

**O-345-15**

**TRADE MARKS ACT 1994**

**IN THE MATTER OF APPLICATION NUMBER 3033588  
BY FORRESTER KETLEY LTD  
TO REGISTER THE FOLLOWING TRADE MARK IN CLASS 3:**

**WILDFLOWER**

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## **WILDFLOWER**

### **Background**

1. On 5 December 2013, Forrester Ketley Limited ('the applicant') applied to register the above mark for the goods as follows:

Class 3: Perfume; cosmetics; cosmetic preparations; skincare preparations; deodorants and anti-perspirants; soaps; essential oils.

2. On 7 January 2014, the Intellectual Property Office ('IPO') issued an examination report in response to the application. In that report, an objection was raised under sections 3(1)(b) and (c) of the Trade Marks Act 1994 ('the Act'), on the basis that the mark consists exclusively of a sign which may serve in trade to designate the quality and type of goods, e.g. toiletries and perfume products which contain a selection of natural wild flowers.

3. The examiner stated that a wildflower is one that grows normally in fields or in the countryside without anyone planting it, therefore the mark would be seen as describing the constituents of the goods and should be kept free for others to use during the normal course of their trade. The examiner also provided five Internet hits that she considered to show descriptive use of the mark in trade. These are shown at Annex A.

4. On 7 March 2014 an extension of time request was received from the applicant's representative, namely Forresters ('the agent'), on the basis that the matter was being discussed with the client and further instructions were awaited. An additional period of two months was granted by the examiner until 12 May 2014.

5. On 16 May 2014 written submissions were made in favour of acceptance of the mark, but the examiner was not persuaded that the objection should be waived. A final response was issued on 21 May 2014 by the examiner, setting out her reasons for maintaining the objection. The examiner also provided further Internet references, which again were considered to support the objection. These can be found at Annex B.

6. In response, on 21 May 2014 a hearing was requested by the agent.

7. At the hearing on 19 June 2014, represented by Mr Dan Sullivan of Forresters, the objection under section 3(1) (b) and (c) was maintained. In view of the fact that the applicant was not able to furnish the Registrar with evidence of acquired distinctiveness, the application was refused.

8. A TM5 was duly received on 24 June 2014. Having received that Form TM5, I am now required to set out the reasons for refusal. No formal evidence has been put before me for

the purposes of demonstrating acquired distinctiveness. Therefore, I have only the *prima facie* case to consider.

**The applicant's case for registration**

9. Prior to setting out the law in relation to sections 3(1)(b) and (c) of the Act, I must emphasise that the following decision will set out my reasons for maintaining the objection by reviewing and assessing the mark applied for. Prior to refusal of the application, the arguments put forward in support of *prima facie* acceptance were those made in writing by the applicant's representative on 16 May 2014, and also those made orally at the hearing. All arguments have been considered by me in this decision, whether made at the hearing or beforehand in writing to the examiner.

10. In the written correspondence, it was submitted that the examiner had incorrectly assessed the mark and furthermore, the Office had reached its conclusion that the sign is non-distinctive solely on the basis that the sign is considered to be descriptive. It was submitted that section 3(1)(b) and 3(1)(c) are separate and distinct and must be considered as having their own scope of application.

11. Forrester's agreed with the definition of the term 'WILDFLOWER' provided by the examiner, but submitted that the examiner had not made reference to the relevant consumer of the goods in the assessment of the mark. Forrester's considered that the average consumer of the mark would be reasonably sophisticated; goods such as 'perfume' would not be purchased every day, as they have a reasonably high price and are something of a luxury. In view of this, it was submitted that consumers exercise a good deal of care and consideration before purchasing such goods. With further regard to the relevant consumer, it was considered that consumers would be aware that modern day perfumes and cosmetic products are made by extracting an element from a flower rather than using the 'flower' itself. An extract from 'National Geographic' was provided; this details the discovery of perfume, when perfume may well have been made using actual flowers. However, it was submitted that in modern perfume production, only chemical extracts from either, barks, roots, leaves, flowers, wood resins or sap and fruits are used, and this process involves a high chemical process which requires a large number of ingredients, the majority of which are manmade or synthetic.

12. Forrester's also submitted that consumers would not consider that actual, whole flowers would be a constituent part of a finished perfume product and that if extracts from flowers were used as part of a perfume, the extract would be taken from a flower specifically planted, grown and harvested for this purpose. With regard to a 'wildflower' it was submitted that these grow naturally and as such the consumer would have to consider that an actual wildflower was contained in the finished perfume product. In this respect it was submitted that consumers would never actually consider that wild, naturally occurring flowers, would be used in modern day perfume production. Reference was also made to the fact that a 'wildflower' is not a specific type of flower but a range of types that grow naturally. In view of this it was submitted that the term would not have any direct connotations in the mind of the relevant consumer and could conceivably be any sort of flower, with no specific scent.

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13. With regard to the references sent with the examination report, it was submitted that these do not support the objection, but rather, apart from one reference, all show brand use of the term. The written submissions concluded that the evidence adduced by the Office does not show use of the term in trade in the United Kingdom and consumers would not consider that the term describes a constituent of the goods covered by the application. Along with the written submissions, several references were provided by Forrester's to support the fact that the sign is distinctive and capable of distinguishing. These are listed below and the extracts can be found at Annex C of this decision:

Exhibit 1 – An article from the online version of the magazine “National Geographic” which details the discovery of the world’s oldest known perfumes in Cyprus, dating from 1850 B.C. This applicant claims that this supports the fact that whilst in older times, perfume may have been made using actual flowers, this is not so in modern perfume production.

Exhibit 2 – Refers to the Internet references sent with the examination report, specifically use by Afterlier Perfumes. The applicant submits that there is no actual mention of the product containing, or being made with ‘wildflowers’, but rather is evocative of ‘wildflowers’.

Exhibit 3- This again refers to the Internet references issued by the examiner, specifically the extract from [www.bulrushandbramble.com](http://www.bulrushandbramble.com). In this regard, it is considered that use on this minute scale, is insufficient to constitute ‘use in the course of trade’ in the UK. Furthermore in view of the fact that the prices are given in US dollars, this indicates that the products are intended for foreign markets.

