

Fragonard

MAGAZINE

2020

8

ENGLISH

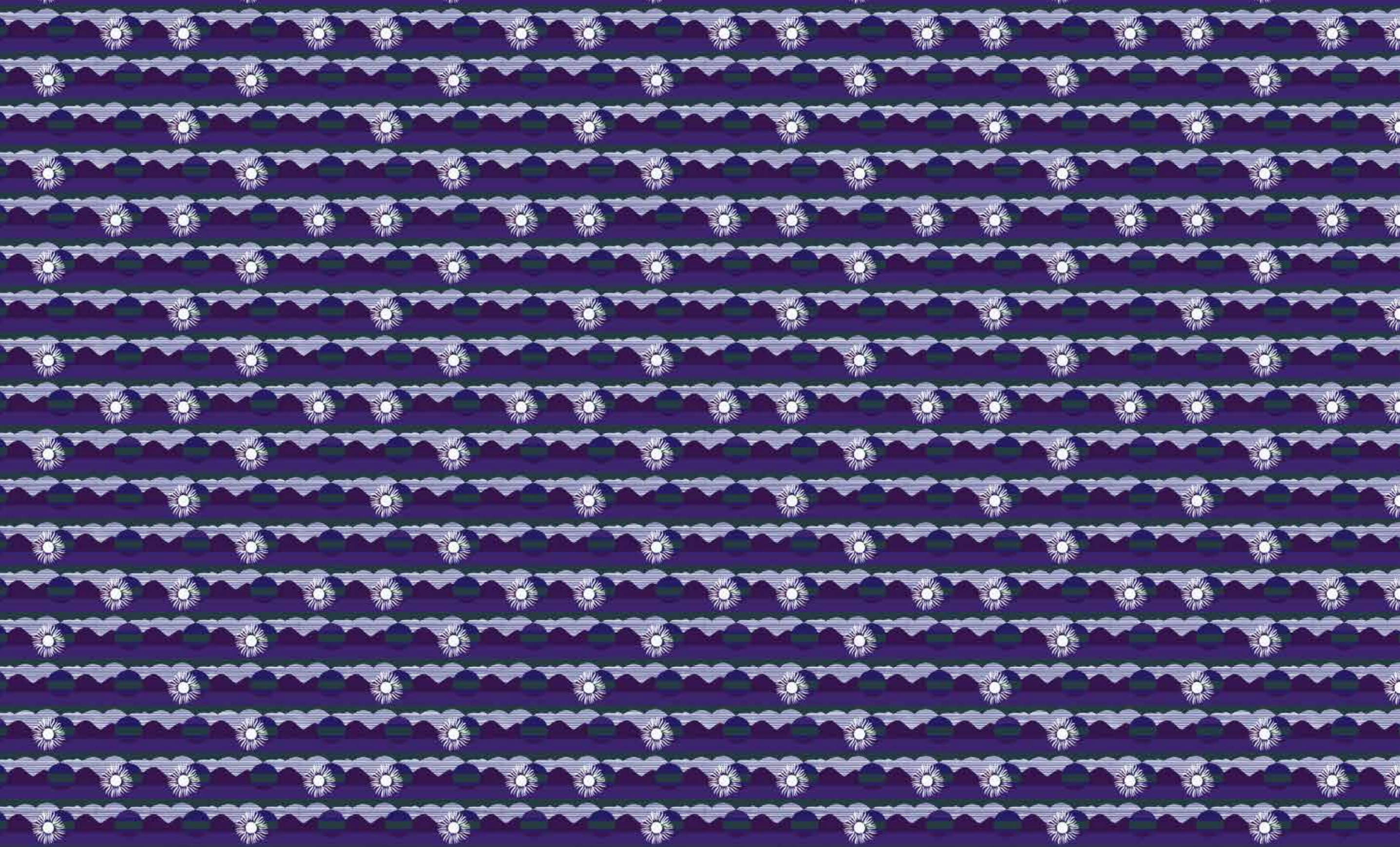


Table of contents

Fragonard magazine n°8 - 2020

NEWS

- P04* Magnolia, flower of the year 2020
- P16* Welcome home!
- P20* Aurélia Fronty & Fragonard, 20 years of creative complicity

PORTRAITS

- P22* Voyage to the four corners of the world with Anne Meslier de Rocan
- P24* Éric Fabre, from Marseille to Grasse

INSPIRATION

- P26* Happiness on the roof of the world
- P44* From Bhutan with love
- P48* Meet a 100% Bhutanese French woman!
- P50* The philosophy of happiness
- P52* The smell of happiness
- P54* Slava, the happy clown

FASHION

- P56* Happy times at the Yellow Watermill
- P74* Nui shibori, the art of stitched tie & dye

CULTURE

- P76* Romanticism in Provence
- P80* “My Son is Your King”, the Duchess of Berry, symbol and power
- P84* Timequakes
- P88* Marie-Antoinette, a perfumed queen

PERFUME

- P91* Artificial intelligence hot on the scent
- P94* Why can’t I smell my perfume anymore?
- P96* The scent of wellness
- P98* Argan oil: beauty rituals

HOME

- P100* The luncheon on the grass
- P106* Voyage to a secret place
- P110* Rosa Vanina’s secrets

COMMITMENT

- P114* The Fragonard pledge
- P118* Caring together
- P120* Branching out

KIDS

- P122* Birthday party

GRASSE

- P132* Escapade in the capital of perfume

CULTURAL DIARY

- P140* Paris
- P143* Provence – Côte d’Azur

CITY GUIDE

- P146* Paris
- P151* Provence – Côte d’Azur

EDITORIAL STAFF

directed by
Agnès Costa

PUBLICATION DIRECTOR

AND CHIEF EDITOR
Charlotte Urbain
assisted by
Élizabeth Bentz
Hortense Maurer
and Joséphine Pichard

ART DIRECTOR

Claudie Dubost
assisted by
Maria Zak

AUTHORS

Radia Amar
Élizabeth Bentz
Jean Huèges
Hortense Maurer
Adrien Ollivier
Joséphine Pichard
Charlotte Urbain

CONTRIBUTORS

Carole Blumenfeld
Marie-Anne Bruschi
Laurence Férat
Élisabeth de Feydeau
Éva Lorenzini
Laurence Pallotta
Clément Trouche

PHOTOGRAPHERS

Olivier Capp
Anna Hannikainen
Jean Huèges
Martin Morrell
Éva Lorenzini
Lucie Sassi

ILLUSTRATORS

Alice Guiraud
Agathe Singer

ENGLISH TRANSLATION

Laura Valentine

PHOTO-ENGRAVING

Megapom



Happy days!

EDITORIAL

2020: A PERFECT NUMBER

The satisfying symmetry of this year's number inspired us to dedicate 2020 to happiness! And of course, as perfumers, our job is also about sparking happiness – the feeling that fills us when we catch the scent of a special moment or the fragrance of a loved one; the comforting olfactory cocoon that wraps us in its embrace and the fleeting freeze-frames that instill our everyday lives with joy...

2020: A GOOD OMEN

Let's join hands and make 2020 a year of good vibes! That's the special message we hope to bring our readers. In Marseille's traditional tarot game, card number 20 announces change and good news. It is illustrated with an angel playing the trumpet in front of three figures, as the central figure rises up from the ground. So, let's rise up and play a happy tune together!

2020: A YEAR AT THE SUMMIT

We are inviting you to enjoy a change of scenery in the mysterious land of Bhutan, a place out of time far from the madding crowds, nestling among the peaks of the Himalayas. We're still coming down to earth after our adventure! Bhutan's incandescent colors and traditional motifs are the inspiration for our glowing Spring-Summer collection, photographed in the immense garden of the Yellow Watermill: a world-unique creation and genuine oasis of happiness imagined by Slava the clown.

Every page of this magazine – our eighth edition already – is designed to lead you on a voyage into the wonderful and joyful world of Fragonard. We love telling our readers all about our commitments, must-dos, favorite exhibitions and dreams for the future, because of course, happiness is even better when it's shared!

Anne, Agnès and Françoise Costa

The establishments and addresses mentioned in this issue, other than those of Fragonard, are provided for information purposes only and are not intended as advertising. Listed prices are subject to change. Reproduction in whole or part of the articles, photographs and illustrations published in this issue is strictly prohibited. Printed in France by Imprimerie Trulli in Vence in 130,000 copies. Editorial contact: Elizabeth Bentz +33 (0)4 93 36 44 65. This free magazine is available to Fragonard customers and is not for sale. Please do not litter.



In 2020, Fragonard is Celebrating

Magnolia

The spectacular Magnolia tree once rubbed shoulders with the dinosaurs.
Its fleshy petals, lavish blooms and intense green leaves
fragrantly heralded the arrival of summer.
Meet a prehistoric flower!

Text Charlotte Urbain / Illustrations Agathe Singer / Photos Olivier Capp

A PREHISTORIC ORIGIN

Magnolia is one of the oldest plants still found on Earth and fossils belonging to the Magnolia family have been unearthed dating back 95 million years! Loyal to its prehistoric roots, the Magnolia tree has remained unruffled by the passage of time. It is capable of living several hundred years: some of the most famous examples are the White House Magnolia Tree and the specimen found at the Nantes Botanical Garden, planted over 200 years ago.

ORIGINS AND VARIETIES

Originating from Asia, between the Far East and Central Asia, the Magnolia tree is also widely found in North America, where it is the official symbol of the State of Mississippi, also nicknamed the *Tulip Bay Tree*. The name Magnolia was given as a tribute to *Pierre Magnol* (1638-1715), a French doctor, botanist and director of the Montpellier Botanical Garden.

The Magnolia genus includes around 125 varieties, some of which are deciduous and others perennial. Perennial varieties include Southern Magnolia (*Magnolia grandiflora*): a majestic tree originating from the southeastern part of the United States, which blooms in summer. The tree can reach up to 30 meters in height and its huge, flared flowers can measure up to 25 cm in diameter! In the language of flowers, the magnolia is a symbol of fidelity, affirming that “I love you and I will always love you”.

PROPERTIES

The Magnolia tree possesses a variety of medicinal properties used in traditional Chinese medicine to stimulate the circulation of energy. It is particularly reputed for its antispasmodic, anti-inflammatory, relaxing and soothing properties.





Plant fossils belonging to the Magnolia family have been unearthed dating back 95 million years!



MULAN

The Chinese word for Magnolia is *mùlán*, also a woman's name and, of course, reminiscent of the famous Chinese legend of Hua Mulan, meaning Magnolia Flower. The story of this heroic woman is described in a poem written prior to the 6th century, entitled *The Ballad of Mulan*. Trained in combat sports, Mulan took her ailing father's place when one male from each family was called by the Chinese Emperor to fight against the Ruanruan nomad tribes. Brave and determined, the young girl dressed in men's clothing to hide her identity. She fought the enemy under cover for 12 years and was famed for her brilliant strategies. She went on to be named a General. The northern invaders retreated and when the war finally ended, Mulan returned to live with her father and sit at her loom once more. The only reward she requested was a speedy horse...



JOURNEY FROM THE FLOWER TO THE BOTTLE

The Magnolia tree is greatly admired for its magnificent and abundant blooms. Its opulent and irresistibly fragrant flowers are, without a doubt, its finest asset. Cultivated in China (provinces of Guangxi and Fujian), the Magnolia variety used for perfumery is the *Michelia Alba* (*Magnoliaceae* family). The trees measure 10 to 15 meters and bamboo scaffolding is used by pickers to reach the flowers. The precious nectar used by perfumers comes from the *Michelia Alba* flowers, which are plucked when they are in bloom, from May to June and September to November. Steam distillation is used to extract Magnolia essential oil and one metric ton of flowers is required to produce 2 kg of oil.

Magnolia essence only became part of the perfumer's fragrance palette from the 1990's onwards. It is highly appreciated for its complex, multi-faceted and particularly powerful perfume. Both fruity and floral, with fleeting aromatic green notes, essential oil of Magnolia is a genuine ode to the gourmet olfactory power of flowers.

*"I love you
and I will
always
love you"*



Magnolia by Fragonard



SUNNY HEAD NOTES:
Natural essence of Lemon,
Vine Flower and Calamus

WONDEROUS HEART NOTES:
Natural essence of Magnolia,
Tea Rose and Frangipani

TENDER BASE NOTES:
Sandalwood, Musk
and White Amber



In the first days of summer, the immense Magnolia tree explodes into an abundance of ivory-colored flowers, a luminous and joyful firework display with a bewitching scent.

Created by Céline Ellena, Fragonard's Magnolia Eau de Toilette evokes sumptuous magnolia blooms bathed in sunlight. Its scent is an ode to sunshine, wonderment, the tender caress of the wind and the most fragrant gardens...

◀ **Magnolia**

Available in 2020,
the bewitching new *Magnolia*
range by Fragonard features
limited-edition products.

- 1/ *Magnolia* eau de toilette 50 ml - €19
- 2/ Set of 4 guest soaps x 50 g - €12
- 3/ *Magnolia* diffuser 200 ml - €30
- 4/ Soap dish 17 x 11 cm - €7
- 5/ Soap bar 140 g - €5



◀ **Eau du Bonheur**

2020 is the Fragonard year of
happiness and the *Eau du Bonheur*
perfume range is celebrating the
good vibes with a facelift! Nestling
in a delicate organza pouch, the
eau de toilette is now adorned
with a heart-shaped label.
Its scent marries bergamot, bigarade
and orange blossom, on a woody
base of maté, sandalwood and
cedarwood. A unisex eau de toilette
that promises to bring a smile
to every perfume lover.
On sale in Spring 2020.

**Embroidered cotton toiletry bag
with leather tassel - €35**
**Hand-embroidered Egyptian
cotton bath towel**
185 x 100 cm - €70

***Eau du Bonheur* eau de toilette**
200 ml - €40, 600 ml - €63
Body milk 250 ml - €15
Shower gel 250 ml - €10



Murmure ➤

Like a delicate and sensual murmur, this new addition
to our women's eau de toilette range celebrates
elegance and mystery. Invigorating top notes
of Italian bergamot and essence of basil and
ylang-ylang, caressed by an angelic heart
of lily-of-the-valley, languish on a base of musk,
guaiac wood and vanilla.
On sale in Spring 2020.

Available in eau de toilette:
100 ml - €29, 200 ml - €40, 600 ml - €63
or estagnon bottle: 15 ml - €29, 30 ml - €40,
60 ml - €63, 120 ml - €90





◀ Block print dresses

Fragonard is going back to its roots this year with a celebration of Provence's traditional, hand-printed textiles. As its name suggests, the block print technique consists of carving a motif on a wooden block, then dipping it in ink and applying it directly to the fabric. A new block is required for each color, so precision is vital to ensure the finished print is a success. Inspired by its Bhutanese adventures, Fragonard has created its own "tiger" block, designed in Paris and carved in India, used to decorate some of the dresses featured in our 2020 collection.

Lahela 100 % cotton dress - €95



Woven baskets ▶

Fragonard has always had a soft spot for craftwork and this year we're collaborating with a Portuguese wickerwork workshop specialized in hand-woven baskets made with dried, dyed reeds. Available in several colors, this limited-edition holdall is set to become next summer's star accessory!

100 % hand-woven reeds - €75

Stylish scrunchie ▶

A must-have accessory for 2020, Fragonard's version of the scrunchie is chic and colorful. Available in a variety of novel mix-and-match designs, it is the perfect finishing touch to our Spring/Summer tunics, tops and silk blouses. You can even slip it onto your wrist!

100 % printed silk - €12 each



Hand-embroidered brooches

This new accessory has been brightening up jacket lapels at Fragonard for the last three seasons! This year, our designers have drawn their inspiration from symbols and animals on the happiness theme – ladybirds, birds, suns and tigers – to create their pretty, hand-embroidered brooches.

€28



Vanilla ▶

A new arrival in our "Les Fleuries" floral eau de toilette range, *Vanille* is an invitation to faraway climes. Its delicious, gourmet notes enchant and nourish the soul whatever the season. Subtle jasmine head notes and an exotic vanilla pod and Tiaré flower heart nestle on a base of vanilla absolute, musk and caramel. A perfume good enough to eat!

Vanille eau de toilette
100 ml - €29, 200 ml - €40,
600 ml - €63
Body milk 250 ml - €15
Shower gel 250 ml - €10





▲
Secret Absolu

Reminiscent of the heady and exotic fragrance of oud, or the scent of a spice market tucked away forever in our olfactory memory, *Secret Absolu* exhales oriental, sophisticated and virile notes in its wake. Bergamot and peppery cypress top notes blend into a heart of cedarwood, white amber and violet leaves, on a precious base of oud, leather, tonka bean, musk, woody vetiver and patchouli. On sale in Spring 2020.

Secret Absolu eau de toilette
Rechargeable spray: 100 ml - €29,
200 ml - €40, 600 ml - €63
After-shave balm 100 ml - €16
Shower gel 250 ml - €10

Eau du Séducteur

The most seductive men are often the ones who don't know it... And Fragonard is paying tribute to them with its new *Eau du Séducteur*, an irresistible blend of light and refreshing bergamot and citrus fruit, with a beating heart of cardamom, geranium and nutmeg and virile base notes of tonka bean, sandalwood, musk and cedarwood... Seduction inbound!

Eau du Séducteur eau de toilette
Rechargeable spray: 100 ml - €29,
200 ml - €40, 600 ml - €63
After-shave balm 100 ml - €16
Shower gel 250 ml - €10



"Santons in Provence"
exhibition

The *Musée Provençal du Costume et du Bijou* is paying tribute to the popular and emblematic 18th and 19th-century figures who inspired Provence's first clay santon figurines: the shepherd, the florist, the fishmonger and the seamstress. Created in collaboration with young santon artisans Maxime Codou and Benjamin Rosell and crib scene specialist Nicolas Canet, the exhibition is the perfect partner to our historic costume collections. Five Provençal scenes are displayed at the heart of the museum, brought to life by around a hundred painted figurines dancing among the museum's mannequins, picking flowers in the fields, or weaving wool – a beautiful reminder of how Hélène Costa and her daughters' passion for costumes began...

"Santons in Provence" exhibition
until March 8th, 2020,
Musée Provençal du Costume
et du Bijou, Grasse. Free entry.



◀ **Collector shoes**
out on the town



A first in its history, the *Musée Provençal du Costume et du Bijou* (Provençal Costume and Jewelry Museum) has loaned not one but four pairs of ancient shoes to the "Marche et Démarches, a History of the Shoe" exhibition showing at the Paris Decorative Arts Museum. A pair of traditional shoes from Arles and three pairs from the 18th century are walking the walk alongside the tiny footwear of Marie-Antoinette and sky-high pumps created by Christian Louboutin and David Lynch. Run to see it!

"Marche et Démarches, a History of the Shoe"
exhibition, November 7th, 2019 to February 23rd,
2020 at the Musée des Arts Décoratifs,
107 Rue de Rivoli, Paris 1st arrondissement.
Tuesday to Sunday from 11 a.m. to 6 p.m.

A new boutique in Eze-Village ➤

Already graced with a charming perfume boutique set at the foot of the rock, Èze-Village, the cradle of our factory laboratory, now boasts a welcoming, light-filled new retail space opened in summer 2019. Set on the village square, the boutique offers Fragonard's full range of perfumery, cosmetics, home and fashion goods.

Boutiques Fragonard Èze-Village
2, place de la Colette
+33(0)4 93 98 21 50
Reopening Spring 2020
7, avenue du Jardin-Exotique
+33(0)4 93 41 83 36



➤ Fragonard loves men

Last Spring, Maison Fragonard inaugurated a brand new, 65 m² boutique for men next to the Fragonard Confidential boutique in Grasse. Adorned with noble raw materials, old wood beams, second-hand furniture and vintage lighting, this cozy and welcoming new Grasse boutique harbors a chic and original collection of fashion accessories, wallets, pouches, bags, belts, gift ideas and – of course – perfumes and cosmetics. The boutique will be showcasing an exclusive, never-before-seen collection of printed cotton men's shirts ideal for summer, together with ikats every woman will want to steal... The collection is also on sale at certain Fragonard boutiques in Paris and on the Riviera.

Boutique Fragonard Confidential
5, rue Jean-Ossola, Grasse
+33(0)4 93 36 40 62



Fragonard factories and museums on the web ➤

If you want to find out everything there is to know about our South of France establishments, organize a tour or learn more about our expertise, all the info you need is now online! Our new website offers an in-depth insight into the three Maison Fragonard factories and three museums situated on the Riviera: a fragrant foray into the world of Fragonard and its art collections featuring paintings, Provençal costumes and ancient perfume bottles.

Go to usines-parfum.fragonard.com and musee-parfum-paris.fragonard.com to find out what's happening in Paris too.



© Anne Marie Cattelain Leduc

➤ Fragonard & La Samaritaine

Closed since 2005, Paris's mythical department store La Samaritaine is reopening in Spring 2020 after major restructuring and refurbishment work on its historic decorative features. Mosaics, enamels, glass canopies and wrought iron railings have been nurtured back to life to offer a unique architectural identity and magnificent marriage of new and old. In celebration of its 150th birthday, this legendary store set on the banks of the Seine has now been embellished with a luxury hotel, offices, a local crèche and municipal housing. Among the 600 luxury brands on offer, Fragonard will be showcasing its perfume and cosmetics collections in a special space designed to resemble an elegant and refined perfume counter.

La Samaritaine,
19, rue de la Monnaie,
Paris 1st arrondissement
Opening scheduled in April 2020





WEL COME ME HOME!

Maison Fragonard is inviting its readers into the wings of an exciting new project: a combined boutique and guest house echoing the wonderful world of Fragonard. A new twist on iconic Provence, in the capital of Camargue.

Text: Hortense Maurer and Charlotte Urbain / Sketches & drawings: Antoine Ricardou, Be-pôles

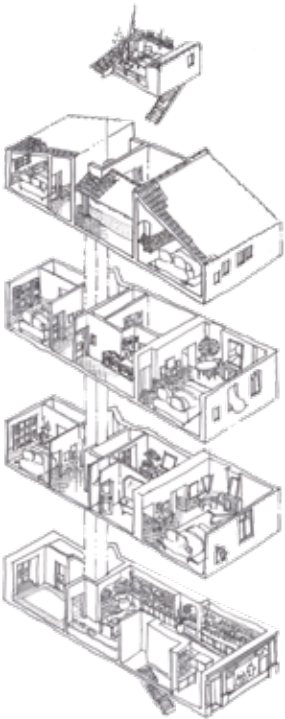


Provence embodies our identity. It spans a vast territory, with the town of Arles at its outer western reach. Fragonard has chosen to set down its bags here, a stone's throw from the famous Roman amphitheater and Roman theatre, at 7-9, Rue du Palais. With its carved stone house frontages, sage shutters and wrought ironwork, this little lane literally overflows with southern French charm. Centuries ago, Rue du Palais, set between Place du Forum and Plan de la Cour, was part of the Roman Forum at the center of the town, before becoming Arles' judicial seat in the Middle Ages. The building, entirely refurbished and redesigned by the Be-pôles studio, is now home to our twenty-second boutique, welcoming our entire collection from perfumery products to decorative items, clothing and accessories in a gorgeous 100 m² first floor retail space.

