relationships about learning, succeeding, love and trust.

In 1989, 'Samsara' was launched in Britain. After eleven painstaking years of research, it reflects the anti-materialism and new-found family spirit of a new age. The name 'Samsara' comes from the Samcrit word meaning "eternal return" and was inspired by a visit to a remote Tibetan monastery over a decade ago while Jean-Paul was on a regular buying trip for his raw materials. The serenity of the temple started the creative process and the sophistication of Guerlain added the extra

KNOWING IS ALL.



KNOWING
THE FRAGRANCE FROM
ESTÉE
LAUDER
NEW YORK • LONDON • PARIS



RED

Nothing so soft was ever so exciting.



The subtle new sensation from Giorgio Beverly Hills.
PREMIERING AT GIORGIO BEVERLY HILLS, NEW YORK.



ETERNITY



Calvin Klein
PERFUME



Fig.16

dimension. Jean-Paul's aim was

"to recreate the texture of silk lingerie, finesse, luxury and tenderness all at once"(14).

'Samsara' is dominated by the fragrance of entirely natural elements such as Sandalwood and Jasmine and the bottle itself is deeply symbolic. The cap recalls the Buddha's eye closed in meditation and the typical folds around the neck and waists of the Tibetan statues are reflected in the bottles's shape. The colours of red and gold speak of the spirit and of purity. The whole mood behind the creation of this scent is echoed in the advertising campaigns fig (5). Notice the luxurious silk fabric draped around the calm, serene image of a woman at peace with herself. The tenderness of the scent is conveyed through the hands of the model, who embraces and cradles the bottle as if she is just about to stroke it, allowing her to experience the sensuous curvature of the bottle. The whole mood or image is created in red, once again echoing the spirit of a new age.

'Eternity', by Calvin Klein (fig (15) is said to reflect

"a very different, less selfish world where there is more emphasis on sharing, on marriage and family"(15).

This is obvious from the advertisements attached to 'Eternity' which show a young couple content with each other. The sexual and erotic themes used in the 1980's are replaced by innocence, happiness and contentment. The media reflect the change in society's attitudes and lifestyles.

Both 'Samsara' and 'Eternity' are aimed at the modern woman, who has matured through the capitalist, selfish and AIDS-ridden

ETERNITY



Calvin Klein



Fig.15

OPEN FOLD
TO EXPERIENCE
ETERNITY
BY
CALVIN KLEIN



A woman with short, wavy brown hair and bright red lipstick is looking directly at the camera. She is wearing a vibrant red, draped dress and a multi-strand necklace of red beads. She holds a small, ornate glass perfume bottle with a gold cap. The bottle has the text 'SAMSARA GUERLAIN PARIS' on it. The background is a deep red with a subtle floral pattern.

SAMSARA

À L'AUBE
DU TROISIÈME MILLÉNAIRE
LA FEMME
SE RÉINCARNE EN GUERLAIN.

•
PARFUM


GUERLAIN
PARIS

society of the 1980's. She derives a life of pleasure, comfort, security and serenity. The 1990's woman's image is still important to her/ She has found herself successful in her career, but has no need for aggressive power. She wishes to remain feminine, yet not weak. These scents supply the modern woman with that gap in her life that she forfeited during the power dressing period in the 1980's; a period where nothing really mattered except the fact that she could prove she was just as capable as a man in a male dominated world.

Now in the 1990's, it is time to return to female, natural instincts, to leave behind the hard powerful scents such as 'Poison', 'Obsession' and 'Opium' and move towards the more caring, sensitive yet mature scents of the 1990's.

Women wear artificial scent mainly because it makes them feel better about themselves. Scent is a way of expressing how you feel. It reflects society and the times we live in. It is not essential that we use artificial scent, but because it helps us through our daily routine, it becomes a necessity. The media advertisements and the marketing of scents do influence our decisions, whether or not to buy a certain scent. The media has a tendency to use dreams, idealism, desires, romance and sex to promise the consumer a whole new lease of life. An artificial scent should be worn, only if you are comfortable with wearing it, not because you are pressurised into wearing it by society or by the media.

Chapter Three

CHAPTER 3

GREEN SCENTS

WHY USE GREEN SCENTS?