Exhibit 4- This refers to the examiner’s Internet reference from ‘The Alchemist’s Guide to Making Perfume –Issue One. The applicant considers that this refers to a recipe for making perfume by a fictional character within a computer game and as such this cannot constitute evidence of use of the term in trade in the UK.

14. At the hearing Mr Sullivan submitted that consumers would not perceive the sign as a descriptor of the goods and would not consider that the goods are made from wildflowers. Mr Sullivan advised me that there are over 250,000 different types of flowers, only 2,000 of which produce a scent strong enough to be used in perfume production; such flowers are carefully selected for their properties and a flower that occurs generally in nature is too vague to confer any direct or specific characteristic of the goods.

15. With regard to the Internet references, Mr Sullivan reiterated his comments previously made in writing and stated that these do not demonstrate that wildflowers are a constituent of perfume. Mr Sullivan concluded that the term is too vague to specify any particular fragrance, such as ‘rose’ or ‘violet’ and consumers would not know what a ‘wildflower’ smells like and would not know what type of ‘wildflower’ was being referred to.

## Section 3(1) - the Law and relevant authorities

16. Section 3(1) of the Act reads as follows:

*The following shall not be registered -*

*(b) trade marks which are devoid of any distinctive character,*

*(c) trade marks which consist exclusively of signs or indications which may serve, in trade, to designate the kind, quality, quantity, intended purpose, value, geographical origin, the time of production of goods or of rendering of services, or other characteristics of goods or services,*

*Provided that, a trade mark shall not be refused registration by virtue of paragraph (b), (c) or (d) above if, before the date of application for registration, it has in fact acquired a distinctive character as a result of the use made of it.*

The above provisions mirror Article 3(1)(b) and (c) of First Council Directive 89/104 of 21 December 1988 (subsequently codified as Directive 2008/95/EC of 22 October 2008) (the Directive). The proviso to Section 3 is based on the equivalent provision of Article 3(3).

17. The Court of Justice of the European Union ('CJEU') has repeatedly emphasised the need to interpret the grounds for refusal of registration listed in Article 3(1) and Article 7(1), the equivalent provision in Council Regulation 40/94 of 20 December 1993 (subsequently codified as Council Regulation (EC) No 207/2009 of 26 February 2009) on the Community Trade Mark (the Regulation), in the light of the general interest underlying each of them (*Bio ID v OHIM*, C-37/03P, paragraph 59 and the case law cited there and, more recently, *Celltech R&D Ltd v OHIM*, C-273/05P).

18. The general interest to be taken into account in each case must reflect different considerations according to the ground for refusal in question. In relation to section 3(1)(b) (and the equivalent provisions referred to above) the Court has held that “...*the public interest... is, manifestly, indissociable from the essential function of a trade mark*” (*Satelliten Fernsehen GmbH v OHIM* C329/02 ('SAT.1')). The essential function thus referred to is that of guaranteeing the identity of the origin of the goods or services offered under the mark to the consumer or end-user by enabling him, without any possibility of confusion, to distinguish the product or service from others which have another origin (see paragraph 23 of the above mentioned judgment).

19. There are a number of CJEU judgments which deal with the scope of Article 3(1)(c) of the Directive and Article 7(1)(c) of the Regulation, whose provisions correspond to section 3(1)(c) of the UK Act. I derive the following main guiding principles from the cases noted below:

- Subject to any claim in relation to acquired distinctive character, signs and indications which may serve in trade to designate the characteristics of goods or services are deemed incapable of fulfilling the indication of origin function of a trade mark (*Wm Wrigley Jr & Company v OHIM*, C-191/01P (*Doublemint*), paragraph 30);

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- Article 7(1)(c) (section 3(1)(c)) pursues an aim which is in the public interest that descriptive signs or indications may be freely used by all (*Doublemint*, paragraph 31);
- It is not necessary that such a sign be in use at the time of application in a way that is descriptive of the goods or services in question; it is sufficient that it *could* be used for such purposes (*Doublemint*, paragraph 32);
- It is irrelevant whether there are other, more usual signs or indications designating the same characteristics of the goods or services. The word ‘exclusively’ in paragraph (c) is not to be interpreted as meaning that the sign or indication should be the only way of designating the characteristic(s) in question (*Koninklijke KPN Nederland NV v Benelux Merkenbureau*, C-363/99 (*Postkantoor*), paragraph 57);
- An otherwise descriptive combination may not be descriptive within the meaning of Article 3(1)(c) of the Directive provided that it creates an impression which is sufficiently far removed from that produced by the simple combination of those elements. In the case of a word trade mark, which is intended to be heard as much as to be read, that condition must be satisfied as regards both the aural and the visual impression produced by the mark (*Postkantoor*, paragraph 99).

20. In *Matratzen Concord AG v Hukla Germany SA*, C-421/04, the CJEU stated that:

*24. In fact, to assess whether a national trade mark is devoid of distinctive character or is descriptive of the goods or services in respect of which its registration is sought, it is necessary to take into account the perception of the relevant parties, that is to say in trade and or amongst average consumers of the said goods or services, reasonably well-informed and reasonably observant and circumspect, in the territory in respect of which registration is applied for (see Joined Cases C-108/97 and C-109/97 *Windsurfing Chiemsee* [1999] ECR I-2779, paragraph 29; Case C-363/99 *Koninklijke KPN Nederland* [2004] ECR I-1619, paragraph 77; and Case C-218/01 *Henkel* [2004] ECR I-1725, paragraph 50).*

21. I am also mindful of the decision of the General Court (formerly the Court of First Instance) in *Ford Motor Co v OHIM*, T-67/07 where it was stated that:

*“...there must be a sufficiently direct and specific relationship between the sign and the goods and services in question to enable the public concerned immediately to perceive, without further thought, a description of the category of goods and services in question or one of their characteristics”.*

22. I must also be aware that the test is one of immediacy or first impression, as confirmed by the General Court which, in its decision on *Sykes Enterprises v OHIM (Real People Real Solutions)*, [2002], ECT II-5179, stated:

*“...a sign which fulfils functions other than that of a trade mark is only distinctive for the purposes of Article 7(1)(b) of Regulation No 40/94 if it may be perceived immediately as an indication of the commercial origin of the goods or services in question, so as to enable the relevant public to distinguish, without any possibility of confusion, the*

*goods or services of the owner of the mark from those of a different commercial origin."*

23. The assessment of a sign for registrability must accordingly be made with reference to each discrete category of goods or services covered by an application for registration, see Case C-239/05 *BVBA Management, Training en Consultancy v Benelux- Merkenbureau* [2007] ECR I-1455 at paragraphs 30 to 38; and Case C-282/09 P *CFCMCEE v OHIM* 2010 ECR I-00000 at paragraphs 37 to 44;

24. It is also a well-established principle these days that the Registrar's role is to engage in a full and stringent examination of the facts, underling the Registrar's frontline role in preventing the granting of undue monopolies, see, e.g. CJEU Case C-51/10 P, *Agencja Wydawnicza Technopol sp. z.o.o. v. OHIM* [2011] ECR I-1541.

