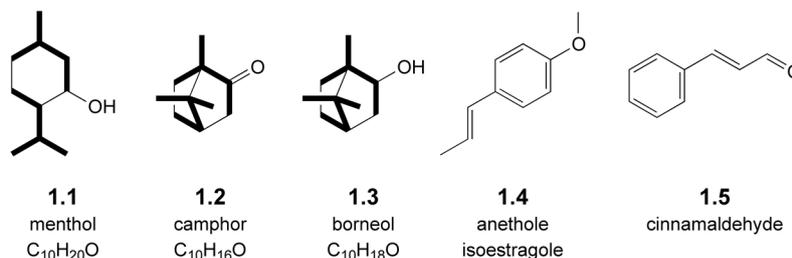




Corrigenda

Page 4: In the second line delete
and insert supposed possessed
supposed to possess

Page 5: The methyl substituent on the aromatic nucleus of anethole (1.4) has to be deleted.
Replace the formula block 1.1–1.5 by



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Page 7: In line 3 delete
and insert or new odorants (Figs. 1.1–1.3).
and synthetic odorants (Figs. 1.1–1.4).

Page 7: In line 28 replace
by *Roya Dove*
Roja Dove

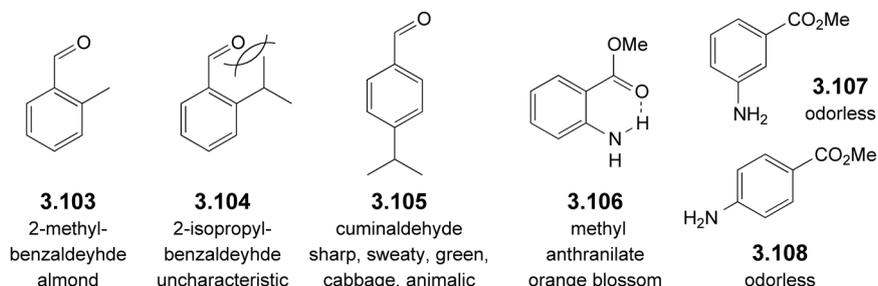
Page 11: In line 22 delete and then *Dior* (1926–1931).

Page 19: In line 19 replace
by ethylmaltol
ethyl maltol

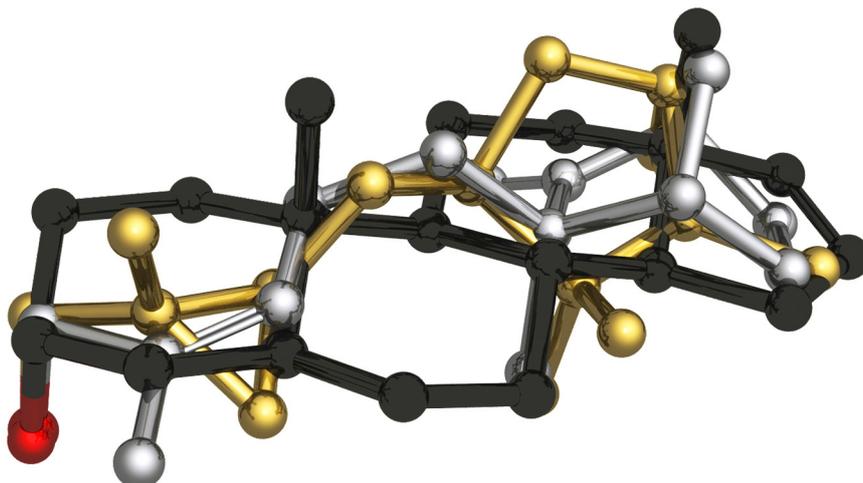
Page 51: In the first line of the entry '**Heart**' delete
and insert of 'coeur'
or 'cœur'

Page 71: In line 7 replace
by smelling α -Dynascone (3.73) [20] is far less potent than the correspond-
smelling α -Dynascone (3.73) [20] is far more potent than the correspond-

