

Revista

# Olfato



**EMI CESARONI**



apresenta sua perfumaria de nicho **ACCENDIS** no Brasil

## Super Dica

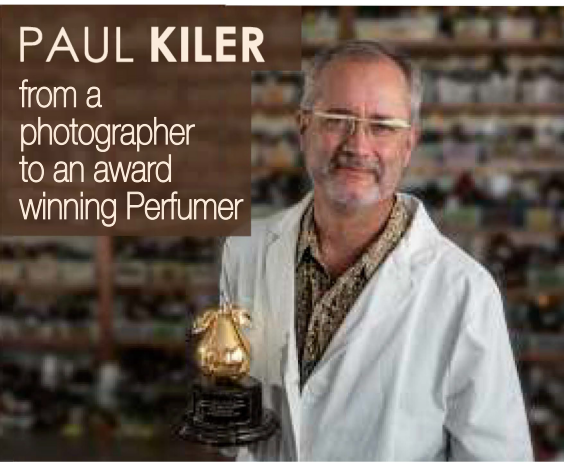
**NAH CARDOSO**

lança seu primeiro perfume pela Ciclo Cosméticos



**PAUL KILER**

from a photographer to an award winning Perfumer



# ANTONIO LIMA

## Perfumando a vida dos cariocas



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Revista  
**olfato**

# Entrevista

por Gisele Barros

# PAUL KILER

De Fotógrafo a Perfumista ganhador de vários prêmios

Paul Kiler, perfumer and founder of PK Perfumes, a Californian Niche Perfumery founded in 2012, started his professional career as a commercial photographer, having also worked as a sculptor and artist before becoming a perfumer. For him who still works as a photographer, both careers require the same skill set such as being excellent in Arts, Sciences and Business.

As he certainly has the Art in his DNA, Paul ended up developing himself in the art of perfume making when he decided to try to create a perfume that he liked, as he couldn't seem to find a scent on the market that he like. So, he became interested in buying and studying deeply the Perfumery's raw material.

Full of sensitivity, always searching for the best ingredients available and creator of dense and complex perfumes, Paul believes that being a successful Perfumer requires many talents, such as being VERY perceptive with your senses, having a deeply knowledge about yourself and so, you'll be able to express yourselves through your creations.

He believes that Real Perfumery is based on the balance between natural and synthetic raw materials. He thinks that all ingredients are good and that they have their strenghts and weaknesses. It is up to him make the right choices when composing a perfume, choosing them for their strenghts and not discriminating any.

Winner of more than 30 awards since PK Perfumes was founded and with some partnerships established, Paul is focusing on expanding his business and launching new perfumes throughout 2020.

**Dear reader, we invite you to know a little more about the life of this great Perfumer with a sensitive soul and the brand founded by him.**





THE ART AND CRAFTSMAN AWARD  
MAGAZINE DE ORIENTE DECORE  
BY THE PERFORMER  
OFFER, MAGAZINE NUMBER 2019



## How did you become a Perfumer ? Were you in any other career before becoming a perfumer ?

I picked up a camera in 1968, as a small boy, and have never put it down. I went to College and became a Commercial Photographer, specializing in Architecture, Product and Advertising Photography, and Industrial and Corporate Photography. I also have had a career as a sculptor and artist, making artworks of stained glass, crosses, and furniture design for churches. My largest commission was a 700 sq. ft. / 65 sq. meters, large stained glass window.

I became a Perfumer when we moved away from the beach area, to the inland desert, where it is much hotter in summer, and colder in winter. I was used to going out to the garage to make artworks, but the garage was not friendly to live in during those bad temperature seasons. This drove me indoors to better comfort. I decided to start to try to make a perfume for myself. I had just come through the 1990's, where all the men's scents were "Sports" scents, and every single one of them all used the same basenote, and they all gave me a headache. And the fragrance that I had been wearing for years didn't seem to have the same staying power anymore. (reformulation to cheapen it... as I learned later...)