### **Section 3(1)(c) - Registrar's decision**

25. It is clear from the aforementioned case law that I must determine whether, assuming notional and fair use, the mark in suit will be viewed by the average consumer as a means of directly designating characteristics of the goods. Given the goods claimed, it is reasonable to assume that the average consumer consists of the perfume, cosmetics-and-toiletries-buying general public. The level of consumer attention may vary a little depending on the customer; however, I consider it reasonable to assume that a prospective purchaser of the applicant's goods would apply at least a moderate level of attention and circumspection when considering whether or not to buy. This recognises the personal and sometimes expensive nature of the purchase and, as is often the case, the fact that these goods are often sold in environments which enable the consumer to sample the goods with expert assistance.

26. In assessing the mark applied for, I have taken into account the dictionary definition of the sign taken from Oxford Dictionary of English which states:

Wild flower; noun; a flower of an uncultivated variety or a flower growing freely without human intervention: fields of wild flowers | [as modifier]: a wild flower garden.

27. With regard to the above definition, in my opinion, this would be understood by the relevant consumer when used in relation to the goods and this is not disputed by the applicant.

28 Much of Mr Sullivan's submissions centre around the fact that the sign is too vague to designate a specific characteristic of the goods and therefore section 3(1)(c) cannot apply. Taking into consideration the definition above, whilst I fully accept Mr Sullivan's submissions that consumers may not know precisely which type of wildflower the sign refers to, this would not fatally undermine the objection. The fact that the goods may contain wildflower extracts, essential oils from wildflowers, essence from wildflowers, or could be intended to mimic the scent of a wildflower would all be considered to be characteristics and accordingly, what must be considered. The fact that there are numerous varieties of wildflowers that could be utilised in the applicant's goods does not preclude the sign from designating a characteristic of the goods and falling foul of the objection.

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29. With regard to Mr Sullivan's submissions that consumers would not know what a 'wildflower' smells like, certain wildflowers have very distinct fragrances. For example bluebells, wild honeysuckle and lily of the valley all have highly distinctive fragrances. The fact that consumers may not know which wildflower is contained within the goods again does not undermine the objection; the fact that the goods could contain extracts, or essential oils from any wildflower, or indeed a combination of them, is sufficient for my purposes to conclude that the sign may serve in trade to designate a characteristic of the goods. The fact is, the term wildflower is a broad term and its general descriptiveness is not, in my opinion, contingent upon, as the applicant appears to be submitting in effect, the consumer being a naturalist or perfumier.

30. With regard to Mr Sullivan's submissions that modern perfume production involves a chemical process which requires a large number of ingredients, the majority of which are man made or synthetic, I disagree with this assertion. Contrary to the applicant's submissions, the consumer may well not be an expert on the intricacies of perfume making but they do not have to be. In this respect it is helpful to refer to the Registrar's decision, Case BL O-172-13, where the hearing officer stated at paragraph 21;

Perfumery and cosmetic goods, essential oils and soaps etc are everyday consumer items with which everyone is familiar. These are not niche or specialist goods. They are goods which are not necessarily the subject of complicated or large-scale industrial processing. Ms Broughton submitted that the goods applied for are highly processed. The opponent's evidence (from Mr Christie) shows that extraction of floral essential oils and the making of soaps can be relatively simple processes. As an average consumer of class 3 goods, I know that it is common to find ranges of class 3 goods which are marketed on the basis that they are simply made, unrefined and natural. Such goods can be made in all manner of locations. The applicant's own evidence shows that Jersey is known for its flowers. Distillation of floral essential oils is a vital part of making fragrance (and the applicant's evidence shows that it uses lavender in its JERSEY perfume).

31. It seems to me that the same principle applies to all the goods covered by this application and I consider that in relation to such goods the extraction of floral essential oils in the making of soaps can be a relatively simple process. As the hearing officer stated above, I am also an average consumer of the class 3 goods and fully aware of the fact that such goods are marketed on the basis that they are simply made, unrefined and natural. So whilst I agree with Mr Sullivan's submissions that consumers may not consider that an actual 'wild flower' is contained in the finished perfume product, it is highly probable that extracts of wild flowers and essential oils from wildflowers could be contained in the applicant's goods. I also consider that the sign may serve in trade to designate the scent of wildflower, whether this is created artificially or not.

32. With regard to Mr Sullivan's arguments that a 'wildflower' grows naturally and as such consumers would never actually consider that wild, naturally occurring flowers, would be used in modern day perfume, at this point, I think it necessary to consider what constitutes a 'wildflower' and whether such flowers are likely to be grown and harvested in the production of perfume, cosmetics and other toiletries. Along with the examination report the examiner issued an extract from the website, a copy of which can be found at Annex B:



<http://www.investinsthelens.com/news.php?nid=21>

This extract relates to a National Wildflower Farm in St Helens and the article refers to the fact that this is the UK's first essential oils and national wildflower farm and the site of more than 100 acres of wildflowers, lavender and other essential oil crops. I note that this may well be the first large scale production of essential oils from wildflowers in the UK, but as stated above, the goods at issue, are not necessarily the subject of complicated or large-scale industrial processing. In view of this, whilst I agree with Mr Sullivan's submissions that wildflowers typically grow naturally in the wild, they can also be grown from seeds in domestic gardens, farms and are currently particularly fashionable and found growing throughout the UK on urban roundabouts and grass verges. The trends towards growing wildflowers outside of their more typical natural environments, is not uncommon, the aim being to recreate some of the wildflower meadows that have been lost through the years and partly to help boost the declining bee population by providing more flowers for pollination. I think this practice raises consumer awareness that wildflowers are no longer simply 'wild, naturally occurring flowers', but rather can be sewn from seeds in different environments and for specific reasons.