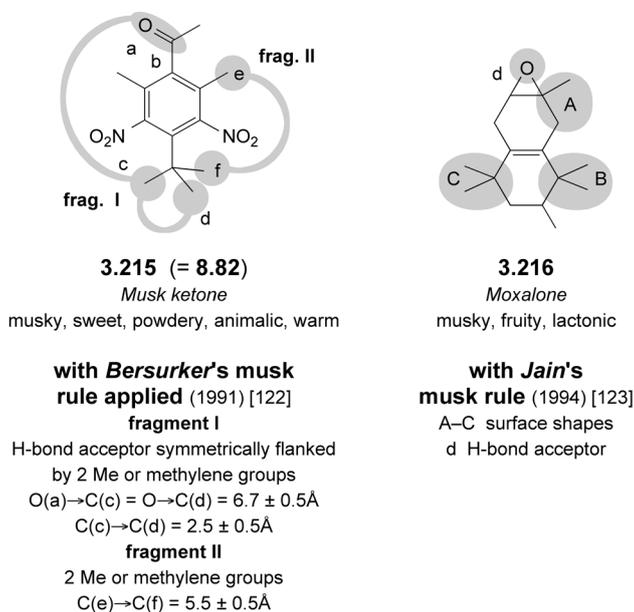
Page 78: The hydrogen-bond in methyl anthranilate (3.106) was displayed incorrectly. Replace the formula block 3.103–3.108 by



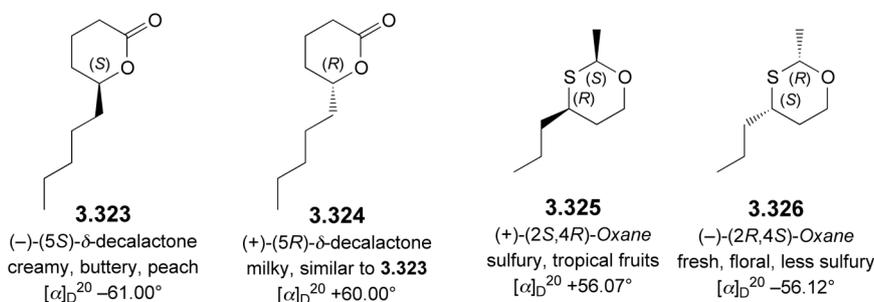
Page 92: Inadvertently a ring flip occurred in the C-ring of 5 α -androst-16-en-3 α -ol (**3.158**; in black; th 0.00067 ng/l air) upon superposition with (-)-(Z)- β -santalol (**3.156**; in silver; th 0.5 ng/l air) and Javanol (**3.190**; in gold; th 0.02 ng/l air). Please replace Fig. 3.16 by



Page 102: Feature d in Bersuker's musk rule inadvertently covers the underlying methyl substituent. Replace Fig. 3.21 by



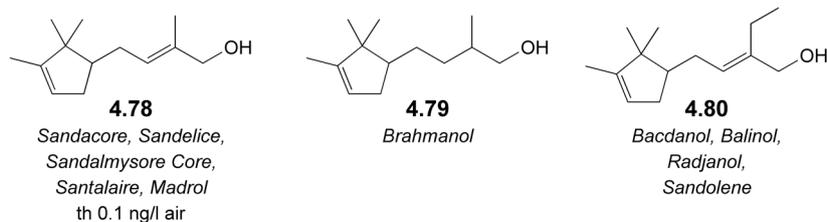
Page 129: In the odor description of (+)-(5R)- δ -decalactone (**3.324**) it must read 'milky, similar to **3.323**', instead of 'milky, similar to **3.333**'. Replace the formula line **3.323–3.326** by



