


I'm not robot  reCAPTCHA

Continue

94095532216 42435015.583333 1660496.5769231 51087062 13683821318 6862848.6833333 71932657.655172 1492633048 9286783.4102564 50706512370 7473699.0333333 103503978320 74955981780 60088129.428571 26531102871 62380691.545455 6551029.8615385 194827804512 117211207.85714 4405991.4137931 32135224.235294 16240030.895833 44836299228 10237951.449275 118812880.77778 17612372.070423 135827313102 19671313.383838 22259394.586957 11124701

Perfumes the a-z guide 2018 2019 list



Perfumes the a-z guide. Perfumes the a-z guide free download. Perfumes the a-z guide pdf.

Perfumes: The Guide (2018) is a broad-lens snapshot of a moment in time, like the full-body diagnostic scan they do when you turn 60. The sudden rush of color into a reviewing scene that's been bleached to a pastel nothingness over the past ten years is thrilling. We've detected that JavaScript is disabled in this browser. It's an odd situation, so let's take a look at what's changed in the reviewing scene since Perfumes: The A-Z Guide (2008) came out. Her personal taste in perfumery does seem to be generally more Catholic than Turin's. But, naturally, too rich for the blood of those who drained the pool in the first place. Oh, and perfume criticism delivered with humor, insight, and occasional outbursts of spite, bitchery, and meanness? In between the original Guide (2008) and the Guide (2018), there was the perfumeslove.com blogging experiment. Another issue in reviewing indies is the culture of relentless positivity that has sprung up around the sector, thanks to the great melting pot that is social media. If personal bias in perfume criticism bothers you, then either don't buy the book or learn to screen for it. A negative review from Turin and Sanchez usually contains a wealth of information on the background, context, and technical composition of the perfume that at least tells you why they arrived at their conclusion. Do I like the perfume despite what they've pointed out about it? It's a screenshot of the thousands of new niche, indie, and mainstream perfume launches that have hit the market in the past 10 years. I mention this because, for a book like Perfumes: The Guide (2018) whose critical and commercial reception rests on the credibility readers give to the reviews contained within, it's worth knowing what the current review environment looks like. Anyone with a nose and a voice (and, these days, a blog) can throw their opinion into the fray. While my own experience with indies has been mostly positive, I agree with Temptalia: pushback is a feature of the indie reviewing scene. Yeah, well, you know, that's just like, uh, your opinion, man. But reviews also have impact. But an opinion on perfume does not equate to perfume criticism. Conclusion The new Guide is fantastic - erudite, witty, entertaining, with the essays upfront worth reading and reading again. Like Kevin Bacon, it's all about the six degrees of separation. In 2017, they send up a flare, take a photograph, and write an observation on where we are now. That leads to a vicious cycle of: critical review = no more samples from that brand, or positive review = helpful to brands, thus more product, but less honest reviews provided to users, leading to less general trust in reviews. It's a huge learning curve, and let's just say that some people were not born to be front-of-house. Although the pay-per-review sleaze of the wider beauty industry hasn't infected perfume blogging to the same extent it has the YT, Instagram, and Facebook communities - mostly because blogging isn't the sales generator that other channels are - it's still difficult for the reader to figure out which online review content is genuine and which content is the result of some commercial agreement with a brand. None of us write in a perfect vacuum, unconcerned for the feelings or livelihoods of others. That's important, because much of the harsh reaction to the Guide (2018) can be explained away by the suddenness of this switch. Was anyone? This kind of social intimacy between brands, bloggers, and end users can be enormously useful for information flow, but in terms of maintaining critical autonomy, it's a disaster waiting to happen. The 1 star reviews. One of the signs that something has happened is that, increasingly, when faced with a negative review, the perfume fan aligns himself with the brand or perfumer under review rather than with the critic reviewing the product. The weirdest star ratings are the ones in the middle. But still, there's no escaping the fact that the narrowness of the premise ('say only nice things about indies') plots everything on a very, very tight bell curve. For indie perfumers, the health of their bank accounts at the end of the month is the real feedback on their work. The Poisoned Well of Online Reviewing The authors of Perfumes: The Guide (2018) don't really address the issue, but social media and the rise of influencers has changed the landscape of perfume criticism beyond all recognition. So, while Turin's disdain for an overpriced niche perfume has a clear artistic or historical focus (it's badly made, look at the seams! or 'there's no way that Creed was making perfume for Napoleon in 1982'), Sanchez is just outraged - on our behalf - that it costs \$140. Liz Moores summed it up neatly as "If you're going to stick your head in the lion's mouth, you might get bitten". Fans, buyers, small brands, marketing professionals, schills, bloggers, and vloggers are increasingly thrown together into the same tight social spaces on Instagram, Twitter, and Facebook. The most immediate problem with Perfumeslove.com, however, revealed itself when Perfumes: The Guide (2018) was published. Hence the nasty little riptide of aftershocks that ran across the surface of the scene when Perfumes: The Guide (2018) dropped. The important thing to realize about the star system is that it's kind of unreliable; far more a publishing hook than a serious critical tool. Kafkaesque, the most influential fragrance blogger operating today live-tweeted their delight at several passages in the Guide and followed up with an extensive review on the blog itself (here). In other words, perfume buyers consider reviews to be so shady that they'd rather place their trust with the company that's trying to sell them \$150 worth of smelly water over the critic who writes about whether that perfume's worth their money in the first place. While most small brands reacted with grace and humor to negative reviews, some had an arterial bleed that could be