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Michael Scholes

Botanical formulator, Natural Perfumer, owner of The Laboratory of Flowers

PERFUMES WITH A PURPOSEE

THE EVOLUTION OF MY SCENTED JOURNEY

"Perfume is more than scent and fills the hollows within us, guiding our evolution toward the discovery of our innermost, scented selves. We are the perfume of our own lives, where we impact others with the subtle notes that emanate from our skin, breath, and hair. In these quiet exhalations we reveal our longing: for inner peace, for tenderness, for a deeper communion with ourselves and with one another."

Michael Scholes

Natural perfumery is considered a timeless art form that connects people to nature's scents, drawing on a wide range of global ingredients with complex historical significance and cultural variations. The art of perfumery is rooted in tradition, using time-honoured techniques and primarily focusing on natural ingredients such as flowers, resins, and spices. It has a deep connection to religious rituals, social status, and personal identity across many cultures. It was used in sacred ceremonies, as a symbol of wealth and power, and to mark important life events, seasonal shifts, reflecting a universal desire to enhance both the environment and the self.

"Perfumes with a Purpose" is an idea I planted decades ago, born of the notion that perfumes go beyond fashion and luxury goods, and beyond synthetic creations that attempt to keep up with ever-changing trends in a world removed from nature and aromatic plants. Rather than dousing yourself with something potentially harmful, why not indulge in something that benefits all the senses while targeting a specific ailment, emotion, feeling, longing, purpose, or healing during one's recovery? After all, every essential oil is a perfume, a concoction of complex chemistry unique to itself. When combined with other essential oils for a specific purpose and then mixed with organic alcohol, a perfume is created to suit the wearer's immediate needs. This can be misted into the air to satisfy one's emotional needs, or sprayed directly onto the skin, where alcohol serves as a delivery system for fragrance.

My name is Michael Scholes, and

In my lab (2019)
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> The body knows what it likes and what its needs on a molecular level and can absorb complex formulations through the skin, via diffusers, or perfume atomisers. Organic alcohol-based perfumes can deliver complex formulations to the skin for quick absorption.

I have been working with rare and precious oils, resins, and absolutes since 1987. I feel I knew the world of fragrance well before I knew of the fragrant world. This was not from my current life, but no doubt a former life. I once had my Akashic records read by a lady I had never met and who knew nothing about me. She shared that in a past life, I had lived in France and was a medical doctor during the plague, when I would help the sick with combinations of herbs, oils, and fragrances. Over 500 years ago, Nostradamus (1503–1566), who was trained as a physician, gained a reputation for treating victims of the bubonic plague by placing dried rose petals under the tongues of those in need during outbreaks. This was in addition to other aromatic substances that were used to ward off the disease.

I was introduced to the aromatic world in 1987, when in London, I happened to meet two of the world's fore-

most authorities on essential oils: one from the medical side, Dr Daniel Pénoël, and the other from the scientific side, Pierre Franchomme. Nostradamus was not present during this initial meeting, but I am sure he was looking down with glee. I knew nothing of the aromatic world, but after smelling my first essential oil, my brain lit up, and my mind engaged, my breath shallowed, and I became fully present, desiring more. After the third or fourth essential oil I smelled, I had a premonition that this was what I would do with the rest of my life. So far, I have held my commitment, and this will be my 38th year since I fully immersed myself in all things aromatic.

At this time, I was hardly qualified to enter the fragrant aromatic world, having no background in science, chemistry, botany, or medicine. My only qualification was in the art of cooking, where I specialised in gourmet macrobiotic cooking, self-help, and a deep dive into myself. Having just separated from my son's mother, where the pain was so great, I desperately needed something to pour into myself. Something that would offer healing, preferably in a modality that was not yet a thing on the world stage. So, knowing nothing, I set out on a journey to know everything there is to know about essential oils, perfumery, distillation, alchemy, formulating, and plant sciences, including chemistry as it relates to aromatic molecules. I did not think it would also include anatomy and physiology, psychology, application, history, and even spirituality. Adding to this list are aromatic medicine, the psychology of scent, and the mysteries of the mind-scent connection.

For the last 38 years, I have invested 100,000 hours in learning the art and science of fragrance, as it was known, now called aromatherapy. To teach, one must learn – and often at the same time. There is a vast amount of knowledge to understand before the plant is even planted, picked, and then processed through extraction and distillation, until it arrives at the end user in tiny bottles. In this subject, the more you know, the more you will comprehend, but it will fall short of full understanding and integration. This takes

Michael with Daniel and Rosemarie Pénoël (2018)
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place once you have inhaled your first true essential oil, where you will begin to catalogue what you have just smelled and lay down in memory the exact moment, location, surroundings, and how you were feeling outside the realms of your thoughts. This is where you permanently lock in memory the whole experience, which will be repeated with every essential oil you smell. Over time, you will have catalogued into your inner library of fragrance and begin to think not only in terms of colour, sound, sight, and touch, but also in terms of fragrant molecules. The art of perfumery begins where one mixes what one knows with what one does not see in the invisible world of fragrant molecules within. Thinking now in notes, not words, and taking notes that are now attached to moments, feelings, the past, the future, where access is given to the magnificence of life, inward and outward. A true perfume lies within and must be smelled first within you before the outward perfume is recalled, and before the concoction appears. This is where the formula becomes a sacred document and a recording of a moment in your evolving self. This vocation can become a life's journey focused on multiple topics related to aromatic plants, including where they grow, how they are grown, and how they are extracted.