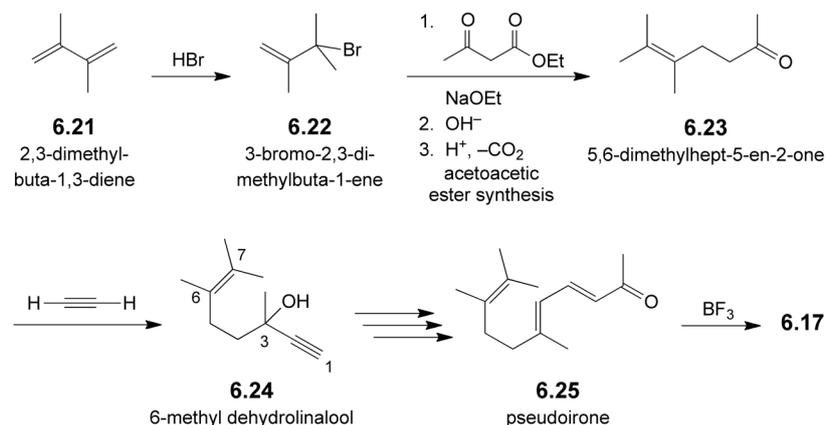
Page 150: In line 21 delete and insert

Sandal Mysore Core (Kao)
Sandalmysore Core (Kao)

Page 151: As on page 150, structure 4.78 must be labelled 'Sandalmysore Core', instead of 'Santal Mysore Core'.



Page 196: Inadvertently the methyl group Me-C(9) in pseudoirone (6.25) is missing. Replace Scheme 6.3 by



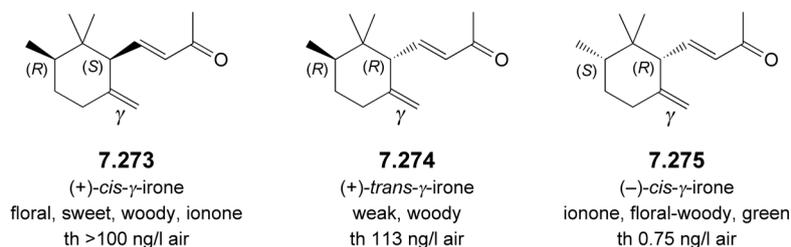
Page 217: In line 13 delete
and insert at 0.43% of
at 0.43% in

Page 246: In line 26 delete
and insert Penhalogon's
Penhaligon's

Page 253: In line 26 delete
and insert The latter two are probably artifacts formed by dehydration and rearrangement of (-)-patchoulol (7.158) upon steam distillation. The latter two are present in solvent extracts (hexane) of the fresh leaves, and in the headspace of the living plant, so are therefore no artifacts.

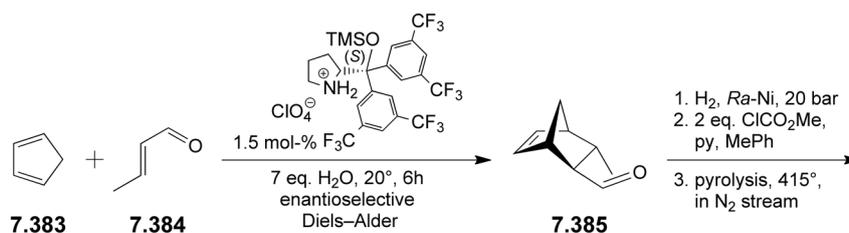
Page 270: In line 14 delete
and insert 'Rose Jacqueminot' (Coty, 1860)
'Rose Jacqueminot' (Coty, 1904)

Page 281: The double bond in (-)-cis- γ -irone (7.275) was incorrectly displayed in α -position. Replace the formulas 7.273–7.275 by



Page 282: In line 5 delete
and insert derivatives *ent*-7.270 and *ent*-7.271 saturated in the
derivatives of *ent*-7.270 and *ent*-7.271, saturated in the

Page 303: The wedge in the (S)-2-[bis[3,5-bis(trifluoromethyl)phenyl](trimethylsilyloxy)methyl]pyrrolidinium perchlorate catalyst has the wrong orientation. It must point backwards. Please replace the first line of Scheme 7.9 by



Page 326: In line 4 delete
and insert

‘Rêve d’Or’ (L. T. Piver, 1889)
‘Rêve d’Or’ (L. T. Piver, 1926)

