

FORMULARY of PERFUMES and COSMETICS

by
R. M. GATTEFOSSÉ

Translated from the French



1959

CHEMICAL PUBLISHING CO., INC.
212 Fifth Avenue, New York, N. Y.

Formulary of Perfumes and Cosmetics

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ISBN: 978-0-8206-0034-5

Chemical Publishing Company:
www.chemical-publishing.com
www.chemicalpublishing.net

First American Edition:

Chemical Publishing Company, Inc. - New York 1959

Second Impression:

Chemical Publishing Company, Inc. - 2011

Printed in the United States of America

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INTRODUCTION

THE first editions of our formulary, especially those of 1911 and 1920, had their merit; it was then a question of choosing and devising a new approach.

Synthetic perfumes and terpeneless oils first appeared on the market as curiosities, and flower absolutes extracted with volatile solvents had hardly begun to replace pomades or enfleurage oils.

These new products appeared both daring and somewhat startling to manufacturers who, still steeped in a mysterious, traditional technique, were using a great variety of incompatible ingredients.

We assumed, then, that they were a mark of progress and simplification; did they not show a common characteristic of maximum concentration? Unit weight of the synthetic perfume was practically equal in fragrant strength to a similar unit of the flower extract obtained with volatile solvents or to unit weight of terpeneless oil from which the less active hydrocarbon components had been removed in dilute alcohol.

Because of these new maximum strength fragrant materials there was no need to standardise the pomade washings whose "number" only indicated the number of kilogrammes of flowers used in their preparation and not the actual concentration; it was also necessary to ascertain the odour strength of fragrant oils; the uniformity of strength of the main raw materials allowed the preparation of a 100 per cent. composition of odorous preparations even if made up from raw materials from a variety of sources.

Some expensive synthetic perfumes—*e.g.*, ionone—were still sold in alcoholic solution; some crystalline products—*e.g.*, synthetic musks—were blended with several times their weight of inert odourless materials. The manufacturers had to be stimulated into supplying only pure materials.

The perfume manufacturers and chemists soon realised where their interests lay and barely ten years were required to crystallise the views which gave the French perfume industry its superiority. Thus a new industry of completely artificial perfumes was born. These perfumes only required dilution with alcohol to yield commercial products such as extracts, lotions, etc. The factories

found it a rich source of business, especially the export to countries in which the French "composition" still enjoyed very great favour.

The wars, however, had a terrible effect on our national industries; while we were busy defending our land and later regaining our liberty, foreign factories, more favourably situated than ours, exerted themselves to satisfy the world-wide demand of customers and to supplant us. To what extent have they succeeded? The answer lies in the future.

We yet have our reputation; the main French perfumes are still recognised as the best by men and women of taste throughout the world.

The present formulary does not teach the compounding art; it is intended to keep the classical fundamental ideas, which we stressed in our earlier publications, constantly in front of manufacturers. The manual contains only typical examples of tested formulations and methods of preparation. It does not contain recipes which, slavishly followed, will yield perfumes similar to those of our great compounders.

As perfumery is an art, it should be revealed to artists; oil, or water-colour, painting manuals teach the holding of the brush and the spreading of colours, but not the art of producing a masterpiece. Our book will indicate how to handle odorant raw materials. If the compounder has talent and has acquired the technique of the art, then he will become an artist. When he has prepared a formula on the lines indicated in one of the subsequent chapters, and when he has memorised and classified the odours of various ingredients, he will be able to assess the smell of a composition and to relate it to his ideal; he will vary the proportions of the ingredients if he thinks it desirable, or he may replace some with other ingredients having a more subtle aroma. Ultimately he obtains the odour he desires, and if this odour pleases a large public he will become a "perfumer."