33. As Mr Sullivan stated, for section 3(1)(c) to apply, there must be a sufficiently direct and specific relationship between the sign and the goods and services in question to enable the public concerned immediately to perceive, without further thought, a description of the category of goods and services in question or one of their characteristics. In this case it appears to me, that when applied to 'Perfume; cosmetics; cosmetic preparations; skincare preparations; deodorants and anti-perspirants; soaps; essential oils.', the relevant consumer of the goods in question would see the sign 'WILDFLOWER', on first impression, as a normal means of designating a characteristic of the goods for which registration is sought. It appears reasonable when applying the normal rules of English language and grammar, that the sign is descriptive of goods which contain, for example, essential oils from wildflowers, essence from wildflowers or wildflower extracts or could comprise a scent of 'wildflowers'.

34. Even if Mr Sullivan is right that the Internet references do not support the fact that the term is used in trade, it is not necessary that the signs and indications are actually used in trade to designate, but the fact that they could be used for such purposes, is sufficient to refuse registration. Even without the Internet references, I would have arrived at the same conclusion. I have considered the mark in relation to all of the goods applied for and consequently, I conclude that the mark consists exclusively of a sign which may serve, in trade, to designate a characteristic, being the nature of the goods and which is therefore excluded from registration by section 3(1)(c) of the Act.

### **Section 3(1)(b) - Registrar's decision**

35. Mr Sullivan's arguments centred on the fact that the sign is not directly descriptive, because it is simply too vague a term to designate a specific characteristic of the goods. In view of the fact that I maintain that the sign may serve in trade to designate a characteristic of the goods, that effectively ends the matter. However, in case I am found to be wrong, I will go on to consider the mark under section 3(1)(b), independently, of the Act.

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36. I approach this ground of objection on the basis of the following principles derived from the ECJ cases referred to below:

- An objection under section 3(1)(b) operates independently of objections under section 3(1)(c) - (*Linde AG (and others) v Deutsches Patent-und Markenamt*, Joined Cases C-53/01 to C-55/01, paragraphs 67 to 68);
- For a mark to possess a distinctive character it must identify the product (or service) in respect of which registration is applied for as originating from a particular undertaking and thus to distinguish that product (or service) from the products (or services) of other undertakings (*Linde* paragraphs 40-41 and 47);
- A mark may be devoid of distinctive character in relation to goods or services for reasons other than the fact that it may be descriptive (*Postkantoor* paragraph 86);
- A trade mark's distinctiveness is not to be considered in the abstract but rather by reference to the goods or services in respect of which registration is sought, and by reference to the relevant public's perception of that mark (*Libertel Group BV v Benelux Merkenbureau*, Case C-104/01, paragraphs 72-77);
- The relevant public must be deemed to be composed of the average consumer who is reasonably well-informed and reasonably observant and circumspect (*Libertel* paragraph 46 referring to Case C-342/97 *Lloyd Schuhfabrik Meyer*).

37. Furthermore, in relation to section 3(1)(b), it was held in paragraph 86 of *Postkantoor* that:

*"In particular, a word mark which is descriptive of characteristics of goods or services for the purposes of Article 3(1)(c) of the Directive is, on that account, necessarily devoid of any distinctive character with regard to the same goods or services within the meaning of Article 3(1)(b) of the Directive. A mark may none the less be devoid of any distinctive character in relation to goods or services for reasons other than the fact that it may be descriptive."*

38. Even if the mark were to fall short of conveying the requisite level of specificity to support an objection under section 3(1)(c) (which I do not believe to be the case), I would nevertheless hold that it would not be capable of performing the essential function of a trade mark without the relevant public being educated into seeing it that way. In my view consumers would not consider the sign to be that of any particular manufacturer or supplier of perfume, cosmetics, cosmetic preparations, skincare preparations, deodorants and anti-perspirants, soaps or, essential oils. In my view the sign WILDFLOWER would not evoke, in the perceptions and recollections of the relevant consumer, an 'origin specific' statement as distinct from an 'origin neutral' one.

39. Ms Anna Carboni, sitting as the Appointed Person in *Combi Steam* (O-363-09), conveniently summarised the leading case law in respect of this part of the Act:

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*“It has been said that lack of distinctive character is the essence of any objection under section 3(1)(b), (c) or (d) of the Act and that, despite its position in the list, section 3(1)(b) performs “a residual or sweeping-up function”, backing up the other two provisions, which contain specific and characteristic examples of types of marks that lack distinctive character: Procter & Gamble Ltd’s Trade Mark Application [1999] RPC 673 (CA) per Robert Walker LJ at 679. If a trade mark is entirely descriptive of characteristics of goods or services (and thereby prohibited from registration under section 3(1)(c)), it will also be devoid of any distinctive character under section 3(1)(b): Koninklijke KPN Nederland BV v Benelux-Merkenbureau Case C-363/99 (Postkantoor) [2004] ETMR 57 (ECJ) at [86]”.*

40. For reasons already given, I consider the sign to be descriptive of specific characteristics of the goods. It is clear from the above guidance that if a mark is entirely descriptive of characteristics of goods or services, it will also be devoid of any distinctive character under section 3(1)(b). As I have found that the mark in question is open to objection under section 3(1) (c) of the Act, it follows that it is also open to objection under section 3(1)(b) of the Act. But, in the event I am wrong that 3(1)(c) and (b) are co-extensive, my view would be that section 3(1)(b) would apply independently and that the word WILDFLOWER would be considered to be origin neutral by the relevant consumer.

### **Conclusion**

41. In this decision, I have considered all documents filed by the applicant and agents, and all arguments submitted to me in relation to this application. Having done so, and for the reasons given above, the application is refused because it fails to qualify under sections 3(1)(b) and (c) of the Act.

