

SPEAKING OF FRAGRANCE

P.N.J. ROETS

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FRAGRANCE ...**

PNJ ROETS

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By

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" Scents are surer than sights to
make your heart strings crack "

RUDYARD KIPLING

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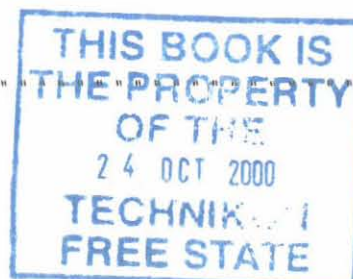
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1. Introduction:

1.1. Perfume - What is it?

Perfume is a substance that gives off a pleasant odour. Many perfumes have odours similar to those of fresh flowers. Almost all perfumes are blended from natural and 'synthetic' (artificially created) substances. The most expensive perfumes contain oils from flowers.

People use perfumes in many ways to create a pleasant odour. They apply paste and liquid perfumes to their bodies and clothing. Ancient peoples burned fragrant resins, gums and woods as incense at their religious ceremonies. They enjoyed the pleasant smell of the smoke from the burning incense. The word 'perfume' comes from the Latin words 'per', meaning through, and 'fumus', meaning smoke.

Perfumes have been found in the tombs of Egyptian Pharaohs who lived more than 3000 years ago. The Egyptians soaked fragrant woods and resins in water and oil, and then rubbed their bodies with the liquid. They also embalmed or preserved their

dead with those liquids. The ancient Greeks and Romans learned about perfumes from the Egyptians. For hundreds of years, perfume making was mainly an Oriental art. In the early thirteenth century the crusaders brought perfume from Palestine to England and France. By the sixteenth century perfumes had become popular throughout Europe. Synthetic chemicals have been used extensively in perfumes since the late nineteenth century. Today, throughout the world, the perfume industry is a multi - million - dollar - a - year business.

1.2. How perfume is made.

The composition of a perfume depends largely on its intended use. The most expensive body perfumes contain rare flower oils from many parts of the world. Many perfumes are blends of flower and plant oils, animal substances, synthetics, alcohol and water.

All liquids used for body scenting, including colognes and toilet waters, are considered to be perfumes. But true perfumes - called extracts or essences - contain a great amount of perfume oils

and are more expensive than colognes and toilet waters. Most perfumes consist of 10 to 20 percent perfume oils dissolved in alcohol. Colognes contain three to five percent perfume oils dissolved in 80 to 90 percent alcohol, with water making up the rest. Toilet waters have about two percent of perfume oils in 60 to 80 percent alcohol, and the balance consists of water.

Plant substances. Fragrant plants have tiny 'sacs' (baglike parts) that make and store the substances that give them their pleasant odor. These substances are called 'essential oils'. Essential oils taken from flower petals are used in the most delicate and expensive perfumes. Essential oils are also found in other parts of plants. They may come from the bark, buds, leaves, rinds, roots, wood, or from whole plants. Plants whose oils are used extensively in perfumes include the cinnamon, citronella, geranium, jasmine, lavender, patchouli, rose, rosemary, sandalwood, and tuberose. Much essential oil is extracted or obtained from plants by steam distillation. The first step in this process is to pass steam through the plant material. The essential oil quickly turns to gas,

which is then passed through tubing and cooled to make it liquid again. The essential oil is obtained from some flowers by boiling the petals in water, rather than by passing steam through the petals.

Solvent extraction is an important way of obtaining essential oils from flowers. The petals are dissolved in a solvent (a liquid that can dissolve other substances). The solvent is distilled from the solution, leaving a waxy material that contains the oil. This material is placed in ethyl alcohol. The essential oil dissolves in the alcohol and rises with it to the top of the wax. Heat is applied, and the alcohol evaporates, leaving a highly concentrated form of perfume oil.

'**Enfleurage**' is another method of extracting flower oils. Glass plates are covered with fat, and the flower petals are spread over the fat. The fat absorbs the oils from the petals, forming a greasy 'pomade'. The 'pomade' is treated with alcohol to dissolve out the oil.

Animal Substances slow the evaporation of perfume

oils, and make the fragrances lasts longer. For this reason, they are often called fixatives. Perfume ingredients from animals include castor, from the beaver; civet musk, a fatty substance from the civet; musk, from the male musk deer; and ambergris, from the sperm whale.

Synthetic Substances account for the largest amount of materials used in the perfume industry. The raw materials for these substances may be obtained from natural sources, petrochemicals, or coal tar. Some synthetic materials have the same chemical makeup as naturally occurring material found in nature. Many synthetic odours have been developed in the United States to meet the increasing demand for perfumes. (The World Book Encyclopedia; p.254)

written or spoken words, since here is pictorial evidence of a product providing a service or satisfaction which is claimed of it. It is a credible demonstration of the power of a photograph in advertising!

Much emphasis has been laid on matching a photograph to its purpose. It follows that the means of achieving such an objective must be to match the photographer to the task. Just as in any other art form, each photographer will have certain strengths and weaknesses, special interests and capabilities. The strength of 'high quality' will probably be matched by the fact that the cost will be high.

Types of cameras can be left to the photographer, although it is good to be aware of the limitations of filmstock as regarding their size. For years there has been a great deal of controversy around the advantages of formats from 35 - millimetres to four - by - five inches and even larger. Most photographers use large film stock, virtually none use 35 - millimetres, and there is a general consensus that large format (four - by - five inches and

eight - by - ten inches) is the most suitable.

Two of the most important factors that influences an advertisement is whether the advertisement is meant to be in colour or black and white, and whether it will appear in a newspaper or a magazine. Normally, the main influence on the decision between illustration and photography is the straightforward one as to which one will achieve the purpose of the advertisement better. It might feel that, for advertisements using fantasy, illustration would be better, since it has none of the limits of realism that photography has, but in fact special effects and retouching mean that photographs can be altered to show almost anything. Similarly, it might feel that photography would always be used where realism was necessary, but in fact an illustrator can often produce just as realistic a picture as a photographer can. For that matter, often in advertisements it is hard to tell whether it is a photograph or an illustration that has been used. Photography tends to be the more expensive, though obviously much depends on the calibre of the photographer and the illustrator, and their market rates accordingly. In a photograph, all

the 'ingredients' generally have to be paid for: models, if they are needed; travel to the location, if the shot is to be taken outside the studio; special effects, if they are needed; a make-up artist, and so on. By contrast, an illustrator can produce work entirely from imagination, though it is true that sometimes, in a complex job, photographs will be used for reference. Many advertisers insist on a photograph of their product in the advert - the 'pack shot' as it is known in the case of packaged goods. This ensures that the consumer knows what to look for on the shelf. Nevertheless, it can have a restrictive influence on the 'creativity' of the advert.