Underfoot, terrazzo scrolls and red, beige and celadon mosaics mark out the various areas of the boutique and soften the orderly lines of the wooden shelves above. Built in walnut, they are somewhat reminiscent of an apothecary's shop in days gone by. Everything has been curated with care, from floor to ceiling. The materials used were selected for their beauty and origin alike. The floor, resembling colorful mineral lacework, is courtesy of a local artisan.



Upstairs, six rooms reflecting the southern French identity so dear to Fragonard offer guests a warm welcome. The original garnet-color Provencal hexagonal terracotta floor tiles and white plaster medallions have been preserved and restored. The three stories are crowned with a terrace offering sweeping views over the town's rooftops. Each level features two rooms with en-suite bathrooms and a small kitchen area.



be-pôles™	Fragonard PARFUMEUR	Maison Fragonard 7/9, rue du Palais 13200 Arles
	Opening scheduled in Spring 2020	

With one foot on either side of the Atlantic – in New York and Paris –, Antoine Ricardou (cofounder of the agency Be-pôles) sails the seas of the imagination with one eye on the horizon and a pencil in hand. His overflowing creativity never ceases to break the waves. He loves exploring uncharted territories, bringing projects to fruition and nurturing every detail – as long as it contributes to the voyage. Formed in 2000, the Be-pôles creative studio blurs the lines between graphic creation and architecture with panache. Maison Plisson, Merci, the NoMad hotel chain and *Le 1* magazine are just some of the brands they have “created a story” for, instilling them with a genuine lifestyle. Assisted by a talented team of artisans and creators, their aim is to inhabit the sites they transform and render them timeless, while preserving their essence.



Antoine Ricardou

© Benoit Linero

AURÉLIA FRONTY & FRAGONARD

20 YEARS OF CREATIVE COMPLICITY



© Marie Rameau

An illustrator for Fragonard for many years, Aurélia Fronty opens the door to her workshop and offers us an exclusive insight into the inspiration for the Christmas 2020 collection.

Interview by *Elizabeth Bentz*

You're celebrating a 20-year collaboration with Maison Fragonard this year! Tell us more about your journey together.

Our collaboration first began when Agnès Costa invited me to illustrate a work entitled *Les Contes parfumés* (Perfumed Stories) by Esther Henwood, published by Maison Fragonard. Then, in 1999, when the Fragonard Home boutique opened, I got a chance to work on the development of embroidered products such as pouches, tablecloths and napkins. The pieces were then manufactured in Vietnam, in villages reputed for their embroidery traditions. I also took part in developing more decorative items such as boxes hand-painted by Indian artists, who adapted and interpreted my designs to make each piece unique. The Home boutique was such a success that we decided to offer other lifestyle products - pillowcases, plates and table mats... What I love about my collaboration with Fragonard is the fact that we're writing a story together, embellished with my illustrations!

Talking of stories, you also work a lot in publishing – a very different world from home or fashion...

Yes, I often work in publishing, but my favorite area remains textiles. I studied at the Duperré School of Applied Arts where

I learned to draw textile prints – they are still very present in my illustrations. I've illustrated over forty children's books, published by Rue du Monde, Didier Jeunesse, Gautier Languereau, Gallimard Jeunesse and more. Works for children inspire me as they offer a lot of freedom in terms of graphics. I've been lucky enough to work on books and fairytales from the world over: it's a very poetic world where the imagination reigns.

Your travels are your source of inspiration. What are the places that have marked you the most and why?

I traveled to Egypt shortly after a spate of terrorist attacks. Tourists had deserted the country and I found myself all alone in the Valley of Kings and Valley of Queens in Luxor. The trip was a pivotal moment for me. I discovered Egyptian artistic traditions that went on to inspire my work. The meticulousness of the drawings, the colors used and the work on profiles were a genuine emotional and visual wake-up call. The cultural differences between Asia, Indonesia and our western society also marked me profoundly. I was strongly influenced by ancient miniatures, whether Persian, Indian or Egyptian. Today, they are my main everyday source of inspiration.



Gouache, acrylic, pencil or ink? How do you work? Tell us about your typical day!

I work mainly with paint – I use a lot of gouache and watercolor. Every morning I cycle to the studio in Montreuil I share with other artists. My days are very busy, I don't have time to get bored! Being an illustrator is a solitary job, so from time to time I give myself a break and go and see my artist, architect and designer neighbors and we chat about art. I also go swimming several times a week to recharge my batteries. The movement and contact with the water allow me to refocus – it's essential for feeding my creativity.

Can you give our readers an exclusive glimpse into your inspiration for the Christmas 2020 collection?

I'm currently working with the Fragonard creative team on the theme of the Great North for next Christmas; the project focuses on the house's iconic fragrance, *Belle de nuit*. We're going to tell a story based around a character inspired by *Belle de nuit* – it will be an adventure in Lapland, but a very colorful one. In fact, I'm already doing the first sketches for the future gift set as we speak!



VOYAGE TO THE FOUR CORNERS OF THE WORLD

WITH ANNE MESLIER DE ROCAN,
 EXPORT MANAGER AT MAISON FRAGONARD

Text Radia Amar / Photos Olivier Capp

Standing proudly at the helm of distribution and export, Anne Meslier de Rocan heads a 100 % feminine crew made up of dynamic moms Émilie, Karen, Barbara, Priscilla, Nelly and Carole. Close encounter.

From her childhood days on the Ivory Coast, Anne has maintained an intuitive appetite for mixed cultures, a marked taste for travel and a fiery family spirit. In short, the ideal qualities for joining the Fragonard teams! After studying in Paris, then a first professional experience in the hotel industry on France’s Côte d’Azur coast, Anne earned her stripes at Maison Fragonard 12 years ago, after she was hired as a sales assistant. The timing was perfect:

the Grasse-based house was just beginning to expand its business to professional resellers and distributors, including many airports spread out over the four continents. It was manna from heaven for this young woman with a passion for international exchanges. “A typical working day? There isn’t one. Every day is a new adventure. Of course, our year is paced by major seasonal events such as Christmas, must-do trade fairs like the Tax Free show in Cannes, and getting

ready for summer and the extra traffic it generates at airports where our duty free corners and boutiques are located... Then there are product launches, training our ambassadors, customer relations, taking orders, shipping... And voilà, a department where you never get bored!”, laughs Anne. Her department manages trade relations with three hundred distributors

“ A typical working day? There isn’t one. Every day is a new adventure. ”

worldwide, including prestigious department stores. “Business is constantly booming and thanks to Fragonard’s playful and positive image, there’s no need to boost our marketing efforts. Many of our clients actually contact us themselves. However, as for all our products and services, the Management is very selective – it’s a philosophy we consider a genuine luxury. We provide every new distributor with in-depth advice on each of our ranges, without obliging them to order any particular product. We offer them a coherent choice of products to allow them to create an offer adapted to their clientele and current trends. The *Les Fleuries* (Florals) collection with its flagship *Fleur d’Oranger* (Orange Blossom) fragrance is very popular with international markets. Customers find it easy to identify with a flower or plant. It’s a simple and reassuring range. There’s also a lot of demand for the very-seductive *Les Jardins* (Gardens) collection, which makes for great gifts. Overseas clients appreciate our traditional DNA. Our sunny fragrances are top favorites.” Among her many missions, Anne particularly enjoys working on custom development projects. “The idea is to create exclusive, crosswise ranges designed for hotels. We recently developed a range of fragrances and gift items for La Mamounia palace in Marrakech.” Always keen to export the brand to new horizons, Anne and her wonder women form a well-bonded and complementary team,

with each member contributing their energy and good humor to Fragonard’s world renown from their light-filled office overlooking the Mediterranean coast. “Working in a firm directed by women allows us to be more comfortable and open about our personal issues as mothers. And when our overseas customers offer us their feedback and opinions on the brand, the management is always keen to hear it. Open, constructive dialogue is an essential part of Maison Fragonard. We feel free to speak here. Our female bosses make sure every employee knows their true worth is appreciated; as a result, everyone is fully committed to their professional mission while enjoying personal fulfilment. And that’s truly priceless!”, concludes this expert in the art of negotiation...



From left to right: Nelly Berthier, Karen Eisenhardt, Anne Meslier de Rocan, Barbara Donadieu, Émilie de Lavareille, Priscilla Ducroz

ÉRIC FABRE

FROM MARSEILLE TO GRASSE

Text *Radia Amar* / Photo *Olivier Capp*

The enthusiastic Sales Manager of Maison Fragonard in Grasse for the last 21 years, Éric Fabre has never forgotten his Marseille origins. It was he who coordinated the opening of the brand’s boutique in France’s oldest city in 2014, at the heart of the stylish *Voûtes de la Major* retail and food hub set under the vaults of the ancient Major Cathedral. Encounter.

“The Fragonard boutique in Marseille is a huge success. Our products immediately seduced local customers and visitors alike. What’s more, we’re lucky enough to have the best ambassador of all on site: my mother!”

Journey of a happy man

Born in Marseille like his parents, grandparents and great-grandparents before him, Éric Fabre spent his formative years in the city. “The Prado and Vieux-Port quarters were

the backdrop to my happy childhood days. I loved sailing, rowing and playing tennis on weekends. Marseille isn’t just a big city with top-quality cultural facilities, the nearby countryside is a playground for outdoor activities and fabulous walks too!” Today, Éric Fabre continues to hand down his passion for Marseille to his wife and children and they visit as a family whenever their schedules permit. “My kids are more Marseillais than French!” he quips, with his characteristic mischievous grin.

Grasse or Marseille?

If you had to choose...

“Definitely Grasse! I really appreciate the exceptional quality of life here in Grasse. The two towns are also similar in lots of ways, but on a completely different scale of course. They both offer a charming lifestyle, have a delightful Provencal aura and share many southern French traditions”.



ERIC’S TOP ADDRESSES IN MARSEILLE

PLACES TO SEE

Vieille Charité Centre

Set in the heart of the historic Panier quarter, this majestic building designed by Pierre Puget and erected in the 17th century was formerly an almshouse providing shelter for the poor. Today, the Vieille Charité Centre encompasses a series of multicultural venues and regularly welcomes temporary exhibitions

2, Rue de la Charité, Marseille 2nd arron. www.vieille-charite-marseille.com

Château d’If

This impressive, three-story square construction measuring 28 meters in length was built in the 16th century by order of King François I. It forms the center point of If island in the Frioul archipelago, lying at the center of the Bay of Marseille. The fortress was essentially used as a prison for 400 years and was brought to fame by Alexandre Dumas’ novel The Count of Monte Cristo.

Notre-Dame-de-la-Garde Basilica

In Éric Fabre’s opinion, this monument boasts the most striking views over the city. Fondly nicknamed “La Bonne Mère” (The Good Mother),

this place of worship, set at a height of 149 meters on a rocky outcrop spanning the Roucas-Blanc and Vauban quarters of Marseille, is dedicated to protecting the city and its sailors and fishermen.

PLACES TO STAY

La Résidence du Vieux-Port

Set facing Notre-Dame-de-la-Garde Basilica, this four-star luxury establishment, with its chic, Fifties-style interior, decorated in the flagship colors of the Bauhaus art movement, is Éric’s number one place to stay.

18, Quai du Port, Marseille 2nd arron. www.hotel-residence-marseille.com

PLACES TO EAT

La Nautique

“A favorite call for Marseille’s sailing crowd” according to Éric Fabre, La Nautique is bathed in a pleasantly casual ambiance and offers an exceptional maritime setting.

SNM floating pavilion, 20, Quai Rive-Neuve, Marseille 7th arron. www.restaurantnautique.fr

Les Halles de la Major

The city’s hype lunch and Sunday brunch venue! Les Halles is a trendy eating

concept where foodies can order the dish of their choice from a wide choice of stands selling such goodies such as pizza, local specialties and Asian cuisine.

12, Quai de la Tourette, La Joliette, Marseille 2nd arron. www.leshallesdelamajor.com

Chez Michel

Marseille’s *bouillabaisse* and *bourride* expert has been pampering hungry guests in Rue des Catalans since 1946. This family-style gastronomic eatery proudly sporting a star in the Michelin Guide serves traditional and elegantly-showcased seafood dishes, in a welcoming setting.

6, Rue des Catalans, Marseille 7th arron. +33 (0)4 91 52 30 63

Chez Étienne

This legendary Italian restaurant at the heart of the ancient Panier quarter is now headed up by the son of charismatic chef Étienne Cassaro, breathing new life into this woodfired pizza paradise also specializing in generous Italian fare.

43, Rue Lorette, Marseille 7th arron. +33 (0)4 91 54 76 33

L’Épuisette

This refined address perched on a rock offers expansive views over the

Mediterranean Sea. At its helm for over 15 years, Chef Guillaume Sourrieu concocts gastronomic menus pairing the finest produce from land & sea.

Vallon des Auffes, Marseille 7th arron. +33 (0)4 91 52 17 82

La Baie des Singes

La Baie des Singes consists of a small private beach and family-style eatery serving a tempting blend of freshly-caught fish and seasonal vegetables.

Cap Croisette, Marseille 8th arron. +33 (0)4 91 73 68 87

L’Espaï,

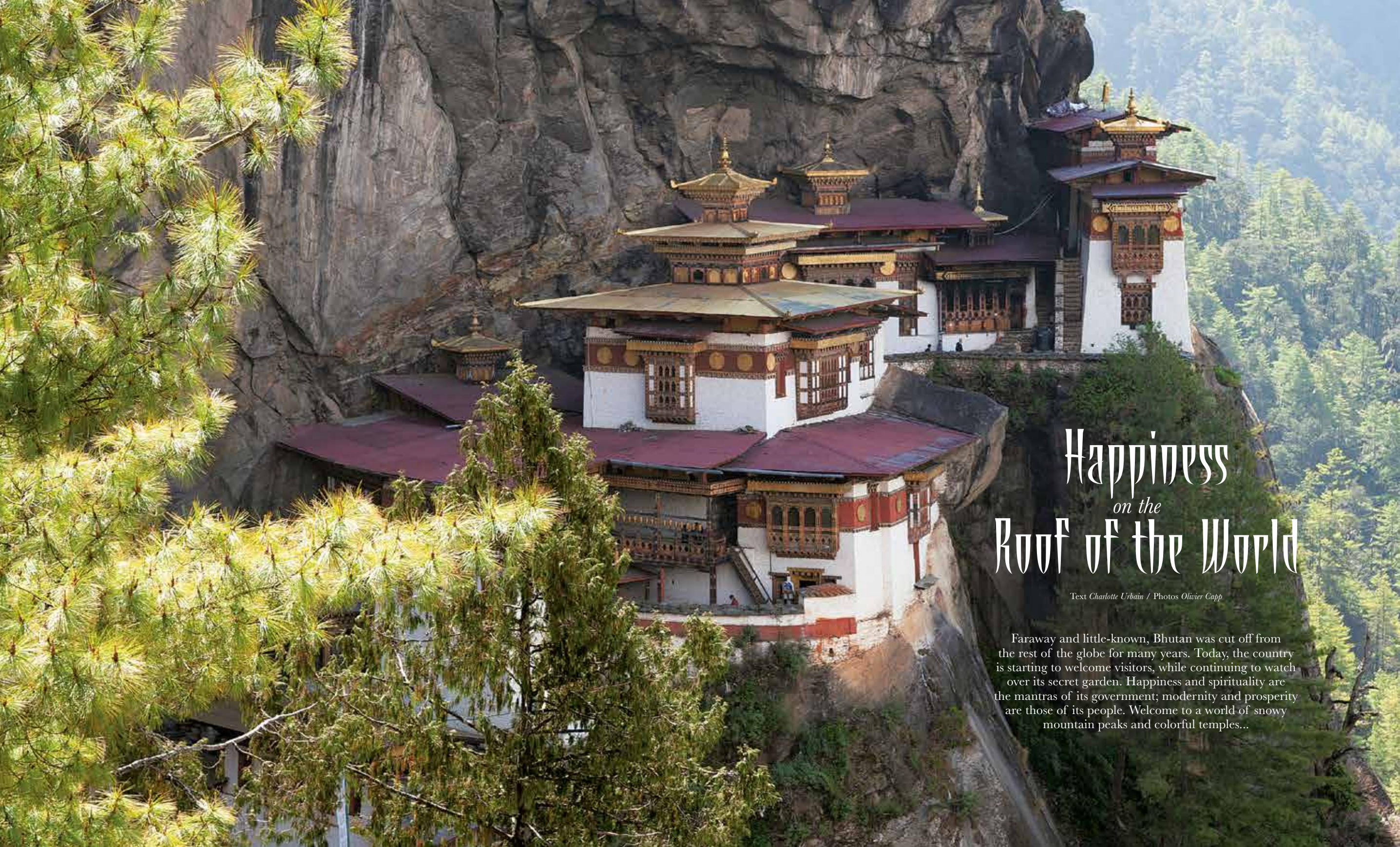
Grand Bar des Goudes

Anchored in the picturesque village of Les Goudes, with sweeping views over the little port, the treats in store at this fish and seafood restaurant include iodine-scented soups, bourride fish stew and grilled red mullet...

28-29, Rue Désiré-Pélapat, Marseille 8th arron. +33 (0)4 91 73 43 69

TRIBUTE TO A GREAT MAN FROM MARSEILLE Augustin Fabre (Marseille, 1836-1884), the poor man’s doctor

The great-great-grandfather of Éric Fabre was a Professor at the Marseille Medical School and intern at the Paris city hospitals in 1858. He was the author of numerous ground-breaking publications, in particular in the field of cholera research. An extremely charitable and devoted man, he dedicated his whole life to treating his city’s sick people, earning him the moving surname of “the poor man’s doctor”.



Happiness *on the* Roof of the World

Text Charlotte Urbain / Photos Olivier Capp

Faraway and little-known, Bhutan was cut off from the rest of the globe for many years. Today, the country is starting to welcome visitors, while continuing to watch over its secret garden. Happiness and spirituality are the mantras of its government; modernity and prosperity are those of its people. Welcome to a world of snowy mountain peaks and colorful temples...



Top: View over the highest peaks of the Himalayas during the flight from Delhi to Paro.
Below: Fragonard team.

A PLACE OUT OF TIME,
WHERE
FEW TOURISTS ROAM

Our plane weaves between the mountains like a golden eagle, following the curves of the winding valley at our feet. The sight is mesmerizing. Sparse little clouds accompany us, playing hide-and seek. We gaze at the unfolding landscape with a mixture of fear and stupefaction. We have never been so close to the side of a mountain, skimming the snowy summits and verdant pines. It all seems to be within arm’s reach, or rather, within wing’s reach...We glimpse the first traditional Bhutanese houses, then the slender runway appears and the airport, also traditionally-built. A new world opens up as we touch down in the land of happiness, on the roof of the world!

Bhutan is a place out of time. Closed to and cut off from the outside world for many years, it gradually started to open its doors in the 1960s. That year, the government launched a controlled development and modernization project. Although the Bhutan territory is relatively small (it is roughly the size of Switzerland), the time it takes to travel between its various towns and villages is lengthened by the number of mountain passes to cross, not to mention the roads damaged by rain, mudslides and adverse weather conditions.

The daily tourist fee (including services such as hotel accommodation, restaurant, guide and driver) introduced by the Bhutanese government allows it to control the entry of overseas visitors. And we were indeed astonished to be the only westerners touring the country’s historic monuments. There are Indian tourists of course - they benefit from a special regime and do not have to pay the fee. According to the figures given by our guide, 200,000 Indians visit the country every year “and that’s far too much” (sic), along with 70,000 tourists from elsewhere.

Many hotels have sprung up over the last few years. These lodges, resorts and luxury palaces cater to a demanding new clientele seeking exceptional travel experiences. Nothing is left to chance. The location of each hotel is chosen with care, the interior design is often sober and elegant and the welcome always perfect.







THIMPHU, A TIMID CAPITAL

After landing in Paro, we head off to the capital Thimphu, although you wouldn't really know if it weren't for the title. A main thoroughfare crosses the town from North to South. In the center, a policeman directs the traffic with graceful, airy arm movements. Bhutan has to be the last country in the world that doesn't have traffic lights (the only attempt to install a traffic light a few years back was a genuine fiasco). The houses and small buildings are all designed with the same traditional, standardized architecture inspired by dzongs: a wooden frame, raised roof and floors decorated with carved, painted wood, lending the urban landscape a pleasantly, harmonious – if a little dull – sameness...



Left: Crossroads in Thimphu, the capital of Bhutan.
Above: Local vegetable seller.

“Bhutan has to be the last country in the world that doesn't have traffic lights.”



When we arrive at our hotel overlooking the town, our first impression is one of peace and tranquility. Attentive and shy, the Bhutanese people perfectly reflect their self-controlled Buddhist religion. The National Memorial Chorten – the capital's place of worship –, was built in 1974 in memory of the country's third king, Jigme Dorji Wangchuck. The Bhutanese congregate with fervor at this stupa, or chorten, designed in Tibetan style, circumambulating while murmuring prayers. Oddly, few of them enter the monument, but it is definitely worth a visit with its painted murals and shrines loaded with offerings. At the entrance, a dozen or so elderly men and women sit at the center of huge prayer wheels, praying, turning the wheels, drinking tea and chatting. The little outbuilding used to house the butter lamps is well worth a visit.

These lamps were traditionally placed near the shrines, until too many temples were destroyed by fire.

The majestic Tashichho Dzong, a Buddhist monastery and fortress to the North of the town, is one of the capital's foremost monuments. A seat of religion and power alike, it has housed the government since 1968. The royal residence is located a few tens of meters away. The king has an office inside the Dzong, which is also used as a summer residence for monks from Punakha. A visit to the giant buddha, the construction of which was financed by Chinese Buddhists, more or less marks the end of the sightseeing tour, apart from the artisan papermaker, painting school and national textile museum.