**Art is how  
we decorate space.**

**Music is how we  
decorate time.**  
*(Jean-Michel Basquiat).*

**Perfume is how we  
decorate both time and space.**  
*(Paul Kiler).*



## Where did your talent come from? Do you believe you have this from your childhood?

I certainly have Art in my DNA from childhood, but not necessarily Perfumery. Nonetheless, smell formed a large enough part of my young life for me to found some perfumes on adolescent experiences and family life. I've always paid attention to the smells of the plants in the places and environments that I lived and vacationed. (plus there were some fresh flowers that gave me headaches, so I also had to learn what to stay away from...)

I think that being a Perfumer requires several talents to be successful. It is a combination of Art, Science, and Business. Perfumery is actually quite like Professional Photography, in that Photography also requires the same skill set, being excellent in Art, Science and Business. And both rely very heavily on being VERY perceptive with your senses, and then being able to translate your experience into a medium that another person can understand and enjoy. And not to be too conceited, but with the number of materials that you need to know intimately, the chemical processes that take place, and the ways to shape a perfume, a Perfumer needs to be really really smart, as well.

So I said to myself:

**"I want to try to make a scent that I like,  
that doesn't give me a headache, because  
I can't seem to find a scent on the market  
that I like..."**

I started with where and what I knew, from the kitchen, with essential oils and materials that I knew from cooking. Then I expanded into things that I wanted to smell like that I didn't already know, that was things like Labdanum, Galbanum, Vetiver, and other base note materials, that I had not known before.

I signed up for every Yahoo group about making Perfumes that were available, read everyone else's comments and asked a few questions. When I first started in the Yahoo Perfumemaking group, Andy Tauer was still part of it. I researched and researched, and bought a lot of materials, just to smell them, and learn about them.

My first little permanent workspace used CD tray boxes turned on their sides to house my bottles.



**We know that a perfume's choice is connected to our emotional memories. What inspires you when you create a new fragrance? A place, a situation, a moment, an emotion?**

Perfume creation springs from, well, anything and everything.

~ I have Perfumes based on scent memories and place memories {Ere, Velvet Curacao, Tropicalismo, Secrets of the Kasbah\*, Breathing Komorebi\*, Brilliant Trees\*}

~ Paintings and images {Starry Starry Night, Café Diem, Violet Chocolatier}

~ And even abstract ideas from words {Maderas de Oriente Oscuro, Charis, Kairos\*, Heaven Fresh, and also the Leathers: Red Leather, Gold Leather, Cuir Moderne, and Zaffran}. \*these are not yet released.

~ A few other perfumes start with the plant, flower, or raw material, {TNT, Dirty Rose, Ginger Zest de Citron, Carissa}

Emotion, sensuality, memory, place, experiences, and even abstract ideas furnish creative seeds for designing and composing perfumes. . .

Perfumers have to reach inside to express their own wordless gentleness through a perfume, because perfume is nearly and completely, Emotion.

Perfume begins where words end.



\*NOTA: Esses perfumes ainda não foram lançados.



**What gives you the most pleasure in spreading this "Real Perfumery" movement and what are your motivations?**

I call this, the usage of all materials, both Natural and single molecules, to be "Real Perfumery". As it was in the earlier parts of the 20th Century. Blending the best of materials, in the best manner, for what they are excellent at doing. This is Classic Perfumery, Real Perfumery. Some misguided people have gotten it into their heads that single molecules that they call "synthetics" are bad. Some dermatologist driven government agencies and quasi government industry groups have also misguided ideas, that many natural materials are bad.

There is way too much fear over just a crazy perfume out there. There is NO record of a person ever dying from a Perfume. A Peanut can kill, but Peanuts aren't outlawed or even regulated.

My Motivation is to emulate the Perfumes that were composed by the great Perfumers, before people became so afraid of perfume materials. I'm certainly not the minimalist that Jean Claude Ellena is. I like to build very full, dense, and complex perfumes. Naturals play a big part of this fullness.

I love this quote from Perfumer Rene Laruelle: **"Synthetics are the bones of fragrance, naturals the flesh. Too much synthetics and you have bleached skeletons, too much naturals and you're stuck with invertebrates."**

Real Perfumery is the balanced fragrance; not bleached skeletons, and not limp noodles that can't stand on their own.