The manufacturer must realise that raw materials from different sources differ in their characteristics; essential oils are all vegetable products; there are essential oil soils just as there are vineyard soils. A common oil, like thyme, has its aroma affected by such factors as its botanical origin, its place and time of harvesting and its distillation. When this well-known flower is not well distilled an inferior oil results; if the distilled oil is unsuitably preserved, or if it is adulterated, deterioration will occur. Similar reservations apply to synthetic products; even though they are

chemically pure they may lack faultless purity of odour; during their manufacture some fault, regarded as unimportant, may have arisen, but this fault nevertheless detracts from the perfume's final perfection. Lastly, the discovery of such odourless or practically odourless derivatives such as ethyl benzoate or benzyl benzoate permitted their use in blending, but by such blending the olfactory strengths of the ingredients are proportionately lowered. Watch must be kept on the quality and purity of the raw materials. A low price for an ingredient is not a criterion of its suitability; to the taster of fine wines and liqueurs price is a secondary consideration if their quality satisfies him.

The best perfumery formulations are not derived from the best formulæ; they are the inevitable result of the blending of faultless ingredients. One day it will be desirable to lay down specifications and limits for the origin of aromatic oils and to define their botanical classifications. After all, such specifications exist for branded chemical products.

A manual cannot impart this knowledge. It does, however, constantly remind us that perfumes cannot be made with ordinary ingredients of poor quality.

FORMULARY OF PERFUMERY

THE PERFUME INDUSTRY

WORKS like that of Felix Cola (*The Book of the Perfumer*) have taken a great place in the history of perfumery through the ages and civilisation. We recommend this book to readers who are anxious to further their knowledge of the connection between perfumery and culture. We are only concerned with practical laboratory hints. We shall consider also the philosophy of perfumes.

Perfumery products may be divided into three main classes:

- Dilute alcoholic solutions.
- Concentrated alcoholic solutions.
- Alcohol-free products.

The first group comprises the lotions or toilet waters, the Colognes and lavender waters, incorrectly termed waters because they are alcoholic solutions.

Standard dilute alcohol 50-80° G.L. is generally used in their preparation. They may contain 1-2 per cent. perfume, sometimes more, sometimes less, according to the product's selling price and the concentration of the alcohol used in their preparation.

The second class comprises the extracts. They are prepared with 90° G.L. alcohol, so as to have a perfume content between 50 and 200 grammes per litre with a tendency to a still higher concentration. Maturing costs outstrip perfume prices.

The remaining class takes in alcohol-free, or almost alcohol-free, compositions intended for use in cosmetics and in the soap industry.

There have, of course, been considerable fundamental differences between various perfume compositions, particularly as regards their origin. So-called Cologne waters had a therapeutic purpose, like most aromatic waters created in the sixteenth and seventeenth centuries; the properties, flavour and odour determined the choice of essential oils for this purpose: this was so with the "Water of the Hungarian Queen," based on rosemary, as well as with "Angel Water" and many others.

Extracts mainly relied on their fragrance to please. The choice

of ingredients only considered their purity and not their therapeutic properties.

They were also required to have very great persistency so that they would last the gala evening and night irrespective of whether dancing was indulged in or not.

These characteristics have to-day lost their importance. Skilfully formulated perfumes are used alike for extracts, toilet waters and lotions. The latter are included in the generic term "Flower Eaux-de-Cologne" or "Flowers of Fantasy." Diluted solutions should be described as "toilet waters" or "lotions," as otherwise the term Eau-de-Cologne loses its essential meaning. Terms such as these can only be altered slowly.

There is a tendency to use the same ingredients for luxury soaps as for perfumes of the alcoholic type. If such is the case alkali-stable ingredients must be introduced into the formulæ. At the same time the ingredients must be unaffected by the soaps themselves.

In brief, the technique is over-simplified and commercialised; the perfumer produces pure compounds and then he dissolves them in appropriate concentrations in more or less dilute alcohol, or other solvents!

It is useful to know how to substitute a highly priced ingredient by a cheaply priced one, without altering the odour of a particular composition; it is likewise useful to know how to choose an ingredient which is stable to soapy and non-soapy vehicles alike, and how to impart lasting qualities to perfumes—their fixation.

When reduced to such broad cut lines perfumery appears to be a simple art. In point of fact the manufacturer has to show more competence and attention to his work than ever he did, for the constantly increasing multiplicity of raw materials in regard to their botanical and geographical origins demands them.