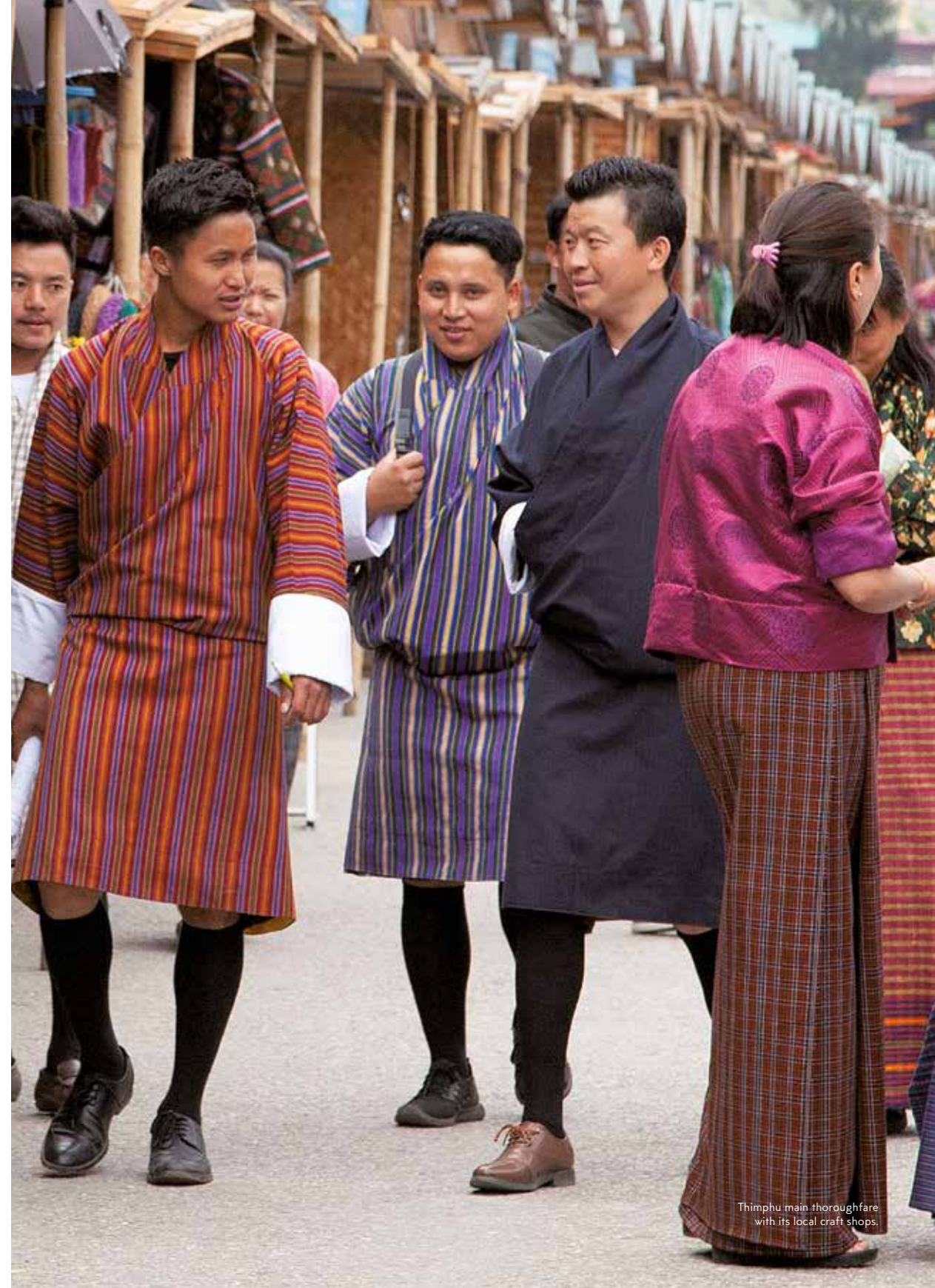


Right: Local shop in Thimphu.
Above: Prayer mill at the Chimi Lhakhang (fertility temple).





Fabric seller, Thimphu.



Thimphu main thoroughfare with its local craft shops.



Above: Interior view of the Punakha Dzong.

Right page: Taktshang Monastery.

PUNAKHA, THE ROYAL

The magnificent Punakha Dzong emerges to meet our awestruck gaze at the end of a long, winding road. This majestic monastery and fortress, also referred to as the “Palace of Great Happiness”, is adorned with a row of flowering jacaranda trees. The river Mo Chhu slides along at their feet.

The blend of blue water, mauve flowers, white walls and ochre roofs offers a truly breathtaking firework display of color. All of the Bhutanese kings are crowned here, while monks inhabit the site in winter. We passed a cortege of royal cars come to pay their last respects to the queen’s grandfather, who had died a few days before. The young queen

actually waved to us! Punakha, the country’s capital for over three centuries, remains an entrenched symbol of royal and religious power. Set in a fertile valley at an altitude of just 1,300 meters, the rice fields surrounding it offer up two very generous crops of rice a year.

ASTONISHING PARO, THE TIGER’S NEST

Bhutan’s most famous monastery, Taktshang Gonpa is also an obligatory place of pilgrimage for the Bhutanese people, who travel there at least once in their lives. Its name comes from a legend which tells how the Guru Rinpoche flew on the back of a tigress... Perched at a dizzy altitude of 3,120 meters, the monastery literally clings to the mountain face and offers sweeping views over a pine forest. The steep climb is as much of an experience as the tour of the awaiting temple itself. The long walk crosses magnificent flowering rhododendrons and many colorful little prayers flags fluttering from the trees along the way, strung by the people of Bhutan to denote the site’s holy nature. In local tradition, the mountain is a deeply religious symbol and the dead are celebrated there. A little further up lies another monastery inhabited by monks. No roads or connections link them to modern society. They live and meditate on the roof of the world!

The phallus and the Art of Divine Madness

A curiosity for us prudish westerners, the visit to the temple of fertility, locally known as the “Chimi Lhakang”, is a truly jaw-dropping experience. Huge phalluses in all their glory are painted on the frontages of the surrounding houses. Often standing vertically or leaning at an angle as if flying, they can be seen framing front doors. This tradition comes from the Lama Drukpa Kunley, a saint devoutly worshipped by the local population, who preached “divine madness” using his male organ as a weapon of conversion... Tales of his legendary sexual prowess are still told with glee. The phalluses painted on the house walls are also said to protect their occupants from malevolent spirits.



‘ What if true happiness was meditating on the meaning of life? ,



Above: Schoolgirls in Thimphu.
Right: Two out of the one hundred and eight commemorative chortens “Druk Wangyal Chortens”, on the Dochula mountain pass at 3,000 meters.



GROSS NATIONAL HAPPINESS,
A MODERN VISION

Whether a genuine philosophy or marketing ploy, the Gross National Happiness Index instigated by the fourth king of Bhutan serves as a guideline for the kingdom’s domestic policy (education and health services are free). This little country lost in the Himalayan mountains, home to less than one million inhabitants, commands respect. Despite or thanks to its

limited means, scarce resources and technological and political isolation, Bhutan has ideas to spare and its combats are ground-breaking. The country’s environmental policy (which aims to achieve 100 % organic farming) and its commitment to preserving nature (the forests are sustainably managed and protected) and promoting its traditional culture – albeit little-known for now –, coupled with the extravagant notion of measuring wealth

according to happiness rather than economic prosperity, is certainly food for thought. So, an inspiring lesson or smoke and mirrors? Although everything is not as idyllic as it first seems, Bhutan genuinely bewitched us and brought us back to basics. What if happiness – true happiness – was simply climbing to the top of a steep path and meditating on the meaning of life as you gaze over a green valley panning out below?

The Precious Master
of Bhutanese
Buddhism

Bhutanese life is profoundly Buddhist. The Guru Rinpoche, known as the “Precious Master” and said to have taken part in building the first Buddhist monastery in Tibet in the 8th century, is worshipped in Bhutan as the second Buddha. The five colors of the many blue, green, red, yellow and white flags strewn around the mountains and at places of worship respectively symbolize water, wood, fire, earth and metal. These five colors also represent the five wisdoms, five directions and five emotions.



QUIRKY KALEIDOSCOPE

Illustrations *Alice Guiraud*

MEN WEAR SKIRTS, MONKS WEAR ROBES AND WOMEN WEAR A WRAP

More than a simple skirt, the gho – the traditional men’s costume – is a sort of kimono made out of thick, striped fabric. It is belted according to a special and somewhat-complicated technique. Two folds are made at the back and the fabric is raised to knee height at the front to form a pocket at stomach level, practical for storing personal items. Long socks complete the outfit and protect the tibia. Women wear the kira, a simplified version of the gho consisting of a wrap dress topped with a short kimono jacket. Monks are dressed in a long red robe and large, undisciplined stole, which can easily be turned into a turban.



ROYAL INSTA

130,000 Instagram subscribers (for an official population of 700,000 inhabitants): an impressive achievement for the young and beautiful Queen of Bhutan, Jetsun Pema. Ever-loyal, Her Majesty is only subscribed to a single account, that of her husband, who clocks up no less than 87,000 subscribers. A royal performance.
@queenjetsunpema

HOT STONE BATH

After climbing to the summits and meditating in the finest monasteries, you’ll definitely want to try a delightful and traditional Bhutanese hot stone bath- a must do experience, promising a wonderful moment of relaxation. Called a dotsho, the bath consists of a wooden tub filled with water, into which are plunged stones heated over a fire. Aromatic herbs with medicinal properties can also be added.



HIT SOUVENIRS

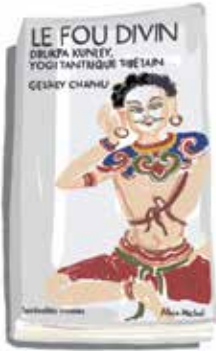
Don’t leave Thimphu without buying a Bhutanese gho or kira traditional dress from one of the shops on the main thoroughfare. Other types of souvenir are rare.



SMOKE-FREE LIPSTICK

Although smoking is officially banned in Bhutan, it isn’t rare to come across men diligently chewing tobacco. Doma is an areca nut mixed with lime powder and wrapped in a betel leaf. Slightly mood enhancing, it stains the mouth and lips an easily-recognizable dark red color.

BOOKS



Le Fou divin, Drukpa Kunley.
Yogi tantrique tibétain
(The Divine Madman: The Sublime Life and Songs of Drukpa Kunley)
by Geshey Chaphu,
Albin Michel, 2012

Drukpa Kunley is one of the most popular saints in the Himalayan region. An eccentric, not to say completely zany figure, who passed wind in front of theologians, got nuns pregnant and taught bawdy prayers to country girls, this divine madman led both the greatest metaphysicians and simple people in his wake, inviting them to joyfully reconcile themselves with life’s pleasures, without becoming attached to them. He is at the origin of the representations of phalluses found more or less everywhere in Bhutan.

Le Cercle du karma
(The Circle of Karma)
by Kunzang Choden,
Actes Sud, 2007

A rare written testimonial in the Bhutanese world, where traditions are handed down orally, this book follows in the footsteps of a young woman seeking her destiny. After rejecting the women’s condition imposed on her by her family, Tsomo, a young peasant, sets out on a long walk in the form of an odyssey on the roads of Bhutan and neighboring India. Her road trip, with Buddhism as its guiding light, explores a distant land whose ancient traditions are still alive and kicking today.

Bhoutan
(Bhoutan, published in French)
by Françoise Pommaret,
Éditions Olizane, 2018

An exhaustive guide written by a Bhutan specialist.

Bhoutan.
Les cimes du bonheur
by Sabine Verhest,
(Bhoutan. The mountains of happiness, published in French)
Nevicata, coll.
“L’âme des peuples”, 2017

This succinct, very well-documented book offers a panorama of Bhutanese history, culture and society. Written in the form of short stories, it is followed by interviews with three specialists (Françoise Pommaret, Karma Phuntsho and Tho Ha Vinh). Journalist Sabine Verhest is passionate about Himalayan civilizations and is also the author of Tibet. Histoires du Toit du Monde (Tibet. Stories from the Roof of the World, published in French), Nevicata, 2012.

FILMS



Happiness
by Thomas Balmès,
1 hr 20 mins, 2014

In the mountains of Bhutan, an eight-year-old boy with his head in the clouds is entrusted to the village monastery by his mother. He hates the iron discipline and solitude. Along with his little fellow monks, he awaits the arrival of television like a promise of happiness. Six years on, the filmmaker has now made a sequel to the film entitled Sing Me a Song, scheduled for release this year.

Bhoutan :
à la recherche du bonheur
(Bhoutan: seeking happiness, released in French)
by Marie-Monique Robin,
55 mins, 2014

The film is the story of GNH (Gross National Happiness) told by senior officials and grassroots people alike, inhabited by a vision of happiness and common good that gave rise to a very-noteworthy United Nations report. It plunges into the Land of Dragons and its transformation from the Middle Ages to modernity in less than fifty years, lighting the way to a sustainable and fairer society.



Inesh broderie anglaise printed cotton kaffan, €75.

Right: *Sadhi* printed cotton shirt, €70.
Jhana printed cotton kurta, €66.



From Bhutan With Love

Guardians of a richly-expressive figurative heritage, the walls of Bhutan, from temples to the simplest house frontages, tell a thousand painted stories... Their colors, geometric patterns, symbols and mysterious animals were the inspiration for Fragonard's Spring/Summer collection. Himalayan flowers and tigers with a new twist weave their way over our textiles and decorative objects.



Set of 4 *Mongar* decorated glass plates,
 Ø 17 cm, €28 - Ø 21 cm, €38.
Bhoutan polyester table mat, 45 x 33 cm, €10.
Tigre embroidered cotton toiletry bag with leather tassel, €35.
Panier tressé roseaux woven basket, €75.
Bhoutan collector cushions, €25 to €35.



Meet a 100% Bhutanese French woman!

Interview by *Charlotte Urbain*
Photo *Samten Karmay*



A cultural anthropologist specializing in Bhutan, Françoise Pommaret has been crisscrossing the Himalayas for the last forty years. Initially a Tibetologist trained at the National Institute for Oriental Languages and Civilizations, she began studying neighboring Bhutan when the country was just starting to open its doors. Head of research at the CNRS (French National Center for Scientific Research) and associate professor at the College of Language and Culture (CLCS), part of the Royal University of Bhutan, she now shares her time between the two countries. In charge of documenting the Bhutan cultural atlas (www.bhutanulturalatlas.org), she is also at the helm of the CLCS's anthropology PhD program. Her current research focuses mainly on the interface between Bhutan divinities, local authorities and migrants, together with non-Buddhist beliefs. Meet a 100% Bhutanese French woman!

When did you first discover Bhutan ?
During a trip in 1979. The country had only just started to open up. In 1961, it launched its modern development policy. And in 1974, the first tourists started to arrive when the first hotel was built. There were only about 2,000 visitors in the Eighties.

At the time, the capital Thimphu was home to 15,000 people (versus 100,000 today) and there were only forty cars, very few telecommunications and no flight services. It was impossible to call abroad. I remember that for national calls, you had to go to a government office where there was a radio that sent out the message. Then, the message was delivered on foot by a courier! There were no restaurants or shops in the capital. The only public areas where people could socialize were the temples, when celebrations and burials took place. Traditionally, the Bhutanese people had family gatherings. Their daily life was paced by many social obligations we can still very much see today. It was a hard life: there was hardly any heating in winter and electricity was unreliable.

What kind of welcome did you receive?
The only thing the Bhutanese ask of foreigners is that they adapt to their lifestyle and respect their culture. If you do that, you become a member of the family. I have always been very warmly welcomed by the Bhutanese, they are incredibly kind and benevolent. And that still stands even after fifty years of modernization.

You are lucky enough to have witnessed the opening and modernization of the country over the last forty years. How has Bhutan managed to preserve its cultural identity in the face of globalization?
The Bhutanese are very proud of their culture, which they consider unique. This cultural pride, added to the fact that they have never been colonized and hence never developed a sense of inferiority, has provided them with the weapons they need to preserve their strong identity in the face of globalization. Their traditional culture is at the forefront of every occasion and at all times. Bhutan has chosen to develop differently from other countries. The policy of "Gross National Happiness" rather than "Gross Domestic Product" takes the opinion of the population into account – it's visible every day in the newspapers. The explosion of social media has allowed people to express themselves and nearly all the inhabitants of Bhutan are now on Facebook. The last forty years have made life easier for everyone, with the building of roads, schools, dispensaries, access to electricity, water, etc. It's a miracle! Modern development has had a positive impact: many diseases have disappeared and poverty, which affected 17% of people twenty years ago, is now down to 3%. Of course, not everything is perfect: urban development has also fostered problems and interfered with certain ancient

social traditions – you can see it in the younger generation. And education has also brought unemployment in its wake.

Why did you want Bhutanese citizenship?
I think I'm more useful in Bhutan than I would be in France. And I like their way of life, their sense of mutual aid and their way of living so close to nature. In the Eighties, I helped them launch tourism by creating guides in English. Thanks to my research, I was capable of publishing works in both French and English to spread the country's renown. I'm proud to be part of their big family and at peace with myself.

All of the restaurants, hotels and even little stalls display a portrait of the king. What relationship do the people have with the royal family?
It's important to remember that since 1907, when the country became a kingdom, the sovereigns of Bhutan no longer wield divine law – their power comes from the population. The young king is very close to the people and always comes out in case of a flood or celebration. Every event is an excuse to talk to his people. He favors environmentally-friendly ways of getting around

too (he's a big mountain bike fan). The image of a young, healthy man accompanied by a very pretty wife and a little son who is as cute as pie are obvious assets and contribute to his huge popularity. Religion, family and king: that's the Bhutanese trilogy. The king is someone you can approach and the people know it. After all, there are only 700,000 of us!

And you received a medal from the king?
Yes, in 2017, during the national holiday. It was very intimidating! The king awarded me the Golden Order of Merit – the highest civilian distinction – for the promotion of Bhutanese culture and research. I'm obviously very grateful to him, but my greatest memory is the very moving moment of communion with the country. Buddhist culture is an essential part of Bhutanese lifestyle and they have taught me the art of solidarity and conciliation whatever the circumstances.

Works by Françoise Pommaret: *Tibet une civilisation blessée (Tibet: An Enduring Civilization)*, Gallimard Découvertes, 2005. *Bhoutan au plus secret de l'Himalaya*, Gallimard Découvertes, 2005.
Collaborative works: *Bhutan: mountain fortress of the gods*, Serindia, 1997. *Lhasa in the seventeenth century, the Capital of the Dalai-Lamas*, Brill, 2003. *Bhutan. Tradition and change*, Brill, 2007



Encounter with Geoffroy Lauvau,
Professor and Doctor of Philosophy

The Philosophy of Happiness

The topic of happiness has been a core philosophical question from time immemorial, addressed by the great thinkers of ancient and modern times alike. A vital part of everyday life or ultimate goal, we discussed with a specialist how the subject of happiness has been tackled from Antiquity to current day and all the way to the Orient. A little philosophical voyage that led us to... Grasse!

Interview by Charlotte Urbain

Aristotle defined happiness as the sovereign of good. In your opinion, which ancient philosophy best explores the concept of happiness?

Aristotle’s definition is attractive because it conceives happiness as both an individual and collective quest: I can only be happy if I adapt to social norms. But that corresponds less to what defines us as individuals today, so personally I’m more in favor of an epicurean or hedonistic approach, focusing on subjective feelings, sensations and perception of pleasure.

On the subject of happiness and pleasure, is hedonism a happy philosophy applicable to life today?

It depends what we mean by hedonism, i.e. what we include in pleasure. The term hedonism was used a lot in relation to France’s May 1968 movement and its “unlimited pleasure” philosophy. However, pleasure is not always extreme: you can be a hedonist simply by valuing feelings, without having to eliminate discernment or going to extremes. In my view at least, that’s desirable if we want to avoid the more excessive

notions of pleasure specific to very liberal societies.

Confucius believed happiness was a process rather than an objective. Is this an Oriental approach in general? How do Oriental philosophers differ from Western philosophers in their definition of happiness?

I don’t think identifying with a process is specifically Oriental: the idea of happiness residing more in actions leading to happiness than reaching the goal itself also exists in western society.

For example, in *Julie, or the New Heloise*, Rousseau explains that it is desire that is desirable, but when the object of one’s desire becomes a reality, it is always a disappointment. However, what is more specifically Oriental is the idea of self-sacrifice for the community, society and, more generally speaking, in the name of maintaining the balance of nature and the universe. This social-oriented approach to happiness is often found in China, India or Japan and can imply giving up individual autonomy for the sake of the common good.

In your opinion, is modern philosophy still interested in the concept of happiness? Can you recommend any authors or works on the topic and how would you define it?

The concept of happiness seems to be less of a theme in modern philosophy than it was in Antiquity, at least from an academic viewpoint, although the work of people such as André Comte-Sponville or Gilles Lipovetsky has gained wide media coverage. However, happiness is still a factor in certain, more technical aspects of philosophy: philosophers work with economists on the topic of

happiness indicators and how they can be measured and explained. For example, Amartya Sen and Daniel Kahneman are combined economists (both Nobel Prize winners), philosophers and psychologists. I largely agree with the idea that we shouldn’t seek to define happiness *per se*, but consider it as part of human development and a foremost indicator of social and political balance. It might seem a little bit paradoxical, but I would recommend a work by Clément Rosset, one of my old professors in Nice, who published *L’Endroit du paradis (The Right Side of Paradise, published in French)* in 2018, just before his death.

Meditation, yoga, personal development... Does the fact that modern society puts so much effort into being happy mean we are actually suffering from a lack of happiness?

Objectively, I’m not certain we’re suffering from a lack of happiness – especially in developed countries – because we live in a generally more peaceful world as described in Steven Pinker’s best-selling work *The Better Angels of Our Nature*. However, perhaps we subjectively

perceive the world as a stressful place, in particular due to new, global threats such as climate change or terrorism and the emergence of increasingly-specific notions of happiness, which can give the impression there are all sorts of “methods” for achieving it.

It’s a lucky coincidence you were born in Grasse! Are there any memories you would like to share with our readers?

It would be a cliché to say Grasse is a town of perfume, but that’s the lasting recollection I have of it. I went to the Lycée Amiral in Grasse and remember to this day how the streets were suddenly filled with fragrance when the factories were distilling. I’ve been to many places, but none have anything like the same olfactory identity.

A Professor and Doctor of Philosophy, specialized in ethics and political philosophy, Geoffroy Lauvau also teaches preparatory classes at France’s prestigious Grandes Ecoles universities. Born in Grasse, he completed his preparatory class in Nice before embarking on a combined literature and philosophy degree at La Sorbonne. He was a lecturer at the distinguished Sciences Po school in Paris for over ten years before deciding to pack his bags and head to Reunion Island, where he became a preparatory class teacher. The author of various works and scientific publications and articles for the general public in his preferred field, he has also taken part in joint publications. The latest in line, *Nous, eux, elles. Penser les conflictualités au XXI^e siècle (Us and them. Reflections on 20th century conflictualities*, published in French), co-authored with philosopher Alain Renaut, is due for release in January 2020 (Éditions Odile Jacob).