The manufacture of artificial perfume often involves the use of animal fixatives; these fixatives allow the scent to last. Ambergis, which is either coughed up or extracted from the stomach of the sperm whale (*Physeter Macrocephalus*) was an important part of Arab-Chinese trading methods, the Chinese associated it with aphrodisiac properties. This myth was exploited by the advertisers in the 1920's when they underlined the amber qualities of scents said to inspire love. Today, only the Japanese and the Soviet Perfume Industry make use of this precious substance(1).

Musk is extracted from a small pod in the abdomen of the male musk deer, but today its source is a synthetic one. It is soft and sexual, and is not unlike natural human skin and body odour.

In the mountains of Anhui Province in Central China, efforts were made to encourage the deer, *Moschus Moschiferus*, to mate in captivity. It was discovered that the deer could be operated on for their musk, each time the musk is extracted the animal continues to live. One deer can tolerate up to three operations in its life time. Formerly, it took the lives of a hundred and forty deer to produce one kilo of musk(2).

Civet is the scrapings from the sex glands of the Civet cat (*Viverra civetta*) from Ethiopia. Civet is also found in the Indian *Viverra Zibetha* and in the Indonesian *Viverra Megaspila*. In Ethiopia, civet-raising is a livelyhood. The cats are drained of this product once a week; the cat is not killed but the method of extraction is not pleasant. The cats are caged, then goaded with bamboo rods to produce the flow of adrenalin and of the civet. The civet is then extracted through the anus. The odour of this initial secretion is faecal, but when diluted it becomes warm, sexual and leathery. It possesses remarkable fixative qualities(3).

Castoreum is extracted from the Canadian or Siberian beaver (*Castor Fiber*). The Castoreum producing glands are found between the genitals and the anus of both males and females, where an oily substance, with a warm leathery note is secreted. Castoreum is extracted in much the same way as civet is from the Civet cat. Castoreum has strong fixative powers and is widely used in the manufacture of French perfumes(4).

Not only are by-products of animals used as ingredients for cosmetics and scents, but every year approxiamtely one hundred million experiments are performed on living animals throughout the world. The effects are horrific - such as severe damage to the eyes and the brain, or slow poisoning to death. Scientists justify the need for this type of experimentation as essential to their quest - to understand and conquer disease(5), but experiments carried out on animals for the manufacture of

cosmetics and scents cannot be adequately justified. Humans do not realise that experiments carried out on animals cause them just as much pain, distress and fear as humans would experience if they had to endure the same experiments. The use of animals does not eliminate the need for experimentation on humans. Every time a new product is marketed, the first people who are given it are the real guinea pigs. Experiments that result positively on animals do not guarantee a safe product for human use(6).

F.R.A.M.E., Fund for the Replacement of Animals in Medical Experiments is a registered charity organisation run by scientists concerned about the number of animals used each year in laboratory experiments. They believe that many experiments are conducted on animals unnecessarily and that although some experiments may still have to be carried out on animals, F.R.A.M.E. is directing its efforts towards the development of alternative methods that can be used instead (7).

Some of these alternative methods include tissue culture tests, that is the growth of cells in test tubes to test chemicals and cosmetics, as well as the compilation of computer databanks to avoid unnecessary repetition of animal tests. Such methods may well be more appropriate than animal-testing methods. The ultimate aim of F.R.A.M.E. is to replace the use of animals in Research, without limiting medical progress or risking human welfare.

The type of laboratory tests carried out on animals can result in humans appearing like fig(18) if the same tests were carried

**EVERY YEAR
THOUSANDS
OF OTHER
ANIMALS
SUFFER
THIS
UGLY PAIN
IN THE
NAME OF
BEAUTY**



BUAV
campaigning to end
animal experiments

Fig.18

out on these humans. The types of experiments that are used on animals depend on the purpose of the research and the questions that are being asked. The tests which provoke most public concern are the LD50 Test and the Draize eye test. These tests are often used as part of the safety evaluation of many new chemical products. The LD50 (Lethal Dose 50%) test was devised in 1927 to give an indication of the relative toxicity of a substance. Different doses of the substance or chemical are administered to at least four groups of animals. The original classical or formal LD50 test required forty to a maximum of two hundred animals. Subsequently modifications and refinements have meant that fewer animals suffer less through this process. The LC50 (Lethal Concentrate 50%) test is similar to the LD50 test, but the substance to be tested is breathed in a gas or vapour state (8).