seen from space. According to a writer friend, star ratings are what sell review books, so you just got to have them. That's why, when you read a review that trashes your favorite perfume in either the original or the 2018 Guide, it's difficult not to feel annoyed or defensive. And with all these brand owners and reviewers following each other and marked as 'friends' in each other's contact lists, the desire to be frank melts away in the face of the desire to be nice. While I feel very sorry for the perfumers and small brands whose work got the D- and not the A+ they were hoping for (and sorer yet for people like Sven Pritzkoist, Hiram Green, and Sarah McCartney whose perfumes received high marks on the blog and were excluded from the book), I wonder if a disappointing review in the Guide (2018) really means poor sales for that particular perfume. Authors Luca Turin and Tania Sanchez are comparatively free to say whatever they want to say. Read these for the prose, which is usually brief, biting, and a showcase for the authors' witticisms and one-liner putdowns. These reviews are interesting because they tell you what the authors see as the real standouts are in a broad field, based on technical, historical, social, and artistic merit. I love that about her. Turin's essay 'The Shifting Shape of Fragrance 1918-2018' gives us a complete tour of the major developments and events in perfumery from 1918 to 2018, and is a perfect illustration of his unique ability to knit complex trends, facts, and movements together in a way that reads cohesively. Beauty influencers regularly demand between \$20,000 and \$85,000 for positive mentions of their brands on their social media channels, and one beauty insider revealed that it costs a brand between \$75,000 to \$85,000 for a "dedicated negative review of a competitor's product." With this kind of blurring of the lines between reviews and PR, it's easy to see why consumers in the wider cosmetics market[1] don't trust reviews in general. However, my favorite opening essay remains Tania Sanchez' one, which is called 'Ten Years Later'. Instead, the majority of her negative experiences have been with "smaller, indie brands". But even if there is no consensus on how a perfume smells, surely the background of the people who are speaking about a perfume matters very much. Recently, there was a scandal when a former employee of Sunday Riley, an upscale indie skincare brand, released an internal email instructing staff how to leave fake reviews for their new acne cream on Sephora. The 3 star reviews. The owners of Fragrantica even engaged in a nasty little fracas (sorry) with Turin over a review of a fragrance art-directed by one of their staff writers, with little thought given to how it might look to the site's own users. An opinion on perfume coupled with a background in science and history and a rare talent for writing = perfume criticism. In 'Turin and Sanchez' world, the 3 star rating is a sort of catch-all category that sweeps up all the perfumes in the grey zone, ranging from 'I hate this perfume/perfumer but it's not technically bad, I guess' to "Ooh this is rather good but we already have 20 four stars, sooooo...". The whole piece reads as a 'must do better' manifesto to a money-crazed sector that probably isn't even listening. The image freezes and the authors begin the process of picking it apart and seeing what's what. You're free to blather on about the way a perfume smells, and well, you know, that's just like, uh, your opinion, man. Heck, buy the original Perfumes: The A-Z Guide (2008) too. Although Turin had declared publicly that 'the gloves are off' and there was to be 'no more Mr. Nice Guy', it appears that some brands missed the memo. Interestingly, very few of Turin and Sanchez' 5 star reviews, whether for the original or 2018 Guide, are unaffordable or inaccessible to the general public. B.B. But Bias! Oh yes, Luca Turin and Tania Sanchez are biased. Because whether your interest is casual or professional, there's always space in your life for a book that explains a subject with equal parts erudition and bitchiness. If you can keep on smelling perfumes in a curious, open-minded way - as opposed to immediately rushing to defend a perfume or deride a particular review when you violently disagree - then you'll get great use out of both the original and the 2018 Guide. Do you think I was reading him for that 10%? The Star System Just as in Perfumes: The A-Z Guide (2008), each perfume reviewed in Perfumes: The Guide (2018) is awarded a star rating, from 1 to 5. First, the basic premise of only ever saying nice things was quickly put to the test by the author's own personality. If I don't love it, the worst you can expect is silence. Temptalia notes that this type of attitude "exists within some who merely consume review content, that an influencer should be happy and thankful they received a product rather than speak critically (or "negatively") about it". Given that they're usually one-man shows with no PR professionals to act as buffer between creator and critic, indies have had to figure out how to handle a poor review all on their own. But keep an open mind. Those 3 people rushing to agree with you publicly are not helping your brand, while the 20-30 people silently observing might be thinking they don't want to enable your bullshit by buying your product. Many indies, perhaps unaware they were being graded on a curve on the blog in the first place, didn't know what had hit them when the curve grading screamed to a halt with the Guide. So. A glowing 4- or 5-star review in the Guide is almost guaranteed to be rocket fuel for a brand. She holds no truck with perfume companies that are clearly out to pull the wool over our eyes. Well, Tania, for what it's worth, I'm listening and nodding my head while reading your essay. Look at Brandon Truaxe and the whole The Ordinary debacle. Reading this book is like being seated next to a scientist who whispers hilarious put-downs in your ear about the hostess' bottom all night and then gets up and explains Chaos Theory so elegantly you wonder if you'd ever not understood it. a purely enjoyable book," and by Philip Hensher as "a work of the highest criticism, one which elevates writing about perfume to the best sort of writing about wine or rock music." Ten years later they bring their inimitably passionate, erudite perspective back to the hugely changed world of fragrance, to sort out which of over 1,200 new individual perfumes deserves celebration (and which condemnation). If you're