We are now at the point in the story where we can look at the individual oils – the fruits and labour of so many – and choose what we need to formulate based on the specific needs of an individual, not a collective. If you're planning to formulate yourself, please note that becoming familiar with individual essential oils, absolutes, and CO_2 extractions takes time, as you align mentally and molecularly with each oil. In my own life, I have built this relationship over 38 years by 1750 formulas from my fragrance library. Each was created for a specific purpose: a condition, client, emotion, corporation, event, environment, celebration, and healing, to capture a moment in time, or as a gift to humanity. This would not be possible without knowing the individual notes of each essential oil and memorising them, including all their nuances and subtle notes. After all, these are the tools of trade.

In my library of essential oils, I have over 700 essential oils and counting. This collection did not appear overnight, and each one has a story of how it arrived, was discovered, was chosen, and used in my formulas. Since I had decided early in my formulation career that I was all in, it made sense to go far and wide – not just for personal reasons – so I could teach, formulate, or customise for a specific individual. When I share that I have 25 lavender plants, most people do not know why. When I share that it is not just different species of lavender, but a variety of countries, subtle nuances, notes, colours, chemistry, and benefits. When I formulate, I choose the lavender that best suits the blend or perfume I am making. This is based on the overall effect I desire, from its sweetness to its floral, herbal, woody, or slightly powdery herba-

ceous notes. I repeat this process for all the essential oils that will be added to a perfume, choosing a specific oil from the same genus of multiple classifications from my library of fragrance, whether this is basil, rosemary, clary sage, thyme, cedar, jasmine, rose, ylang ylang, or any other oil that has multiple species. What lies on the bench is not a random selection of oils, but a specific collection to match what the blend is designed to do: heal, cure, affect a particular individual, or change a specific outcome. The choices I make are already a unified blend, and all I need to do now is create a formula for for and calculate the percentage of each oil I will use. It's a process that can take time, and the final creation will reveal itself over whatever time is needed to achieve optimal results. Once locked in, the blend is finished just like the score of a composer whose notes are put on the page in exact proportion. In music, a masterpiece is a combination of artistic, technical, and historical factors, including emotional impact, structural innovation, masterful orchestration, performative skill, and lasting cultural influence. A perfume becomes a masterpiece through a combination of high-quality, rare ingredients, a skilfully balanced blend that evolves, strong emotional resonance with the wearer, exceptional longevity, and a unique, unforgettable scent profile.

Throughout my lifetime of learning and formulation, I have created several master blends and assisted in creating many others. The three I will feature here are *World Sensorium*, *"Essence"*, and *Trinity 33*. These are the ones that have shaped lives, are very complex, with the intention of shifting consciousness.

WORLD SENSORIUM 1.1.2000 (REFORMULATED IN 2025)

FROM TIMES SQUARE IN THE YEAR 2000 TO THE VATICAN

In early 1999, a lady approached me in one of my classes in New York. She asked if I would be interested in collaborating on a project she had been working on for five years: creating a blend from every country on earth. Her project was based on which fragrant plant best represented each country, with the final blend representing all nations. To say the least, I said yes, and she shared with me that, of all the people she had considered, she felt I suited her best and was the most experienced in formulating pure essential oils. This project and the final blend, *"World Sensorium,"* was conceptualised by Gayil Nalls, an interdisciplinary artist based in New York. She conceived this olfactory art project to foster cross-cultural understanding through shared sensory experiences, aiming to cultivate an awareness of humanity's collective connection to nature and its impact on the human spirit and psyche. My role was to source, formulate, and mix something that had never been thought of before.

Its formula is derived from a synthesis of natural essences from trees, flowers, fruits, herbs, and plants from around the world – aromas identified through research and established by each country. Projected populations for the year 2000 for each country establish the quantitative percentages of the chosen scents. It was a five-year project that involved official representatives from every nation of the world through that country's UN mission, embassy, consulate, or ministry. Government officials helped to identify a scent that their country knows to be invested with historical and cultural meaning to its people, traceable through medicine, mythology, religion, and anthropology.

According to Nalls, *World Sensorium* is a world social olfactory sculpture, a monument to the planet and humanity at the millennium. It is a botanical biosynthesis composed of plant material, which is of utmost importance to humankind's coevolution with the natural world. Its presence is to be experienced by its persistence in collective memory, as it offers conscious and unconscious reflection and engagement through the faculty of smell, touching the larger realities between us at this important and powerful passage in our lives in history. It is a totally natural, inclusive scent, formulated to initiate a unifying consciousness and reveal the alchemy of the millennial human equation. A way to hold our world within us and know that it is our common modern destiny of choice to move as one, for the survival of all. It falls within the realms of olfactory.

Nalls states that these iconic world heritage aromatic plants are embedded in each country's culture, providing a range of qualities from primal sensation, nutrition, and medicine to spiritual or national symbolism. They are also strongly associated with odour-evoked memory and elicit an emotional response among people in the country. These aromatic plant materials are statistically formulated in a composition based on country population percentages, where everyone counts. The blend is a 100% natural scent that symbolises the change we are now experiencing. It was designed to hold our world within us and know it – a way to know and trust that it is our common, modern destiny to move as one for the survival of all. It is made from the cuttings of old cultural branches in humanity's partnership with nature, essences formulated to initiate a unifying consciousness. This is a way for us to hold our world within us, know it, and trust that our common modern destiny of choice is to move as one for the survival of all.