The Draize test was developed by D. H. Draize in 1944 to assess a chemical or substances potential to damage or irritate the eye. The test involves the application of 0.1 ml of the chemical or substance on to the eye, usually of a rabbit fig(19), and its effects are observed at subsequent intervals for up to forty eight hours. The rabbit is used because it has large sensitive eyes and few tears to wash away the tested substance. The Draize eye test has also undergone recent refinements to include the prior use of anaesthetics and fewer animals are required per test (9).

Every cosmetic product used to use the LD50 and the Draize eye test, mainly to ensure that companies would or could not be sued



Fig.19

for the production of harmful products, but due to public demand and through organisations such as F.R.A.M.E., many companies such as Revlon and Avon(9) now incorporate alternative test systems as part of their safety evaluation. However, some organisations still use these tests even though they are no longer legally required to do so.

The Research Defence Society and the Cosmetics, Toiletries and Perfumeries Association support manufacturers and scientists involved in cosmetic testing;

"Well people need to be protected against poisonous products. It's not just the people who buy cosmetics, it's the children who swallow mother's lipstick or daddy's aftershave"(10)

says Margaret Franklin of the Research Defence Society. She also maintains that the reason that all companies do not make cruelty-free products is because

"in a democracy you cannot stop commercial enterprise."(11)

Marian Kelly, Director General of the Cosmetics and Perfumeries Association is also of the same mind; "What about new products like fluoride toothpaste? You are asking people to put it into their mouths twice a day!".

Animal Rights organisations have answers to these statements. They do not see the point of testing a product when there is already the equivalent tested product on sale. The ingredients do not change and have no need to change, unless a major discovery is found to improve the product. Experiments such as testing products like lipsticks by applying them in massive concentration to the anus of rabbits fig(20), a system of testing

CRUELTY-FREE
COSMETICS AND
TOILETRIES –
WHAT YOU SHOULD KNOW



RSPCA, Causeway, Horsham, West Sussex RH12 1HG. Tel: Horsham (0403) 64181

Fig.20

recommended by the World Health Organisation of 1971, are not justified" (12).

The Body Shop's policies(13) seem to have all the answers. They produce products never tested on animals. The ingredients that they use are natural except for some synthetic preservatives. They sell their produce in biodegradable or recycled wrappings, a re-fill service is provided and any animal products such as musk or civet are synthetically produced, or where possible a natural source is used to imitate the original scent.

Advertising and Marketing campaigns are kept to a minimum; dreams or desires are never exploited or sold. The products that the Body Shop sell are natural and they enhance nature's beauty. They do not claim to recreate or revitalise beauty.

THE BODY SHOP

In 1976, Anita Roddick opened the Body Shop in a back street in Brighton. Fig (21) from left to right: Deb McCormick, Mark Constantine and Anita Roddick. She could not afford fancy packaging, so she bought the cheapest bottles available and the labels were hand-written. The ideas and ingredients for the products were based on her experiences travelling around the world. She saw raw ingredients being used to polish the skin and to cleanse the hair. These ingredients worked without hype, without claims and without millions being spent on advertising. These ingredients are the building blocks from which all the Body Shop products are created.



Fig.21

Anita Roddick claims that "the cosmetics industry today is dominated by men, who use fear to create needs women do not have, and sell them camouflaged under the heading of 'beauty'". She feels that these men are talking to themselves and not to women(14).

The opening of the Body Shop and other similar outlets such as Creightons and Martha Hill meant that women no longer had to be confronted by heavily made-up staff selling lavishly wrapped cosmetics from behind gleaming counters. For the first time, women have a choice between buying natural products or buying heavily packaged ones.

Many of the features of the Body Shop came about by accident. Financial necessity dictated that the bottles had to be the cheapest available, but it was a happy accident that the shop ran out of bottles in its first week of trading; this meant the customers had to bring back their bottles to be refilled and this features still remains with the Body Shop. Big-budget advertising and expensive packaging were out of the question, but this meant that products could be sold inexpensively without sacrificing quality.

