



HERITAGE SCENT DESIGN BRIEF



PART
1

This worksheet is part of a sequence of worksheets to assist the development and creation of a heritage scent for the use of olfactory storytelling.

EXAMPLE
OF USE

PART 1 Heritage Scent Design Brief

PART 2 Heritage Scent Development Report

PART 1 The Heritage Scent Design Brief is a form that assists cultural heritage professionals, historians, and researchers in the process of making a scent for the use of olfactory storytelling. It outlines all the information necessary for a scent designer/perfumer to make a scent interpretation intended for the use of olfactory storytelling.

This document is to be filled out by the cultural heritage professional, historian, or researcher who is co-developing/commissioning the scent for its use. A Heritage Scent Design Brief should be created for *every heritage scent* created, regardless if the smell is among several.

Note: This document may be adapted for individual use.

PROJECT DETAILS

DESCRIPTION OF THE EXHIBITION/ PROJECT/EVENT:	This scent will be prepared for Odeuropa's participation in the academic history conference held by the American Historical Association in Philadelphia, USA. The American Historical Review has asked Odeuropa to present a smell connected to the city of Philadelphia: a smell that can be distributed amongst the conference participants.
TITLE OF EXHIBITION/PROJECT/ EVENT FOR WHICH THE SMELL IS INTENDED:	Liberty Smells
INSTITUTION:	Odeuropa and the American Historical Review
LOCATION:	Philadelphia, USA
PROJECTED OPENING DATE:	January 4th, 2023
TOTAL NUMBER OF SMELLS:	1
SCENT DISTRIBUTION METHOD(S):	Smell Card in Plastic Sleeve

(HISTORICAL) BACKGROUND INFORMATION

1. What artwork, artefact, text, or space is the smell representing or referring to? (where applicable, include a visual representation and description)

RESPONSE: [INSERT IMAGE/ARTWORK/ARTEFACT AND CAPTION HERE]

Title of Object - Liberty Bell, 1752, recast 1753, Lester and Pack (Whitechapel Bell Foundry), 70% Copper, 20% , Tin, 10% other metals, 4ft tall



Photograph of the original Liberty Bell, 24 April 2017, 13:17:50, Source <https://www.flickr.com/photos/willzhango5/33650671514/>
Photo credit to William Zhang.

2. How does the smell relate to the artwork, artefact, text, or space? (e.g. a detail in a painting, the inherent smell of an apothecary cabinet)

RESPONSE:

The key connection that runs throughout the scent is that of metal, particularly molten metal. This includes copper, bronze, tin, iron, and other metals used in bell foundries, where the liquid metal is tipped into molds made from manure, horse hair, and clay. The same substances are then reworked in fires, since the eighteenth century usually coal fires, into cannons. Cannons, when used, would have been associated with the sulphuric scent of gunpowder.

The same process of melting metals has occurred for statues (the Statue of Liberty is crafted from copper). After Waterloo, French cannons and cannonballs were melted down in order to create a statue of the Duke of Wellington that sits outside London's Royal Exchange. On the other hand, historical regimes - including the Vichy regime in 1940s France - melted down statues of historical figures in order to use the materials for industrial-military production.

Of course, these foundries have emitted - and continue to emit - plenty of foul smells from burning metals, chemicals, and fuels. Black smoke, including the acrid stench of sulphur dioxide, were emitted by the foundries that made bells and cannons.

Metals have been central to deodorisation - zinc oxide and aluminium in deodorants have had the power to stopper the pores and prevent perspiration since the 1880s. The desire to be free from stink has drawn on the powers of metals. On the other hand metal pollution of all kinds has spread through our rivers and atmosphere, for example as emphasised by the lead that contributed to the Flint Water Disaster in Michigan, USA. The smell of metals is therefore the smell of money - linked to commercial deodorant production and the outpouring of pollution from industries, but also because money itself has been crafted from various types of metal.

There is also a link here between smell and value in heritage terms too. Bells and statues are central forms of commemoration, but both the process of producing them and their finished results do have a particular smell.

3. Intended function of the smell (e.g. educational, emotional, crossmodal etc.):

RESPONSE:

The intended function of the scent is to be a demonstrator for an audience of historians in how we can offer an interpretation of the past in the form of an historical argument embedded in a scent.

4. How will the public engage with this smell/how is the smell presented and/or delivered? (e.g. on a blotter with a tour guide's verbal description)

RESPONSE:

This scent will be prepared for Odeuropa's participation in the academic history conference held by the American Historical Association in Philadelphia, USA. The American Historical Review has asked Odeuropa to present a smell connected to the city of Philadelphia: a smell that can be distributed amongst the conference participants as Odeuropa presents their panel. The smell will come in the form of a smell card which has a QR code on the back of the card that provides a webpage with more information about the historical significance and scent development process.