Much depends on the skill of the photographer or illustrator, and some specialize in a particular type of work, as do film directors. It is up to the agency's art buyer (if it has one) together with the art director to know which photographers or illustrators are best suited to a particular job. Some photographers specialize in food shots, cars or fashion. Illustrators too can be chosen for particular techniques, but they are more likely to be chosen for their style - whether it

is line drawing (such as Ralph Steadman) or airbrush (such as Philip Castle).

(Douglas, T; The Complete Guide To Advertising; p.184.)

Photographers and illustrators must be briefed at length and in detail by the art director, just as film production companies must, to ensure that the work they produce is what is required. The briefing will include such details as the type of model required, the location and the layout of the photograph or illustration. The form in which the picture arrives at the agency varies. In the case of an illustration, it is quite straightforward and the artist simply hands over the artwork, whether it is a black and white line drawing or a colour painting. In the case of a photograph, it generally depends on whether it is to be reproduced in black and white or colour. A black and white photo will normally arrive in the form of a large print - as large or larger than the size at which it is to be reproduced - whereas a colour photograph will be delivered as a transparency. A photographer will usually bring in a selection of shots for the art director to choose from - this is less usual in the case of

an illustrator, for obvious reasons.

3. Speaking of Fragrance...

3.1. Feminine Perfumes.

Why does a woman wear perfume? Perfumes and women go together, and through the centuries fragrance has been used to increase feminine appeal. With the magic of perfume a woman feels like a different person - and because she 'feels' so, she actually is. To some, perfume is a thing apart like something fragrant to wear, but with no particular relationship to what is being worn. This is a mistake, because perfume is as much an accessory as are a dress or jewels. On an important occasion, perfume may be the most effective accessory, for a woman's admirer may forget the dress or the jewelry she was wearing but a perfume is almost never forgotten. It has the power to revive memories, and years later when that same scent is experienced, events of long ago are recalled to your mind with lightning-like swiftness.

Because of the profusion of perfumes from which to choose, it is something like wandering round in a jungle of godly fragrances - the maze can be

confusing unless you know how to single out the scent most suitable for you. Your perfume should complement your personality, become a part of you. You must like it, but even more important - your perfume must like You! This is because of the mysterious thing called 'body chemistry'. Besides the ingredients in the perfume, its reaction when it mingles with the oils of one's skin is what provides the ultimate effect. This explains why the perfume that seemed so entrancing on your best friend was a disappointment when you tried it, because the same perfume used on three different people will give off three slightly different variations of that scent. What is appropriate for one person may be displeasing on another.

3.2. Scent for Men.

Although it took some time to come about, the field of fragrance is being rediscovered by men, who are now delighting in a new awareness of things aromatic. Since the use of perfume was originally the prerogative of men only, the priests being the first to dispense fragrance in the form of incense, one wonders what led to its

disuse. Formerly men scented their bodies profusely; from the time of the pharaohs, who perfumed themselves with costly oils, through the redolent civilizations of the Greeks and Romans, men used fragrance with extravagance. When the western world fell under the shadow of the barbarians from the north, all niceties of life ceased to exist and perfume was among the casualties.

It was not until the reigns of the several Louis of France that perfume again assumed importance, and its excessive use continued throughout the regime of Napoleon Bonaparte, who splashed himself with abandon. The rulers of countries were not the only devotees of scent, eminent men of many different countries also used it; Cardinal Richelieu, Guy de Maupassant – French master of the short story. (Woodney Wyman, Margaret; Perfume – in Pictures; p.59)

Except for the seventeenth and eighteenth centuries, when highly elaborate men's satin knee breeches, ornate coats and perfumed perukes was the fashion, scent for men has not been highly regarded. While some men in Europe have continued

to use fragrance to a certain extent, the majority of men elsewhere have disdained it. It was thought effeminate to smell of anything more overpowering than witch-hazel or bay-rum!

With the trends in new fashion for men these days, there is also a quiet build-up in the field of fragrance for them. Once men overcame the idea that applying scents would be met with raised eyebrows, they began to experiment with fragrances more freely. What they discovered was what women have known all along - that perfume helps lift the ego, makes a person think more highly of himself, makes him feel good. This feeling of wellbeing has contributed to the enormous rise in retail volume in the men's toiletries market. Now, men as well as women, may select a scent for a particular occasion - sports, daytime activities, or a heavier fragrance for a formal evening.

There are so many variations it is impossible to place men's fragrances in any one category. Some have a suggestion of tobacco, others have a leathery note, and some even smell like whiskey. Such scents are very individual and are for those

who prefer originality. When men's scented toiletries were first introduced, their sale was dependent upon woman buying them, but as men became more knowledgeable they began to select their own products. They have likes and dislikes, prefer certain brands, and are becoming more selective in their choice.

3.3. Two Prominent Perfume Makers:

3.3.1. Nina Ricci - An Air of Refinement

Like its unforgettable fragrance, 'L'Air du Temps', the House of Nina Ricci exudes an indefinable refinement, a bewitching femininity that goes beyond fashion.

A talented hat designer, Nina Ricci founded her house in 1932 with her son Robert, then 27, and went on to become a fashion legend as the 'architect of the dress'. Robert Ricci continued to imprint the Ricci style with his own brand of distinction, discretion and good taste.

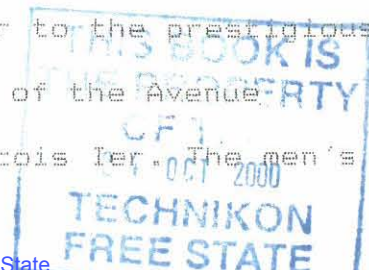
Introduced in 1948, 'L'Air du Temps', in its exquisite flacon of intertwined doves that Robert Ricci created with Lalique, has kept its place at

the top of the world's best-selling perfumes for over 40 years. Of the over twenty million bottles of Ricci Perfume sold each year, 'L'Air du Temps' represents about two-thirds.