Body Shop products are naturally biodegradable and prepared without cruelty to animals. Because of the success of the Body Shop and other outlets like it, and due to the increasing pressure by the general public, there has been a reduction in the use of animals in the experiments and tests.

Experiments on animals are not necessary to ensure that a product is safe. People in every part of the world have used the natural resources in their environment to enhance their bodies and have discovered which of these resources are the most effective. By using these raw ingredients, which have a long, safe and effective use, we can be assured of the safety of any products made with these natural ingredients. If a product is developed from ingredients which are known to be safe, it can be tested on people. The Body Shop uses independent volunteers, who test their products by using them normally and then these volunteers report verbally the results of the tests. To test new synthetic ingredients, the 'in vitro test', developed by Dr. Bruce Ames of California University, can be used. This test involves the breeding of cell cultures in a laboratory and then studying the effects of different chemical solutions on them.

Natural cosmetics as defined by the Body Shop, mean that ingredients as close to their natural source as possible are used. The Body Shop conduct no animal experiments; they ensure that their cosmetics cause no harm to anyone or anything in their production. They do, however, need to add a percentage of synthetic preservative, provided that it has not been tested on animals, in order to protect the product from deterioration. The E.C. requires the inclusion of a certain amount of preservative, in cosmetic products. The Body Shop uses two of the safest available - methyl and propylparaban - both of which occur naturally in B vitamins.

The Body Shop products are biodegradable and can be washed down the plug-hole along with the bath water without fear of them building up indestructible residues in the earth and destroying the ecological balance. Packaging is kept simple and is re-useable where possible. As well as minimising waste, this also keeps the prices of the products down.

The Body Shop claims not to be in the beauty business; the policy is never to use glossy advertisements to sell miracle answers. Behind every photograph of a flawless 20 year old, advertising a rejuvenating cream or a bottle of perfume, there is a team of dream-makers, the make-up artist painting out the blemishes, the hair stylist constantly adjusting the hair, the photographer and stylist creating a look or a mood to perfect an image. Beautiful women are always used to endorse cosmetic remedies; it was the advent of the film industry which provided glamorous heroines and fuelled the desires of women. Most stars and models do not see their own beauty, only a two-dimensional graphic or celluloid version of what other people think beauty should be.

Chapter Four

CHAPTER 4

THE IRISH CONSUMER

Enda Decon is the top cosmetic buyer with the Dublin based 'Brown Thomas'. Mrs. Decon's job is to ensure that there is a wide and varied selection of cosmetic products and perfumes on offer in the store. When buying in perfumes for a new season, Mrs Decon consults past trends in sales and if a product is doing well, it will be restocked. Cosmetics and scents can be ordered by the public if the need arises, but most popular fragrances are always kept in stock. When asked how, as a buyer, she deals with new products that come on the market, she replies:

"I must be aware of shifting trends in consumer buying, this is the only way I can monitor a shift towards or against floral, spicy, citrus or musky scents"(1).

Usually, if a new product is manufactured by a cosmetic company already supplying the store, then the risk of not selling that new product is minimal; if a new line of products or scents are launched by an unknown cosmetic company, then it is a matter of examining how the new products stand up to similar products on sale in Brown Thomas. The sales staff of cosmetic companies keep buyers up to date on any new products they have to offer; it is up to the sales staff to ensure that their customers know about any developments in the manufacture of new cosmetic products and scents.



Fig.22

A marketing team launching a perfume supplies the whole display package for the scent; the product must be displayed in the store as instructed by the marketing experts. 'C'est la Vie', a scent by Christian Lacroix, launched in 1990, has its own stand in the shape of an arch. The stand is flamboyantly decorated with dots and flowing lines, echoing the detail on the packaging of the product fig (22).

From observing customers, Mrs Decon maintains that the Irish consumer is not influenced by advertisements to the extent that they would buy 'Obsession' rather than Clarins products just because sexual undertones are used to sell 'Obsession'; both Clarins products and Calvin Klein perfumes are among the top 10 best sellers in Brown Thomas. The Irish consumer who buys sophisticated, fine, French fragrances can no longer be stereotyped as the ambitious, successful, business woman previously associated with expensive tastes. Now the typical Irish consumer can just as easily be a trendy youth who lacks complete sophistication but who would like to aspire to a more sophisticated image.