**Dated this 27th day of July 2015**

**Bridget Whatmough  
For the Registrar  
The Comptroller-General**

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### About Bulrush & Bramble

Bulrush and Bramble is a true cottage industry. All of the products are handmade in one of two cottages in Dorset! The soaps and baskets are made by me, Nicky Lewis in my cottage in Minterne Magna, Dorset; the wash clothes by Jill Withy in her cottage in Winfrith Newburgh, Dorset...**Read More...**

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This handmade soap brings supple moisture to the hands, with organic essential oils providing total nourishment for the skin. The calming lavender aroma appeals to the senses, instantly relieving stress and promoting health for body and mind, making each clean a practice in utter self indulgence.

Weight - 100g. NB - fabric on soap may differ from image shown.

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Comment on Lavender & Wildflower Soap...

Annex A- Internet reference 3



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Where you are: Volume **W, X, Y, Z** / Chapter 2: **White Linen - Winky** / Page 5

Library			
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Wild	Jackie Collins		Disc.
Wild and Free	Gabriela Sabatini	1999	A crisp marine fragrance
Wild Amber	Orisoent	2004	A unisex fragrance
Wild Aoud	Parfums Pierre Montale	2010	A unisex fragrance
Wild Apple Blossom	Henry Rebscher	1910	Disc.
Wild Apple Blossom	Smith Kline & French	1910	Disc.
Wild Apple Blossoms	Breidenbach et Cie	1900	Disc.
Wild Apple Blossoms	Garwood's Standard Perfumes	1907	Disc.
Wild Arbutus	Franco American Hygenic	1919	Disc.
Wild Azalea	Kathryn	1945	Disc.
Wild Baby Blue Eyes	Mem Corporation	1989	In association with Dana Parfums. Disc
Wild Berry	Bath-&Body.com		Disc.
Wild Berry Blossom	Illuminum	2011	
Wild Berry Scones	A Zaftig Woman	2000	
Wild Berry Vanilla	Vanilla 'n More	2000	
Wild Berries	Keiko Mecheri	2000	A unisex fragrance
Wildberry Bouquet Cologne	Victoria's Secret Beauty		Disc.
Wild Blackberry	Mistral	2008	Also marketed as 'Mûre Sauvage'. An edp
Wild Blackberry Peach Cobbler	Demeter Fragrance Library	2007	Part of the The Jelly Bean Collection
Wild Black Fig	Ava Luxe Perfumery	2000	A unisex fragrance
Wild Blackberry Musk	Ava Luxe Perfumery	2000	A unisex fragrance
Wildbloom	Banana Republic	2011	A fruity floral chypre edp created by <a href="#">Jean-Claude Delville</a> with notes of guava, pear skin, kumquat, pink grapefruit, watery hydrangea, pikake, blue orchid, wild camellia, patchouli, sandalwood, tonka, oud, musk and pink suede. Presented in a 50 ml bottle
Wildbloom Rouge	Banana Republic	2013	September. A woody floral fragrance created by <a href="#">Marypierre Julien</a> with notes of bergamot, green apple, plum, guava, clementine, magnolia, jasmine, freesia, water hydrangea, sandalwood, cashmere musk and amber. Presented in a 50 ml bottle
Wildbloom Vert	Banana Republic	2012	An edp created by <a href="#">Ilias Ermenidis</a> with notes of pear, violet leaves, apple, peach blossom, gardenia, magnolia, coconut wood, teakwood, sandalwood and musk. Presented in a 50 ml bottle
Wildblue	Banana Republic	2012	A masculine edt created by <a href="#">Jean-Claude Delville</a> , with notes of aquatic notes, desert air accord, sage, white tea, driftwood, beach cedar, vetiver and musk. Presented in a 50 ml bottle
Wildblue Noir	Banana Republic	2013	September. A woody aromatic masculine edt created by <a href="#">Jean-Claude Delville</a> with notes of aquatic notes, herbal notes, fougere, spices, vetiver, musk, coffee, blonde suede, leather and dark chocolate. Presented in a 50 ml bottle
Wild Bluebell	Jo Malone	2011	September. A cologne created by <a href="#">Christine Nagel</a> , in association with the Estée Lauder Group; with notes of notes of bluebell, clove, lily of the valley, rose, jasmine, white amber and musk. Presented in 30 and 100 ml bottles
Wild Cherry Tree	L'Occitane	2010	Also marketed as 'Cerisier des Oiseaux'. A limited edition fruity woods edt with notes of black currant, lemon, cherry tree blossom, rose, cedar, sandalwood and musk. Presented in a 50 ml bottle. Disc.
Wild Citrus for Men	Coty		Disc.
Wild Clover Blossom	Andrew Jergens Co	1926	Disc.
Wild Columbine	Chapman & Rogers	1908	Disc.
Wild Country	Avon Cosmetics	1967	A herbal after shave. Disc.
Wild Country	Avon Cosmetics	1967	A masculine herbal edt. Disc.
Wild Country Musk	Avon Cosmetics	1970	Disc.
Wild Country Outback for men	Avon Cosmetics	2003	Created by <a href="#">Jean-Louis Grauby</a>
Wild Crab Apple	Burks Medicine Co	1908	Disc.
Wild Crab Apple	Le Maire Perfume Co	1910	Disc.
Wild Crab Apple	Adolph Spiehler	1910	Disc.
Wild Crab Apple Blossom	Allan B Wrisley Co	1922	Disc.
Wild Daphne	Ybry	1940	Disc.
Wilde	Jardins D'Écrivains	2013	A masculine edp with notes of bergamot, raisin, fig, carnation, tea, oakmoss and vetiver. Presented in a 100 ml bottle.
Wilderness	Avon Cosmetics		A masculine edt with notes of grapefruit, juniper, patchouli, ambe
Wilderness	Avon Cosmetics		An after shave
Wilderness	Romana		A masculine edt