The research conducted by Nalls for *World Sensorium* demonstrated that the human brain co-evolved with plants over millennia through the exchange of chemical information. In other words, the brain and the natural environment are one ecosystem. Plants transmit molecular information, which is apprehended by the human sense of olfaction. Often, the scents with the most therapeutic properties are those that attain the highest cultural status within a geographic region, used in ritual, cuisine, medicine, and protection. Over time, these scents become iconic within their individual cultures. At a historical moment of increased alienation from the natural environment, World Sensorium emerges as sculpture through the sensory textures it creates in the individual experiencing it, recognised in the form of their emotions and memories.

The blend was designed to travel around the world as part of a travelling

exhibition. This was not a commercial idea but one instead based on art, history, and symbolism. Since its inception in 1999, the project has been showcased in Times Square in 2000, at the Vatican's Millennium Jubilee. *World Sensorium* continues to be exhibited worldwide.

FORMULATING WORLD SENSORIUM

I assisted in sourcing and formulating this most complex aromatic blend, which took about six months of deep research into sourcing and hours of calculations, ensuring that every essential oil and absolute was accounted for and that the finest representation of what each county chose to represent as a whole nation was achieved. Accuracy was of the utmost importance to the last drop. Each item was sent to New York from around the world, and my partner, Joan Clark, and I took the rest to New York in October of 1999. Joan was instrumental in the formulation of *World Sensorium*.

We spent the first afternoon organising and checking the stocks. Every bottle and container was in one place for the first time. The several containers and bottles would be mixed into a 7-gallon blend or 55 lb of the finished product. There were over 100 oils in the blend, as many of the 225 countries chose the same plant. The formula comprises 24 per cent of various jasmine species, based on the world's population, identifying the variations of this flower as the most powerful and effective cultural and environmental olfactory cue for the people of each country that chose jasmine as their representative plant. To put this into perspective, 24 per cent of jasmine would cost over $50,000 at today's prices. And this is just one oil in the blend. "World Sensorium" had many unknowns, especially blending so many ingredients that, on paper, just do not go well together. For instance, birch tar and rose don't blend well. Regarding how to proceed, does one pour in the oils in alphabetical order, from highest to lowest amounts, or is there another approach?

After reflecting, pondering, and percolating on the solution, I felt that this blend was so special and unique, and for such a higher purpose, that it demanded

People smelling World Sensorium, Times Square (NY), (2000)
Image: © 2025 Gayil Nalls, All rights reserved

extra-special attention. After all, 5 years and such a high cost could amount to nothing if the final blend was not palatable or did not match its intended purpose. It was risky business. I had the idea that, instead of adding each oil one by one and hoping for the best, I would make 13 separate blends by combining oils into themes – blending oils that belonged together into sub-blends – or blends that would stand the test of time and smell good separately and possibly great together. Like all the blends I make, I let them sit at least overnight to let the fragrance steep, infuse, procure, and evolve. All this was done on day one.

Day two was more ceremonial than a typical blending session. I remember Gail's studio in Manhattan, with sculptures hanging from the ceiling, and the history of her creations was visibly evident. She created a sacred space in the studio and cleared the bench for blending and pouring. I remember we said

Pouring the blend
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Formulating the blend with Gayil
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a prayer, setting the intention, and taking a moment before beginning. All thirteen blends were on the bench. As for the pour order, we did instinctively: 1.76 gallons of Jasmine grandiflorum, then sandalwood, and finally the next combination I felt would add another layer of compatibility to the master blend. The intention was to build the blend step by step so that the fragrance would rise rather than collapse in on itself. We poured each blend into a huge bowl. The pouring happened in silence, and between each addition, we stirred the master blend so that all the molecules would attach to one another in unison. We gently poured every drop from all thirteen sub-blends into the master blend one by one. At the end, we all took turns gently stirring in a clockwise direction, then counterclockwise. This is something I had picked up while involved in biodynamic growing practices two decades earlier. Then we stepped away in silence and paused, returning later to experience the results of five years of work, none of us having any idea how it would turn out. We all smelled simultaneously on scent strips, and what followed was the relief of the magnificence of alchemy mixed with intention and perseverance; it was beyond words or beyond scents. I could not help but feel that something beyond the blend's components was filling the gaps and smoothing the edges. *World Sensorium* had arrived.

There was joy beyond words, adoration, celebration, and reflection on what had just transpired. I felt empty and full at the same time, and in awe of the majesty of nature's glory, in perfect unison, represented by all countries and their inhabitants who contributed to this sensorium. The next time I witnessed *World Sensorium,* was with my son Lane, it was the stroke of midnight in Times Square in New York, where thousands upon thousands of scent squares cascaded down with the confetti to the resonance of two million people. The scent squares were simultaneously opened, smelled, witnessed, and experienced. It was a monumental occasion and was symbolic of a new era in our world's history. I clearly remember the details of this monumental occasion from 25 years ago, and I always find it fascinating how memories are laid down.

Gail wrote, *"It is not a single fragrance with a simple description, but rather an artistic medium and a 'social sculpture' where the 'scent' is the experience of connecting with the world's botanical heritage."*

In 2025, *World Sensorium* was reformulated based on the population changes over the last 25 years, since 2000. A smaller batch was created using an updated formula and updated suppliers with some preferred species that were not available during the first formulation. It has similar undertones, with robust, intense sweetness added.