Mrs Decon wears scent because it makes her feel better about herself. She does not see the wearing of scent as a weakness, but instead, she treats scent as an accessory to enhance her femininity. Most Irish female perfume consumers own a 'whole wardrobe of scents that they wear for special occasions. Mrs Decon determines the scent that she wears for the day by whatever mood she is in when she wakes up in the morning. If she feels drowsy, she chooses something with a citrus, fresh, note which

makes her more alert; for evening time, she is more inclined to go for something with an amber or must note. Notice that both of these notes are strong and sexual, more in tune with an evening time atmosphere. The use of musk and amber (extracted from the whale) are two notes associated with the sex glands of animals and are not unlike the natural scent of the human body odour. In the evening, our natural body scent is at its strongest. Consumers using artificial scent, automatically without thinking use these fragrances at night to enhance the power of the body's own natural odour.

Most Irish consumers including Mrs Decon have not heard of the use of pheromones in artificial scents, yet Mrs Decon feels that it is the odour of the scent that sells a perfume and not the fact that the scent acts like an aphrodisiac. Recent trends observed by Mrs Decon show that Irish men shopping for artificial scents in Brown Thomas do not necessarily go for musk scents, as presumed they would in Chapter 1, to attract females. They go instead for citrus and oriental notes, perhaps because they can appreciate these notes better than they appreciate musk (see chapter 1). In actual fact, men are buying scents for themselves and not initially to impress females. An Irish woman usually has a diverse wardrobe of scents; she wears scent because she enjoys wearing it rather than to attract the opposite sex.

Humans do have dreams, desires and aspirations. Because of these human characteristics, the media can successfully sell scent with visual images associated with people's personal aspiration, desires and dreams; they sell fantasy.

Some people may consider fine french perfumes as a luxury, but others find it a necessity. Because we live in a democracy, we have free choice. If scent boosts our morale, if we choose to indulge in a little luxury, then why not!

According to the sales figures report provided by Mrs Decon, sales for French perfumes have been steady and she does not foresee any decline in future sales despite the upsurge in the use of natural, environmental friendly cosmetics and scents. Most cosmetics today use synthetic or natural ingredients, and most cosmetic companies are attempting to eliminate the use of animals both as ingredients and for testing prouducts. They still have a long way to go when it comes to the packaging of glamorous French scents. We will have to wait and see whether consumer opinion is strong enough to change the extravagance of the French fragrance industry.

IRISH MADE SCENTS

Another aspect of the Irish perfume industry can be seen in the products produced by 'Fragrances of Ireland'. 'Fragrances of Ireland' are wholesalers and manufacturers of Irish perfumes. The company is based outside Bray in Co. Wicklow. Their products are made in Ireland if possible, but most ingredients have to be imported.

Foreign tourists on holiday in Ireland are the prime targets for the products produced by 'Fragrances of Ireland'. Marketing is

kept to a minimum with emphasis on the packaging of the products. The aim of the packaging is to market and sell the fragrance.)

"as the essence of Ireland is a bottle"(3).

The perfumes produced by the company are not sold as environmentally friendly products, although most of the ingredients involved in the manufacture of the scents are natural. The company cannot guarantee that these ingredients were not previously tested on, or extracted from animals before they were imported for use by 'Fragrances of Ireland'. The fragrances are not produced or aimed at the home market. They are produced for the tourist trade, or for exporting to America in particular. 'Conemara', the latest scent produced by the company was launched in Shannon Airport by Albert Reynolds, a Government minister. Free samples were given out to passengers flying in and out of America. The launch was the first ever organised by the company. As it is not part of their marketing policy, the launch was not very successful in terms of sales figures.

Although there are many Irish companies producing scents such as Peter Norton of Dundrum, Bronwyn and Conroy based in Dun Laoghaire and Brian Mooney in Carron, Co. Clare, most of these companies attempt to break into the level of the market on par with the fine French scents. Irish perfume companies feel safer about producing scents inspired by Ireland for the tourist industry and for export.

The future for Irish scents looks bleak, unless in the 1990's we see an upsurge in attempts to bottle, not only the essence of Ireland, but alternatively and why not, the sophisticated air of Paris?