**We've seen some complexity in your creations and the use of a lot of natural ingredients. Was there always an idea since the beginning of PK Perfumes that all of the perfumes should have 20% – 50% of natural ingredients in the composition?**

I am much the same as a musical symphony composer. A Symphony needs to be well written, and bring together all the voices and instruments to play a memorable piece of music that unfolds and develops over time. Not all the instruments play all at the same time, nor the same melody or harmony. Each has their own parts, strengths and abilities, and timing to play. It is my job as a Perfume Composer to use the right materials to paint the score in the hearts, minds and noses of the perfume wearer and the people around them. I make no discrimination for materials.

I have no preference for one type of material, over another. All materials have strengths and weaknesses. It is up to me to use the material for it's strength, and not it's weakness. I don't subscribe to some limiting or exclusionary philosophy of using only one type of material. ALL materials are fair game to use for their strengths, to tell the story, paint the picture, waft the odor, and make a beautiful Symphony for the nose and emotions.

I LOVE Naturals, I LOVE single molecules. And over the past few years, I've started to make my own molecules to use in my Perfumes.

Indeed, they are my own PK Perfumes captive molecules, expanding my palette of materials even larger, by making up molecules to do a job that I can't seem to find another material to play that song, that is available to me.



**What can you say about your perfumes style? What do people can expect from them?**

I describe my Perfumes as "Orchestral, complex, sharing a place, story telling, emotional journeys".

I think that ~

***Perfumers are Missionaries of the Beautiful.***

We have the immense privilege of sharing great beauty and grace with the world, in the scents that we create.

**Which were the main challenges in starting a niche perfumery business being this for such a select audience?**

The main challenges are still here... I have not yet surmounted them.

The Challenges are to be a one man operation, that does all aspects of my business, without any budget. AND, to somehow find the money to get real bottles and packaging that will allow me to sell in retail stores. My Father never believed in me, but my wife and children do. My perfume business is very small presently, and I work everyday to build it up a little more...

**What do you think a perfume need to become a success?**

Depending upon how you define "success"... My latest perfume, the winner of the Aftel Award for Handmade Perfume, from the *Art + Olfaction Awards 2019*, titled: ***Maderas De Oriente Oscuro***... well, somebody, a group of people even, liked it enough to grant it an award, but not everybody likes it certainly. Many reviewers won't review it, because they don't like it.

So, on one hand, it won a nice award, an Artistic Perfumery Award, but on the other hand, I still need to sell it, to make an income for my family...

It seems that success amounts to enough people liking it, to sell it well...

**I know you have a lot of amazing perfumes and that you must like all of them. Do you have any special creation until now? Why?**

I suppose that my own favorites would be those that I wear myself...? I love to wear my Ere, Red Leather, and Gold Leather the most. But I've been also wearing a lot what will likely be a new favorite, Tesseract 4Man\*.

But at this moment, I've become very proud of my newest nearly released scent, that I made with Brazil foremost in my mind, Tropicalismo. (Of course, named after the Brazilian musical style). It brings together the realism of my fruit bases that I have spent years making, Pineapple, Mango, Feijoa, and Apricot fruit bases, as well as my lovely Plumeria base. (It also includes other fruit bases by other companies.) But it also incorporates about 10 of my own PK Perfumes self made captive molecules, these molecules are not made by other people, just I get to use them. They help the Plumeria and fruits to last into the middle and base, and to make the perfume last so well, and strong. But will people like the fruity topnotes? I await the thoughts...



I know that people like the middle and the base... To me it smells like it is supposed to smell... realistic fruits, beautiful tropical fruits.

But I have to see what the customer thinks... But in my mind, at least, it is a technical, artistic and perfumery marvel and a big win. But not everybody thinks like I do! HAHA!