Wild Elixir	Estée Lauder	2011	January. A limited edition fragrance with notes of mandarin, marigold, freesia, violet leaf, gardenia, muguet, jasmine, waterlily, genet flower, orris, amberwood, musk and sandalwood. Presented in a 50 ml bottle. Disc.
Wild Elixir	Shakira	2013	A flanker to Shakira Elixir. A floral edt with notes of bergamot, tangerine, blackcurrant, orange blossom, rose, peach, cedar, sandalwood and patchouli. Presented in 50 and 80 ml bottles
Wild Fern	Florence Gunnarson	1940	A woody masculine fragrance with notes of musk, patchouli and myrrh. Disc.
Wild Fern	Florence Gunnarson	2000	Re-orchestration of the original with modern ingredients, re-packaged and re-launched
Wild Fern	Geo F Trumper	1890	A masculine fragrance. Disc.
Wild Fern	Geo F Trumper	2002	Re-orchestration of the original with modern ingredients, re-packaged and re-launched. A masculine fragrance
Wild Fern	Yardley		Disc.
Wild Fig	Henri Bendel	2004	
Wild Fig	Dawn Spencer Hurwitz	2005	
Wild Fig & Cassis Cologne	Jo Malone	2002	Created by Jo Malone in association with Elizabeth Arden; a fruity floral fragrance with notes of blackberry, cherry, green grass, fig, amber, cedarwood and musk
Wildfire	Parfums Lenthéric	1941	Disc.
Wildfire	Magic Beat		In association with Max Factor and Michael Jackson. Disc.
Wild Fire Pink	Mem Corporation	1989	In association with Dana Parfums. Disc
Wild Flower	Deletrez	1940	Disc.
Wild Flower	Japanese Perfume Co	1924	Disc.
Wild Flower	Limara		Disc.
Wild Flower	Roger et Gallet	1910	Disc.
Wildflower & Fern	Library of Flowers	2013	An edp with notes of cucumber, davana and honeysuckle. Presented in a 50 ml bottle
Wild Flower Cologne	Allan B Wrisley Co	1942	Disc.
Wild Flower Musk Oil	Parfums Houbigant		Disc.
Wild Flowers	Anita	1940	Disc.
Wild Flowers	Atelier Perfumes	2010	A solid parfum with notes of sweet hay, wildflowers and Mexican lime. Presented in a 1/4 oz in sterling compact
Wild Flowers	L'Othantique	2000	Part of the Les eaux de toilette de Joséphine range. A unisex fragrance
Wild Flowers of America	Baldwin Perfumery	1908	Disc.
Wild Flowers of India	The Crown Perfumery Co	1873	Disc.
Wild Flowers of Mexico	Vogeler Son & Co	1885	Disc.
Wild Flowers of Old England	John N Mc Math	1942	Disc.
Wild Gardenia	Marie Barker	1950	Disc.
Wild Ginger Chai	Soivohle'	2012	A spicy gourmand edt created by Liz Zorn with notes of cinnamon, cardamom, cloves, smoky ginger, sweet honey, caramel and hazelnut. Also as a Parfum Oil and Cologne Aqueous
Wild Goose	Arran Aromatics	2007	Disc.
Wild Gorse	Arran Aromatics	2007	A unisex fragrance
Wild Grape Blossom	T B Bailey	1900	Disc.
Wild Grape Blossom	Andrew Jergens Co	1910	Disc.
Wild Grape Blossom	Lorenz Bro. Co	1887	Disc.
Wild Harvest	Park & Tilford	1947	A parfum. Disc.
Wild Hay	Allan-Pfeiffer	1908	Disc.
Wild Heart	Revlon	1992	A floral fragrance. Disc.
Wild Honeysuckle	Bath & Body Works	2008	
Wild Honeysuckle	Chapman & Rogers	1908	Disc.
Wild Honeysuckle	Jövan		
Wild Honeysuckle	John Grossmith & Son. Ltd	1929	An oriental fragrance. Disc.
Wild Honeysuckle	Dawn Spencer Hurwitz	2007	
Wild Hunt	CB I Hate Perfume	2007	A unisex fragrance created by Christopher Brosius
Wild Hyacinth	J. Floris Ltd	1835	A floral fragrance. Disc.
Wild Hyacinth	J. Floris Ltd	1988	Re-orchestration of the original with modern ingredients, re-packaged and re-launched
Wild Innocence	Park Avenue Perfumer Assoc.	1951	Disc.
Wild Instinct	Un Monde Nouveau	1993	A crisp woody oriental unisex edt. Disc.
Wild Irish Rose	C B Woodworth & Sons Co	1910	Disc.
Wild Jasmine	The House of Fragrance	1930	Disc.
Wild Jasmine	Lili Bermuda	1980	Disc.



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## An Alchemists Guide to Making Perfume - Issue One.

Posted October 29th, 2009 by Layvri

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### A Guide to Making Perfume.

- **Wildflower.**
- **Rose.**

#### Wildflower.

- Ingredients (Per Vial);
- 3 Wildflower's.
  - Quarter vial of Water.
  - A fire.
  - Quarter vial of Honey. (Prefereably fresh from the hive.)
  - Small bowl for mixture.

Method;

Grind up said Wildflowers in a bowl made of metal, for quicker conduction of heat, yet do not place it over the flames yet.  
Next add the water and honey, stirring thrice whilst careful not to spill any.  
Place the bowl carefully over a fire, and leave for ten minutes, till a calming, lush scent fills the air.  
Finally, pour contents into a readily prepared vial.

#### Rose.

- Ingredients (Per Vial);
- 1 Rose.
  - Quarter of a vial of Nectar.
  - 2 drops of milk.
  - A pinch of mild spices.
  - Wooden bowl.

Method;

Remove petals from rose without damaging the stem and / or thorns. Place into bowl, wherein thou shalt add the nectar, and drops of milk.  
Stir and bash till mixture is smooth, then add the pinch of mild spices.  
Continue to stir - if the scent isnt alluring as wanted, add one more petal, and one drop of milk.  
Pour into vial.

Layvri's adventures

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- Gathering of the Paths  
13 January 2014 -  
17 January 2014
- Lunar Festival Procession  
20 January 2014
- The Alliance Cup  
1 March 2014 -  
31 March 2014

## Annex B- Internet reference 1

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Invest in St.Helens - UK's first essential oils centre and National Wildflower Farm for... Page 1 of 2

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#### UK's first essential oils centre and National Wildflower Farm for St.Helens

Fields of lavender and acres of stunning wildflowers will become a familiar sight in St.Helens with the prospective launch of the UK's first essential oils and national wildflower farm.