Fragrance plays a major role in the world-wide turnover of more than 5-billion francs per annum. Exports account for 80 per cent of sales and are helped by Ricci's enormous popularity in the duty-free markets where 'L'Air du Temps' is a constant best-seller. While 'L'Air du Temps' remains the all-time top-selling fragrance from the House of Nina Ricci, there is their other feminine fragrances, which also rate highly at international perfume counters:

Nina - the newest feminine fragrance from Ricci is proving to be an outstanding success. Nina epitomises Robert Ricci's philosophy that a perfume must be a work of art. It is, quite simply, a vibrant and distinctive perfume that is 'exquisite to wear'.

In March 1986, Ricci opened a boutique for men, 'The Ricci-Club', next door to the prestigious Ricci Stores on the corner of the Avenue Montaigne and the Rue Francois Ier. The men's



line is characterised by the same 'refined elegance, good materials and quality without eccentricity' that Gerard Pipart, designer of the couture line since 1964, brings to women's clothes.

Following on the success of this boutique, the House of Ricci have introduced a new men's fragrance line:

Designed for The Man of our Times, who fully savours life's most refined pleasures, Ricci-Club was born. It is a variation on a woody trilogy and launches the 'Sweet and Sour' style. The most famous Minimalist Artist, Sol Lewitt, created the design for the packaging of this elegant and classical men's line which is set to take the world by storm!

The company has a long record of success. Ricci attributed this to their concept of dynamism, imagination and good sense. It is one of the rare family businesses that has never had to call on outside capital for development and has used its own resources to buy back subsidiaries abroad. (African Sales Company (Pty) Limited, Speaking of Fragrance..., a promotional brochure.)

3.3.2. Yves Saint Laurent - The World's Uncontested Fashion Leader

YSL, Yves Saint Laurent, three letters, a name, a reputation that has reached the farthest corners of the earth... the success of a man ahead of his time and setting tomorrow's trends. In 1962, Yves Saint Laurent founded his own fashion house and his boutiques for men and women quickly sprang up all over the world. In 1964, he established Yves Saint Laurent Perfumes, and launched his first perfume, 'Y'.

Each of his perfumes is inspired, conceived and developed by the genius of Yves Saint Laurent, who participates in every step of their creation. This is what gives them their impact, this is the secret of their success!

'Opium' - the world's number one seller - continues to beat all sales records. Born in 1977, it is a warm, spicy, mysterious perfume - disturbing and daring. A legend in its time. 'Opium' is available in three concentrations: 'Perfume' (29 per cent) for sensual evening magic, the subtle intensity of 'Secret de Parfum'

(25 per cent) and the bewitching notes of 'Eau de Toilette' (nineteen per cent).

'Paris' - Yves Saint Laurent's most romantic perfume - which enjoys success comparable to 'Opium'. 'Paris d'Yves Saint Laurent' is the reflection of a style, of a dream world with which a romantic woman likes to identify herself...passionate and tender, with just a hint of impertinence. 'Paris' is now also available in 'Fleur de Parfum' - a richer concentration of this well-loved rose fragrance which remains constant throughout the day.

'Rive Gauche' - not for the shy, discreet woman. 'Rive Gauche' reflects a young, avant-garde woman, sure of herself and her personality. 'Rive Gauche' retains a special place among the front runners in women's perfumes.

'Y' - the first perfume by Yves Saint Laurent. 'Y' represents the perfection of sophisticated classicism which never goes out of fashion.

'Pour Homme' - in 1971, Yves Saint Laurent created his first masculine Eau de Toilette, for

himself and his friends. In the classical tradition, 'Four Homme' represents the contemporary man who is elegant and discreet, classical and demanding.

'Kouros' - A unique, vibrant and powerful fragrance, 'Kouros' is for the virile, athletic man, sure of himself and self-assertive. If 'Opium' is the leading women's perfume, if 'Paris' has proved a great success, it is 'Kouros' which is undeniably one of the world's most popular men's fragrances. Sales of 'Kouros' continue to grow at a spectacular pace.

'Jazz' - the newest men's line from Yves Saint Laurent - is not avant-garde, it is timeless! It is a fragrance which fills the senses, then lingers like a tender memory. Sales to date indicate another winner for Yves Saint Laurent.

Yves Saint Laurent's perfumes, like his Haute Couture designs, are tributes to woman, whether she be a dreamer, a romantic or a dynamic. They give to the world the charm and the spirit of Paris...Yves Saint Laurent's Paris.

(African Sales Company (PTY) Limited. Speaking of

Fragrance..., a promotional brochure.)

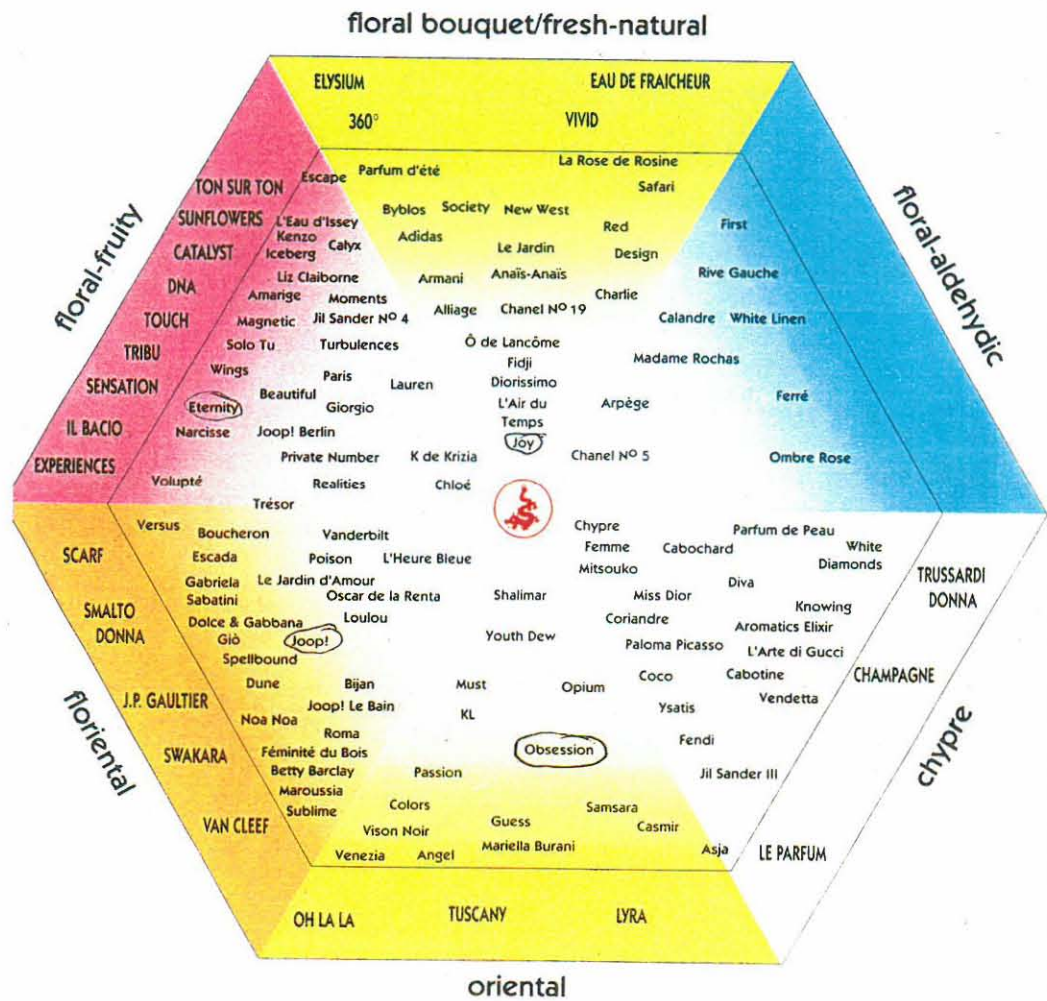
3.4. Dragoco Hexagon of fragrances:

A perfume is a work of art. This principle can be seen as underlying the whole course of the perfumery history. Although man has always taken pleasure in surrounding himself with beautiful fragrances, the development of modern perfumery in this century has brought about a new dimension to our appreciation of smell. Perfumes have come to occupy a particular valued place in our lives next to such everyday smells as food, plants and so on. A perfume is something special, something which is consciously used as a means of expressing individuality, mood and fashion. It comes as no surprise, therefore, that the perfumery industry is currently enjoying a considerable boom in the sales of designer label fragrances. In the development of this section of the market names such as Chanel, Lanvin and Dior have been of crucial importance.

To give an overall picture of the market is almost impossible owing to the great variety of new creations for both men and women which are

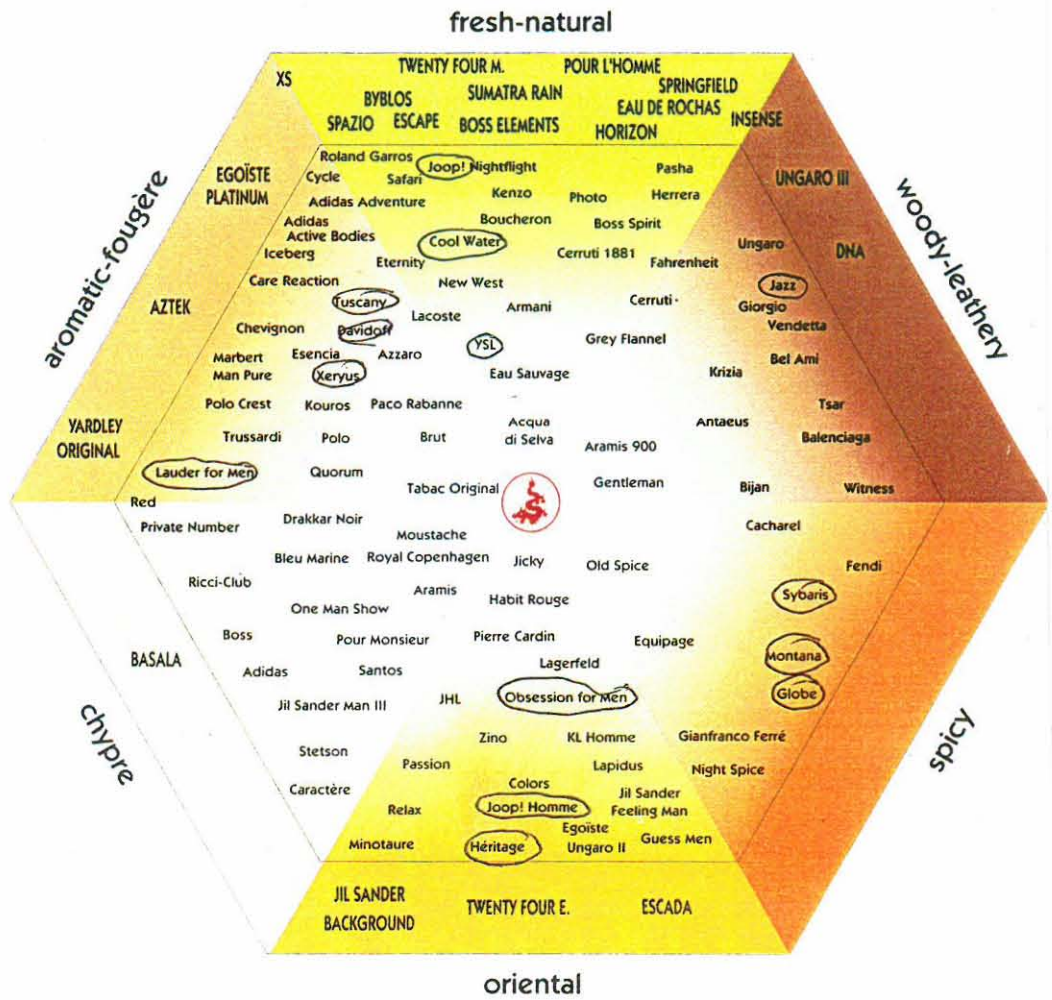
launched each year alongside the existing classics such as 'Shalimar, L'Air du Temps and Eau Sauvage'. However, the Dragoco Hexacon, by adopting an entirely new approach to the problem, presents the perfume families in a readily understandable way bringing together all the most important classical and modern perfumes. (DRAGOCO Gerberding & Co, The Dragoco report, p.97-101.)

Feminine Fragrances



(DRAGOCO, Gerberding & Co, The Dragoco report.)

