

Goya

Perfume Production

Douglas Collins' autobiography, *A Nose for Money – How to Make a Million*, was published in 1963. He described the process of creating a new perfume: *“Perfume is comparatively simple to make and the skill lies in the ability to select and reject [rather] than any knowledge in science or chemistry. At its simplest, a perfume is a mixture of a perfume compound and alcohol”*.

Collins did not have any formal training in perfumery. He noted that the skill needed to create a successful perfume was *“like a tune in the imagination... results are not achieved by long periods of scientific research – they are achieved by long periods of confused trial and error, or by occasional pieces of luck”*.



Ernie Joyner, Goya's perfumer, working at the 'organ'. Joyner – and his predecessor Monsieur Milon – created Goya fragrances by mixing essential oils at the 'organ'.



A range of products, such as bath oil, bath cubes and talcum powder, were produced to support the perfumes.

Perfumes were formulated in the 'organ' room, in which there was an array of massed ranks of ingredients, known as essential oils, from which new fragrance blends would be painstakingly developed. The chief perfumer was the French Monsieur Milon and later Ernie Joyner.

One of Goya's most famous perfumes, Black Rose, took four and a half years to produce. Black Rose was a very sophisticated perfume described as *“very long lasting, but with a French rose top-note.”*