Phytobotanica UK Ltd, founders of the first essential oils research centre in Europe, and Landlife, a wildlife charity based at the National Wildflower Centre in Knowsley, will jointly develop Inglenook Farm, St.Helens, producing crops, undertaking research and creating a haven for wildlife.

The 500-acre farm in Rainford, which occupies a prominent gateway position on the A570 close to motorways and major roads leading in and out of St.Helens, is part of the Knowsley Hall estate.

**It will now be the site of more than 100 acres of wildflowers and lavender and other essential oils crops.** Subject to securing planning permission for reuse of the outbuildings, Phytobotanica will also relocate its processing and visitor education facilities to the farm, which will become a colourful addition to the already thriving rural economy in St.Helens. The project is an integral part of the borough's Rural Economy Action Plan (REAP), as well as the wider City Growth Strategy.

**Dr. Jane Collins of Phytobotanica UK Ltd, says: "This is a very exciting project as essential oils production on this scale is virtually unprecedented in the UK and it will be really something to see when the plants come into flower. As well as the crops, if we can secure planning permission we will also have an education and training base where we intend to deliver courses in aromatherapy and other complementary therapies.**

**"Our students would then be able to study surrounded by fields of organic essential oil crops, watch us do our research and development in our unique on-farm laboratory and see the whole thing from the crops to the oil in the bottle."**

Inglenook Farm will also put St.Helens on the wildlife map, providing a haven for a wide variety of animals including hares, owls, bats and endangered species.

Jan Pell of Landlife, says: **"This development will bring our wildflower fields to one stunning location, making them more efficient to grow and harvest,** and providing a fantastic new nature, education and tourism resource for people in St.Helens, the Northwest and beyond.

Wildflowers are essential to wildlife and the farm will enable us to supply a living seedbank for the growing regional and national markets in new landscape creation in response to climate change and declining biodiversity.

It is the ideal site for us, highly visible and easily accessible. Once the fields are established we will also use the farm for some of our project work researching sustainable landscapes, while the living seed bank will conserve some species that would not otherwise survive, so that we can continue to establish new wildflower landscapes across the UK."

Cllr. Neil Taylor, St.Helens Council's Executive Member for Regeneration says: "Inglenook Farm is yet another first for St.Helens, reflecting our innovative approach to regeneration that is driving the successful, ongoing transformation of the Borough.

It may surprise some people to learn that St.Helens already has a flourishing rural economy that we are working hard to develop, however this will clearly be a superb addition to the many rural businesses already based here.

Both Phytobotanica and Landlife have extremely exciting development plans, which will not only provide a stunning visual arrival into the Borough and add a further asset to our growing visitor economy, but if fully realised would also create a major centre for vital research, and we wish them every success in the new venture."

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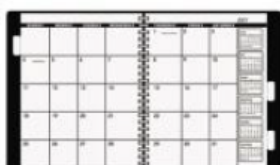
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Thursday, October 28, 2010

### Oldest Perfumes Found on "Aphrodite's Island"

John Roach for National Geographic News March 29, 2007

The world's oldest known perfumes have been found on the island reputed to be the birthplace of Aphrodite, the Greek goddess of love, lust, and beauty, Italian archaeologists announced last week.

Discovered on the Mediterranean island of Cyprus in 2003, the perfumes date back more than 4,000 years, said excavation leader Maria Rosaria Belgiorno of the National Research Council in Rome.



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Remnants of the perfumes were found inside an ancient 3,230-square-foot (300-square-meter) factory that was part of a larger industrial complex at Pyrgos.

The buildings were destroyed during an earthquake in 1850 B.C., but perfume bottles, mixing jugs, and stills were preserved under the collapsed walls.

The artifacts are currently on display at the Capitoline Museum in Rome, along with modern reproductions of the centuries-old scents.

Dwight Loren is a perfumer and fragrance consultant with Essential Creations in New Jersey and a member of the American Society of Perfumers.

He said Grasse, France, is considered to be the center of modern perfume making, but the industry is known to have ancient roots.

"How sophisticated it was we don't know, but certainly people were looking at natural ingredients to enhance either their own body or their environments or to use them in medicine," he said.

#### Scents Re-created

Belgiorno's team analyzed the remains of the mixing jugs and identified 14 fragrances native to the Mediterranean region used in perfume production.

Extracts of orris, pine, coriander, bergamot, almond, and parsley are among the ingredients the ancient perfume-makers preferred.

The team also discovered four "recipes" concocted with the different fragrances.

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Thursday, October 28, 2010

PHOTOS VIDEO

### Oldest Perfumes Found on "Aphrodite's Island"

<< Back to Page 1 Page 2 of 2

An experimental archaeology center in Blera, Italy, recreated these perfumes using techniques described by Pliny the Elder, a Roman author who died observing the eruption of Mount Vesuvius in A.D. 79.

Plants and herbs were ground up and mixed with olive oil in clay jugs, then distilled in a clay apparatus, Belgiomo explained.



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The smell of the perfumes is "a nice experience that re-creates in our mind a sort of ancestral reminder," she said in an email interview.

Parley, she noted, "is a fertile fragrance if used alone, (but it) forms a nice scent if blended with other fragrances."

The re-creations are not yet for sale to the general public, but the excavation team is looking for a partner to market them. Proceeds would fund further archaeological work.

Loren, the perfume industry consultant, said such a venture could prove viable if marketed to the appropriate niche, such as museum visitors, and packaged in a similar way to the ancient concoctions.

Aphrodite Connection

Aphrodite was likely recognized as the goddess of Cyprus because the island was already well known for its perfumes by the time the myth arose, according to Belgiomo.

Many perfumes today are considered aphrodisiacs—substances believed to boost sexual desire (related: "Do Aphrodisiacs Really Work?") (February 14, 2006).

"The Cyprus perfumes were born before Aphrodite, and after Aphrodite they remained linked to the island and its goddess," Belgiomo said.

The archaeologist added that she doesn't know why the people of Cyprus started making and wearing perfumes 4,000 years ago.

In ancient Egypt, she noted, perfumes were used for cosmetic and pharmaceutical purposes as well as religious ceremonies.

Regardless of how the Cypriot perfumes were used, she believes today's fragrances just don't compare.

