



HERITAGE SCENT DEVELOPMENT REPORT



PART
2

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.

PART 1 Heritage Scent Design Brief

PART 2 Heritage Scent Development Report

EXAMPLE
OF USE

This form provides the opportunity for the scent designer to reflect on the creation of a scent intended for olfactory storytelling. This includes the process and the materials used for the scent development. The document is to be filled out by the scent designer. A Heritage Scent Development Report should be created for *every heritage scent created*, regardless if it is intended for the same exhibition/project/event.

PROJECT DETAILS

TITLE OF EXHIBITION/PROJECT/ EVENT FOR WHICH THE SMELL IS INTENDED:	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

PROFILE OF THE SCENT DESIGNER

NAME:	Carole Calvez
COMPANY/INSTITUTION:	Iris & Morphée (Independent scent designer)

1. Do you specialise in a certain type of olfactory design? (e.g. perfumes, air fresheners, detergents)

RESPONSE:

Olfactory Scenography (historical and emotional smells)

HERITAGE SCENT DESCRIPTION

2. For which artwork/artefact/smellscape is this made for?

RESPONSE:

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/willzhang05/3365067154/>
Photo credit to William Zhang.

3. Please provide a description of your scent creation. (e.g intensity, hedonic tone, notes)

RESPONSE:

Metallic, smoky, oxidated, leathery, a bit animalic, mouldy, strong.

The smell aims to capture a smell that is between scientific facts and research and what a bell would actually smell like. Development of the smell was based on what I encountered during the visit to the bell foundry.

4. What narrative do you want to achieve through your scent creation?

RESPONSE:

When I create smells, I do not usually use top notes. This is better for perfumes on the skin because when you buy a perfume to wear you are influenced by the top notes. I usually work first with the heart and base notes because this makes the greatest impact on the final result. I also try to create short formulas so that the narrative for the formula is more distinct.

5. What is the olfactory pyramid of the smell? (e.g. top, middle, base notes)

Olfactory Pyramid: not applicable; see formula below.

6. What are the materials/notes of the smell? (e.g. clove, spicy)

RESPONSE:

molten metal, manure, horse hair, metallic

7. Please provide the formula for your scent creation (if applicable).

- Please provide the name of the company who created the scent (IFF, GIV, FIR) & the code (e.g. CAS Number, FEMA) of the ingredient (if applicable)
- Please provide the weight percentage of each ingredient

INGREDIENT	COMPANY / CODE	WEIGHT
Aldehyde C11 intreleven BHA 1% dpg	IFF	200
Aldehyde C11 MOA 1% dpg	Symrise	20
Aldehyde C11 Undecyclic 907163 1% dpg	Firmenich	80
1-Octen -3-one (in 50% 1-octen-3-ol) N628 10% dpg	Bedoukian	85
Citronellic acid 10% dpg	Synarome	160
Rose Oxid 10% dpg	MPE	10
Truffle black base 10% dpg	PCW	25

PERSONAL SCENT DESIGN PROCESS AND EVALUATION

8. Did you conduct research or make site visits to design the smell?

RESPONSE:

Yes, I visited a bell foundry in France to experience the olfactory identity of a working bell foundry. This greatly impacted the scent development process.

9. How does your creation compare to the historic description/recipe provided in the *Heritage Scent Design Brief*? (e.g. did you omit or add materials to the historical recipe?)

RESPONSE:

The first thing that was important was the proportion of the metal part because I had to think about how to create metallic smells and the foundry that I visited talked a lot about the smell of molten metal and horse hair. For me it was important that everything (molten metal, manure, horse hair) came together. The idea and history of freedom was about battles and so it was important to relate the metals to battles. Freedom is abstract so I used a lot of aldehydes (metallic, powerful, wide, large and takes up a lot of space in a formula) and when smelled it gives an idea of something big. Freedom, liberty and war are big ideas so a strong chemical compound is important. The versions that had more animalic compounds (body odour, caprillic, castoreum) were not liked as much so I replaced them.

Another interesting point in the creation and development process was the realisation that the smell of the foundry will eventually be lost. We have to be able to keep smells that may be lost. For this, I included smokey notes - the bell foundry that day was so smoky and I will not ever forget that smell. The creation aims to communicate the smell of the foundry as if the foundry disappeared.

10. What components of the brief did you concentrate on?

RESPONSE:

See question 9

11. How many versions did you develop?

RESPONSE:

There were six versions. I may have even tested a few more during the decision process. Some versions were more aldehydic but I did not want this to be too strong. When I visited the foundry, it was so smoky that I wanted to capture this. Once you visit a place, things become more realistic. The people at the foundry mentioned the importance of wood and earth so I detached more from the metallic part and added more smoky and leathery components and emphasised some of the tools that were used in the bell making process. I really wanted an animalic part but because of the way people will receive the smell, I decided to be light with the animalic parts. During the smell's evaluation, the animalic parts were not favoured so this was another reason why I was light with these components.

SIGNED OFF BY	Carole Calvez; Sofia Collette Ehrich
DATE	December 7th, 2022

Next steps for the scent designer:

- Provide a copy of this document to the person of contact.
- Plan a meeting with the person of contact where you review the document together.
- Upon providing the heritage scent samples, make sure you provide (1) a completed *Part 2: Heritage Scent Development Report*; (2) the safety sheet.

Note: account time for at least one evaluation round.