THE SMELL OF HAPPINESS

Interview by *Joséphine Pichard*
Illustrations *Alice Guiraud*

Breathe in deeply and smile... Our life is surrounded by thousands of smells, some synonymous with joy. “What smell makes you happy?”: that’s the question we decided to ask some of France’s famous names. Welcome to an immersion in their olfactory intimacy...



JEAN-CHARLES DE CASTELBAJAC
Artist and designer

Mimosa: its scent and bright yellow color – a thousand little suns that remind me of the South, the sun and my grandmother...

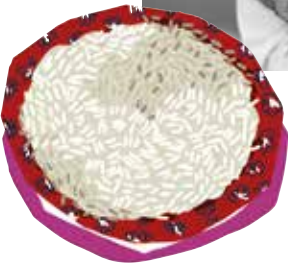


© Hubert de Castelbajac



MARIE FAURE AMBROISE
Influencer and creator of the blog My Travel Dreams

The smell of happiness is an ephemeral scent, those fleeting moments you wish you could keep forever: the neck of a baby after its afternoon nap, the sweet blend of chocolate croissant, orange blossom, steaming coffee and herb-scented garrigue when I wake up in the morning at our house in the Cévennes hills...



JEAN-FRANÇOIS PIÈGE
Michelin-starred Chef

Definitely the smell of cooking rice. I’ve found it comforting and peaceful ever since I was little. It’s a scent I find reassuring, it envelops you in its gentle simplicity.



© James Bort

ALEXANDRA GOLOVANOFF
Journalist and creator of the Golovanoff sweater brand

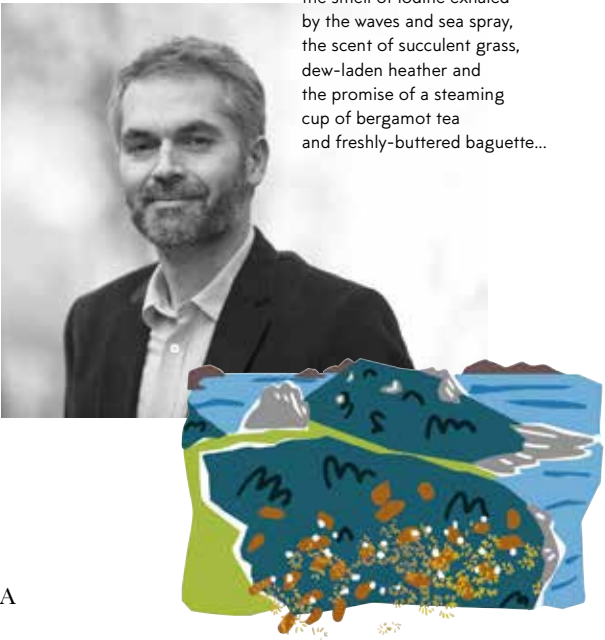
The smell of happiness isn’t a single fragrance, it’s several: my children’s hair, freshly-washed linen, dinner simmering on the stove, an old book with its unique scent, flowering jasmine and lavender. An olfactory image.



© Simoné Eusebio

ERWAN L’ÉLÉOUET
Journalist and author

An early winter morning on a coastal footpath in Brittany, the smell of iodine exhaled by the waves and sea spray, the scent of succulent grass, dew-laden heather and the promise of a steaming cup of bergamot tea and freshly-buttered baguette...



© Jean-Christophe Marmara / Figarphoto



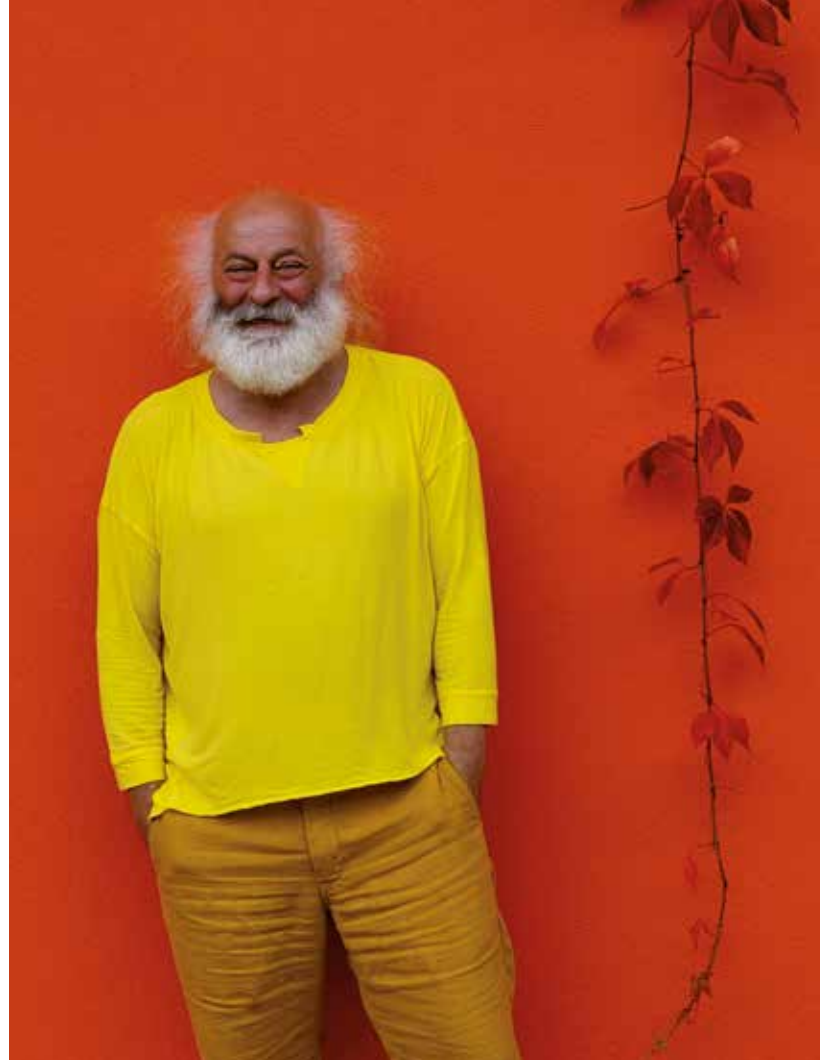
© Steve Adjadij

AURÉLIE SAADA
Singer songwriter (the band “Brigitte”)

Orange blossom and the familiar scent of my grandma’s delicious pastries fragrant with fun, sunshine and homeliness. The memory of hot milk with a dash of coffee that helped me doze off when I was little and couldn’t go to sleep... The perfume of my ancestors’ Tunisia - I’ve never been there but it’s under my skin.

Slava, the happy clown

Text *Charlotte Urbain*
Photos *Anna Hannikainen*



VOYAGE TO THE FOUR CORNERS OF THE EARTH

Born in a small village in the region of Orel, several hundred kilometers to the South of Moscow, Slava discovered pantomime in Saint Petersburg. Very early on, he was lucky enough to take part in tours outside the Eastern bloc. It was at this time that he first discovered Paris. Forty years later, he continues to travel the globe with Slava's Snowshow: despite its impressive age, the show is as fresh as ever and continues to spark hilarity

and marvelously-communicative enthusiasm. There's no doubt about it, joie de vivre is one of Slava's greatest talents: everything he touches, tells or imagines overflows with a furiously contagious joy. His energy knows no bounds and his imagination is limitless. When Slava speaks about his ongoing projects it makes your head spin. In Moscow, he directs the street theatre festival and in Saint Petersburg he manages an international circus forum, while at the same time preparing his next tour of the United States and

another in Kazakhstan. Not to mention the "summit meetings" for his Academy of Fools. Slava juggles with his overflowing schedule with a light and serene heart. He willingly takes a break for me, and we sit down with a cup of tea and start chatting as if we had all day to spare...

A MAD DREAM

The Yellow Watermill is the fruit of a long-matured and carefully thought-out dream. It was inspired

by the Russian playwright and critic Nicolas Evreinov, who developed the idea of bringing art and everyday life together in a single place. Slava has brought his dream to life. After selecting twelve towns worldwide, he lived six months in each before choosing Paris. He searched for a site for his experimental laboratory on the outskirts of the city for five years. A hill, water and trees... he soon realized he needed a watermill. He visited hundreds before finding this mill, abandoned for the last thirty years and with its trees still splayed on the ground after the great storm of 1999.

After years of building and restoration work, the Yellow Watermill finally opened its doors to artists. Thousands of people the world over were keen to take part in the project and visit this world-unique hub of freedom of expression. Together, they are building a place without frontiers, where life, nature and art are intrinsically linked. Its mantra: make art from life. Slava explains: "If jugglers are staying at the Watermill, I say to them 'Don't juggle in front of an audience, don't expect applause. Stand in front of a wall, juggle for yourself, and enjoy it'. And little by little our resident artists understand they're not here for the glory, but to gain inner understanding."

A HAPPY ACADEMY

Slava has nurtured mad projects for a long time, such as his Academy of Fools, founded thirty years ago. Now boasting around sixty members, the academy comprises a joyfully-eclectic ensemble of artists, intellectuals, famous and little-known personalities from every walk of life and every nation. According to Slava, "being a fool means living in a constant state of joy that allows you to communicate with the world in a different way by stepping outside the box." His idea is simple: fools know what happiness is, so they are capable of teaching others how to live happily, in all simplicity. Moreover, the Academy of Fools doesn't have a particular agenda: its only goal is to share moments of happiness... Slava compares happiness to the many doors that open during a lifetime. And doors are omnipresent in the garden of the Yellow Watermill – large, always open, some glazed and some decorated.

Slava is a generous, ambitious and extraordinary clown. He has built a world-unique site, where a simple and efficient philosophy reigns: "When the people around me are happy, I'm happy too. If there's nobody around me, I can't be happy. I love creating for others - creating to make the people around me happy."

One of my favorite
occupations
is blurring
the lines between
life and art

Slava Polounine

THE YELLOW WATERMILL, A UNIQUE CONCEPT

Slava Polunin's creative laboratory, the Yellow Watermill is a garden-theatre celebrating a joyful and poetic lifestyle, where nature, artistic creation and daily life walk hand in hand. Ranked a "Remarkable Garden" by the French Ministry of Culture in 2018, the site co-creates and co-produces various projects in conjunction with artists and the general public. Everything is designed in situ to foster a world that remains close to reality, but tinted with wonder, poetry and a Circassian spirit. The completion of each new project culminates in a lavish party open to the public – the only time the Yellow Watermill opens its doors. But there is one condition before you step inside for the day: you have to be a wholehearted participant, not a simple visitor! Each party is designed on a theme, such as a Georgian-style grape harvest, picnic in violet, or wedding at the mill. Participants are welcomed at the entrance to the garden for a final touch of make-up before taking center stage and making the magic happen...

Le Moulin Jaune
1, sente du Moulin-Nicole,
77580 Crécy-la-Chapelle
(45 mins from Paris
gare de l'Est railway station)
+33(0)1 64 63 70 19
<https://moulinjaune.com>

A woman with dark hair tied back, smiling, stands in a lush green park. She is wearing a knee-length, short-sleeved dress with a bold blue and black floral pattern. She holds a large yellow sunflower in her right hand, partially obscuring her face. The background features tall trees and a body of water with a small bridge in the distance.

happy times

at the Yellow Watermill

Photos *Lucie Sassiat*

Once upon a time there was an enchanted watermill on the banks of the Grand Morin river... The fruit of the vivid imagination of famous Russian clown Slava Polunin, it abounds with fascinating objects, works of art and poetic hideouts. An official “Remarkable Garden”, this wonderful site is the exceptional backdrop to our summer collection and the inspiration for this fashion feature, inviting us on a journey where happiness is a simple matter of water, sky and luxuriant vegetation...



Qinyan is wearing the *Seaam* printed silk top, €100.



Léna is wearing the *Nandini* block print cotton kurta with embroidered collar, €85.
Romila printed cotton sarong-scarf, €35.



Céline is wearing the *Eza* shibori dyed cotton dress, €100.



Léna is wearing the *Rekha* printed cotton dress, €95.



Xueyi is wearing the *Namita* printed organic cotton dress, €50.



Céline is wearing the *Daessa* hand-embroidered cotton kaftan, €105.



Above: Marie-Noëlle is wearing the *Safeera* block print silk kaftan, €110.
Right: *Ydam* block print and embroidered cotton kurta, €85.

Left page: Qinyan is wearing the *Sadhi* block print cotton kurta, €65.
Céline is wearing the *Kasina* printed cotton seersucker dress, €90.



Qinyan is wearing the *Shanti* block print cotton kurta, €70.



Houda is wearing the *Haimi* printed cotton dress, €90.



Above: Xueyi is wearing the *Anatta* printed organic cotton kurta, €50.
Right: Emma is wearing the *Karma* printed organic cotton dress, €50.

Right page: Qinyan is wearing the *Citta* printed viscose dress, €80.





Above: Houda is wearing the *Ezrine* embroidered cotton kurta, €85.
 Right: Marie-Noëlle is wearing the *Amane* block print and embroidered cotton kurta, €80.
 Marie-Amélie is wearing the *Dharani* hand-embroidered cotton dress, €96.
 Left page: Emma is wearing the *Savaya* printed cotton dress, €75.



Marie-Amélie is wearing the *Lalita* printed viscose kurta, €78.



Houda is wearing the *Mantra* printed and embroidered cotton dress, €75.

Nui shibori

THE JAPANESE ART OF STITCHED TIE & DYE

CHIAROSCURO PATTERNS

Like its cousin tie & dye, *shibori* literally means “tighten, twist” in Japanese. This traditional resist dyeing technique is both ancient and universal: the fabric is folded, twisted or stitched before being immersed in a dye bath. Once removed and dried, the protected areas of fabric maintain their original color, producing regular and original patterns.

NUI SHIBORI

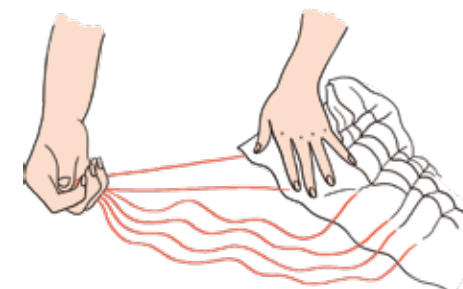
There are several types of *shibori* (*kanoko*, *kumo*, *itajime*, etc.), but *nui shibori* is undoubtedly the most complex. A world of ancient know-how lies behind the word *nui*, meaning “sewing”. The fabric is stitched before it is dyed, producing an infinite variety of well-controlled, very delicate and regular patterns. However, this technique is far more labor-intensive than traditional tie & dye. *Nui shibori* aptly sums up the Japanese philosophy of patience and finesse.

A LITTLE ANECDOTE...

Shibori first appeared in Japan in the 8th century under the reign of Emperor Shomu. It was considered an art during the Edo period and used to adorn silk kimonos and samurai clothing alike. This artisan technique requires time, patience and dexterity, but is easy to apply to all types of fabric. As a result, it rapidly spread far and wide and was adapted to various traditions and eras. Today, you can take a DIY course and learn how to make your own plaids and decorative cushions!



Draw the pattern on the fabric. Sew along the lines of the pattern using running stitches.



Pull the stitches tight. The gathers will form a protection and prevent the dye from penetrating. The tighter the gathers, the higher the color contrast will be.



Immerse the fabric in dye. Rinse. Remove the threads.

The dots you can see on the fabric are the needle holes.

“Eza” model created by Fragonard using the *nui shibori* technique. Available in two colors (peach or blue) and two lengths (short dress €100, long dress €130).

THE INFLUENCE OF THE ROMANTIC MOVEMENT ON PROVENÇAL FASHION

By Eva Lorenzini and Clément Trouche, exhibition curators

ROMANTICISM

in Provence

In summer 2020, the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) in Grasse will be dedicating an exhibition to the Romantic movement in fashion, as an echo to the 19th-century painting exhibition entitled *Mon fils est votre roi. La duchesse de Berry, symbole et pouvoir* (My son is your king. The Duchess of Berry, symbol and power) showing at the *Musée Jean-Honoré Fragonard*.

The Romantic movement, which was spawned in Germany in the late 18th century before spreading to France, was at its height in the first decades of the 19th century. The ambient political turmoil in the aftermath of the French Revolution caused disarray among the youth of Provence, who began to miss the old days. Books became their refuge and escape, while their main characters, such as the intrepid Duchess of Berry, became the new heroes of the day. Rife with political and social upheaval, this period gave rise to an extraordinary mosaic of costumes. When the Bourbons were restored to the throne, the women of Provence were able to display their attachment to the monarchy once more, and young ladies flaunted extravagant jewelry typical of the Ancien Régime. Various silhouettes illustrated the taste for nature and flowers, but with a new twist. Clothes sellers and sewing workshops vied with ingenuity to set the trends of tomorrow.

The Hélène Costa collection showcased at the exhibition shows how printed fabrics, traditionally referred to as “indiennes”, evolved to become more modern and complex in the 1830's, when they were embellished with fashionable colors and patterns. Old-fashioned headdresses gave way to innovations inspired by the Orient or new colonies, which were wrapped, tied or placed on the head to form extravagant bows, or hairpieces. The women of Provence enthused over hoop earrings and enameled or diamonds-encrusted poissarde earrings. The many fancy dress dances and masked balls held at the time became continuous sources of creativity for girls and their families, and playing with one's appearance became a whole new ball game...

One of the exhibition rooms is dedicated to the 19th-century taste for the Middle Ages and Renaissance, which made a comeback thanks to

the huge success of various theatre plays and operas. The dramas of Alexandre Dumas and Victor Hugo, together with the emergence of romantic novels, prompted high society's taste for neo-Gothic jewelry and hairstyles seemingly straight out of a painting by Léonard de Vinci. It was the famous Madame de Staël who first introduced the German term *romantisch* in France to designate “poetry born out of chivalry and Christianity”. Widespread among all social classes, this fashion, which began as a clothing trend, subsequently spread to interior decoration and household objects.

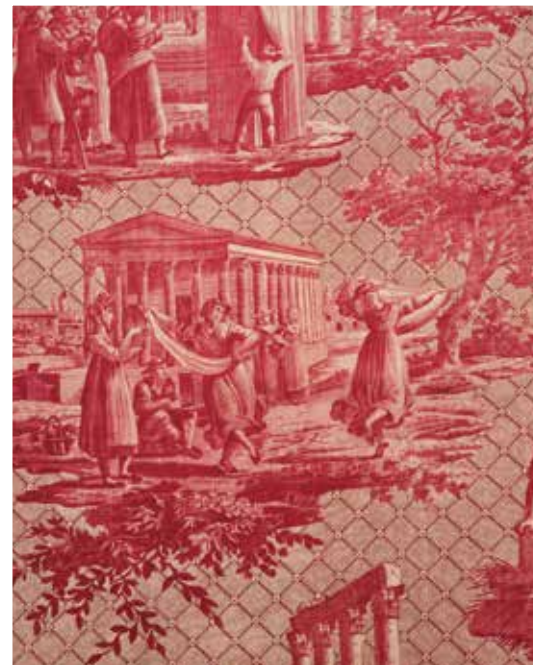
Ancient ruins became the new stage for fashion and the arts. In Provence, in particular, the young women of Arles paraded and exhibited their latest creations at the Alyscamps Roman necropolis, immortalized in Dante's *Inferno*. Local and passing artists portrayed lascivious female figures languishing on empty graves, watching time go by, their gaze filled with dreams and nostalgia.

With the increasingly-wide availability of fashion magazines, together with novels serialized in the newspapers and the enthusiasm for easy-to-read literature, the influence of various literary movements spread far beyond the French capital, while the trends instigated by the upper classes dripped down into the more modest layers of the

population. Women everywhere, from sewing apprentices to domestics, were keen to imitate what was in vogue in the bourgeoisie on their limited budget. The exhibition explores this first half of the 19th century, when jewelry, costumes, accessories, trends, influences, silhouettes and attitudes alike were strongly marked by Romanticism.

“The exhibition explores this first half of the 19th century, when jewelry, costumes, accessories, trends, influences, silhouettes and attitudes alike were strongly marked by Romanticism.”

Les monuments du Midi, printed cotton, Oberkampf factory in Jouy-en-Josas, 1818.



Town wear, Provence, circa 1830.



Le Romantisme en Provence. Les influences du courant romantique dans la mode provençale
(Romanticism in Provence. The influence of the Romantic movement on Provencal fashion)
Musée Provençal du Costume et du Bijou, 2, Rue Ossola, Grasse
Free entry / +33(0)4 93 36 91 42 / usines-parfum.fragonard.com
March 28th to November 1st, 2020

In Spring 2020, the *Musée Jean-Honoré Fragonard* is celebrating a woman with an exceptional destiny: Marie-Caroline de Berry. A shrewd patron and collector, the Duchess used art as a stage for her life and means to endow it with that intriguing royal touch... The exhibition retraces her life through the paintings she inspired and collected

‘ MY SON IS YOUR KING ,

THE DUCHESS OF BERRY,
SYMBOL AND POWER

By *Carole Blumenfeld*, exhibition curator

“She loved and sought out danger, often to the point of recklessness, adventured out to sea to bathe when the waves were so big even sailors were afraid, chose to mount the feistiest horses, take the most challenging paths and confront all the obstacles that usually cause women to retreat”... Although the French aristocrat and author Madame de Boigne was not fond of the Duchess of Berry,

she was forced to acknowledge her courage on many occasions. Courage was a rare quality among the royal family, as Marie-Caroline, Queen of Naples was soon to find out on her arrival in France in 1816, a few months after the fall of Napoleon.

Nearly a quarter of a century after Louis XVI was guillotined, his younger brother, the Count of Provence, acceded to the throne under the title Louis XVIII.

ANONYMOUS

The Duchess of Berry sailing to exile, gazing at France fading into the distance, Musée des Arts Décoratifs et du Design, Bordeaux.



© Mairie de Bordeaux. Photo Lysiane Gauthier



FRANÇOIS JOSEPH KINSON.
Portrait of the Duchess of Berry with her daughter Louise,
1820, private collection.