"We have lost the real world of natural fragrances," she said, "because most of the perfumes of today are chemical reproductions of the natural fragrances and scents."

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Wildflowers Solid

Scent Family: Amber Oriental  
Evokes the rolling hills of California -  
The honeyed softness of sun-warmed  
sweet hay, dotted with wildflowers and a  
cool breeze of Mexican lime.

Our compact, designed by Mandy Aftel,  
is handmade from our own of feeding  
silver and is presented in your choice of  
an orange or purple silk pouch.



Scent: Hive Bees of 2010

0.25 ml - 95

of Wildflowers

Select Pouch Color

Purple Pouch

1/4 oz. - \$29

Quantity

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## Bulrush & Bramble – a true cottage industry.

All of the products are handmade in one of two cottages in Dorset!

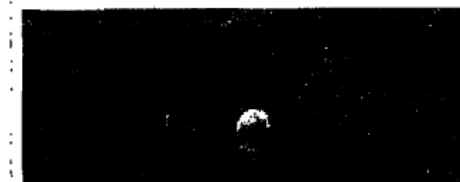
The soaps and baskets are made by me, Nicky Lewis in my cottage in Minterne Magna, Dorset; the wash clothes by Jill Withy in her cottage in Winfrith Newburgh, Dorset.



The rushes used to make the baskets are English bulrushes that grow wild in ponds in central Dorset. I collect the bulrushes by hand in August each year and dry them in the summer sun so they can be stored and woven throughout the winter months.

I use traditional plaiting and sewing techniques to create unique baskets similar to those made for centuries from rushes harvested from ponds and rivers across Dorset. The baskets mature with age, slowly changing colour as the rushes dry from greens and golds to buff and natural browns.

### Medicinal Qualities of Wild Plants



As I spent time in the countryside seeking and harvesting rushes I became interested in the medicinal qualities of wild plants that were all around me. I began collecting plants and experimenting with using them to create natural,



skin soothing and moisturising soaps.

I developed a method which uses no heat other than that generated by the natural lye used to slowly change the oils into soap. This

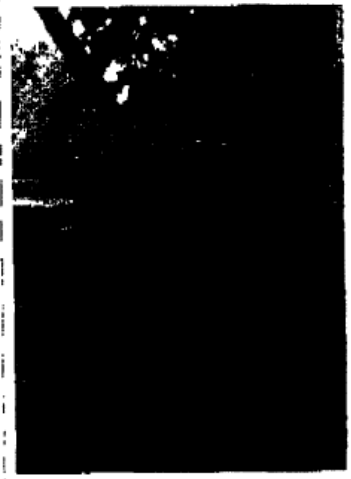
cold method protects not only the moisturising qualities of the oils but also the characteristics of the plants that are beneficial to the skin.

The recipes I now use are all based on very simple, natural ingredients which are fair trade and minimally processed or sourced very locally in the gardens, fields and coastline of Dorset. All are chosen for their skin friendly qualities.

Nothing, absolutely nothing, artificial is used; ever. Even the dried flowers scattered over the soaps in the gift baskets are dried flowers from my cottage garden or the hedgerows and meadows of my home village.

**Hand-Knitted Washcloths**

The washcloths that we offer are made by Jill Withy, an expert Dorset hand knitter. I met Jill through 'The New Hardy Players', a Dorset dramatic group who enact Thomas Hardy's books and stories as plays. In addition to acting with the troop Jill knits beautiful gloves, hand warmers and scarves as needed for costumes. The wash clothes Jill makes are in keeping with Bulrush & Bramble's all handmade, all natural philosophy. Knitted with organic unbleached, uncoloured cotton they are soft and gentle to the skin; when used with the soaps they create a wonderful rich lather.



The soaps and baskets are available on their own or as gift baskets containing the soaps of your choice and perhaps, one of Jill's wash clothes. Baskets are available in the designs and sizes listed here on the website or created individually to your design on commission. Everything will be carefully packaged by hand in unbleached, natural packaging in true Bulrush & Bramble style.

**New Products**

**The Batcombe Basket**

\$149

**The Glebe Basket**

\$159

**Twisted Rush Bracelet**

\$5.99

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Bulrush and Bramble is a true cottage industry. All of the products are handmade in one of two cottages in Dorset! The soaps and baskets are made by me, Nicky Lewis in my cottage in Minterne Magna, Dorset; the wash clothes by Jill Withy in her cottage in Winfrith Newburgh, Dorset... **Read More...**

**Some of our Products**

**Wild English Bulrush Mat**

\$159

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**The Robln's Nest**

\$40

**The Court Basket**

\$299

**Twisted Rush Bracelet**

\$5.99

**The Wrens Nest**

\$35

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Lady Layvri Amberglow.

<b>Name</b> Layvri	<b>Race</b> Blood elf
<b>Occupation</b> Advisor.	<b>Residence</b> Mooby Silvermoon City.
<b>Age</b> Young Adult.	<b>Guild</b> None - Looking.

**Outward Appearance** Layvri is a few inches shorter than most of her kin, slender with a hour-glass figure, clothed in flowing dresses and robes, she carries herself like a noble. Her porcelain skin is without blemish nor scar, giving her a doll-like visage which compliments her silvery blonde hair, silky and smooth to the touch. A tattoo of elegant gothic writing with the name "Layvri" tattoo'd on the side of her neck, trailing down her chest. Around her neck a small amulet hangs at all times. It has a picture of a enchanting High elf male on it, seemingly dancing. The body is colourless, but outlined in silver which glows at night, when the moon shines. A wooden flute hangs by her side, encrusted with jades and sapphires.

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  - [J! Sandstorm Tournament](#)  
12 April 2014

[ Theme Tune: Framing Hanley - Lollipop. ]

**Background**

<b>Friends</b> Oyländer, Donaka	<b>Loves</b> Books, wealth, wine and social occasions.
<b>Relatives</b> None known.	<b>Hates</b> None known.
<b>Rivals/ Enemies</b> -Unknown-	<b>Motivation</b> None.
<b>Opposite faction attitude</b> Neutral.	<b>Quotes</b>

**Layvri's Adventures**

A very short Diary Entry.	3 years 32 weeks ago
The Grand Score Contest - The Mc'tow'sld Children.	4 years 18 weeks ago
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