Page 364: In line 7 delete
and insert

diseco derivative **8.104** a musk odor
diseco derivative **8.105** a musk odor

Page 375: In line 19 delete
and insert

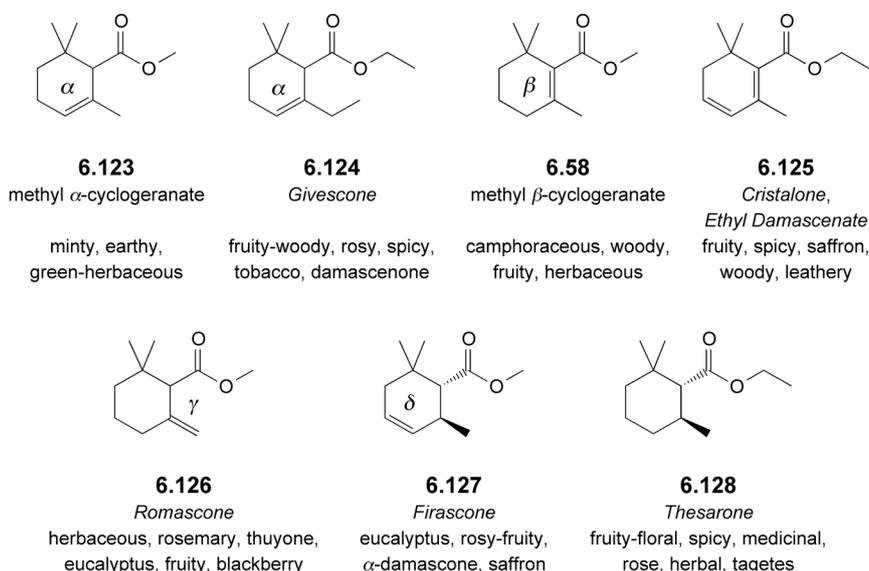
unusually high content of 0.5% in the strange intimate perfume
unusually high content of 1.5% in the strange intimate perfume

Page 380: The citations [87] E. Lederer, [...] and [103] G. Ohloff, [...] have inadvertently been interchanged and need to be changed back.

Addenda

Page 6: While the citation [19] is correct, and Otto Wallach did indeed also investigate the sesquiterpenes *cadinene*, *caryophyllene* and *clovene* [O. Wallach, W. Walker, *Liebigs Ann. Chem.* **1906**, 271, 285.], it should be noted after reference ‘[19].’ that ‘The exact constitution and stereochemistry of the sesquiterpenes **1.17–1.19** was however elucidated by the groups of Ruzicka, Eschenmoser and Barton only between 1924 and 1954 [L. Ruzicka, M. Stoll, *Helv. Chim. Acta* **1924**, 7, 84; A. Eschenmoser, H. H. Gunthard, *Helv. Chim. Acta* **1951**, 34, 2338; A. Aebi, D. H. R. Barton, A. W. Burgstahler, A. S. Lindsey, *J. Chem. Soc.* **1954**, 4659.]’

Page 207: After Fig. 6.2, please insert ‘Due to the skin-sensitizing properties of the damascone family, several esters and derivatives **6.123–6.128** of isomeric cyclogeranium acids were also commercialized, which have no use restrictions. As most apparent in methyl β -cyclogeranate (**6.58**), which is not employed in perfumery, the esters **6.123–6.128** often possess however minty-camphoraceous, herbaceous-agrestic side notes that somewhat limit their application range.’



Box ‘Ionone-Type Materials in Perfumery’ (Page 214): Please add ‘The modern *fougère* ‘Legend’ (Mont Blanc, 2011) by Olivier Pescheux centers around the interplay of Pomarose (6.80) and the oakmoss odorant Evernyl (7.488, p. 319).’

Box ‘Neroli/Orange Blossoms in Perfumery’ (Page 241): Please add ‘Two exceptionally modern orange blossom scents comprise ‘Artisan’ (John Varvatos, 2009) by Rodrigo Flores-Roux featuring 6% of Serenolide (8.99, p. 362), and ‘Sweet Redemption’ (Kilian, 2011) by Calice Becker, the end of Kilians ‘L’Oeuvre Noir’ series, a perfume saga of the ten stages of love.’

Page 243: In the line 4 after ‘in lavender oil.’ please add ‘The discovery, structure elucidation and synthesis of the irregular monoterpene alcohol (–)-(R)-lavandulol (7.124) by Hans Schinz and Casimir F. Seidel [H. Schinz, C.F. Seidel, *Helv. Chim. Acta* 1942, 25, 1572.] was an important milestone of natural product chemistry.’