This elderly man, worn out by years of exile and the loss of his loved ones, offered France a sorry sight. His widow had not borne any heirs and his brother, the Count of Artois, who later succeeded him under the name Charles X, continued to swear by the Ancien Régime, as if time had stood still since the day he decided to flee from the perils of the Revolution... Not to be outdone, his eldest son's wife, the Duchess of Angoulême, nicknamed the "Orphan of the Temple", tirelessly wept the loss of her parents Marie-Antoinette and Louis XVI and had not managed to provide the kings of France with an heir either. All the remaining hopes of the monarchy rested on the shoulders of Artois' younger brother, the Duke of Berry. Aged just eighteen years, Marie-Caroline of Bourbon-Two Sicilies embodied the wind of change and femininity so desperately needed by the House of Bourbon. The Duke of Berry needed little convincing and declared "You are the omen of happiness for France and the terror of the rebels." Who could have foreseen that this apparently shy and docile Neapolitan princess was to become one of the 19th century's most colorful characters?

The feats of the Duchess of Berry are well known. In February 1820, as amusing tales of her antics spread throughout Paris, she offered a most eloquent display of her valiant character. As Marie d'Agoult wrote "It took that tragic night, when the dagger of her husband's assassin drove through his heart, causing blood to spurt on her party dress, to show everyone who she really was: great and simple in courage, love and pain, inspired by the desires of a truly good soul and such that nobody, until that day, had understood or surmised." France discovered a heroine from another age. The young widow agreed to showcase her pregnancy and childbirth as no woman had done before her. Ten years later, the mother of the "miracle child" Henri Dieudonné, Duke of Bordeaux and future Count of Chambord, did everything in her power to place her son on the throne when her father-in-law, Charles X, revealed his total lack of discernment and bravery. Just as Napoleon had disembarked on the Isle of Elba, she arrived in Marseille after the fall

of the monarchy to incite the people of Vendée to rise up. Her campaign was a resounding failure, but the Duchess of Berry had gone down in History...

The exhibition showing at the *Musée Jean-Honoré Fragonard* will be inviting visitors to reflect on the Restoration: a poorly-understood period in French history when political and cultural life alike were driven by the "memory of the past". One woman made the most of this tumultuous climate, grasping everything it offered her and giving her all to artists and writers, who in turn made her their heroine. Her role in spreading the so-called "troubadour" trend has often been studied, but little research has been conducted on the various representations of this unique and very-enigmatic figure, who stage-managed her life to restore the royal function to its former glory. Cleverly advised, the duchess became a modern-day Marie de' Medici under the brush of artists and chisel of sculptors and engravers; the last great Queen of France who, although she never reigned, became a true queen of hearts, paving the way for Sissi and Diana.

Rarely in the course of history had an amateur art collector thrown herself so wholeheartedly into their passion. Every work commissioned or purchased by the Duchess of Berry reflected her personality, her Italian and French itinerary and, especially, her projects and desires. In the eyes of this renowned book lover, paintings harbored a thousand gifts capable of healing the wounds of the soul and prompting dreams of better days. She even gave birth in front of Kinson's breathtaking work to give herself courage.

Numerous paintings and objects from private and public collections retrace the life of the duchess up to the fall of the Bourbon throne – one of the favorite subjects of this avid collector –, together with the four decades of exile during which Marie-Caroline reinvented herself on the shores of the Venetian Lagoon, while inspiring artists and authors alike.

Mon fils est votre roi. La duchesse de Berry, symbole et pouvoir
(My Son is Your King. The Duchess of Berry, Symbol and Power)
Musée Jean-Honoré Fragonard, 14, rue Ossola, Grasse
Free entry / +33(0)4 93 36 02 07 / usines-parfum.fragonard.com
From June 5th to October 4th, 2020



After Leonardo da Vinci:
Portrait of Cecilia Gallerani
(Lady with an Ermine), circa 1488.
© Sabine Pigalle

TIME QUAKES

‘
,
,

An exhibition by visual artist Sabine Pigalle

Striking a contrast with this year's painting exhibition dedicated to the Duchess of Berry, the *Musée Jean-Honoré Fragonard* is inviting visitors to discover the work of Parisian visual artist Sabine Pigalle. Navigating the waters between reality, fiction, painting and photography, Sabine's digital odysseys are inspired by Renaissance masterpieces – with a resolutely new twist. Sowing trouble and doubt, and questioning our memory, her enigmatic and hybrid work blurs the lines between photography and painting, opposed for many years in the history of art.

Her series entitled *Timequakes*, already shown in Russia, Japan and Italy, has been enriched with works produced specially for the exhibition and based on one of the museum's latest major acquisitions – a secret well-kept by Maison Fragonard that promises to make plenty of noise. Designed to resemble votives, the creations forming *Timequakes* were inspired by the 2011 earthquake in Japan, which profoundly marked the artist's existence. A nod to portraits from the 15th and 16th centuries, they transpose the chaos caused by an earthquake into a timequake...

Sabine Pigalle ignores every rule in the photography book, compiling iconographic databases she then uses to build hybrid works. Her assemblies of old paintings, photo portraits of timeless beauties and shaky images of Tokyo lights conjure up images of collisions and the sedimentation of time, and spark a reflection on the history of art and portrait painting. Her magnetic compositions play games with our minds, clouding the frontiers between real and virtual, past and present, painting and photography.

"Timequakes" exhibition by Sabine Pigalle
Musée Jean-Honoré Fragonard, 14 rue Jean-Ossola, 06130 Grasse
Free entry / +33(0)4 93 36 02 07 / usines-parfum.fragonard.com
June 5th to October 4th, 2020

*After Giovanni da Oriolo:
Portrait of Lionello d'Este.
© Sabine Pigalle*



*After Pisanello:
Portrait of Ginevra d'Este.
© Sabine Pigalle*





Elisabeth Vigée-Le Brun, *Portrait of Queen Marie-Antoinette reading a book*, 1785, private collection.

To celebrate the extension of its *Musée du Parfum* at 9 rue Scribe, Paris, Maison Fragonard has purchased many new, rare and ancient works of art. Among them, is a little object that tells a very big story: that of France and, more specifically, of Marie-Antoinette. This set of two perfume bottles, designed in the shape of a book laid with Morocco red leather, is gilded with the sovereign's coat of arms. Its cover is marked with the words "PENSEE CHRET" (Christian thought). A fervent lover of perfume, Marie-Antoinette had excellent taste and a keen sense of smell. Elisabeth de Feydeau tells her story.

MARIE-ANTOINETTE, a PERFUMED QUEEN

By Elisabeth de Feydeau, history professor, writer and perfume expert

It all started out for the best. On her arrival in Paris, Marie-Antoinette, Archduchess of Austria, was welcomed triumphantly by the people of France. The Dauphine, then aged 15, fresh and radiant, was considered to be exquisitely beautiful.

Merchants were convinced that her marriage to the dauphin would spur the capital's luxury trade. The heir to a long dynasty of perfumers, Jean-Louis Fargeon, like many others, began to dream of serving the dauphine. He was born in Montpellier in 1748, into an ancient family of apothecaries and perfumers, but when business dwindled he decided to leave for Paris to conquer the capital and become the future queen's perfumer. Thanks to a Parisian cousin, he was hired as an apprentice by the widow Vigier, whose husband had been the official perfumer of Louis XV.

When Louis XV died, Marie-Antoinette became a very young Queen of France to King Louis XVI, who was just 20 years old at the time. In the same year, Jean-Louis Fargeon was appointed "Master Glovemaker and Perfumer" and presented to the Queen by the Princess of Guéméné, who was part of the Queen's inner circle. The perfumer began collaborating with the hairdresser Léonard and the Queen's milliner, Rose Bertin, perfuming her artificial roses to make them appear real.

In the 18th century, perfume was no longer used to mask bad odors, keep people at arm's length and protect from epidemics. This was a century of libertinism and perfume became a tool of seduction. Since the reign of Louis XV, much progress and many innovations had



• This set of two perfume bottles, designed in the shape of a book laid with Morocco red leather, is gilded with the sovereign's coat of arms. •

been made in the world of perfume, with the perfecting of distillation techniques and wider use of *enfleurage* methods, enabling extraction of the fragrant essence of fragile flowers such as jasmine and rose. Thanks to these little revolutions, perfumers benefited from a much larger palette of fragrances that was no longer seasonally-dependent. The floral or “thousand flower” bouquet was born, made with flowers from every season. Fargeon, whose customers included most of the Court, delivered several dozens of white gloves to the Queen’s House, along with dog skin mittens, lavender bottles, liters of spirits of wine, orange blossom and almond paste pomander pots, orange blossom powder, taffeta-lined baskets scented with violet powder and cypress, and a plethora of accessories. Marie-Antoinette loved his perfumed fans, which she often used to hide her tears or mocking smiles. Fargeon created a *radical vinegar of spirit of Venus* for her, which he described as follows: “This liquor is perhaps the most penetrating I know. It suffices to remove the bottle stopper to fill an entire apartment with its scent, and if one holds the open bottle near the nose, it penetrates the brain so vigorously that the skull appears to have opened in two. It has the most agreeable perfume.”

But Fargeon had a rival! In 1775, Jean-François Houbigant, who benefited from the patronage of the Duchess of Charost, opened a boutique called La Corbeille de Fleurs at 19, Rue du Faubourg Saint-Honoré. He supplied several fragrances to the Queen and launched the refreshing and softening *L’Eau d’Houbigant*, made exclusively with flowers. Contrary to many of her peers, Marie-Antoinette had maintained good hygiene habits from her childhood spent in Vienna and the education of Empress Maria Theresa. The Queen bathed very discreetly, several times a week and therefore had no need to mask bad body odors with heavy, intoxicating perfumes. She adopted

the fashionable new *Bouquet aux mille fleurs*, with its airy and subtle scent. Fargeon named his perfumes *buttercup*, *flowering meadow* or *spring bouquet* in keeping with the times. However, perfecting these supposedly natural scents and ensuring the fine waters maintained their power of illusion became an increasingly complex matter.

Among these many flowers, the rose was one of Marie-Antoinette’s favorites. The Queen crowned herself with roses and Persian lilac, which also adorned her clothes and brightly-colored garland hats. In 1783, Madame Vigée-Le Brun asked the Queen to pose with a rose in her hand; this rose appeared regularly in subsequent portraits. The queen of flowers, symbol of Venus and the Virgin, became the emblem of Marie-Antoinette, whether she was represented as a queen or shepherdess.

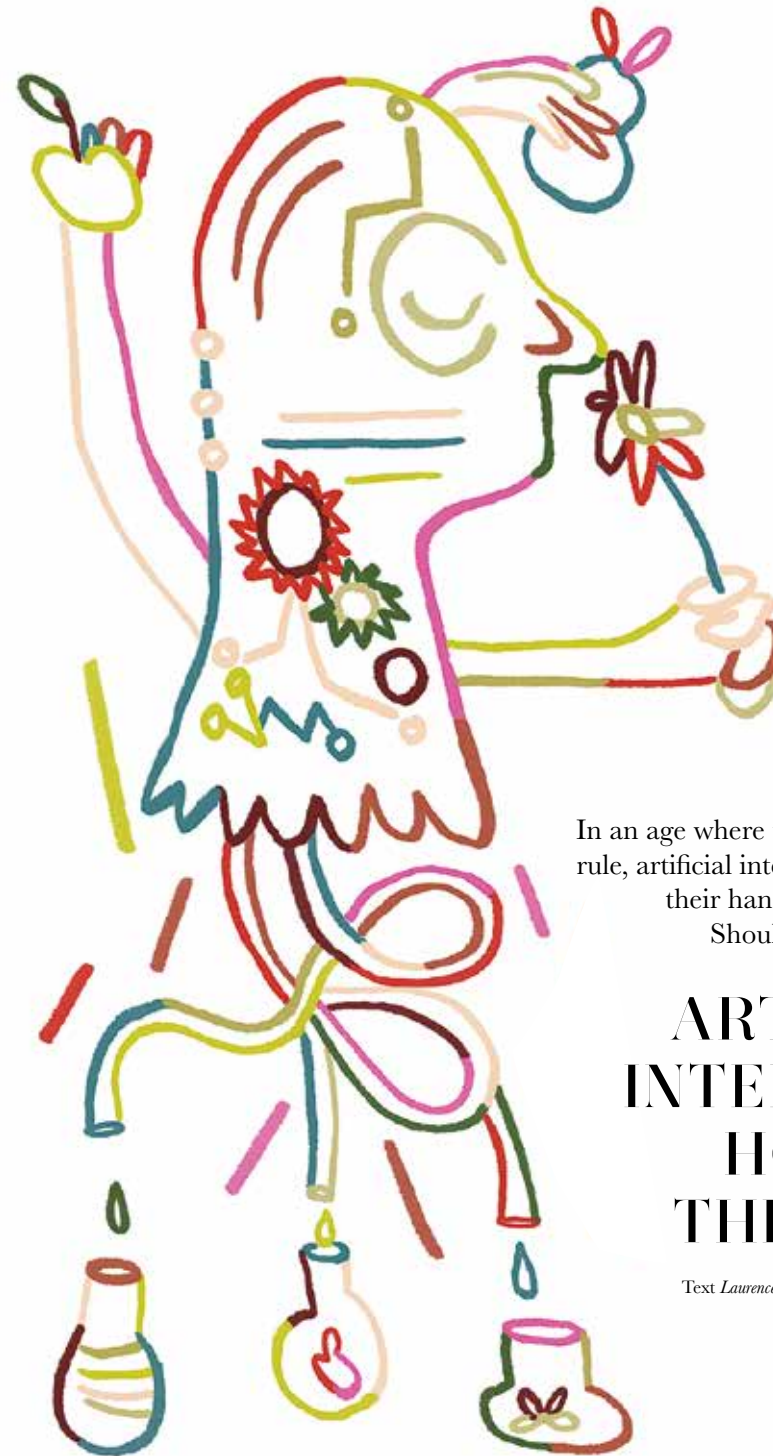
Flowers and perfumes were of ultimate comfort to Marie-Antoinette, bringing her great solace right up to the last and worst moments of her life. Shortly before the French Revolution, and particularly when attacks against the Queen were multiplying,

Madame Campan’s memoirs recount the moving tale of how she offered the Queen orange blossom water to comfort her.

On October 16th, 1793, the Queen was sentenced to death, while Jean-Louis Fargeon was imprisoned for 6 months, then freed. Under the Directory, he perfumed high society, gripped by an unquenchable thirst for life after the French Revolution. During the Empire, he became the “Official perfumer distiller and supplier to Empress Josephine”. However, his health was ruined by his stay in prison and he died on November 9th, 1806, aged 58 years, in his apartment at 11 Rue du Roule.

1. Elisabeth de Feydeau, *Jean-Louis Fargeon, parfumeur de Marie-Antoinette*, Paris, Perrin, 2005.

This was a century
of libertinism
and perfume
became a tool
of seduction.



In an age where technology and digital media rule, artificial intelligence programs are trying their hand at making perfume. Should we be worried?

ARTIFICIAL INTELLIGENCE HOT ON THE SCENT

Text Laurence Ferat / Illustration Alice Guiraud

It's a little revolution in a world where formulating a fragrance usually requires one or several years' work by a professional “nose”: in June 2019, the Brazilian brand O Boticario locally began selling two perfumes designed using artificial intelligence. Their creator is called Philyra, named after a Greek nymph: an AI system using advanced machine learning algorithms developed jointly by the German producer of flavors and fragrances Symrise and multinational information technology company IBM.

To make the program “smart”, engineers, programmers and perfumers initially entered 1.9 million existing formulas along with thousands of raw materials and extensive market data (tastes according to country, the number of times perfume is applied every day, etc.).

David Apel, senior perfumer at Symrise New York, is one of the baby's proud parents. “We're still perfecting Philyra and working hand in hand with IBM to enrich the program. But I must admit I was immediately seduced by the two proposals for O Boticario.

The formulas were pertinent, novel and adapted to the target millennial clientele. Of course, I fine-tuned them a bit, but I kept the initial harmonies suggested by the machine.”

Could this breakthrough be a threat to the profession? After all, it takes eight years to train as a perfumer, in particular in chemistry. And what about the assistants who work in the wings and conduct tests?

AI FOR TEDIOUS TASKS

There was no doom-mongering among the people we questioned. The truth is, perfumes have been designed for many years using computers and most of their ingredients are already weighed by robots. So, as far as the profession is concerned, time-saving on tedious or repetitive tasks is definitely one of the main assets of AI.

“For example, we are using machines to free our collections of certain ingredients that are now being banned as a precautionary measure by calculating a new formula that reproduces the initial perfume as faithfully as possible.

It only takes a few minutes or hours instead of weeks on end,” recognizes a perfumer. “In our industry, a huge amount of research has to be done based on technical and scientific information such as compliance upgrades and consumer data; AI frees up time we can then dedicate to being purely creative.”

Not to mention the electronic noses developed since the Nineties, used in industrial processes and, more recently, in medicine (see insert).

Assistants aren't on the chopping block either. Perfumers generally have one personal assistant. “We form an inseparable couple”, says Shyamala Maisondieu from the Swiss fragrance manufacturer Givaudan. “My assistant doesn't just weigh things. She files my creations and if I forget any, she knows the whole repertoire. I always take her opinion into account because she's my first customer. And she rarely gets it wrong: intuition and trust can't come out of a robot.”

AI rationalizes
and assists creation,
but the five senses
can never be reproduced
by a machine. And it's
often very-human traits
such as impulsiveness,
passion or obsession
that spur us to create
unique perfumes.

Even so, Shyamala regularly makes use of one of Givaudan's new AI tools called Carto: a sort of gigantic iPad, currently used by the New York and Paris centers. Carto creates perfumes taking into account the physicochemical properties of each raw material, in order to formulate balanced and harmonious fragrances.

A FUTURE AI-ASSISTED
FRAGONARD PERFUME

“I still preselect the ingredients, but Carto suggests new associations using astonishing proportions. It opens up new possibilities, which are just as valuable as the input you might receive from colleagues.” To illustrate this, let's look at a future Fragonard perfume currently being created by Shyamala on the mimosa theme. Natural extract of mimosa is often perceived as a bit old-fashioned, with heady base notes. Carto changes the balance, associating volatile pear and aniseed-scented spices to refresh the powdery scent of the golden blooms. And the result is astonishingly modern. “We all have our own style, so AI is an ideal partner because it puts forward combinations we wouldn't necessarily think of spontaneously”, concludes David Apel. This creation aid is also inspiring new brands,

such as Sillages Paris, which sells custom perfumes created on the basis of an online questionnaire. “The customer selects six head, heart and base fragrances, then the machine calculates a formula. Of course, our algorithms were created by human data scientists and perfumers helped us fine-tune the various possibilities”, explains founder Maxime Garcia-Janin. “Nevertheless, AI can lead to new discoveries. For example, our machines pinpointed the fact that women who like floral perfumes also like woody scents, which are generally marketed for men. As our products are suitable for everyone, we now systematically associate the two families.” Senior nose Olivier Cresp remains cautious: “AI rationalizes and assists creation, but the five senses can never be reproduced by a machine. And it's often very-human traits such as impulsiveness, passion or obsession that spur us to create unique perfumes.” As Herbert Simon - who later went on to receive the Nobel Prize for Economic Sciences and Turing Award - said in 1956: “In twenty years, machines will be capable of performing any task done by humans.” Sixty-two years on, his prediction remains to come true, while Luc Julia*, former co-creator of the Apple voice assistant Siri, prefers to refer to artificial intelligence as “augmented intelligence”.

* Luc Julia, *L'intelligence artificielle n'existe pas* (Artificial intelligence doesn't exist), First Editions, 2019.



“ELECTRONIC” NOSES KEENER THAN HUMAN NOSES

Capable of recognizing molecules in the air thanks to sensors, they have been widely used in industrial processes for several decades, e.g. to detect gas leaks or ensure an operation is odor-free. In the food industry, these noses are also commonly used for quality controls. In certain industrial bakeries, the ideal cooking time is determined by a characteristic smell. Electronic noses are also used to classify different types of honey, etc. Little by little, the medical sphere is following suit. We already knew

about the talent of drug sniffer dogs, also used to detect certain human conditions such as diabetes, which causes characteristic, acetone-rich breath. However, putting dogs in hospitals is tricky from a safety and hygiene viewpoint and electronic noses are now being used to diagnose diseases such as cancer. The experiments are currently undergoing laboratory tests and target just a few medical departments, but a number of countries and companies are already in the race to launch the “smart nose” of tomorrow.



WHY CAN'T I SMELL MY PERFUME ANYMORE?

Interview by *Charlotte Urbain*

A morning ritual before setting off for work and the final touch to the preparations for an evening out, we all love the characteristic psst sound a spritz of our favorite perfume makes as it diffuses its familiar notes. So familiar in fact, that over the years, they seem to have disappeared or are so fleeting that after a minute – oh despair! – our perfume appears to have lost its smell and evaporated into thin air... Why can't we smell our perfume anymore? Is there a scientific explanation? A lesson in curiosity by Hiram Gudden.

What happens when I spray my perfume?

The first stage of olfaction takes place in the nose, which is equipped with olfactory receptors. These receptors are hypersensitive and tend to inhibit themselves when a smell is too strong or if a smell is repeated. Faced with saturation or repetition, our olfactory neurons become less active, or cease to function

altogether. And that's long before the smell reaches the brain; it occurs when the smell is detected by the nose.

Next, the brain interprets the usefulness of the information. Our olfactory system and brain are inquisitive by nature. If they're always faced with the same smells, they seek out something new. They like contrast, novelty and diversity.

The two sets of neurons situated in the brain and in our olfactory system like comparing smells. That's why I always say it's good to have a perfume, but even better to have two or three different perfumes so you can alternate and wear them every three days - that actually helps train and stimulate our olfactory system and it's good for helping our neurons communicate. It's a kind of olfactory gym that uninhibits the neurons and facilitates their connections. Also, using two or three perfumes alternately means you get to smell them for longer!

We can usually smell perfume very strongly when we first spray it, then sometimes we can't smell it at all after a few hours. Why is that?

Virtually all perfumes are made up of head, heart and base notes. The first notes, called the "head notes" generally comprise highly-volatile scent molecules. These notes penetrate our nose easily to reach the olfactory receptors and every time we spray, we can smell them for a certain amount of time, while the other notes ("heart" and "base") develop and evolve more slowly and discreetly throughout the day. Those are the notes we generally can't smell anymore, because after a few weeks, months or years we become used to them.

The Fragonard perfumes are formulated and manufactured at our factory in Grasse, so we master the whole process from A to Z. Despite that, some customers are adamant that their perfume has changed, that its formula has been modified. Can you explain this phenomenon?