Masculine Fragrances



(DRAGOCO, Gerberding & Co, The Dragoco report.)

3.5. Packaging and Marketing:

Packaging has come a long way from the few uninteresting perfume containers that were placed on counters in the early twentieth century. At that time there were few products to sell and there was not the fierce competition there is today to get one's product in front of the public.

After World War one, things began to change. Manufacturers were quick to realise that a tremendous market was waiting to be opened up. But with this market came sharp competition. To compete a product had to stand out. Eye appeal was the obvious answer, and this called for imagination and artistry. The result was the birth of a big new industry - that of packaging.

What had been a bit daring in nineteen-fifteen soon became obsolete as the race began to develop packages that would immediately identify the product when the customer see it on the counter. Identity was the theme. Ideas came in like the monsoon: perfume could come in a startling black and white striped bottle or the perfume might be

packaged to resemble a cluster of grapes. Perhaps the perfumer with great assurance might dare to display his product in a simple but elegant bottle with an arresting name, which stand out refreshingly in a maze of fancy bottles.

Huge sums were spent on creating fascinating outer wrappings to match the fragrance inside. When a perfume became ready for presentation to the public, sometimes after years of preparation, great care and thought were given to the package appropriate for the perfume masterpiece.

Craftsmen, experts in their particular fields, were approached for consultation. Artists in glass, from the famous workshops of Baccarat and Lalique, worked with designers for the outer packaging. Specialists in different fields worked together contributing their ideas.

The result of their discussions and conferences produced many exceedingly beautiful containers:

- a Lalique flacon, stoppered with a pair of gracefull doves.
- An elegant square-shaped bottle of gold metal with a middle inset of crystal.
- Twin crystal dolphins curved in such a way that

their tails form the top of the bottle.
(Woodney Wyman, M; Perfume - in Pictures;
p.48-63.)

These were but a few of the ideas brought into
being by the artists in the field of glass,
metal, and eventually plastic.

The perfume industry does not confine itself to
perfumes. It has expanded into other companion
lines like make-up products for women and various
other skin products. The wearing of a fragrance,
in its various forms, is what the perfumer refers
to as the 'complete fragrance', and this is a
concept backed by much persuasive advertising.

All this research and effort to present a perfect
and remembered product is not directed towards
the 'femme fatale' alone. With the men's market
becoming bigger, there is much interest and care
devoted to the packaging of men's toiletries, but
with a difference. The flowers and feminist
feeling are replaced by containers that are
clearly masculine in appearance. The men's
products in their own way are as intriguing and
appealing to the eye as those on the feminine

side of the counter. Handsome onyx-type containers, products with bold white, black or blue letters, metal motifs and roughly shaped. The epitome of luxury is presented by one perfume house which has brought out an elegant attache case in alligator skin, fitted with a complete line of toiletries, like Eau du Toilet, after shave, shampoo and other skin products. The labels too are masculine, carrying such names as Paco Rabanne, Armani, Aramis, Rochas and Azzaro.

4. Commercial Perfume Advertisements:

4.1. A Discussion of Commercial Perfume Advertisements.

In today's perfumery market there are quite a few prominent perfume houses which have their own well known brand names. These originators' brands, like Chanel, Guerlain, Christian Dior, Tuscany, Rochas, Givenchy, Davidoff, Van Cleef and Arpels, and so on, arouse a high level of public awareness. In some cases it is specifically these brand names that sell the product. Going together with these products are the advertising concept. The main influence of photography is the straightforward one - will the photograph achieve the purpose of the advertisement - will it sell the perfume (and not its name only!)?

Often it is not the product itself that is the main focus of attention but what the consumer will benefit - for example, will the man who wears 'Cool Water' by Davidoff achieve the look of 'sensual virility and sportiness' that is depicted in the advertisement. (fig.9.p.43)

Another question can also be asked - Is it wise to seek out a famous brand name, perhaps from the world of fashion, sport or a movie star? Or is it better to look out for a brand name that sounds good, is in harmony with the original selling concept, the briefing for the fragrance and which have the right concept in the advertisement.

A well-known brand name will, most importantly, stand for the image of the product that it represents. This has both an advantage and some disadvantages. The only advantage is that the buyer recognizes the product by name. It is however not known how many admirers this brand has or how many people reject it. With a name from the fashion world one can make the conclusion that a perfume is an extension of the style of clothing. This is no longer valid if the name is that of a sports person or a movie star.

Today, the time of explicit perfume names is past. Modern consumers really prefer names which permit them to create for themselves their own picture of a fragrance based on its name, and with the help of its advertising concept. This picture that the consumer develops should give

free reign to illusions and fantasies, and most of all - satisfy the consumers concept of the perfume! (This is where my own idea of perfume advertising comes in, which will be discussed later on).

Most of today's perfume advertisements in magazines, such as Vogue and Cosmopolitan, depict models, male and female, as glamorous, stylish, exiting, sensual, successful and beautiful. Wearing these perfumes one gets the feeling of being classy, sporty, sexy or seductive. Female models are either wearing stylish or outrageous gowns or seductive lingerie. Male models are wearing either very smart or casual clothing, or are well-built and scantily clothed for a virile, rugged and charming effect.

Some advertising concepts are quite extraordinary - Like the one of 'The Giorgio Beverly Hills Fragrance':

"The moment you discover its Effusive Spirit, you'll have breathed the Exitement, the Life, the Magic of Beverly Hills. Created for Rodeo Drive's most famous Giorgio Boutique, it's the scent of the century, America's Signature fragrance. What

began as an Extraordinary California phenomenon went on to capture the world. Creating a demand unequalled in fragrance history. Easily moving into the ninetee's with its unique Style. the definition of a true Classic. Giorgio Beverly Hills. It's more than you've ever imagined." (Giorgio Beverly Hills Inc; a promotional brochure.)

Why do these originators of a fragrance brings forth a concept that promises consumers so much but actually gives so little - nothing is left over for self-imagination and self-experience. A fragrance that is so descriptive that to experience a fragrance otherwise as the one so gloriously described, is sacriligious!

Again my own approach enters the picture - Why not make an advertisement of a perfume and leave the enjoyment of it entirely up to the consumer? - let him or her experience it for themselves!

Most of today's advertisements show the models occupying the whole picture with the image of the perfume container tucked away somewhere in a corner. Why does the originators

of the perfume or fragrance spend so much money - actually a phenomenal amount of money - on developing a specific fragrance and the designing of the container, when it receives so little attention in the visual advertisement?