"The fragrance of "World Sensorium" is intensely sweet and rich, with complex undertones of green, fruity, musky notes, with a hint of chocolate, with every conceivable note and nuance held in its clutches, wanting to be set free and held in a transcendental state for eternity."

Michael Scholes

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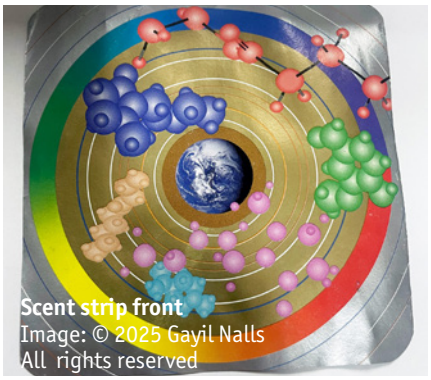

Scent strip front
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You can read more about Gayil Nalls, *World Sensorium*, and World Sensorium Conservancy at the following links:
https://gayilnalls.net/world-sensorium.html
https://en.wikipedia.org/wiki/Gayil_Nalls
https://worldsensorium.com/about-gayil-nalls-ws

"ESSENCE"

A LAB OF FLOWERS ORIGINAL PERFUME & ANOINTING LEGACY BLEND THAT BLENDED ITSELF EXTRACTING THE OILS LEFT BEHIND FROM OVER 3,000 VIALS FROM 1990 TO 2025

"Essence" refers to the intrinsic nature or indispensable quality of something, essentially what makes it what it is. The essence of a thing refers to its fundamental nature or core identity. It is what makes something what it truly is beyond its surface. It can be a substance extracted from something, often retaining its core characteristics, such as an essential oil."

Michael Scholes

"Essence", the perfume, is a tapestry of more than a hundred natural essential oils–rare, precious distillations and long-kept absolutes, aged for over thirty-five years. Drawn from more than 3,000 glass vials that have rested in silence for decades, it carries the memory of time itself, captured in scent. *"Essence"* is alchemical, historical, and relevant, and represents a journey within and captures my entire aromatic journey from 1990 to 2025. It's a time capsule of fragrant notes, combining over 100 essential oils – a summation of every oil available at the time. There are two versions of "*Essence*": one is a perfume blended with 190 proof alcohol, and the other is an anointing oil with a fixed oil base of clear, deodorised jojoba oil. Both blends are derived from entirely different selections of essential oils, yet they share similar notes, with subtle variations. Both blends define themselves, and there is nothing to compare them to, since there is no established formula; it's as if they blended themselves, and all I had to do was facilitate. I have touched every vial more than once, and my own essence, so to speak, is part of the blend that includes my whole aromatic journey.

Whatever was left over, forgotten, kept in the dark, and ignored slowly percolated and combined when all the caps were removed and all the oils left to drain from the vials over time. It is highly unlikely that anyone would formulate a blend from over 100 essential oils without knowing what would be in it or the amounts. Both 5 ml blends complement each other and can be worn individually or together: the anointing oil, in a roll-on, is best applied to the wrist and under the nose, and the perfume can be applied where all fine perfumes are worn. These are limited-edition blends that cannot be replicated and are available together, not separately. After all, they have been sitting side by side for the past 35 years.

WHAT IS "ESSENCE"?

The scent itself is fruity, spicy, and floral, exuding colour, ambience, and depth, grounded in cardamom and spikenard, with vibrant top notes. It's original, not contained, and within a wide range of notes, some of which aren't even compatible, and nothing to compare it to – just like each of us.

It was created from leftovers with no value, no potential, waiting for the moment to be found – not discarded, but repurposed into something that does not exist and has never existed, into something unique. This can also be how we sometimes feel about our own lives. Do you or have you felt alone, isolated, boxed in, forgotten, abandoned, left behind, not feeling good enough, stagnant, and not actualised? *"Essence"* is alchemical, historical, and relevant to all aspects of the human condition. The intention when using it is to raise consciousness, feel nature's abundance, and for the blend to shift how we see the world as we align with our infinite greatness.

This blend is not about quantity but quality, and all nice things come in small packages. It is not something you smother on yourself or spray all over yourself. It's about change, as these oils have been subtly shifting over the last three decades. This also applies to each of us who has been changing so subtly that nobody, including ourselves, has noticed. We are not who we were, and we are not quite who we want to be. Use when you are facing something big, when you are in pain, when facing monumental changes, when anxiety is high, and inner peace is hard to find.

THE STORY OF THE MAKING OF "ESSENCE"

FORMULATED IN JULY 2025

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During a recent reorganisation and removal of all that is not necessary in my Lab, I came across a large box containing partially filled 1- and 2-ml glass vials of leftover essential oils and absolutes. I had completely forgotten all about these vials, which were between 20 and 35 years old. During classes and events, I often provided these vials of essential oils and absolutes, some of which were concentrated, while others were diluted in deodorised jojoba oil, which often included rare and precious oils. These vials were used for smelling and blending, and the leftovers were returned – many of them half-filled – and eventually ended up in a cardboard box in Los Angeles, then moved to Virginia in 2006.

The total number of vials was well over 3,000, split almost evenly between the two sizes. The 1ml vials contained only essential oils, and the 2ml vials contained concentrated essential oils as well as some dilutions in clear, deodorised

"Forgotten vials"
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Vials soaking in alcohol
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jojoba oil, which has very stable properties. While most of the 1ml vials were labelled, some of the 2ml vials were not. Included were rare and precious oils, such as rose and sandalwood, as well as all the absolutes, which were always diluted in clear jojoba due to cost. I only counted the actual vials, not the number of each vial that contained a specific essential oil. I decided this because not all the oils were labelled, and many were in Ziploc bags without labels. In total, I accounted for 108 different essential oils and absolutes.