The first but definitely less-common explanation is a diminished sense of smell. We know that 10 to 20 % of people over sixty suffer from this; like other body organs, the performance of our nose declines with age. The second, more frequent explanation, is that the olfactory system has become used to the smell and is seeking something different. In that case, it's best to have a break for a few days. The olfactory system likes to have a rest and it's something perfumers are well aware of. They give themselves time off to "clean" their nose. They also work on several creations in parallel, to prevent their olfactory receptors from getting used to scents. Once again, comparing smells allows the olfactory system to remain curious and alert.

Hiram Gudden is a neurobiologist and head of neuroscientific research at the CNRS (French National Center for Scientific Research). He is also part of the CNRS olfactory research group. His research relates to the representation of information in the olfactory system and the interactions between olfaction and food ingestion. In addition to numerous scientific meetings on the topic of the brain (Pompidou Public Library, French Neuroscience Society Brain, priority schools, Taste Universities, etc.), he is also deeply committed to bringing science to the general public. In June 2017, he gave a talk at the Fragonard *Musée du Parfum* entitled "Olfactory mysteries: an extraordinary voyage to the heart of our brain".

Paradoxically, and despite our olfactory system's inquisitive nature, how do you explain the success of sugary perfumes and the fact that they have continued to dominate the market in recent years?

It's actually very biased, because sugary perfumes conjure up images of food. We know that smell is a very important part of cooking. In the western world, all of us ate sweets and candy floss as kids - they are universal happy memories. Also, think about festive events such as birthdays and Christmas with its gifts and delicious sweet treats: the brain makes a strong association between these parameters and later on, when we encounter the same type of smell, we find it reassuring. So, sugary smells evoke all those childhood memories related to pleasure. It isn't really an olfactory appreciation; it's spurred more by an emotional memory. It's obviously reassuring for the brain to come across smells it "loves" - they are actually sensory cues -, but in the western world, we tend to neglect our brain's curiosity about the future as well as the past. Today, people travel

more and more frequently and I'm convinced that perfumers could offer new, more daring olfactory voyages versus sugary scents that are a bit stuck in the past. Some do, but they aren't as well-known. Without necessarily abandoning reassuring olfactory cues that are good for our brain, we shouldn't neglect adventure and exploration. A good variety of olfactory stimulations is essential to the proper functioning of our neurons. So, stay curious and pamper your nose with plenty of perfumes!



THE SCENT of WELLNESS

INTERVIEW WITH PATTY CANAC,
AROMACHOLOGIST

We were curious about the current enthusiasm for alternative medicine and in particular essential oils and decided to meet up with an expert in the field.

Patty Canac is an olfactotherapist and aromachologist. After starting out as a perfume assessor for the luxury industry, she discovered the many benefits of essential oils and fragrances nearly twenty years ago.

A professor at the ISIPCA (Higher International Institute of perfumery, cosmetics and food flavoring), she has published several works on the sense of smell*. In addition to smell, we also talked to her about wellbeing and traditional Chinese medicine.

By *Joséphine Pichard*

What are your must-have essential oils? Especially for wellbeing and relaxation?

My first thought goes to Lavender (*Lavandula angustifolia*): its soothing and relaxing properties make it our best ally against stress. It's great used on its own, but it can also be mixed with other essential oils. For people who don't like the smell, I suggest using something you prefer with similar properties, such as Sweet Orange (*Citrus aurantium*). It has a fruitier and more widely-appreciated scent than lavender, which some find reminiscent of household products.

I recommend Lemon (*Citrus limon*) essential oil as a tonic and to fight fatigue: it has excellent invigorating properties. Finally, for emotional trauma – deeper psychological wounds that haven't been “digested” –, I use Roman Chamomile (*Chamaemelum nobile*) essential oil. For practical purposes, it's best to use a diffuser or inhaler stick, or you can simply put a drop of essential oil on a handkerchief.

What smell conjures up strong olfactory memories for you that you still find comforting today?

Definitely cedarwood. It reminds me of the wooden chalet I used to stay at as a child and it evokes safety and solidity. It was a place that prompted silence, rest and introspection. Wooden crayons have something of that scent, echoing the tranquility and inner peace I used to feel in the mountains. Then, later on, while I was studying aromachology, I discovered Atlas Cedarwood (*Cedrus atlantica*) Essential Oil – it's enormously similar. So, I wasn't surprised when I learned that its main benefit is procuring strength and self-confidence.

How do you explain the current enthusiasm for aromachology and the renewed interest in our sense of smell?

Aromatherapy is very widespread now and interest in the power of essential oils has spurred the development of its peer aromachology, which is used to heal the soul. In today's world, we are constantly solicited by a flow of information and our daily lives sometimes seem difficult to manage. This weakens our emotional state. Like yoga, essential oils have become a genuine helping hand for managing our emotions.

In France, we associate lavender essential oil with calming and soothing properties. What about in Asia, a continent you know well?

If we look at China in particular, the use of essential oils for aromachology and aromatherapy

is more recent than in the West. When Mao Zedong came to power, a lot of knowledge was repressed by the regime and lost. But today, some people want to renew ties with this knowledge. In Asia, the scent of lavender is associated with France. Without wanting to generalize, I would say that like us, Asians tend to prefer smells they find on their own continent, because they're familiar. As a result, they are likely to use Hinoki Wood (*Chamaecyparis obtusa*) essential oil for concentration and relaxation rather than Atlas Cedarwood (*Cedrus atlantica*).

A lot of people think that as essential oils are natural they can't be harmful. Is that true?

It's absolutely false. Badly-used essential oils can be harmful, so it's very important to get advice before using them and ensure they respect quality criteria before you buy them.

Their active principles are powerful: they can discolor the skin, be irritating, carcinogenic and even modify DNA. Even though they are natural extracts, you have to be very careful in terms of dosages and how they are applied.

* Le Guide des émotions olfactives. Équilibre et bien-être grâce à l'aromachologie (Guide to olfactory emotions. Balance and wellbeing with aromachology, published in French), Ambre éditions, 2019.
Le Guide de l'odorat. Mieux sentir pour mieux vivre (Guide to smell. A keener sense of smell for a better life, published in French), in collaboration with Christiane Samuel and Samuel Socquet, Ambre éditions, 2015.
Le Temps du parfum (Perfume time, published in French), in collaboration with Samuel Socquet, Minerva, 2008.

WHAT IS AROMACHOLOGY?

Although similar to its cousin aromatherapy, aromachology focuses exclusively on the different fragrances of essential oils and their influence on the psyche. All plant products have up to several hundred unique biochemical characteristics that affect our emotions: fear, stress, anger, lack of self-confidence, etc.

In practice, aromachology consists of creating olfactory synergies adapted to individual needs, in the aim of restoring emotional balance. The therapist also accompanies breathing based on the heart coherence method, with its long-recognized positive effects on the body and mind.

Argan oil Beauty rituals

Reputed for its anti-ageing properties, natural argan oil, also referred to as liquid gold, possesses remarkable properties. It is a genuine miracle cure for the skin, hair and nails.

Here are some “home-made” recipes associating our VRAI argan oil with other magical plant ingredients.

Text: Joséphine Pichard / Illustrations: Alice Guiraud



Fragonard's VRAI argan oil is formulated with 95% argan nut extract and 5% natural fragrance. It is enhanced with delicate, refreshing notes of bergamot, amber, basil, verbena, jasmine, thyme and iris.

100 ml, €29 / 240 ml, €49

Our products are available in shops and at www.fragonard.com



ARGAN & SHEA BUTTER
FOR YOUR LIPS

Mix a few drops of argan oil with a teaspoon of shea butter and a teaspoon of sugar to obtain a lip exfoliator that nourishes and repairs. Apply the paste to your lips, leave for a minute or two, then massage using gentle, circular movements before removing with lukewarm water. Remember to moisturize your lips afterwards with a little bit of shea butter.



ARGAN & LEMON
FOR YOUR HANDS

If you have soft or brittle nails, argan oil is your best friend. Treat yourself to a finger bath to restore the beauty of your hands. Twice a week, fill a bowl with argan oil and add a few drops of lemon. Soak your fingers for around 15 minutes and admire the results: whitened nails and nourished cuticles.



ARGAN & CASTOR OIL
FOR YOUR HAIR

To revitalize your hair and boost growth, mix equal amounts of argan oil and castor oil. Apply the preparation to the lengths of your hair, not forgetting your scalp. Castor oil is reputed for its cleansing properties and ability to stimulate microcirculation. Wrap your hair in a hot towel to open the cuticles and help the treatment penetrate. Leave for one hour or preferably all night before shampooing.

ARGAN OIL AND ...



ARGAN & SALT
FOR YOUR FEET

Feet are often left out of our beauty routine, but it's vital to take proper care of them. Mix two tablespoons of coarse salt with two tablespoons of argan oil. Massage your feet with the mixture in the shower, insisting on the heels. After exfoliating, it's important to remember to massage your feet with a few drops of argan oil for instant soft skin.

THE LUNCHEON

on the

GRASS

Tablecloths play with impressionist prints
as they deploy their charms on lush grass...

Photos *Olivier Capp* / Styling *Joséphine Pichard* and *Jean Huéges*





1

Leaves, flowers, branches and tender corals
adorn summer tablecloths, while
an engraving of paradise found tempts
an afternoon nap on soft cotton percale.



2



3



4

- 1 - *Feuillages* 100% cotton tablecloth, 160x160 cm: €80 - 160x280 cm: €100.
Exotica decorated glass vase, 9x14.5 cm, €12.
- 2 - *Paradis terrestre* 100% cotton pillowcases, 65x65 cm, €40 set of 2.
- 3 - *Paradis terrestre* 100% cotton tablecloth, 160x160 cm: €80 - 160x280 cm: €100.
Paradis terrestre set of 4 decorated glass plates, 21 cm, €38.
- 4 - *Rêve marin* orange 100% cotton tablecloth, 160x160 cm: €80 - 160x280 cm: €100.

Botanical engravings and inhabitants of faraway climes gather in the garden in the shade of flowering parasols.



1 - *Herbier* 100% cotton tablecloth, 160x160 cm: €80 - 160x280 cm: €100.
2 - *Exotica* 100% polyester table mats, 45x33 cm, €10.
3 - *Coquelicot* 100% cotton parasol (metal foot), Ø 150 cm - H 260 cm, €250.



Voyage *to a* Secret Place

Text *Elizabeth Bentz* / Photos *Olivier Capp*



Alpes-Maritimes local archives, 60 Fi 13276, photo *Jean Luce/Bergé-Andreu*

The gardens of the Musée Jean-Honoré Fragonard harbor an old photography studio built in the 19th century. Perfectly preserved since the 1930's, with its original black and white mural formerly used as a photo backdrop, this astonishing site is only accessible to the public on rare open days hosted by Maison Fragonard. Climb aboard for a discovery voyage to a secret place packed with history...

Photography, a new artistic technique developed in Paris from 1839 onwards, was brought to Grasse thanks to famous local-born photographer Charles Nègre (1820-1880).

A banker born into an ancient Grasse family, Jean Luce (1846-1934) was a fervent lover of photography. He commissioned the building of a studio lit by a large glass canopy at his mansion house, overlooking a magnificent garden. Two painted backgrounds, only one of which remains today, were use as backdrops to each photo shoot. This late 19th-century studio is undoubtedly one of the last preserved in its original condition.

The first images captured by Jean Luce date from 1875. In parallel to his amateur photography work, the banker also dedicated his life to compiling a huge collection of photographs of Grasse and the Alpes-Maritimes area. His fifteen thousand black & white and color plates are precious witnesses to local life during the *Belle Époque* and feature family scenes, major local events and technological innovations such as trains and airplanes.



“Maison Fragonard entertains at the studio during exhibitions.”



“A banker on weekdays, Jean Luce photographed Grasse’s high society at his studio at weekends.”

Alpes-Maritimes local archives,
60 Fi 2400,
photo Jean Luce / Bergé-Andreu



Rosa Vanina's Secrets

From childhood memories
to inspirational places
and the joys of cooking

Text *Joséphine Pichard* / Photos *Olivier Captp*

SAVE THE DATE
Rosa Vanina is opening her first restaurant,
le Piano terra (49, rue Popincourt, 75011 Paris),
in February 2020. Instagram: @rosavanina

My cooking originates from an old memory: I must have been five or six years old and, like every year, I was on holiday in Sicily at my grandfather Giuseppe's house. In his house, there was a magnificent wood stove my great-grandmother Maria still uses to bake bread from time to time. That day, I came back starving from the beach. The bread was fresh out of the oven and Maria cut me a slice and seasoned it with a drizzle of her olive oil, salt, tomatoes and Salina capers – the Mediterranean's finest. On the table, freshly-picked from the garden, was Giuseppe's little harvest of almonds and lemons. What he referred to as the garden was actually a little piece of hillside set facing the sea, surrounded by dry stone walls. It yielded fruit every year thanks to Sicily's all-powerful summer sunshine and precious winter rain. The fruit had a potent, raw taste. On the table, there was always a large, transparent pot of olives in brine that Giuseppe harvested in October and prepared with loving care, adding sticks of flowering wild fennel to the top of the pot. On the windowsill, a luxuriant head of basil flourished in a china vase representing a Moor's head...

In my family, when we sat down to eat, we always talked about the meal and how it was made. My gastronomy aims to perpetuate that ancient know-how, but for that, you need to know how to showcase the fruit of the land and stay open to inspiration from neighboring influences. Sicilian cuisine is my home and it lines up perfectly with my culinary philosophy. It uses ingredients such as oil, cheeses, vegetables, herbs and fish and enjoys an almost-sacred relationship with the seasons and locally-sourced produce. It is astonishing, profoundly modern, simple and balanced.

In my everyday experience as a chef, I'm thrilled to be able to bring my childhood memories back to life. And when I'm cooking in such gorgeous locations as Salento or on the Sicilian island of Filicudi, my greatest pleasure is giving the scenery a taste and offering my guests a genuine voyage of the senses...



SPAGHETTI WITH BOTTARGA, HERB SALAD & LEMON ZESTS

This dish tells the story of my island, Sicily and its traditional tuna fishing and canning industry. Bottarga is a delicacy with a powerful iodine taste, perfectly balanced by the sweetness of the shallots and freshness of the herbs. The lemon zests add a delicious perfume to the dish.

For 4 people

200 g Benedetto Cavalieri
spaghetti
2 large, finely-chopped shallots
30 g butter
30 g oil
½ glass white wine
10 g flat parsley
10 g chervil
Zest of 1 organic lemon
Tuna bottarga

Bring a large saucepan of water to the boil.

Chop the shallots and fry in a pan with the butter and oil. When they are lightly browned, add the white wine and reduce over a very low heat.

Prepare the herb salad by removing the chervil and parsley leaves from their stalks and adding the lemon zests.

Cook the spaghetti *al dente* and put aside a glass of cooking water. Sauté the pasta in the shallot sauce and add the glass of cooking water.

Place a generous pinch of herb salad at the center of each plate and arrange bottarga slivers around the edge before serving.

VONGOLE ALLA PLANCHA ON A BED OF WILD HERBS

This is a very simple dish but it perfectly represents what I want to convey when I talk about the pleasure of cooking a landscape. You can prepare it with wild herbs gathered during a stroll along the coast, a walk in the mountains or a country escapade. You can also replace the “vongole” with other types of shellfish. The main thing is to reconstruct a real or imaginary landscape of today or yesteryear...

1 kg *vongole*
Branches of rosemary,
wild fennel, sea fennel,
sage, dried oregano, etc.
Olive oil

Make four nests with the herbs on the hot plancha.
Share out the *vongole* among the nests (250 g on each)
and cover to maintain the heat and aromas.
As soon as the *vongole* open, drizzle with olive oil and serve.



GELO OF PRICKLY PEAR

*The joy of simplicity and the perfect dessert after a rich and plentiful meal.
You can also make it with the juice of any citrus fruit or fruit containing a lot of water
(grapes, watermelon, melon, plum, etc.).*

500 ml prickly pear juice
(using a juicer)
2 g agar
40 g cane sugar
1 stick of Ceylon cinnamon

Bring all the ingredients to the boil.
After 4 minutes, turn off the heat, remove the cinnamon
and pour the liquid into 4 individual pots. Leave to chill
in the refrigerator for at least 6 hours. Sprinkle with crushed,
roasted pistachios before serving.

THE FRAGONARD PLEDGE



In 2018, Fragonard launched an in-depth reflection on environmental and ethical issues with its various departments and service providers. And because the future is now, we are convinced that every step counts, every question is important and every answer is a victory. Before triumphing in the war for a greener, more human planet, here is a dip into some of the battles we have already won.

Text Charlotte Urbain and Adrien Ollivier / Illustrations Alice Guiraud



OUR FACTORIES MANUFACTURE AND RECYCLE

Fragonard has three production units in southern France, where our perfume products, eau de toilettes, soaps and creams are manufactured every day. Cardboard, plastic and glass recycling is part of their daily routine. For example, our boxes are compacted using baling presses before being reprocessed by specialist firms.



BRANCHING OUT

The Kraft paper bags used in our boutiques and most of our containers are FSC (Forest Stewardship Council) approved. This label guarantees that the paper is made from sustainably-managed forests. In other words, one tree is planted for every tree cut down. Similarly, our paper publications such as the Fragonard magazine you are reading right now are printed using plant-based ink and PEFC-certified paper made with sustainable forest products.

FRAGONARD RECYCLES



RECYCLED LABELS

Every detail counts at Fragonard and it's not because you can't see it that it's not there... With this philosophy in mind, we have adopted recycled cotton labels for our clothing, together with recycled paper tags.



EVERY BIT OF FABRIC HAS A LIFE

The textile industry is a notorious source of waste, so we continually work hand in hand with our manufacturers to find solutions. We came up with the idea of using surplus fabric to manufacture children's clothing and accessories and every season we design new models according to available prints and quantities.

FRAGONARD PRESERVES



ECO-FRIENDLY PACKAGING

Our sales catalogs are packaged using polylactic acid film made with corn starch, instead of plastic. This petroleum-free product is completely safe for the environment. Thanks to its plant properties, PLA can be composted and is 100% organic.



SUSTAINABLE INFRASTRUCTURES

The Fragonard facilities are insulated using wood wool. Unlike glass wool, this material is natural and sustainable. Our lighting is green too, as we only use energy-saving light bulbs and presence sensor lighting in most areas.



FRAGONARD
A FIRM
IN THE HEART
OF GRASSE

A FAMILY AFFAIR

Currently run by the fourth generation in a row, Fragonard is a family affair on every level. The firm has seen several generations of the same families grow up in its various departments. And it’s no coincidence if the chief cashier has something of a resemblance to the laboratory assistant: they are mother and son! Husband and wife, uncle and niece, cousins, mother and son... The list is endless. Fragonard is more than just another company, it is a big family with human relationships at its core, where know-how is handed down through the generations.

MADE IN GRASSE,
AN UNFAILING HISTORIC
ATTACHMENT

Our perfumes, eau de toilettes and eau de parfums are 100 % Made in Grasse, from bottling through to sale. Fragonard has been firmly rooted in Grasse since 1926; its attachment to the area and many-fold local investments are an intrinsic part of the firm’s identity and a genuine philosophy for its directors. Contrary to many large companies that target the world’s capitals, Fragonard remains proud of its Grasse origins. Today, this pride has been rewarded and our house has become one of the Côte d’Azur’s foremost economic and touristic stakeholders.



PLANT-BASED ALCOHOL
FROM GRASSE

Located in Grasse - the world’s perfume capital - for over 50 years, the Isnard Group, specialized in the distillation, rectification and purification of alcohols for perfumery and cosmetics, is the official supplier of 100%-natural wheat alcohol to Maison Fragonard. All of Fragonard’s perfumes, eau de toilettes and eau de parfums are formulated using this plant-based alcohol, produced with a blend of sugar beet and cereal molasses. An entirely natural product and a never-ending love story between two renowned Grasse firms...

Maison Fragonard’s 90-year history has never been interrupted, even during World War II. However, glass shortages during the war obliged the firm to turn to other types of container. The gold aluminum bottle or *estagnon* now used for all the Fragonard perfumes made its first appearance at the time. Originating from the Provencal word *estagnoun* meaning tin, it soon became the Fragonard hallmark, protecting the precious elixirs from the light and considerably extending their lifespan. It was Émilie Costa, the daughter of the founder, who came up with the idea of creating a gold *estagnon* – originally used by perfumers to preserve their raw essences and bases – to turn the bottle into a feminine item ideal for public retail.



THE STORY OF THE
ESTAGNON BOTTLE

LARGE FORMAT
EAU DE TOILETTE RECHARGES

Unscrew, fill and spray! The 600 ml aluminum recharge is an economical and environmentally-friendly way to recharge your bottles - a small gesture for the planet that reduces consumption while allowing perfume aficionados to enjoy their favorite fragrance. Fragonard was one of the first perfumers to offer recharges.

ALUMINUM,
AN ECO-FRIENDLY PRODUCT

Did you know aluminum is 100% and infinitely recyclable without losing any of its properties? This metal plays a key role in ecology

thanks to its light weight, which minimizes its carbon footprint during transport. Aluminum is also very hard-wearing and easy to re-use.

A GOLDEN SUPPLIER

A Grasse-based manufacturer, Tournaire has been collaborating with Fragonard for four generations and shares our values of quality, excellence and trust. Today, Tournaire lends its expertise in cutting-edge equipment and top-quality technical packaging to industries all over the globe. This benchmark firm, deeply committed to preserving the environment, is fully compliant with official Quality, Safety and Environment (QSE) standards.

ESTAGNON
BOTTLE PACKAGING

Our perfumes are bottled, labeled and packaged at the bottling unit inside Fragonard’s historic factory in the center of Grasse. The empty estagnon aluminum bottles are placed on the feeding table, then routed to a filling station. Once the nozzle has been screwed on and the label applied by the machine, the operators at the end of the chain perform a series of stringent quality controls.

Caring together!

Fragonard has been supporting the San Joe Puram orphanage for the last eight years through the sale of its Charity bags and pouches. In 2018, a new solidarity product was born: the “Hand on Heart” gift set in favor of the NGO EliseCare. Agnès Costa tells us why she chose to support these two institutions: a major commitment, with 100% of proceeds from product sales going to the associations.



ELISECARE *AN ASSOCIATION AT THE HEART OF THE CONFLICTS*

“Élise Boghossian is an incredible woman. The mother of three young children and a qualified acupuncturist who trained at Nanjing University and works in Paris, she set up the association EliseCare five years ago to offer psychological and medical support to oppressed and uprooted populations in the refugee camps of Iraq and Syria.

Fragonard has been supporting this association since 2018 through the sale of a special gift set, all proceeds of which go to EliseCare.

