

FRAGRANCE AND PERSONAL CARE

## Penhaligon's invites buyers backstage for fairground-themed campaign

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*Fairground artist Amy Goodwin's circus aesthetic allowed Penhaligon's World of Wonder gifting collection to be viewed in different "tents."*  
Image credit: Penhaligon's

By MARYBETH CONNAUGHTON

Over the most recent holiday season, British fragrance house Penhaligon took its wearers to the circus with its World of Wonder campaign.

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Its nostalgic design was created by fairground artist and traditional signage maker Amy Goodwin. A newly released video takes viewers behind the scenes of the campaign and into Ms. Goodwin's creative space.

"The commission for Penhaligon's was really exciting because I worked with their theme of the World of Wonder, but I had quite a lot of creative freedom in producing the signs," said Ms. Goodwin.

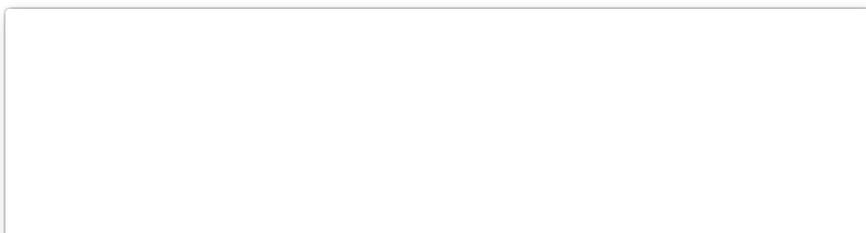
"I was able to put my knowledge of historic fairground art into the signs that I was producing."

Under the big top

World of Wonder 2022, vaunting itself as "The Greatest Show in the North Pole!" showed a number of Penhaligon's perfumes performing feats of derring-do from beneath a striped circus tent. Fragrance bottles walked on stilts, engaged in aerial acrobatics and were launched out of cannons.

Visitors to the website were invited into several other digital tents where they could peruse the gifting options on offer for both men and women. Travel sets, scent libraries, atomizers, candles and hand creams were all on display.

A digital fortune-telling booth helped circus-goers find the ideal scent for themselves and those on their lists.



[View this post on Instagram](#)

A post shared by Penhaligon's (@penhaligons\_london)

### Rolling back time

Founded in 1870 by Cornish barber William Henry Penhaligon, the brand fittingly called upon Cornwall-based fairgrounds artist Amy Goodwin to bring the circus-themed campaign to life.

The aesthetic largely recalls the traditional British steam fairs, which popped up around groups of steam-powered vehicles, namely trains, when they pulled into various towns around the UK.

These fairs continue today, and growing up, Ms. Goodwin spent her summers traveling across the west of England with one. It was there she first immersed herself in the sights and sounds unique to the fairground.

Moreover, since 2015, Ms. Goodwin has worked as an in-house sign writer for Giffords Circus, a 1930s "village greens" show which tours England's Cotswolds region every summer. There, as she did with Penhaligon's, she bolsters the brand design while also taking more broad creative strokes. Her lettering on Giffords' wagons, trucks, signage and set pieces has become a major part of its display.

"A traditional steam fair is so much about the nostalgic elements and the feeling of stepping back in time, and being in a space where you're surrounded by almost swamped by this visual artwork that is so stimulating and inspiring and intriguing."

She painted her signs for Penhaligon's completely by hand using enamel paints and gold leaf, eschewing digital assistance and other modern aids. This ensured a faithful recreation of the look of the 20th century, more specifically the 1950s.

"That is when fairground art became this kind of futuristic and flamboyant style that we still use today," says Ms. Goodwin, whose art studio was converted from an old butcher's shop.

*Ms. Goodwin explains that fairground signage often reflected politics of the day.*

Of all her designs for the campaign, she admits her favorite is an arrow-shaped sign which reads Leading Ladies in vertical, red-and-white striped letters, reminiscent of holiday candy canes. The thick horizontal stripes in the sign's background are an alternating blue and pink reminiscent of cotton candy, the smell of which Ms. Goodwin says instantly transports her back to the fair.

Still, such a light and fun atmosphere is bolstered by an earnest sense of duty.

"It does feel like there is a sense of responsibility when working as a traditional sign writer," she says.

"You are contributing to a part of history and it does feel sometimes overwhelming but also quite lovely to think that in 100 years (someone) will find layers of paint that you have applied."

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