They stayed in the box because I did not know what to do with these vials and could not just throw them away. The challenge would be extracting the oils from the vials. This wouldn't be easy, as the openings to the glass vials are so small, and turning the vials upside down and shaking them doesn't release anything. If you shake too much, the oil will go everywhere. I even considered putting it in a muslin bag, smashing it with a hammer, and letting the oils drip through. I decided against this as I could only see myself at the ER with shards of glass sticking out of my hands.

This is when I had the idea of what all these oils would smell like if they were all mixed without a formula. Suppose I could find an easy way to extract the oils from the vials. After seeking a solution, it occurred to me that there might be a way to extract every last drop from the vials without heating or making a mess. I decided to do two extractions: one from the 1ml vials to make perfume, and all the 2ml vials for a roll-on, since the clear jojoba oil was already mixed with the essential oils.

My solution was to use a round glass food storage container. If I placed the container on the bench at an angle, wedged from underneath, I could place each 1ml vial upside down, one by one, until the entire dish filled tightly to its capacity. At first, I was not sure whether the oil would drop out, and nothing happened. Thirty minutes later, when gravity set in, the vials released their essence, just like plants do during distillation, and I was able to pour off the oil into a glass measure. I began with the 1ml vials that contained only essential oils, releasing every drop until they were empty. This was going to be the blend for the perfume *"Essence"*. I repeated the process several times with another set of oils, continuing until all the vials were emptied. For the perfume, I collected approximately 450ml of the concentrated essence and set it aside.

During the next step, I poured 1500 ml of 190-proof grain alcohol, with no underlying scent, over the mostly empty vials, 250 at a time, and left them to sit for 15 minutes, during which time every remaining odour molecule was removed. I placed the vials in a mesh strainer and shook to remove the now fragrant alcohol. Then I filtered the remaining liquid, refrigerated it, and strained out any remaining impurities and fatty oils. During

the final step, I added 450 ml (15oz) of the actual essential oil blend, at 30% concentration, resulting in 2000 ml (66oz) of the perfume *"Essence,"* or 400 x 5ml of the limited-edition perfumes.

I applied the same process to the 2ml vials, which were a combination of essential oils in clear jojoba, a highly emollient oil, plus concentrated single-note essential oils. How many of each is unknown, as many had no labels or labels I could no longer read. This blend was also close to 2000 ml (66 oz) and made 400 x 5ml roll-on bottles of the limited-edition anointing oil.

HOW TO USE?

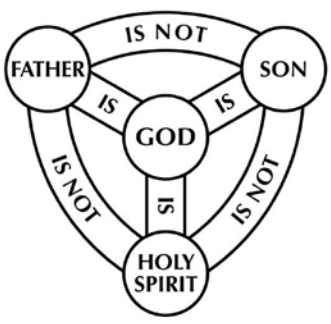
The roll-on slowly enters the system through the skin and supports our physical and emotional well-being. The perfume is airborne and affects the mind, spirit, and consciousness. They work well together. The roll on the wrists and under the nose, and the perfume around the head and heart, misted in the palm of your hands and inhaled. It is highly recommended to use it when you feel stuck, have lost your way, and need to reconnect to something that exists beyond the mind.

"Essence" can be found at:
https://labofflowers.com/store/ols/products/essence

TRINITY 33

"Oil and perfume make the heart glad, so a man's counsel is sweet to his friend."

Proverbs 27:9



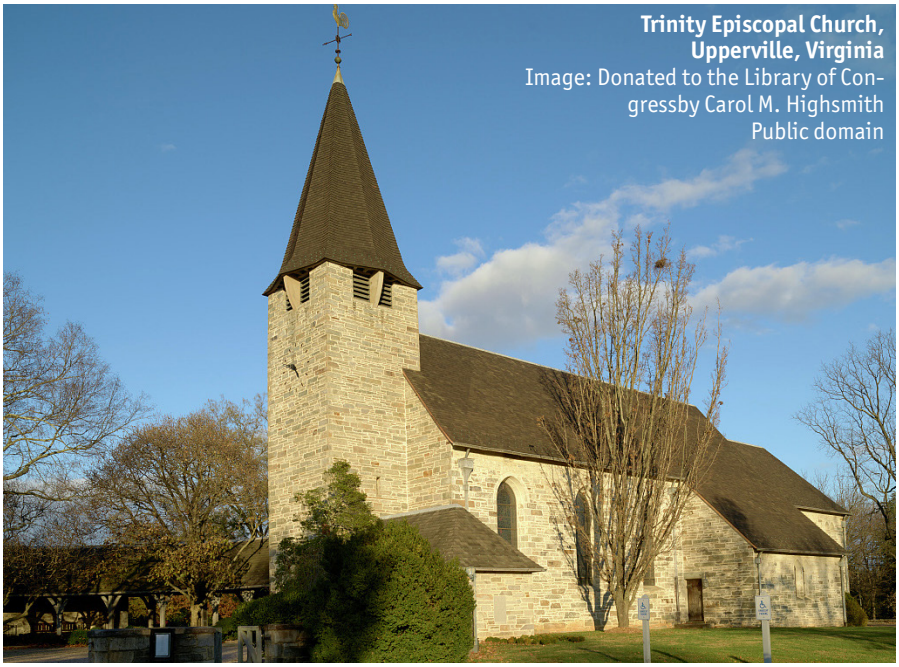
"I have been touched by the essence of over 700 aromatic plants that have woven through my soul, changed my chemistry, healed my wounds, one drop at a time. I have poured my heart and soul into my formulations, and I give it all to God, and it pleases God."