4.2. Illustrations of Commercial Perfume
Advertisements:

Fig. 1



FIG. 2



Fig. 9



Fig. 4



Fig. 5

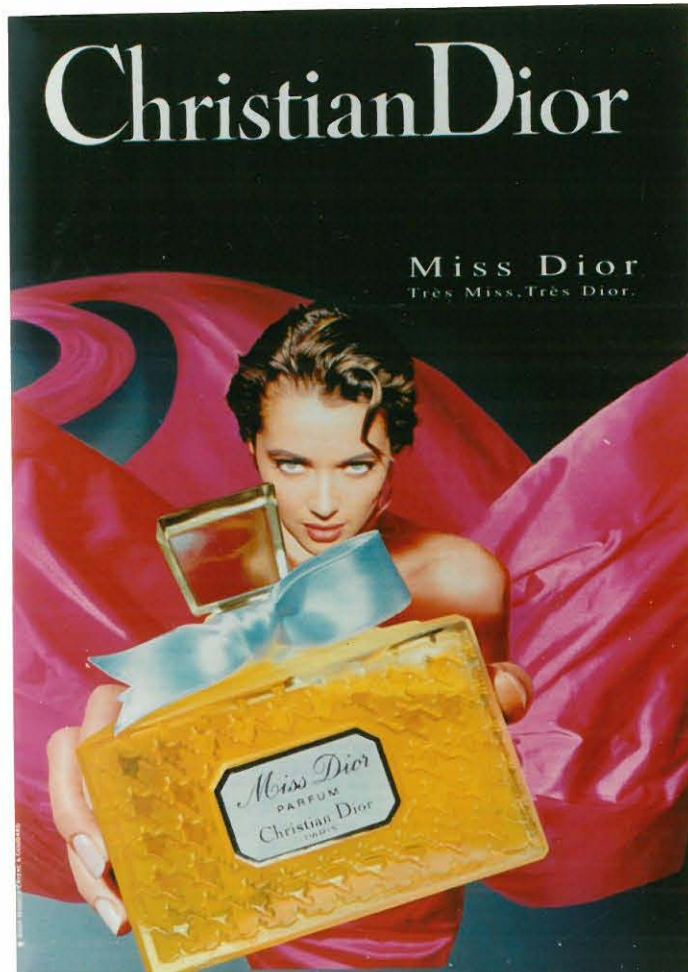


Fig. 6



THIS BOOK IS
THE PROPERTY
OF THE
24 OCT 2000
TECHNICON
FREE STATE

Fig. 7

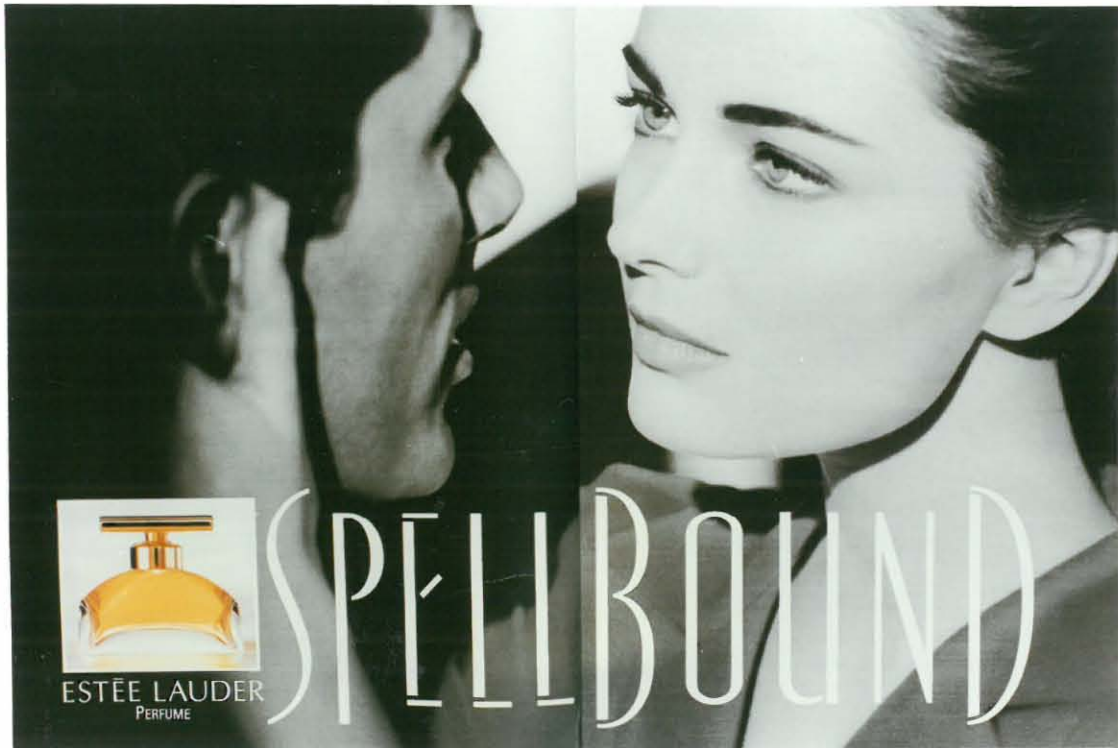


FIG. 3



Fig. 9



Fig. 10



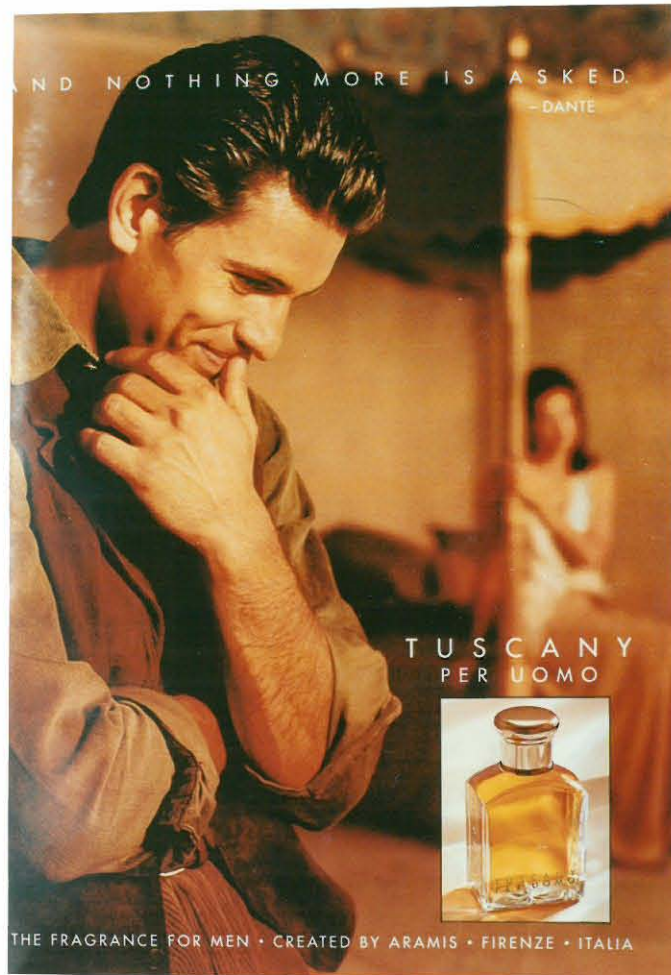
Fig. 11



Fig. 12



Fig. 19



5.1. A Discussion of Author's own Approach:

I approached perfume advertising from another angle. Why follow the conventional road to perfume advertising? Why not concentrate wholly on the bottle or container itself?

There are so many perfume bottles, containers, flasks and flagons created specifically for a certain brand that it is simply not possible not to notice them!

It comes in the most interesting shapes and sizes; round, elongated, flat, abstract, bizarre, conventional, three-dimensional and so on. They are made from glass - coloured, metallized, sandblasted; from crystal - cut or uncut; from metal - silvercoloured, goldcoloured, coppercoloured, dull or shiny and many combinations - glass and metal, crystal and metal, glass and crystal, and nowadays even plastic. Porcelain and stone are rare but it does appear!

Some have the most intricate engraving and detail, faceted in fascinating designs and clarity.

The names on the bottles and containers of each brand also differ a great deal. Some are printed in black and white, engraved in metal, raised letters in glass or cut into crystal, even casted in different materials.

The contents of each container also comes in very different colours. It varies from nearly translucent to yellow, amber coloured, reddish brown and pink to blue and green.

My own approach come close to the macro side of photography. Mostly I do close-ups of a certain part or prominent detail of a container. I always try to get the brand name or originator's name in the image. I always try to make use of the colour of the container or the contents because that plays an intricate part in the image that I want to produce. Sometimes I bring in other elements that I feel enhances my images. Elements like smoke, metal, water, glass, slate, stone or even different backdrops. The lighting I use are also different. The most important aspect is to light the name of the product. For some I use lighting from underneath, from the back, sides and above.

My sources of lighting vary greatly. Mostly I use flash - sometimes together with tungsten and/or coloured gels. Almost always I use directional lighting to bring out intricate detail or to accentuate the colour of the contents or container.

All my work is done in the studio. I always use the Sinar 4 x 5 monorail camera. All of my work is in print because I don't think a 4 x 5 tranny has the impact that say a 12 x 16 print has. I shoot on colour negative and tranny that I develop in conventional C41 chemicals to print then. The film I use ranges from Fujicolour 100 ASA to 160 ASA, Fujichrome 100 ASA, Fujichrome Provia 100 ASA, Agfacolour 100 ASA, Agfacolour Optima 125 ASA to Agfachrome 100 ASA.

5.2. A Discussion of Author's work:

Fig. A - GRAVITY (p.57)