5. Context and/or (art) historical background:

RESPONSE:

The idea is to base the smell on the Liberty Bell, the historical bell associated with the American Revolution, which can be found in Philadelphia. In a sense the intended scent refers to both an artefact - the Liberty Bell - and the more general relationship between liberty and smell in U.S. history. Here are the connected storylines:

Bells and Cannon, Peace, and War:

The Liberty Bell, a potent symbol of American independence, was commissioned in 1751 by the Pennsylvania Provincial Assembly and was produced by the English, London-based, bell founders Lester and Pack in Whitechapel. The bell was initially associated with the Second Continental Congress's vote for independence in July 1776 (though it is unlikely that it was in fact rung at that time) and was later taken up by abolitionist societies in the 1830s. R. G. Williams noted in 1835 that whilst the bell's surface was decorated with the claim that it would "Proclaim Liberty Throughout All the Land Unto All the Inhabitants thereof," "the bell has not obeyed the inscription; and its peals have been a mockery, while one-sixth of 'all inhabitants' are in abject slavery'." Displayed in Independence Hall and, from 1976, on Independence Mall, the bell became a popular locus point for protests in the 1960s - that included the civil rights and anti-war movements - and a symbol of Western freedom during the Cold War.

The bell has a material history: from its initial founding in London, through its transportation to the U.S., and in the contexts in which it was displayed. But this artefact is also connected to endangered heritage: the final bell was cast at Whitechapel in June 2017, this last item was donated to the Museum of London, and the building was sold. It is now possible that the once busy site of production will be turned into a boutique hotel. This would be symptomatic of a broader turn from industry to services that has characterised the UK economy during the twenty-first century. The distinctive smell of the foundry will be lost: from the scent of molten metal to the air-conditioned fragrance of a hotel lobby. Benjamin Kipling, a bell-tuner who worked at Whitechapel, said that he would "never forget the atmosphere, the smell of it all." 'It all' being the steaming molten bronze and the horse hair, manure, and clay used to mould the bells, a combination which has also been described as an 'alchemical odour.'

INFORMATION ON INTENDED HERITAGE SCENT CREATION

6. Hedonic tone (pleasant, neutral, unpleasant perception):

Is the smell creation a malodour or a fragrance?¹ On the scale below, choose the desired level of hedonic perception. Then include a couple of sentences that would help the scent designer understand why this tone was chosen in the 'Notes.'

SCORE	PERCEIVED HEDONIC TONE	SCORE	PERCEIVED HEDONIC TONE
<input type="checkbox"/> +4	VERY PLEASANT	<input type="checkbox"/> -1	MILDLY UNPLEASANT
<input type="checkbox"/> +3	PLEASANT	<input type="checkbox"/> -2	MODERATELY UNPLEASANT
<input type="checkbox"/> +2	MODERATELY PLEASANT	<input type="checkbox"/> -3	UNPLEASANT
<input checked="" type="checkbox"/> +1	MILDLY PLEASANT	<input type="checkbox"/> -4	VERY UNPLEASANT
<input type="checkbox"/> 0	NEUTRAL ODOUR/NO ODOUR		

NOTE:

The scent should be challenging and make people think - but not too stinky since people will carry the smell around in their conference bags.

7. Proposed materials/notes for the smell creation:

a. Is this a single ingredient representation or composition?

Composition

b. Proposed materials (e.g. cloves, rose):

Molten metal, Copper, Tin, Zinc, Aluminium, Iron, Coal fire, Sweat, Money, Sulphur

c. Source information:

[The bells v the boutique hotel: the battle to save Britain's oldest factory | London | The Guardian](#)

¹ For a detailed explanation of these categories, see The Olfactory Storytelling Toolkit section 2, chapter 1 on 'How to find the appropriate smells for olfactory storytelling.'

8. Creative liberty of perfumer (especially if using a historic recipe in #4):

Indicate here how closely the perfumer should follow the materials listed above. You are welcome to circle one of the following indicators of authenticity below:²

Materially Informed Reconstruction / Historically Informed Interpretation / Artistic Translation

Materially Informed Reconstruction

RESPONSE:

Smells of bells can be experienced easily by visiting a foundry or a city with bells. It would be interesting to capture the atmosphere of a foundry in which things of great importance are being forged: heat, smoke , sweat, metals, burning. A sense of being enveloped in that fierce, cauldron-like, atmosphere.
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9. Additional notes:

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This heritage scent is proposed by:

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DATE	August 30th, 2022

Next steps:

- Provide a copy of this document to the scent designer along with *Part 2: Heritage Scent Development Report*, to be filled out by the scent designer.
- Plan a meeting with the involved scent designer where you review the document together.
- Upon receiving the scents, make sure you receive (1) a completed *Part 2: Heritage Scent Development Report*; and (2) the safety sheet.

Note: account time for at least one evaluation round.

² For a detailed explanation of these categories, see The Olfactory Storytelling Toolkit section 2, chapter 1 on 'How to find the appropriate smells for olfactory storytelling.'