Michael Scholes

As a botanical formulator, my speciality is in creating pure, handcrafted fragrant works of art designed with a specific intent, drawing on my intuitive and extensive experience. Trinity 33, my final perfume in this article, is a formulation made from the 33 aromatic plants referenced in the Bible, which are mentioned over 600 times in the context of oils, incense, and fragrant plants. This is my aromatic sculpture, and it is my impression of what the Bible would smell like if it had smell.

Trinity is the doctrine of one God existing as three, or one God in three persons, as in the Father, the Son (Jesus Christ), and the Holy Spirit. Trinity is also the name of one of the churches I attended in Upperville, Virginia, USA (https://trinityupperville.org/) from 2006 to 2016. During this time, I served in the healing ministry of this church, where hands-on healing took place each week during communion. Trinity 33 was formulated for this church and used during these healings. The church was special, built in the style of certain 12th and 13th-century French churches. The bells in the tower – made in England – are dedicated to these craftsmen who built the church. Key features include authentic medieval doors, handcrafted ironwork and carvings from local artisans, and stained glass made from reclaimed windows from bombed churches during WWII. As a side note, if you add the numbers from the address 9108 (18) John S. Mosby Highway to the numbers of the zip code VA 20184 (15), you get a total of 33 (18+15). In numerology, 33 is a high-vibration master number that can relate to an individual and a place of worship. So, in this case, even the church building itself and location are a sign of something sacred and significant.

The resulting formula is the only blend of its kind, significant and not to be underestimated for its potential to facilitate profound change and healing, representing the sacred smell of divinity. It was formulated for healing purposes,



Trinity Episcopal Church, Upperville, Virginia
Image: Donated to the Library of Congressby Carol M. Highsmith
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especially hands-on healing. It acts as a conduit to the light and to Christ consciousness, allowing one to let go of suffering and connect with God while still on the earth. These oils, when combined, connect us to something greater than ourselves and ground us to the earth, the very essence of God's Creation.

The purpose of this blend is to shift one's consciousness through a sensory experience. This is achieved by connecting the written word to our sense of smell through the limbic system, which connects us to our memories and the past. When we read the Bible, we read it in one dimension, but when we add relevant fragrant components to the experience, it brings the words to life with deeper meaning. After all, we lay down memories of what we read and experience through the senses, specifically smell molecules in our olfactory system. It has been noted that brain chemicals, such as serotonin, connect us to the part of the brain where we experience bliss and are open to a deeper relationship with God, thereby heightening our spiritual connection. *Trinity 33* is designed to use all 33 sacred scents to bind to receptors and bring peace, calm, and innermost awareness. When we connect with the smells of nature, our physiology changes, our breath deepens, our mind disengages, and we become receptive to God as we begin to feel something beyond what we can see. I am a firm believer that natural fragrances can impact our subconscious and, through the senses, bring a deeper meaning to the biblical journey, which also mirrors our own.

Trinity 33 is based not only on the 33 oils mentioned in the Bible, but also on the life of Christ, who lived in the flesh for 33 years. This blend is designed to bring the Bible to life by capturing the fragrances woven throughout the Old and New Testaments. These oils relate to people regarding worship, anointing, burial, embalming, incense, perfumes, and other medicinal and ceremonial purposes. Some of these oils you may be familiar with are the most significant and expensive, including well-referenced oils such as frankincense, myrrh, and spikenard (nard), as well as less well-known oils such as saffron, narcissus, and acacia. The combined smell is not unlike an old leather-bound book or Bible, the smell of earth, a church, a tomb, the smell left behind by a holy person, and the earth where we are rooted in Christ. It may even be close to what a well-used vintage Bible smells like.

Image: Adobe Stock

All 33 oils are 100% natural, authentically sourced, hand-selected, and blended according to a specific numerological permutation. I took extreme care to hand-select the finest, purest components globally, matching the species and botanical name, as well as the country of origin. I made substitutions only within a given or similar species, or when the oil or specific species was unavailable or had never been distilled. It was important to locate sources that would have been growing in the region during the time of Christ so that the essence would align with them. After all, these plants would have to be close to, or part of, established trade routes in the surrounding regions.

Many countries today are in regions mentioned in the Bible, including the modern nation of Israel (Jerusalem) and neighbouring countries such as Egypt, Jordan, Syria (Damascus), Lebanon, Iraq, Iran, Saudi Arabia, Turkey (Ephesus), and North Africa. Other nations outside the immediate Middle East, such as Greece (Corinth), Italy (Rome), Spain, Malta, Cyprus (Paphos), Armenia, Romania, Bulgaria, Croatia, Ethiopia, North Macedonia, Pakistan, Sudan, also have biblical sites and historical connections. Somalia is not mentioned directly in the Bible, but due to the proximity of Somalis to Southern Arabian Cultures, early Christianity and Judaism are evident in inscriptions and gravesites, many of which feature stone crosses. India is also not mentioned, but is on the edge and is considered the eastern extent of the Persian Empire. Most of the countries above still produce the plants and resins that make our world and have been used uninterrupted, making this blend as relevant today as it was at the beginning.

