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Chanel 5 And Other Perfumes Naming

By Paton Jackson

Have you ever thought about the names of the perfumes? Why each of them has its specific own

name? Is it a spontaneous decision to name a perfume "JOY", "Shalimar" or "CHANEL N' 5" ? Why N' 5 and not N' 6 , N' 7 or N' 8?

"Perfume", says Sophia Grosjman, IFF's star perfumer, "is a promise in a bottle". We want to believe. We crave to be prettier, richer, sexier and happier than we are. Perfume speaks more to our vulnerabilities than to our strengths. Consider the labels on the fragrances we buy: Pleasures, Beautiful, Delicious, Sexy. As Charles Revson said: "We sell hope". And we buy. But, behind almost every significant perfume there is a story. Take for example "Shalimar".

According to a legend, Raymond Guerlain and his wife were on their trip to USA by sea. His wife wore "Shalimar" and all of the passengers were astonished by this innovative, oriental vanilla scented perfume. When the couple landed USA, all the high society fell in love with "Shalimar" which became favorite still today. The perfume got its name from a legend about an Indian emperor who had a garden named "Shalimar".

"My dresses fit very well my clients...I want a perfume addressed to a modern woman that will fit her as my clothes do. It must have a character. And it must be an expensive one". Ernest Beaux, the creator of "CHANEL N' 5" introduced Coco Chanel (Gabrielle) ten bottles, and separated them in two groups. One group was numbered in numbers from 1 to 5, the second group was numbered 20 to 24. Mademoiselle Chanel chose bottle N' 5. When Beaux asked her why she had chosen that specific bottle, she answered: " I am going to exhibit my collection on May the 5th, c'est-a-dire, the 5th day of the 5th month. So let's take a bottle with this number. Hope this number will bring success to perfume".

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How To Choose A Perfume?

By Paton Jackson

There is not an ultimate advice because everyone interprets odors in their own way, and the same fragrance can smell totally different considering type of skin, hair color, temperament and even the season of a year. There are important nuances if you do not want to seem vulgar or lacking of taste.

First, when you choose a perfume, do not account on anybody except yourself. When you breathe in the scent, imagine yourself in it, wear it, like an unseen dress, and look at. Does it fit you? After some training, you will learn which of them best suits you.

Second, do not buy cheap perfumes in occidental places.

Third, when using perfumes it is important to take to account the season, the clothes and the place where you are planning to go. It is known that day perfumes are subtler and more transparent than evening perfumes which are considered as darker and richer in their aroma and mysteriousness.

At work at the office or just on a walk, it is better to use day perfumes; they are softer and lighter. In the evening, going to the theatre, it is essential to emphasize the luxury. When you are preparing to a date, avoid using perfumes that include lavender, wood, cumarine and bergamot. Your secret goal is to temptate your man, to shock his senses, to give him a hope, not to demonstrate proud independence and unavailability.

There is an advice of an old Russian perfumer who had worked for many years for CHANEL: "At night, use perfumes with fruity scents– they evoke the taste (flavor) sense. These odors turn a woman from a flower to a lustful fruit that promises pleasure". In winter, cypress perfumes are recommended. Their heavy, sharp woody notes emphasize the luxury of furs and give a feeling of internal heat. By the way, in 1948 Rochas introduced a special winter perfume to use on furs only.

In summer, it is recommended to use sweet–honey and flowery perfumes. They make woman feel like a blossoming fresh flower. Never exaggerate with perfumes. Psychologists have proved that our sense of smell stop reacting to odors we are used to, but people around us feel them very well. So it is not recommended to exaggerate if you do not want to become an object of irritation.

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