Conclusion

CONCLUSION

Nature provided mankind with how own natural scent. Mankind was not satisfied with this alone and had to provide his or her race with a potent scent interpreting nature. There was one lacking ingredient in mankind's artificial scent and that ingredient was a pheromone. Because artificial scent does not work like an aphrodisiac, it is important that a new ingredient be added to interest the consumer. This new ingredient is the advertising campaign behind artificial scent.

At the beginning of this thesis, I felt that perhaps if the media and the marketing campaigns behind the selling of perfumes were dropped, then no one would be in the slightest bit interested in them. I was wrong. When you consider outlets such as 'The Body Shop', for instance, who never advertise their products, it is interesting to note that they are the most successful, natural cosmetic outlet in Ireland.

Attitudes are changing; women are no longer so gullible when it comes to cosmetics. Most women are now beginning to look further than a bottle of scent to satisfy their needs, desires or dreams. The 1990's seem to be heading for a new age, a new way of thinking, of accepting who we really are. Maybe women will eventually realise that by using artificial scent, they are disguising their true selves. With the rise in popularity of outlets such as the Body Shop and other others it, consumers are beginning to see that there is more to life than the constructed vanity offered by the advertisements of expensive French

perfumes.

The Irish perfume consumer is changing, she is no longer the stereotyped power-dresser of the 1980's. In the 1990's, she could be anyone. This reflects the trend towards freer choice. Now consumers are deciding for themselves what they truly want from life.

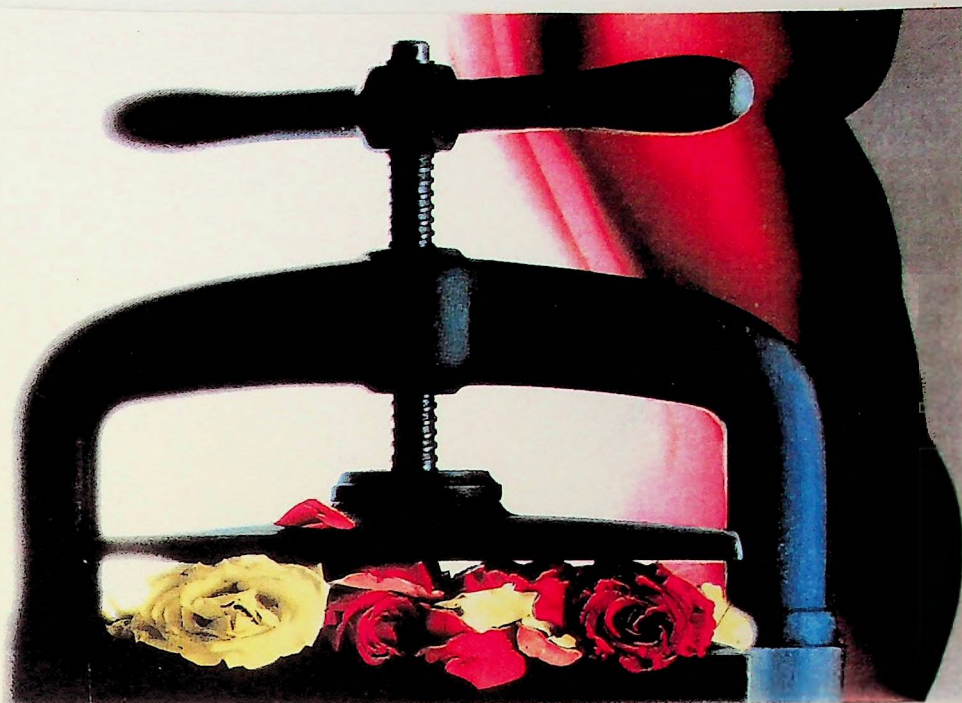


Fig. 24

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- Fig. 21 Anita Roddick: The Body Shop Book 1984 p. 7
- Fig. 22 C'est la Vie! Vogue, Jan 1990
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- Fig. 24 Perfume: Fragrances 1984 p. 198

FOOTNOTES

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- 1 ALLEN. Selling Dreams Inside the Beauty Business 1933
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- 2 EDWIN. Fragrance 1984 p. 266
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- 10,11 &12 Irish Times, Beauty and the Beast 30 March 1987
- 13 Body Shop (booklet) Dublin
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- 3 Interview with Mr. David Cocks - Marketing director with
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