THE 33 OILS OF THE BIBLE

We can only assume that during biblical times, most plants were widely cultivated, using primitive distillation equipment in an environment that was pristine compared to today. Essential oils and the plants that produce them are now grown in multiple countries and are traded and sold as commodities. Many have lost their magical qualities.

I have listed below the essential oils, their biblical names, common names, and botanical names found in *Trinity 33*. In my first attempt at formu-

lating this blend, I could not locate all the oils mentioned, especially poplar, horsemint, mustard seed, and authentic saffron absolute. The second time around, I located everything on the list except gopherwood, which I have substituted for Cypress wood from Turkey.

1. **Aloes (a fragrant, costly wood, likely agarwood)** *(Aquilaria agallocha)*, India
2. **Anise** (aniseed) *(Pimpinella anisum)*, Spain
3. **Balm (Balsam, Balm of Gilead, Balsam poplar** *(Populus balsamifera)*, Canada
4. **Bay (Bay laurel)** *(Laurus nobilis)*, Turkey
5. **Bdellium** – Bdellium is a gum resin, similar to myrrh, obtained from trees in the *Commiphora* genus, and could be myrrh, *(Commiphora myrrha)*, Ethopia or African sandalwood a.k.a. muhuhu *(Brachylaena hutchinsii)*, Kenya
6. **Calamus** *(Acorus calamus)*, Nepal
7. **Cassia** *(Cinnamomum cassia)*, India
8. **Cedarwood** *(Cedrus atlantica)*, Turkey
9. **Cinnamon** *(Cinnamomum zeylanicum)*, Madagascar
10. **Coriander seed** *(Coriandrum sativum)*, Egypt
11. **Cumin** *(Cuminum cyminum)*, Turkey
12. **Gopherwood** *(Torreya taxifolia)* – Possible interpretations or translations include cypress *(Cupressus sempervirens)*, Morocco
13. **Dill** *(Anethum graveolens)*, Egypt
14. **Fir** *(Abies balsamea)*, Bulgaria
15. **Frankincense** *(Boswellia carterii)*, Somalia
16. **Galbanum** *(Ferula galbaniflua)*, Iran
17. **Henna** *(Lawsonia inermis)*, Israel/ Egypt
18. **Hyssop** *(Hyssopus officinalis)*, Spain
19. **Juniper** *(Juniperus communis)*, Mediterranean
20. **Spotted beebalm (horsemint)** *(Monarda punctata)*, Turkey
21. **Mustard seed** *(Brassica nigra)*, India
22. **Myrrh** *(Commiphora myrrha)*, Ethiopia
23. **Myrtle** *(Myrtus communis)*, Morocco
24. **Onycha (Benzoin)** *(Styrax benzoin)*, Sumatra
25. **Pine** *(Pinus sylvestris)*, Morocco
26. **Rose of Isaiah (Narcissus)** *(Narcissus poeticus)*, India
27. **Rose of Sharon (Cistus)** *(Cistus ladanifer)*, North Africa

Bdellium resin
Image: Japoco 188 – own work
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Myrtle *(Myrtus communis)*
Image: Adobe Stock

Rose of Isaiah (Narcissus) *(Narcissus poeticus)*
Image: Adobe Stock

Shittah wood or Acacia *(Acacia franesiana)*
Image: © Lalithamba
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Saffron *(Crotus sativus)*
Image: Adobe Stock

Calamus *(Acorus calamus)*
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28. **Rue Spain** *(Ruta graveolens)*, Morocco
29. **Saffron** *(Crocus sativus)*, India (originally Greece)
30. **Shittah wood (Acacia)** *(Acacia farnesiana)* absolute, Egypt
31. **Spikenard (Nard)** *(Nardostachys jatamansi)*, Nothern India
32. **Terebinth (Turpentine)** *(Pinus pinaster)*, Morocco
33. **Wormwood** *(Artemisia annua* or *Artemisia absinthium)*, Turkey

Some interesting facts about some of the ingredients. For the most part, the oils listed are reasonably priced and readily available. They include resins from frankincense, myrrh, and benzoin, followed by the deeply centering oils of cedarwood, agarwood, calamus, galbanum, cistus, and muhuhu (African Sandalwood). The unknowns are also in the mix, such as Gopherwood and Shittah wood. The oils that stand out to me as being exquisite are narcissus and saffron, both of which are extremely expensive, are absolutes, and not always authentic.

The original "gopher wood" mentioned in the Bible (Genesis 6:14) is a mystery; its exact botanical identification is unknown and has been the subject of much speculation. It is most famously associated with the material used to build Noah's Ark in the Bible. Still, its identity is uncertain and likely refers to a type of strong, durable wood, with cypress being a plausible candidate. Shittah wood, a species of acacia, was used to construct the Ark of the Covenant and other sacred objects for the Tabernacle due to its strength and durability. Saffron absolute is one of the most expensive and time-consuming absolutes to create. It is rare and hard to come by. Saffron is a crocus flower and has three stigmas (threads), and it takes hundreds of thousands of saffron threads to produce 1 kg of saffron absolute. This absolute is extracted with a hexane-free solvent and then aged for one year. Its odour is deep and pervasive, smelling of intense saffron spice, honey, leather, and tobacco. Narcissus, whose common name is daffodil, comes from the Greek word 'narco,' which is related to the word "narcotic" and likely

refers to the flower's intoxicating scent or the poisonous nature of its bulbs. There is also a Greek myth of the beautiful youth who fell in love with his own reflection. The word "narcissism" derives from the myth. Narcissus is a reminder to take the attention away from ourselves and towards God. It has a heavy, green, narcotic floral scent with hay, tonka, and animalic undertones. Mustard seed is an unpredictable ingredient in the formula. The Bible states that all one needs is faith as small as a mustard seed, which means that even the smallest amount of true faith can accomplish great things, as it's never about quantity. A mustard seed is between 1 and 2 millimetres in diameter and is used in cooking, especially in India. When distilled, it is 100 times stronger. I find mustard seed essential oil to be even more pungent than garlic oil. When I took off the lid and smelled it, it sucked the air right out of my lungs, which also indicates that something so small could have such a powerful effect.