I shot GRAVITY on Fujicolor 160 ASA film. GRAVITY is a very dark blue glass bottle. It has an elongated triangular shape with a plastic cap. I lit the shot with 64 flashes from below and one flash from a softbox to shoot the image at

F45. For the misty effect I used carbon-dioxide dry-ice that is placed in hot water to release the white clouds of carbon-dioxide. For the whole shot I used a black background.

Fig. B - FOREVER (p.58)

I shot FOREVER on Fujicolor 160 ASA. FOREVER is a clear glass bottle with a sandblasted finish. It has an oval shape, a clear plastic cap and light-yellow contents. For the shot I placed the bottle on a wire grid inside a glass bowl with water. I dropped a few drops of green food-colouring into the water. I lit the shot with one flash from below with a yellow-orange gel, and one flash from a softbox to shoot the image at F32.

Fig. C - GLOBE (by ROCHAS) (p.59)

I shot GLOBE on Fujicolor 100 ASA. GLOBE is a round crystal bottle with detail of the Earth in clear crystal, and a border of sandblasted crystal. The contents are a warm blood-red. For the shot I placed the bottle in a petri-dish on a rusted metal sheet as background. In the petri-dish I placed quicksilver and separated it to form individual drops. I lit the shot with

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one flash from the side using a red gel and one flash from a softbox to shoot the image at F32.

Fig. D - XERYUS (p.60)

I shot XERYUS on Agfachrome 100 ASA which I developed in C41-chemicals. XERYUS is a metallic-like coloured glass bottle. It has a rectangular shape with raised detail on the surface. For background I used lead that has been melted and poured onto a flat surface to solidify. I lit the shot with one flash from a softbox and one flash from a spotlight with a golden gel to shoot the image at F45.

Fig. E - JOOP (p.61)

I shot JOOP on Agfachrome 100 ASA which I then developed in C41- chemicals. JOOP is a semi-circular, longish crystal bottle with a dark violet content. I placed the bottle on a wire grid and a white background. For lighting I used one flash from a spotlight through the back of the bottle, and one flash from a softbox to shoot the image at F22.

Fig. F - POISON (p.62)

I shot POISON on Agfa-Optima 125 ASA. POISON is a

egg-shaped bottle with a deep purple colour. It is shaped in crystal with curved indentations all around, and a nicely shaped plastic cap. I used a black background and cubes of ice placed at random. For lighting I used eight flashes from below and directional tungsten lighting (for an exposure of four seconds) to light the name of the perfume. I shot the image at F22.

Fig. G - KNOWING (p.63)

KNOWING was shot on Agfacolour 160 ASA. KNOWING is a flat, longish bottle with abstract planes cut into the crystal. It's got the name "KNOWING" printed in gold on the plastic cap. The contents is a light yellow in colour. The background I used was bright blue shell-shaped glass which I placed around the bottle. I lit the bottle with four flashes from below with a spotlight and the name I lit with two flashes from a softbox. The whole image was shot at F45.