Page 257: In the line 16 after ‘for the fragrance chemist.’ please add ‘In 2014, Firmenich introduced with Clearwood a biotechnological patchouli oil obtained by fermentation of sugars, which possesses the pure odor quality of the terpenic patchouli fraction, and is devoid of artifacts arising from the distillation of twigs, earth and decomposition products, such as pyrazines, pyridines, sulfur compounds, geosmine, and (–)-(R)-carvone (7.212). Also in 2014, Akigalawood, a natural captive of Givaudan that is produced by enzymatic transformations on a fraction of patchouli oil to increase it in components occurring in agarwood oils, had its debut in ‘#urbano’ (Natura, 2014) by John Gamba, Natasha Cote, and Veronica Kato.’

Box ‘Jasmine Notes in Perfumery’ (Page 264): Please add ‘The floral-woody ‘Sensous’ (Estée Lauder, 2008) by Annie Buzantian contains 1.7% of methyl jasmonate (7.196/7.197). The recently introduced ‘Valentina’ (Valentino, 2011) by Olivier Cresp and Alberto Morilla features 7% of Paradisone (7.203).’

Box ‘Incense and Myrrh in Perfumery’ (Page 326): Please add ‘An incense–licorice–violet accord was recently used by Christophe Raynaud in the creative ‘dB Decibel’ (Azzaro, 2011), and an incense–raspberry–peach–vanilla–orange blossom accord by Antoine Maisondieu in the antagonistic ‘Encens & Bubblegum’ (Etat Libre d’Orange, 2006). Antoine Maisondieu also prominently used distinct incense notes in ‘Siete/7’ (Loewe, 2010) and its natural counterpart ‘7 Natural’ (Loewe, 2012).’

Box ‘Black and Pink Pepper in Perfumery’ (Page 332): Please add ‘Recent pepper-centered fragrances were ‘Bang’ (Marc Jacobs, 2010) with black, pink and white pepper accords, its follow-up ‘Bang Bang’ (Marc Jacobs, 2011), both by Yann Vasnier, as well as ‘Isfarkand’ (Ormonde Jayne, 2005) and ‘Kinski’ (Kinski Foundation, 2011), both by Geza Schön.’

Box ‘Animalic Notes in Perfumery’ (Page 374): Please add ‘Sylkolide (8.100, p. 362) had its debut at 0.5% in ‘Oh, Lola!’ (Marc Jacobs, 2011) by Calice Becker and Yann Vasnier. Quentin Bisch used a Serenolide (8.99)/Sylkolide (8.100) combo in the popcorn perfume ‘La Fin du Monde’ (Etat Libre d’Orange, 2013). Belambre (8.142) is featured as the central odor note of the dry-down of ‘Star USA’ (John Varvatos, 2011) by Rodrigo Flores-Roux. Amber Xtreme (8.155/8.156) is a recent new ambergris odorant related to Trisamber (8.143), in combination with which it was used in ‘Paper Passion’ (Steidl/Lagerfeld, 2012) by Geza Schön to convey the specific ambery, somewhat isopropanol–Play Doh odor note of a freshly bound book. The 5a,8a-didehydro acetal analog 8.157 to the main component 8.155 of Amber Xtreme was introduced to perfumery as Operanide (8.157), and has a more woody-mossy character. Operanide (8.157) had its debut at 0.35% in ‘Lady Million’ (Paco Rabanne, 2010) by Anne Flipo, Beatrice Piquet, Dominique Ropion, and Bruno Jovanovic. It was also used by Dominique Ropion in ‘Catch Me’ (Cacharel, 2012) and by Olivier Polge and Jean-Christophe Herault in ‘Florabotanica’ (Cristobal Balenciaga, 2012). The marine woody-amber ‘Invictus’ (Paco Rabanne, 2013) by Veronique Nyberg, Anne Flipo, Olivier Polge and Dominique Ropion contains ca. 0.1% of Operanide (8.157) and the rather extreme amount of almost 0.5% Amber Xtreme (8.155/8.156) as well as about 1% of Appelide (8.101). An overdose of ca. 3.4% Ambrocenide (8.141) was featured in ‘Blamage’ (Nasomatto, 2014) by Alessandro Gualtieri.’