During the formulation, I made several sub-blends and then gently poured each in the following order:

Earth: Agarwood, Benzoin, Calamus, Cedarwood, Cistus, Cypress Wood, Frankincense, Galbanum, Henna, Muhuhu, Myrrh, Spikenard, Rue.
Balsam/Pine notes: Balsam poplar, Bay laurel, Fir, Horsemint, Hyssop, Juniper, Myrtle, Pine, Turpentine, Wormwood.
Spice: Cassia, Cinnamon, Acacia, Coriander seed, Cumin, Dill
Absolutes: Narcissus, Safron
The misfit: Mustard seed

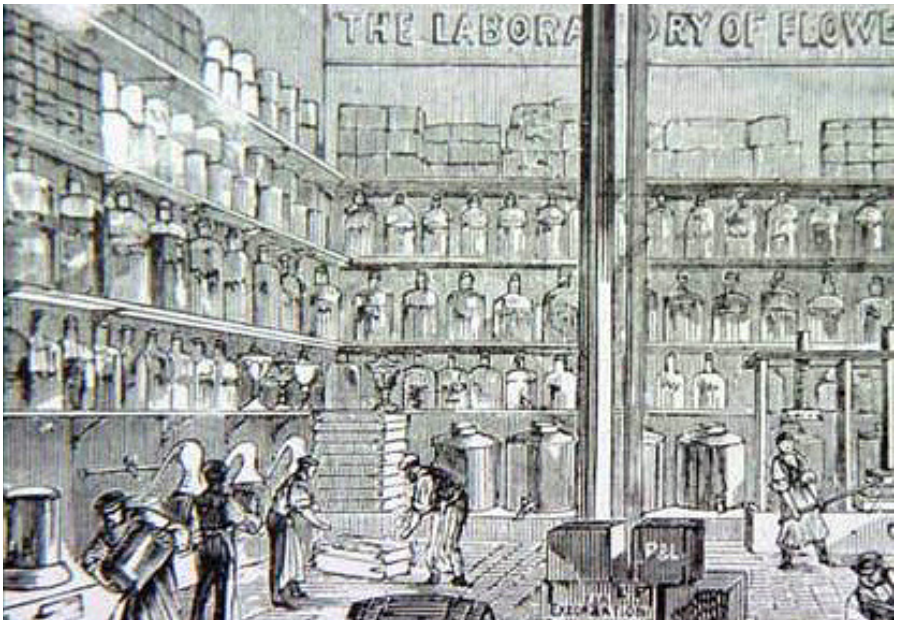
If you want to know the formula, the answer lies in the sacred text of the Bible for you to discover. This blend is available as an anointing perfume and as a diluted roll-on. The perfume is to be used in small concentrations and used to scent a space during a time when you long for a connection with the divine.

Trinity 33 can be found at:
https://rollonremedy.com/shop/ols/products/trinity-roll-on-limited-edition-remedy-no96

IN CONCLUSION

"Perfumes with a Purpose" relate to any blend that has been formulated for a specific outcome. This includes blends for physical ailments, emotional challenges, psychological and mental overload, and sleep deprivation. The body knows what it likes and what its needs on a molecular level and can absorb complex formulations through the skin, diffusers, or via perfume atomisers. Organic alcohol-based perfumes can deliver complex formulations to the skin for quick absorption. This is perfectly suited for low doses or microdose delivery to the skin. In this article, I presented three particular fragrances, each with a purpose and intention in mind for a specific outcome: *World Sensorium*, which captured a moment in time at the millennium; *"Essence"*, 35 years *in* the making, that blended itself; and *Trinity 33*, which explores all 33 essential oils derived from sacred plants as referenced in the Bible.

Looking back, I can see how these three *"Perfumes with Purpose"* were markers of time in my own life. Each represents an important milestone in how I see the world, how my faith has deepened, and how *"Essence"* captures my whole journey. Blends are standing by, made from over 700 essential oils and absolutes used in 1750 formulas from the Laboratory of Flowers.



Michael is an essential oils specialist and botanical formulator. He has a library containing over 700 essential oils and 1750 formulas, and over 100,000 hours of experience in essential oil formulation. In 38 years, he has trained over 30,000 students worldwide, presented over 1,000 classes, and is the owner of the Virginia-based Laboratory of Flowers. Michael's focus is on sourcing a variety of organic, wild, rare essential oils and absolutes from multiple countries, growing regions, and extraction methods worldwide. Michael divides his time between formulating, writing, lecturing, consulting, product development, research & treatment design. His specialty subject is how fragrance affects our internal chemistry and our actions, reactions, and behaviour in response to the over 3,000 aromatic molecules found in nature. https://labofflowers.com/ | https://rollonremedy.com/

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