Two substances may have a similar and possibly identical name. Let one instead of the other be used and there is trouble. There are still standard products—so called—which are sold every year. These products vary little from year to year.

The wines of Bercy, with their lack of individuality and aroma, were such "standard" materials.

There is full freedom to choose the "gros rouge" of Bourgogne or of Châteauneuf du Pape. But each, even the least expert, has his own likings. The faithful clientele of some commercial establishments in Paris like the selection in their cellars.

This applies to the perfumer with equal force. The user of

standard products has his customer, whereas he who has selected his materials with infinite care has a faithful, grateful clientele. Each will assume the position which appears the best. On the one hand will be chosen a dependable supplier for a particular but not outstanding product; on the other, suppliers of outstanding products, even when continuity of supplies are not assured, will be chosen because their products are so individualistic.

THE RAW MATERIALS OF THE PERFUMER

Some fifty years ago the perfumer's raw materials might have been classified into four groups:

1. Essential oils distilled from odoriferous plants, and aromatic waters, the residues from such distillation.
2. Alcoholic extracts of oils or fragrant pomades.
3. Resins and balsams.
4. Animal perfumes: musk, civet, castoreum and amber.

There are modern perfumery books that still use products embraced in the second category. We have simplified the classification by eliminating this class. They can, of course, still be used if due allowance is made for their "absolute perfume" content—*i.e.*, the aromatic constituents left after the solvent has been removed. They can then be regarded as standardised alcoholic tinctures of the absolute oils corresponding to enfleurage oils.

We now have a more extensive classification because new products and old are used side by side. The classification is:

1. Distilled essential oils, aromatic waters and their derivatives:
 - (a) Terpeneless oils.
 - (b) Pure natural constituents.
 - (c) Perfumed waters.
2. Synthetic perfumes subdivided into derivatives of:
 - (a) Coal.
 - (b) Natural constituents.
3. Absolute flower-oils:
 - (a) Absolutes in volatile solvents.
 - (b) Enfleurage absolutes.
4. Resins, balsams and their derivatives. Their makers name them, *e.g.*, Resinaromas, Balsamaromas, Balsamodours, etc.

5. Animal Perfumes, musk, civet, amber, castoreum and their absolutes, freed from both insoluble and odourless materials.

We proceed at once to the consideration of formulæ for 100 per cent. synthetic compositions, for perfumers and manufacturers are well acquainted with these different materials.

PART I

SYNTHETIC PERFUMES AND 100 PER CENT. COMPOSITIONS

The perfumer now has at his command materials which are broadly comparable to one another, at least to a large extent, and which lend themselves to blending. He can prepare compositions, so called 100 per cent., which are free of alcohol or other solvent.

The final product consists solely of constituents, or materials from various sources, at maximum concentration. Chemists, engaged on syntheses, have anticipated such a possibility, and if the earlier chemists were content to prepare mixtures of chemically pure substances (synthetic and ingredients) and to anticipate consumers' wishes, succeeding chemists extended it. Natural essential oils (preferably terpeneless so as to avoid changing their solubility or their character), flower absolutes to improve their subtlety, and purified resins to impart permanence were added.

They have striven mainly to reconstruct the very expensive or rare flower essences, and they have used chemical analysis and analogy. They have vied with one another to prepare a synthetic jasmine comparable to the real absolute essence at a price equal to or more favourable than the price of the product in current use.

They made use of substances such as the acetate and other esters of benzyl alcohol, methyl anthranilate, ionone, cinnamic alcohol, etc.; they looked for new ingredients and made products from them. Some started an investigation of the jasmone ketone found in the natural oil; others replaced it by suitable amounts of fractions of ylang-ylang, rosewood, or geranium.

They prepared indol and then α -amyl-cinnamic aldehyde with the characteristic fatty odour of jasmine oil. Hydroxycitronellal used in the preparation of lilac, heliotropin with its flower odour, and eugenol derivatives were employed in such a composition. Lastly, the natural absolutes were introduced so that now a wide

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