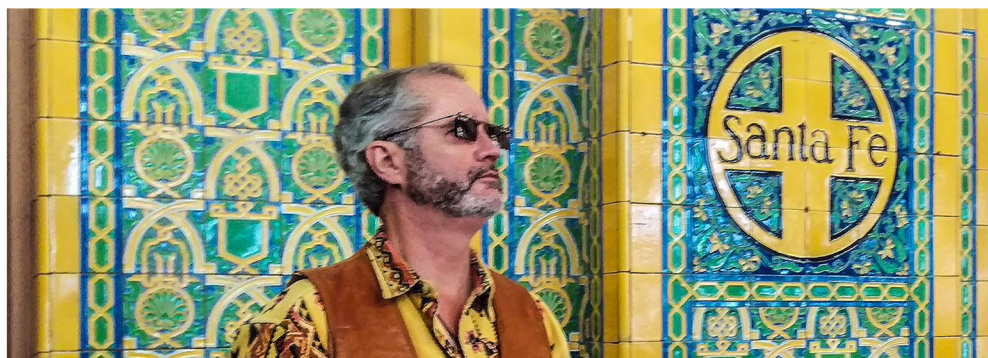
**How was your experience in creating the fragrances Panda and Rhinoceros for Zoologist Perfumes? Where did your inspirations come from in order to create perfumes inspired by animals?**

I had nothing to do with the inspirations or the direction of the scents for Zoologist. Mr. Victor Wong approached me with a number of animals to work on, and we chose these two together, but he had already chosen them, and made the brief for each animal, for me to fulfill into a new Perfume. Then it was up to me to meet his vision for what the scent would be like, and the whole artistic direction, and also, he had a list of some of the notes he wanted in the scents. Rhinoceros came easily and quickly. Panda took about a year to figure it out.

**You have won a lot of awards since the launching of PK Perfumes. What could you tell us about your experiences and also about the award you have won recently, the Art and Olfaction – Aftel Award 2019? Tell us a little bit about the winning perfume.**

The Winning Perfume for the Art + Olfaction Awards, is called *Maderas de Oriente Oscuro*. It's in Spanish, of course, but I imagine our Brazilian readers can probably figure out what it means, but in English, it translates to Dark Oriental Woods. The inspiration came from two places. There was a Perfume from the Myrurgia company in Spain, in the 1940's to the 1970's, called *Maderas de Oriente*. It was a woman's perfume, and came in a little vial bottle with a cork stopper, and inside of a wooden bullet case. I always admired the wooden case it came in, and the name, but never liked the perfume, myself. I wanted to make a Woody oriental perfume for years...

The second source of inspiration was a comment made by a man on a facebook fragrance group. This man answered the question: "What notes would you want in your new favorite perfume?" His reply was: "Woody, Spicy, Earthy, Smoky, Sweet." When I read that, I thought, "Well, That WILL WORK!" So, I made a fragrance that was exactly that, and then I added a bit of Cherry fruit and Tobacco.





This is my description for Maderas de Oriente Oscuro, and the notes list for it:

**Smoky Dark Oriental Woods, Earth, Spices, sprinkled with Brown Sugar and a dab of Honey.**

**Guaiaacwood, Blood Cedarwood, Sandalwood, Agarwood.**

**Earth, Mushroom, Patchouli, Vetiver.**

**Honey, Brown Sugar, Caramel, Ambers.**

**Clove, Anise, Cherry, Tobacco, Cherrywood Smoke, and Hickorywood Smoke.**

### What are your future projects? What can we expect from news coming up?

Apart from perfumes for my clients, that I am finishing up the first two fragrances for Tamar Essences, my own PK Perfumes line will be releasing Secrets of the Kasbah, Breathing Komorebi, Brilliant Trees, Kairos, and an Asian Collection of five fragrances.

I want to work on several easy wearing scents for a change, in contrast to my rather normal scents that are maybe challenging to some people.

Especially for the Men, I want timeless grace for men to wear, to be one of my primary focuses. For the Women, I will be concentrating on several beautiful and elegant soliflores, like Cherryblossom, Carnation and Gardenia. And I continue to make new molecules to use in my perfumes, they will spring into new perfumes soon as well, WOOHOO!

Fotos: divulgação