In 2019, thanks to your purchase of 10,000 *Le cœur sur la main, une main tendue au royaume de l'espoir* (“Heart on Hand, a hand held out to the kingdom of hope”) gift sets containing a terrazzo porcelain Buddha's hand and heart-shaped soap, Fragonard was able to help EliseCare cover 16% of its operating costs. Thanks to you, many children from the survivor's center created by EliseCare have now benefited from medical and psychological care, and learned how to smile and hope again. Men and women who were wounded and suffering, or simply deprived of medical or dental care, have now received the treatment they need and we are extremely proud of that.

We're counting on you again in 2020! We have created a new “Heart on Hand” gift set, containing a heart-shaped biscuit porcelain soap holder engraved with orange blossom and Fragonard's mythical orange blossom soap, celebrating our continued commitment to helping this wonderful association.

Each set purchased helps people who are suffering. And each time you buy one of our solidarity sets, you prove we can achieve great things when we work together. Thank you so much!”

Agnès Costa

Heart-shaped engraved soap perfumed with orange blossom 60 g and heart-shaped biscuit porcelain soap holder, €25.

SAN JOE PURAM, *PARENTING YOUNG GIRLS*

“I visited the San Joe Puram orphanage on the outskirts of Delhi for the first time in 2002. I was deeply moved by this human-scale, family-style establishment that accommodates around a hundred little girls who have been neglected or abandoned – often in front of the orphanage door – because they suffer from mental or physical malformations, or simply because their mothers couldn't keep them in the shanty towns... Some are orphans while others still have a family, but they all desperately need the care, education and love showered on them by the nuns who run the orphanage.

Each house has around ten beds and is organized according to age. The girls in good health help those who are handicapped and they all receive an excellent education. When they grow up, the luckiest ones go to college, find a job or get married. The girls who are the most challenged by their disability continue to live at one of the orphanage's little houses, refurbished thanks to our donations.



FOR EVERY
15 POUCHES SOLD,
A LITTLE GIRL CAN
ATTEND SCHOOL
FOR AN ENTIRE YEAR.



Charity bag - 100 % cotton, 40 x 45 cm, €25

The orphanage was founded by nuns, but the teaching is secular and the atmosphere warm. The houses are very clean and well-maintained and the food is simple and comforting. They are set out in the country – it's very quiet and pretty. I try and visit every year when I go to India and I'm so happy to see these little girls growing up. They give me such a heartfelt welcome and are proud to show me their progress and drawings and talk about their hopes for the future.

They make me very proud of our commitment. So a huge THANK YOU for supporting the initiative by buying our charity bags and pouches every year.”

BRANCHING OUT

They are young, fresh out of college or have already spent a few years in a classic professional environment. One day, they decided to leave it all behind to explore new horizons, relinquishing the comfort of routine and a predestined path to bring a dream to life or experience a new reality. Portrait of four passionate young people living outside the box...

Text Charlotte Urbain and Adrien Ollivier



“If you want to be happy, aim to do what you enjoy.” *Louis Sassy, age 20*

FROM CITY-DWELLER TO SHEPHERD
LOUIS SASSY

At age 18, Louis Sassy abandoned his studies as a boat mechanic and opted for the fresh air of the mountains. He headed off to live in La Bastide, in the Grasse hinterland, where he now raises ewes. Far from noise and pollution, his daily life and the changing seasons are paced by hay-making, harvesting and lambing. Today, Louis heads up a flock of four hundred and fifty ewes, aided and abetted by his loyal sheepdog. His tools are no longer a computer or printer: he uses a harvester and a tractor for his everyday tasks. Unfailingly supported by his family, he has swapped the comfort and practicality of city life to get back in touch with nature despite his initial concerns about the long, lonely winters. For the last two years, Louis has been living the dream and he confides that this new life has completely changed him. Today, he wouldn't leave his mountain for the world...

PARIS-BOMBAY NON-STOP
ALEXIA GUILLIER

After spending nine years in the French capital including three at the *Parfumerie Fragonard* communication department, Alexia Guillier decided to take a leap of faith, leaving her comfortable Parisian life behind and embracing the shanty towns of Bombay in the framework of the Life Project 4 Youth (LP4Y) NGO. Her new mission: to accompany young Indians aged 18 to 24 years living in extreme poverty by offering them the tools for professional and social integration. The youngsters are coached for nine months to allow them to acquire the basic knowledge and capabilities they need to escape poverty in the long-term. At LP4Y, Alexia is in charge of communication and developing business partnerships to finance the various centers located throughout South and South-East Asia and soon in the Middle East. She also helps youngsters from the Malwani center in Bombay find jobs. Now fully immersed in Indian society, the people that fill her daily life – whether shopkeepers, partners, friends or the youngsters she takes care of – have a special place in her heart. In just a few months, their smiling faces have helped her forget the ease of her old life. It is an experience that has changed her forever.



© Juliette Cesvet

“Leaping into the unknown can be scary, but it's the best way to surpass yourself and feel alive”
Alexia Guillier, age 27



“Traveling is first and foremost about sharing moments with people you'll probably never see again, but who remain etched on your mind.” *Paul Aubert, age 27*

A FREEWHEELING ENTREPRENEUR
PAUL AUBERT

After graduating from the Kedge Business School, Paul Aubert gained extensive experience as an event planner. He saved his pennies and decided to travel to South America with his childhood pal Benoît Lafond. Once there, they purchased a 1994 American school bus and converted it into a traveling hotel. During their 18-month road trip, the two friends welcomed over fifty travelers and covered around 40,000 kilometers. It was the start of a business venture called La Brigade du Voyage, also known as My Bus Hotel in the United States. The concept: a variety of 12-day trips on board comfortable buses fitted with solar panels, making them entirely self-sufficient in terms of electricity. The dynamic duo offers travelers a variety of activities such as kayaking, mountain biking and stand-up paddleboarding. The adventure has transformed Paul and his vision of life: after seeing the difficult living conditions of certain populations, he realizes his privileges as a French citizen and that comfort truly isn't synonymous with happiness. Despite some initial doubts, he has no regrets about his choices and encourages everyone to take the leap. Now aged 27, Paul wants to create a fleet of traveling hotels in the Unites States and South America, so he can share this new travel mode with other adventurers.

THE ART OF FINDING YOURSELF
MANON QUEUDOT

Determined to put the linguistic skills acquired through her degree in languages, literature and civilizations into practice, Manon embarked on three trips for her three specialty languages: English, Mandarin Chinese and Korean. After a year spent Wwoofing in the United Kingdom she decided to study martial arts at the Shaolin temple located in a historic area of the Province of Henan. She began a one-year apprenticeship in March 2017, but this other-worldly experience transformed her so much that she postponed her other projects and decided to opt for an extra year. To finance her second year and continue mastering Chinese, she applied for a job between two trips as a bilingual guide at the *Musée du Parfum Fragonard* in Paris. Certain of her decision and cheered on by her family, she took the risk of leaving the traditional study route and a stable job to listen to her heart. Her daily life in China is an astonishing blend of intensity and peace: coached by the famous monks, she trains seven hours a day from Monday to Friday and practices five traditional martial arts. The compassion, spirit of mutual aid and humility that reign inside the temple spur her on to confront her fears and perfect her art. Today, she proudly asserts that she has pushed back her limits and rediscovered herself as she explores this new life path.

“Compassion, mutual aid, humility, confidence and openness... I've found myself again and discovered a new life path” *Manon Queudot, age 25*



Birthday Party

Photos *Olivier Capp*

A birthday party... Fragonard-style! A gorgeous spring afternoon filled with happiness, tasty treats, vivid balloons, geometric prints and tender, candy colors. This summer's children's clothing collection makes a pretty picture alongside our fashion-forward dads. And flowers are simply everywhere... Even on the biscuits. Make way for fun and games and let the party begin!



Left to right:
Lucie is wearing the *Smaya*
printed organic cotton dress, €40.
Yumi is wearing the *Sadhi*
printed cotton dress, €45.
Darya is wearing the *Garance*
cotton kurta, €40.



Up and away!

Above: Kenji is wearing the *Indriya* printed cotton shirt, €40.
Yumi is wearing the *Garance* cotton shirt, €40.
Karma printed organic cotton dress, €30.

Right: Darya is wearing the *Samatha* printed cotton kurta, €42.

KIDS



Lucky charm flower shortbread

TOOKIES CONSCIOUS PASTRIES

Jennifer Hart-Smith was originally a French-Australian designer. Four years ago, she retrained as a pastry chef and created Tookies, a customized biscuit brand using alternative flours. After perfecting her art at various Parisian bistros and alongside pastry legends Yann Couvreur and Benoit Castel, she qualified as a naturopath to enrich her knowledge of the plants she uses to make her pastries. Jennifer's creations aren't vegan or gluten-free, but she is committed to natural ingredients free of additives, artificial coloring, gelatin and refined foods, and uses only wholefoods and local, seasonal produce.

www.tookies.fr





Above: Hélène is wearing the *Indriya* printed cotton two-piece, €45.
George is wearing the *Indriya* printed cotton shirt, €40.
Lucie is wearing the *Nama* printed organic cotton dress, €35.

Right: Léna is wearing the *Jiva* printed cotton kaftan with embroidered collar, €50.
Hélène is wearing the *Jiva* printed cotton dress, €45.





Above: Gaétan is wearing the *Ishan* printed cotton shirt, €70.
Jean is wearing the *Sohel* hand-embroidered linen shirt, €120.
Darya is wearing the *Oma* printed and embroidered organic cotton kaftan, €35.
Hélène is wearing the *Deva* printed and embroidered organic cotton top, €30.
Olivier is wearing the *Sadhi* printed cotton shirt, €70.

Right: Lucie is wearing the *Anatta* printed organic cotton shirt, €30.





Little Buddha



As good as gold

Left: Hélène is wearing the *Smaya* printed organic cotton pajamas, €48.

Above: Eléonore is wearing the *Indriya* two-piece, €45.

Opposite: Justine is wearing the *Mon petit bouddha* block print organic cotton body, €34.
Romy is wearing the *Garance* cotton kurta, €40.

The world's perfume capital lies tucked against a hillside, to the North of Cannes. A beautifully-preserved historic town, laden with flower meadows, Grasse boasts a unique atmosphere – an indescribable blend of lifestyle, elegance and poetic melancholy, with Maison Fragonard nestling at its heart. The perfect place for an escapade whatever the season.

ESCAPADE *in* THE CAPITAL OF PERFUME

Text Radia Amar





A FRAGRANT HISTORIC QUARTER

In the narrow lanes of the historic quarter, 17th and 18th-century buildings rub shoulders with elegant 19th-century mansion houses, some harboring secret gardens. Breathtaking viewpoints have earned Grasse its nickname of “balcony over the Mediterranean”. Graced with a strong but discreet personality, Grasse is the antithesis of bling. More Provencal than Riviera in style, and somewhat reminiscent of Tuscany, the town is home to a plethora of historic monuments including a cathedral, episcopal palace and museums... After the buzzing and colorful craft and perfume boutiques lining the steep Rue de l’Oratoire, Notre-Dame-du-Puy cathedral, erected in the 13th century, offers a welcome breath of simplicity. Its vaulted ceilings and discreet decor reflect Lombardy and Ligurian influences. In addition to works by Rubens, it is the resting place of one of Jean Honoré Fragonard's rare religious paintings, entitled *Washing of the Feet*.

Above: Lane in Grasse.

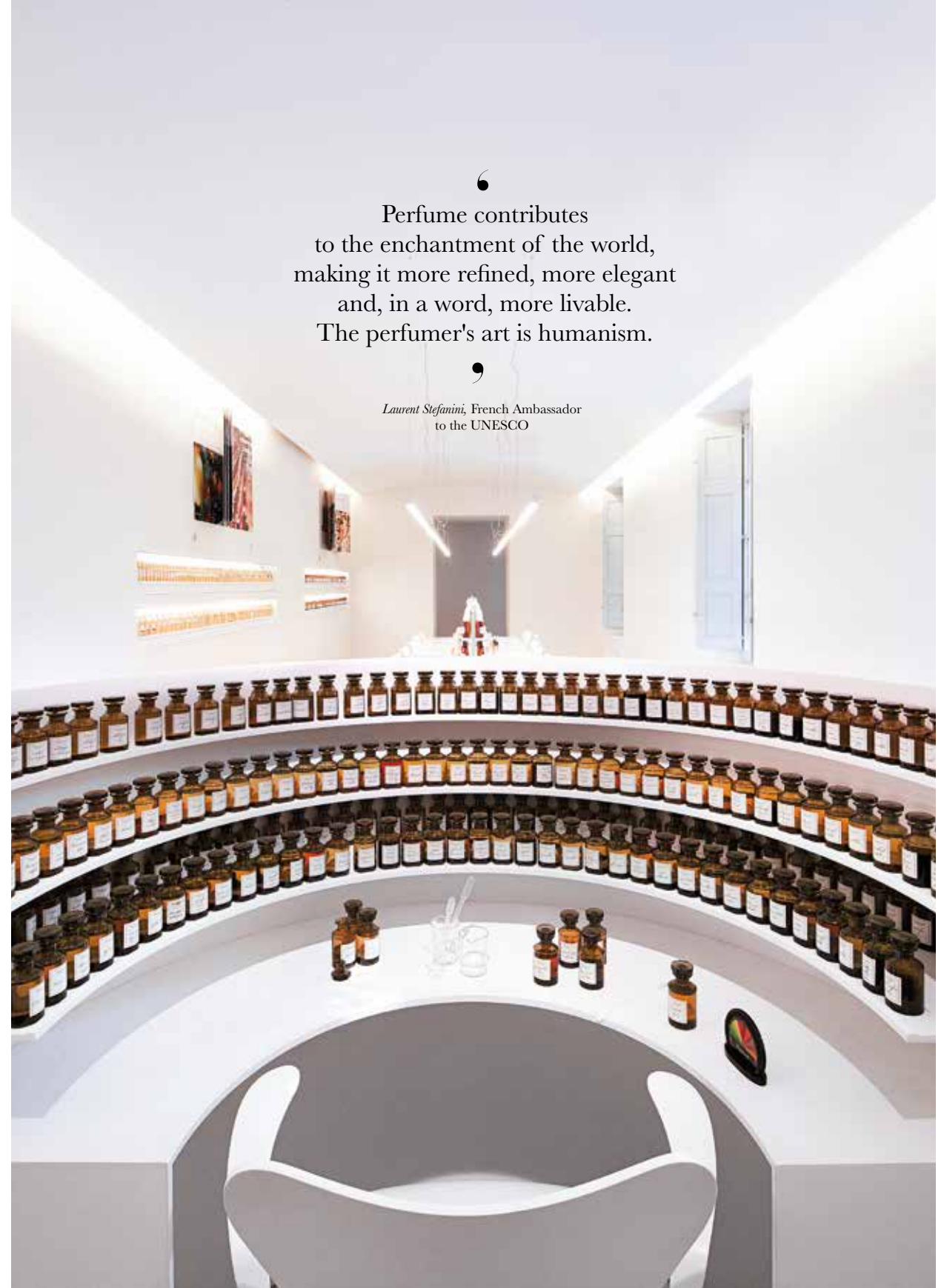
Left: Perfume organ, Fragonard, Grasse.

GRASSE, WORLD-ACCLAIMED KNOW-HOW

The ultimate accolade... Handed down through the generations, the time-honored perfumery expertise of the Pays de Grasse is now listed as UNESCO Intangible Cultural Heritage. Cultivated in Grasse since the 16th century, this unique know-how led to the development of the town's perfumery trade. Spearheaded by senator Jean-Pierre Leleux and project manager Nadia Bédar, with honorary presidents Pierre Rhabi and Patrick de Carolis, the UNESCO distinction was awarded on November 28th, 2018 and promises to preserve and further enhance the area's precious economy. Grasse masters every stage of the perfume making process and is a genuine market heavyweight, with sixty-five specialist firms representing an impressive 10% of global market share in the fragrance and aroma industry. Perfumery and tourism professionals are currently working on a new “Perfume Walks” (*Chemins Parfumés*) project – a series of itineraries open to everyone wishing to learn more about this exceptional area of expertise – in celebration of the town's hard-earned UNESCO status.

Perfume contributes
to the enchantment of the world,
making it more refined, more elegant
and, in a word, more livable.
The perfumer's art is humanism.

Laurent Stefanini, French Ambassador
to the UNESCO



WHAT KIND *of* KNOW-HOW?

Preserving the perfumery expertise of the Pays de Grasse area also contributes to safeguarding perfume plant growing on a global scale, so growers in distant countries can continue to uphold their olfactory traditions.

1

CULTIVATING
PERFUME
PLANTS

Sweet-smelling plants have carved out the olfactory landscape and molded the identity of the Pays de Grasse over the centuries. Rose, jasmine and tuberose are the area's floral emblems, together with violet, orange blossom, mimosa and iris. Thanks to a unique soil, microclimate and know-how handed down through the generations, perfume plants thrive here, offering up their finest fragrances. And of course, soil drainage, planting periods, sunshine, humidity levels, grafts, cuttings, wintering and pruning hold no secrets for the local growers, who know exactly when the flowers are ripe for hand-picking...

2

KNOWLEDGE OF NATURAL RAW
MATERIALS AND PROCESSING
TECHNIQUES

It all begins in the flower fields, where gatherers, growers and brokers alike meet to assess the olfactory qualities of the various crops, while in the workshops, foremen carefully record the yields of each plant. The expertise of the Pays de Grasse area also lies in its ability to adjust processing on a daily basis according to each raw material and extends to the design in Grasse and manufacture of the various processing equipment. As a result, many different trades and talents, including boilermakers for example, have all helped consolidate the area's know-how.

3

THE ART
OF COMPOSING
PERFUME

Perfumers have changed status more than once to adapt to the evolution of the perfumery trade. Initially artisans, they evolved to become olfactory interpreters and inspirations for the world of fashion in the late 19th century. As time went on, perfumery was no longer a craft industry where small orders ruled; it became increasingly technical and scientific, while remaining predominantly artistic. Formulating a perfume involves building a seductive olfactory architecture using various natural and synthetic ingredients. More than anywhere else, Grasse is a genuine hub of know-how on raw materials, processing and formulation. And for a perfumer, nothing can more authentic than practicing one's art in Grasse...

GET SET WITH YOUR PIPETTES!

Fragonard hosts fascinating tours of its historic factory seated in the heart of Grasse's old quarter. You can also slip into the skin of a perfumer, combining head, heart and base notes to create your own precious elixir, aided and abetted by a professional. This 1½-hour workshop promises a fun and informative insight into the captivating world of perfumery. What's more, you can take your creation home with you!



Our
TOP ADDRESSES
AND MUST-DO EVENTS
IN AND AROUND GRASSE

HÔTEL PARTICULIER DES JASMINS
938, avenue des Écoles, Le Bar-sur-Loup.
www.lesjasmins.fr

With its deliciously old-fashioned signature style courtesy of interior designer Jacqueline Morabito, this café-come-restaurant-come-family guest house is a genuine tribute to the area's rural lifestyle. Located in Bar-sur-Loup, a charming medieval village rubbing shoulders with Grasse, it warmly welcomes visitors come to savor a cup of tea, sample some generous market cuisine or spend a few tranquil nights in one of the five rooms. With her usual flair, Jacqueline Morabito has created a world combining bygone and modern-day finesse. "This house lay dormant for forty years. I wanted to honor it by showcasing the outstanding original features such as the frontage, floors, sumptuous bathtubs that we re-enameled and noble wallpapers. Each room has its own color. I worked with an 18th-century palette of soft yellows and delicate pinks... Although you can spot my signature, my aim was to exalt the building's history", confides Jacqueline Morabito, who has instilled this delightful address, headed up by benevolent masters of the domain Bruce and Julien, with an even deeper soul...



VENTURINI FOUGASSETTES
1, rue Marcel-Journet, Grasse.
+33(0)4 94 36 20 47

This little brioche perfumed with orange blossom water was formerly reserved for the children of Grasse. Today, the *fougassette* has become the town's culinary specialty and a treat for all ages. This bakery is just one of the places you'll find this authentic and comforting treat, based on a traditional recipe.

GRASSE THEATRE
2, avenue Maximin-Isnard, Grasse.
www.theatredegrasse.com

Directed by Jean Flores for the last twenty-five years, Grasse theatre is undoubtedly one of the most dynamic in the region: a place where people gather to tremble with emotion, laugh hysterically, daydream and enthuse... Every season, it schedules an abundant, on-point, cosmopolitan and far-reaching line-up of theatre, dance, music, circus arts and comedy in a superb, contemporary setting. Modernized in 2018, the hall now offers reduced-mobility access. Already deeply committed to culture through its two museums (*Musée Jean-Honoré Fragonard* and *Musée Provençal du Costume et du Bijou*), Maison Fragonard has been a patron of the theatre since 2012.

CONFISERIE FLORIAN
Pont-du-Loup, Tourrettes-sur-Loup.
+33(0)4 93 59 32 91

Proffering a mouth-watering array of *orangettes*, candied fruit, crystallized flowers, jams, cordials, violet tea, fruit chocolate and Provençal honey sweets, this artisan confectioner has been flying the flag of traditional know-how and family values for nearly a century. The historic Pont-du-Loup, set between mountain, river and hill, is home to five gourmet workshops opened in 1949, nestling at the foot of a viaduct. In this charming decor, where original Provençal furniture has pride of place, visitors discover how clementines and tangerines from Vallauris, lemons from Menton, oranges from Nice and roses, violets and jasmine from Grasse are transformed into succulent candies and other irresistible delicacies.



WEDNESDAY MORNING MARKET
Cours Honoré-Cresp, Grasse.

Set next to the historic center, this resolutely-Provençal market overflows with typical southern good humor. You'll find fruit and vegetables grown by local producers there, along with local craftwork, clothing, various objects and kitchen utensils.

L'ARROSOIR
6, rue des Moulinets, Grasse.
+33(0)9 80 95 38 00

Serving delicious, healthy and ethical food made with locally-sourced market produce, this kindly new eatery is firmly anchored in today's "eat well" trend. Pampering guests with a friendly welcome and homely atmosphere, L'Arrosoir also hosts a variety of activities and events such as writing workshops and literary cafés. Open every lunchtime and Friday and Saturday evenings. Closed on Sundays.

BOULANGERIE PARMi NOUS
130, boulevard du Docteur-Belletrud, Cabris. +33(0)9 87 17 86 26

This bakery's smiling team makes and bakes delicious breads every day (including gluten-free spelt bread and an exceptional Nordic bread), along with pastries, *pissaladière* tarts, sandwiches, quiches, cakes and fruit jellies.