Fig. H - BYZANCE (p.64)

BYZANCE was shot on Agfachrome 100 ASA and then developed in C41-chemicals. BYZANCE is a round blue glass bottle with the name raised in a circular area. The background I used for BYZANCE

is a mirror on which the bottle stands. In the foreground is water in which the name of the perfume reflects. The image was lit by four flashes through the back of the bottle and one flash from a softbox to light the name. The image was shot at F22.

Fig. I - GABRIELA SABATINI (p.65)

I shot GABRIELA SABATINI on Fujicolor 160 ASA. The bottle has an abstract crystal shape with a plastic cap that reflects the shape of the bottle. For the background I used a silver metal grid (on which I placed the bottle) and a terracotta tile. I lit the bottle with one flash from a softbox and an exposure of four seconds from a tungsten lightsource from the back. The image was shot at F16.

Fig. J - SPELLBOUND (p.66)

SPELLBOUND was shot on Fujicolor 160 ASA. The bottle has a spherical shape with a thick solid base all done in crystal. The bottle has a solid metal stopper coated in gold. The name 'SPELLBOUND' does not appear on the bottle I used for the shot so I used the packaging in which it is sold at the counters. I shot the image with

two flashes from a softbox to light the name. I also used two tungsten lights with blue and green gels respectively for an exposure of sixteen seconds. The whole image was shot at F45.

Fig. K - TSAR (p.67)

TSAR was shot on Agfacolour Optima 125 ASA. TSAR is a rectangular shaped bottle with a raised surface area that repeats the rectangular shape of the bottle. The bottle is made of glass that has a green, marble-like appearance. For the shot I used a blue metal-like paper-print as the background. The bottle was laid on its side and lit from behind with five flashes with a red gel. The name was lit with four flashes from a softbox. I shot the image at F64.

Fig. L - KOUROS (p.68)

KOUROS was shot on Fujichrome Provia 100 ASA. I cross-developed it in conventional C41 chemicals for printing. KOUROS is a white porcelain-like bottle with metal plates covering both ends. The name "KOUROS" is printed in a very light grey on the bottle which made it difficult to photograph. I placed the bottle in a glass bowl with water coming up to the side of the bottle. For

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background I used a rusted metal sheet. The image was lit by using two directional flash units and red and blue gels covering the units. The whole image was shot at F64.

background I used a rusted metal sheet. The image was lit by using two directional flash units and red and blue gels covering the units. The whole image was shot at F64.

Author's work:

FIG. A



FIG. B



FIG. C



FIG. D

60



FIG. E

61



FIG. F



FIG. 6



FIG. H



FIG. 1



FIG. J

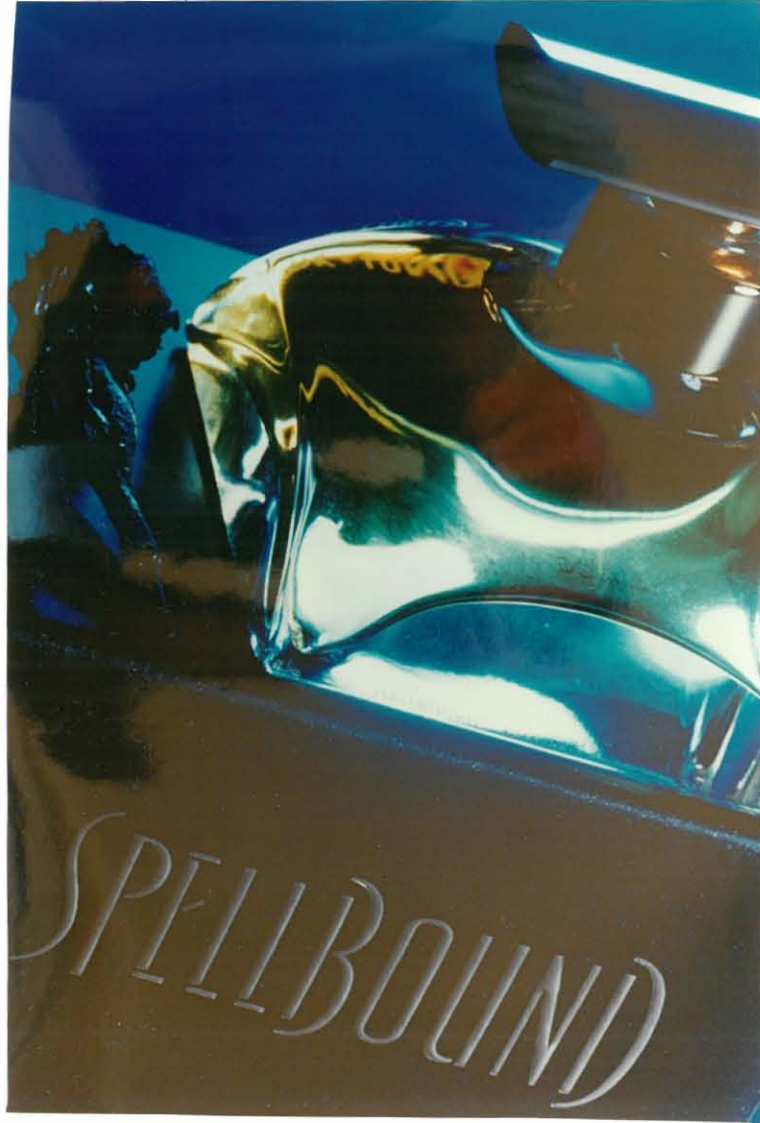


FIG. K



FIG. L



6. Conclusion:

For selling a product, the advertising that support that product is of crucial importance. Sales and advertising goes hand in hand. Visual advertising will mostly guarantee the selling of a product where the name will play a secondary role. The design and the advertising of a product must complement and confirm each other.

When marketing a new fragrance or perfume the advertising concept that is going to be used must be successful. For it to be successful, there must be no misunderstanding between the perfumer and the photographer, who must do the image for the advertisement.

For a fragrance or a perfume to be successful (or any other product for that matter), the photographer has to be able to provide a marketing image that will ensure the sales of that product. It must be said that where visual advertising is concerned a professional photographer is in great demand!

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