ESPACE DE L'ART CONCRET
Château de Mouans, Mouans-Sartoux.
+33(0)4 93 75 71 50

This Cubist-style contemporary arts center painted a daring apple green was born in 1990 out of an encounter between art aficionados and collectors Sybil Albers and Gottfried Honegger. Its year-round thematic exhibition and workshop program is designed to promote reflection on art and society. The "Albers-Honegger donation" permanent collection mainly comprises abstract and geometric works. Gérard Traquandi's project entitled *Partition Musicale* (Music Score), exploring the topic of dogmas and historic classifications, is on show there until April 5th, 2020. The project's aim? To promote harmony and esthetic abundance by combining works which, at first sight, have nothing in common...



LE PARADENYA – GRASSE PONY CLUB
42, chemin de la Mosquée, Grasse.
+33(0)4 93 36 13 23

Open all year round, this club encourages novices and seasoned riders alike to live out their passion. Fervent horse lovers Monique and Anne offer a kindly welcome, topped with the promise of top-level instruction. The club provides various lessons and courses for children and teenagers during school holidays.

FESTIVAL DU LIVRE (BOOK FESTIVAL) IN MOUANS-SARTOUX
www.festivaldulivre.fr

Held every year in October, this three-day flagship Riviera festival brings together several hundred authors come to meet their audience. Fronting dozens of debates, film screenings, theatre plays, exhibitions, children's events and street art performances, the event is instilled with a deliciously-authentic spirit.



CAFÉ-LIBRAIRIE EXPRESSION
10, place des Pins, Châteauneuf-Grasse.
+33(0)4 93 42 52 64

Comic books, thrillers, paperbacks, children's books and beautifully-illustrated cookery, art, nature and travel books... The selection here is finely-curated and you can pore over it while sipping a cup of tea in the indoor café or out on the terrace.

PERFUME FAIRS
IN THE PAYS DE GRASSE

JANUARY
Mimosa Weekend
in Pégomas

FEBRUARY
Mimosa Fair
in Tanneron and Mandelieu
Violet Fair
in Tourrettes-sur-Loup

EASTER MONDAY
Orange Fair
in Bar-sur-Loup

APRIL
"Nose" Contest
in Grasse

MAY
ExpoRose *in Grasse*
Rose Fair *in Opio*
Centifolia Fair
in Plascassier

JUNE
Perfume Weekend *in Grasse*
Perfume Collections Fair
in Grasse

AUGUST
La Jasminade Fair
in Grasse
Tuberose Fair
in Auribeau-sur-Siagne

SEPTEMBER
Pilgrimage in honor
of Notre-Dame-de-Valcluse,
Patron Saint of Perfumers
in Auribeau-sur-Siagne

PARIS



FEBRUARY 26TH TO JULY 26TH, 2020
CHRISTIAN LOUBOUTIN, L'EXHIBITION(NISTE)

Long-awaited by fans of the famous shoes with a bright red sole, this exciting show at the Palais de la Porte Dorée, a masterpiece of Art Deco style, features hundreds of pieces – some iconic and others never seen before – paying tribute to the unbridled creativity and exceptional know-how of Christian Louboutin, together with numerous other artists and artisans. A genuine ode to fashion.

Palais de la Porte Dorée
Musée National de l'Histoire de l'Immigration • Tropical Aquarium
293, avenue Daumesnil, Paris 12th arrondissement
+33(O)1 53 59 58 60

Maquereau shoe from 1987 in front of the tropical aquarium at Palais de la Porte Dorée (based on 1988 archive image) © Christian Louboutin.

FEBRUARY 27TH TO JULY 5TH, 2020
CÉZANNE AND THE MASTER PAINTERS. A DREAM OF ITALY

Following on from the tribute to German painter Piet Mondrian, this new exhibition at the Marmottan Monet museum is heading resolutely South. Masterpieces by Paul Cézanne, including the famous Sainte-Victoire Mountain, are set facing an unprecedented series of canvasses by Italian masters who influenced the Aix-born artist's esthetic. The show also includes a section exploring the impact of Cézanne's work on Italian modernists such as Morandi and Boccioni.

Musée Marmottan Monet
2, rue Louis-Boilly, Paris 16th arrondissement.
+33(O)1 44 96 50 33



Paul Cézanne, *Sainte-Victoire Mountain*, circa 1887-1890, oil on canvas, 65 x 95.2 cm, Paris, Musée d'Orsay – Photo © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski.



MARCH 25TH TO JUNE 8TH, 2020
POMPEII

This ambitious show at the Grand Palais invites history and archaeology lovers to take a new angle on the story of Pompeii. After months of work on site, the exhibition, simply entitled “Pompeii”, plunges visitors into an immersive reconstruction of the mythical town before and after the drama that buried it.

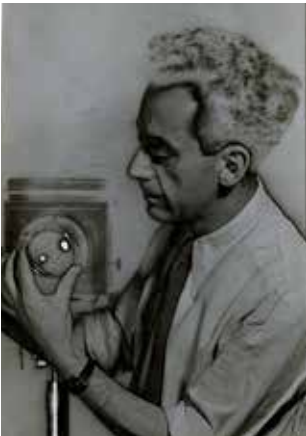
Grand Palais, Salon d'honneur (entrance Square Jean-Perrin)
Champs-Élysées, avenue du Général-Eisenhower,
Paris 8th arrondissement.
+33(O)1 44 13 17 17

APRIL 9TH TO JULY 26TH, 2020
MAN RAY AND FASHION

Set at the gateway to the Jardin du Luxembourg, the museum of the same name is revisiting the creative itinerary of Man Ray, one of the leading figures of the Modernist art movement. Although many of his images are iconic, Man Ray's role in overhauling fashion photography and hoisting it to worldwide recognition is much less well-known. Originals, reprints and fashion magazines alike lead us on a voyage through surrealist Paris in the Roaring Twenties and the history of photography.

Musée du Luxembourg
19, rue de Vaugirard,
Paris 6th arrondissement
+33(O)1 40 13 62 00

Man Ray, *Self-Portrait* (detail), 1932, gelatin silver, reprint, 8.5 x 5.5 cm, private collection © Man Ray 2015 Trust / ADAGP, Paris 2019.





MAY 13TH TO AUGUST 31ST, 2020
MATISSE

Following on from its “Bacon, Books & Painting” show, the Centre Pompidou is pursuing its foray into the ties between images and words with a new exhibition presenting the career of Matisse in nine chapters of artistic vocabulary. The line-up will include canvasses from the center's own collection, together with masterpieces on special loan from the Musée Départemental Matisse in Cateau-Cambrésis and Musée Matisse in Nice.

Centre Pompidou – Galerie 1
Place Georges-Pompidou, Paris 4th arrondissement
+33(0)1 44 78 12 33

Henri Matisse, *Marguerite with a Black Cat*, 1910, oil on canvas, 94 x 64 cm, Centre Pompidou, Musée National d'Art Moderne, Paris. Donation by Madame Claude Duthuit in memory of Claude Duthuit, 2013. © Succession H. Matisse Photo © Centre Pompidou, MNAM-CCI / Georges Meguerditchian / Dist. RMN-GP.

SEPTEMBER 30TH, 2020 TO JANUARY 31ST, 2021

L'EMPIRE DES SENS.
DE FRANCOIS BOUCHER À JEAN-BAPTISTE GREUZE
(IN THE REALM OF THE SENSES. FROM FRANCOIS BOUCHER
TO JEAN-BAPTISTE GREUZE)

In tribute to the 250th anniversary of the death of François Boucher, the Musée Cognacq-Jay is inviting us to rediscover the most lascivious facets of Louis XV's court painter and his contemporaries. Painting the portrait of love and desire during the Age of Enlightenment, the exhibition brings together around sixty canvasses and drawings from private and public collections, some shown for the very first time in France. A genuine feast for the eyes, shining the spotlight on Boucher, Greuze, Watteau and Fragonard.

Musée Cognacq-Jay
8, rue Elzévir, Paris 3rd arrondissement
+33(0)1 40 27 07 21

François Boucher (1703-1770),
The Beautiful Cook, before 1735,
oil on wood, Paris, Musée Cognacq-Jay.
© Musée Cognacq-Jay / Roger-Viollet.



NOVEMBER 3RD, 2020 TO FEBRUARY 28TH, 2021
HENRI CARTIER-BRESSON – PARIS

The Musée Carnavalet – Histoire de Paris is reopening its doors after a major facelift with a flagship exhibition dedicated to Henri Cartier-Bresson. Designed in partnership with the Foundation of the same name, the show shines the spotlight on Paris's role in the artistic career of this great 20th-century photographer. The capital, where he stayed between two trips overseas, was also the stage for his creative genius: the May 68 protests, triumph of consumerism and leisurely strolls along the Seine. The exhibition presents original works together with audiovisual archives.

Musée Carnavalet – Histoire de Paris
23, rue de Sévigné, Paris 3rd arrondissement
+33(0)1 44 59 58 58

Henri Cartier-Bresson, Jean-Paul Sartre
and Jean Pouillon, 1946, Musée Carnavalet
Histoire de Paris collection.
© Henri Cartier-Bresson /
Fondation Henri-Cartier Bresson / Magnum.



CANNES

UNTIL APRIL 26TH
PIERRE ET GILLES,
LE GOÛT DU CINÉMA
(PIERRE ET GILLES,
A TASTE FOR THE MOVIES)

Fascinated by the movies, media stars and fictional characters, artists Pierre et Gilles are presenting a series of works showcasing actors and actresses who have posed for them in imaginary and stylized decors. Reminiscent of carefully-curated movie stills, the iconic compositions of these foremost French contemporary creators are sometimes kitsch and sometimes poetic, but always pleasing to the eye and a delight for all audiences.

Centre d'Art La Malmaison
47, boulevard de la Croisette, Cannes

Souvenir, 2016 (Isabelle Huppert). Photo printed using inkjet canvas
and painted, single piece.
Without frame: 114 x 162 cm, with frame: 119 x 167 cm.
© Pierre et Gilles Courtesy of the artists and Galerie Templon, Paris-Brussels.



ARLES

UNTIL MAY 31ST, 2020
LE MUSÉE INCONNU (OU LA BOÎTE DE PANDORE)
(PANDORA'S BOX)

The ever-dynamic Musée Réattu is treating us to a new layout of its permanent collection in the eclectic shape of cabinets of curiosities, unveiling astonishing and sometimes little-known facets of the history of Arles, such as the town's natural history museum, free art schools, hitherto-unknown photo collections and treasures from the town's churches. The fruit of a simple stock take, the exhibition highlights the treasures and ancient stories we can unearth by pushing open the door to a storehouse, attic or closet, or opening up a forgotten box...

Musée Réattu – Musée des Beaux-Arts,
former Grand Priory of the Order of Malta
10, rue du Grand-Prieuré, Arles

Jerry Uelsmann, *Unnamed*
(town hall stairway), Arles, 1974,
Musée Réattu collection.
© Jerry Uelsmann, 2019.



PROVENCE CÔTE D'AZUR
BY LAURENCE PALLOTTA

CULTURAL DIARY

AIX-EN-PROVENCE



APRIL 30TH TO OCTOBER 11TH
SOROLLA

The Hôtel de Caumont arts center is paying tribute to Joaquín Sorolla (1863-1923), one of the biggest names in Spanish 20th century painting. A master of the Mediterranean Sea, its changing light and beaches, Sorolla also explored the character and roots of Spain's various regions, while illustrating the sophisticated elegance of the Belle Époque intelligentsia. Sorolla was the only Spanish artist of his generation to pit himself against the greatest artists of his time on the international scene.

Hôtel de Caumont
3, rue Joseph Cabassol,
Aix-en-Provence

Joaquín Sorolla, *Return from Fishing*, 1904,
oil on canvas, 75 x 105 cm, Musei di Nervi.
Photo: © Armando Pastorino.

SAINT-PAUL-DE-VENCE

JUNE 27TH TO NOVEMBER 22ND
LES GIACOMETTI

Panning out from the famous sculptor Alberto, this Fondation Maeght exhibition also showcases the other very-gifted members of his family: his father Giovanni, cousin Augusto and two brothers Diego and Bruno. Painters, sculptors or architects, they have all gone down in the history of 20th-century art. Brought together for the first time in France, the five Giacomettis embody many different but intertwined talents, illustrated by around thirty major sculptures and drawings, together with a series of paintings, films, archive photos and various objects.

Fondation Marguerite et Aimé Maeght
623, chemin des Gardettes, Saint-Paul de Vence

Giovanni Giacometti, *Il Balcone*, circa 1915-1916.
Oil on canvas, 40 x 40 cm.
Photo Roberto Paltrinieri © DR.



Musée d'Art moderne
et d'Art contemporain
1, place Yves Klein, Nice

Christa Dichgans
(Berlin, 1940 – Berlin, 2018)
Stillleben mit Frosch
(Still life with frog), 1969.
Aquarelle on canvas, 55 x 65 cm.
Esra and John Hartung Collection,
Berlin.
Courtesy of the Contemporary
Fine Arts Gallery, Berlin.

NICE

MAY 7TH TO SEPTEMBER 27TH
SHE-BAM POW POP WIZZ ! 1961-1973,
LES AMAZONES DU POP
(THE AMAZONIANS OF POP)

“Unlike American pop art, European Amazonian pop art was flamboyant, critical, complex, grating and not without a dose of fiery humor.” Celebrating its 30th anniversary this year, the Mamac's new exhibition evokes the artistic face-off between France and the United States and crossovers between New Realism and pop art. Led by Franco-American figurehead artist Niki de Saint Phalle, the show presents an entire generation of Amazonians: women like Barbarella, Jodelle and Hypocrite who willingly brandished their weapons (their art, seductive powers and muse status) in the name of world peace. These heroines were at the origin of the pop art movement born in 1962. Two hundred and fifty works (installations, paintings, films, constructions and archives) illustrate a women's movement that marked an entire era.

GRASSE



MAY 29TH TO SEPTEMBER 27TH
LE SIÈCLE DES POUDRIERS (1880-1980).
LA POUDRE DE BEAUTÉ ET SES ÉCRINS
(1880-1980, A CENTURY OF POWDER BOXES)

Entirely dedicated to powder boxes, this exhibition brings together over two thousand pieces forming part of the private collection of collector and expert Anne de Thoisy-Dallem. Reflecting two centuries of decorative arts, powder boxes come in countless shapes and sizes. The exhibition features porcelain half dolls clothed in fabric from northern France, precious powder minaudieres and vanities courtesy of Boucheron and Hermès, swan's down powder puffs and a myriad of lacquered, papier mâché, turned wood, glass and porcelain creations, together with Baccarat crystal cases designed by René Lalique and Julien Viard.

Musée international de la parfumerie
2, boulevard du Jeu de Ballon, Grasse

Postcard

AVIGNON

JUNE 27TH, 2020 TO JANUARY 31ST, 2021
YAN PEI-MING. JEUX DE POUVOIR
(YAN PEI-MING. POWER GAMES)

Yan Pei Ming is honoring Avignon with a unique, two-arm exhibition inside Hôtel de Montfaucon (Collection Lambert) and the Great Chapel of the Popes' Palace. Famed for his portraits of Mao Zedong, Bruce Lee and Barack Obama, and reinterpretations of such masterpieces as the *The Mona Lisa*, *Luncheon on the Grass* and *The Calling of Saint Matthew*, as well as major events in contemporary history, Yan Pei-Ming tirelessly confronts the history of art and the institutions dedicated to it. Echoing the story of the papal state, his series of monumental works on the theme of the popes – created specially for the event – is shown in parallel to paintings representing modern history's most influential figures at the Collection Lambert.

Grande chapelle du palais des Papes
Place du Palais, Avignon / Collection Lambert
5, rue Violette, Avignon

Pope Francis
2014, oil on canvas, 300 x 300 cm.
Photo: André Morin,
© Yan Pei-Ming, ADAGP, Paris, 2019.





Les Cinq Toits

PARIS

ECO-FRIENDLY COOKING
L'AVANT-POSTE
7, rue de la Fidélité
Paris 10th arrondissement
+33(0)9 81 41 01 07

Good news for foodies: Les Résistants restaurant team (Paris 10th arrondissement) has just opened a flavorful new bistronomic address concocted with its tried-and-tested recipe for success: cuisine using ingredients from small, environmentally-friendly farms, short distribution circuits and seasonal fruit & vegetables. What's more the choice is phenomenal, with over 1,000 varieties of fruit, veggies and aromatic plants throughout the year.

© Marine Brusson



L'Avant-Poste



Les Cinq Toits / Le Recho

ECO-FRIENDLY COOKING
& SHELTER
LES CINQ TOITS
51, boulevard Exelmans
Paris 16th arrondissement
+33(0)1 85 08 78 39

These old barracks have now been converted into a two-year co-living project. Spearheaded by Aurore, Plateau Urbain and Yes We Camp (which also manages the urban space Les Grands Voisins, Paris 16th arrondissement), Les Cinq Toits throws bridges between people living on the edge or in exile and local inhabitants through a variety of workshops open to all. You can also pull up a chair at La Table du Recho, serving eco-friendly locavore cuisine.

© Jessie Gallene



© Marine Chapon

VEGAN CONCEPT STORE
AUJOURD'HUI DEMAIN
42, rue du Chemin-Vert
Paris 11th arrondissement
+33(0)9 81 65 20 01

Flying the flag of eco-friendliness and all things vegan, this 150 m² light-filled store is the perfect address if you're looking for ethical clothing, green cosmetics, vegan ingredients or a good read. You'll also find plenty of zero waste products on the shelves. And if you're feeling peckish, pick up some gluten-free biscuits or savor an on-site lunch.

LOCAVORE RESTAURANT
LE RELAIS
10, rue La Vacquerie
Paris 11th arrondissement
+33(0)1 70 38 64 14

Going the extra mile when it comes to eco-awareness, Le Relais' locavore menu clocks up the number of kilometers each product has traveled before landing in your plate! Herbs



© Merci Raymond

are grown on the roof and the producers are hand-picked too... The menu changes every two days according to the morning's arrivals and the dishes are simply succulent. Open on weekdays only.

KIDS
ÉMEU
156, avenue Ledru-Rollin
Paris 11th arrondissement
+33(0)1 43 70 49 24

This large concept store features a complete range of eco-friendly and sustainable articles for children aged 0 to 6 years, including clothing, toys, baby care equipment, cuddlies, dolls and,

of course, books! High-quality materials have pride of place – the toys are made with wood from sustainably-managed forests and hand-carved in Europe. Not to be missed: the mini workshops on topics such as creative recycling, natural paintbrushes and more.



© Marie-Anne Bruschi

HOME & COSMETICS
THE NAKED SHOP
75, rue Oberkampf
Paris 11th arrondissement
+33(0)1 47 00 76 42

Reaching for the zero waste goal, this boutique has whittled packaging down to the bare minimum. Specialized in 100% Made in France wholesale household and body products, it could almost be mistaken for a laboratory. It's the perfect place to fill up on detergent, washing-up liquid and shampoo at the vending machines using your old containers or the returnable glass bottles on offer. You can even purchase ingredients to make your own products there.



© Marie-Anne Bruschi

URBAN AGRICULTURE
ALMA GROWN IN TOWN
17, rue Keller
Paris 11th arrondissement
+33(0)6 49 46 05 96

Imagined by Alice et Marion, this venue dedicated to urban agriculture is designed to help city-dwellers get back in touch with their food. Every Tuesday, you can pop along to collect a hamper of fresh fruit & vegetables grown on the rooftops of Paris (place your order online), or sign up to visit the city's urban rooftop farms. If you're a green finger wannabe, you can take part in an urban gardening workshop too – Alma even supplies seeds, plants and tools.



© Marie-Anne Bruschi



CONCEPT STORE
JOURS À VENIR
2, rue Androuet
Paris 18th arrondissement
joursavenir.com

A benchmark in the eco-friendly world, Jours à Venir has just opened in Paris. The new select store focuses on a range of must-have sustainable products and flies the flag of around fifty fashion, beauty, decoration and fine food brands. It also hosts DIY workshops where you can learn to create accessories and make your own household products and cosmetics.



LOCAVORE RESTAURANT
POINÇON
124, avenue du Général-Leclerc
Paris 14th arrondissement
+33(0)1 56 08 16 69

Set on Paris's beltway, this old railway station is now transformed into a very tempting café-restaurant. On the menu: organic cuisine, beehives on the roof and an exciting line-up of concerts, debates and workshops. Don't miss the jazz brunches on Sundays and Thursdays from 6 to 7.30 p.m. – a meeting place for locavores where you'll also find a farm market selling (mostly organic) seasonal produce grown just outside Paris.



BOUTIQUE ENGAGÉE
SAWA SHOES
37, rue Myrha
Paris 18th arrondissement
+33(0)1 71 27 71 76

Located in the Château-Rouge quarter, this militant clothing brand launched by Medhi in 2009 sells shoes made in Africa. The collection includes vintage-inspired unisex sneakers in full grain leather mixed with indigo fabric from Mali or African wax prints. If the shoe fits, wear it!



© WeAreContents



Les Bords de Mer

© WcArcContents

LES BORDS DE MER

52, corniche Kennedy
Marseille
+33(0)4 13 94 34 00
www.lesbordsdemer.com

Aptly-named "The Sea Front", this newly-refurbished hotel, nestling among the mythical Art Deco architecture of Marseille's Corniche coast road, offers direct access to Plage des Catalans. The 19 rooms inviting guests to plunge into seaside pleasures come complete with a rooftop pool, panoramic bar with sweeping views over the sea, restaurant serving local fare and spa dug into the rock instilled with a delicious mineral atmosphere. Fresh!



© Priscilla Davigny

La Pépîte

PROVENCE / MARSEILLE

AZUL

73, rue Francis-Davso
Marseille I
+33(0)9 73 56 05 29
www.azul-azul.com

This concept store on the travel theme pays tribute to the Mediterranean's traditional craftspeople and their uniquely original and beautiful-quality products. Decorative objects, fashion accessories, tableware, furniture, plants, books and fine foods from Morocco, Turkey, Portugal, Italy, Tunisia and France are just some of the treasures you'll find here. What's more, you can enjoy a refreshment in the tea room before your tour.



Azul

© AZUL

LA PÉPÎTE

2, place Daviel
Marseille II
+33(0)6 12 24 26 18
www.labolapepите.com

Headed up by Audrey and her team, La Pépîte offers an alluring array of artisan pastries made with local, organic ingredients, with treats including gourmet, gluten and lactose-free cakes and other succulent surprises that taste as good as they look. Don't miss the chocolate tarts, lemon meringue tarts, tiramisu, cakes and the stars of the show – the cookies!

AVIGNON

HO36 HOSTELS

17, rue de la République
Avignon
+33(0)4 32 40 50 60
www.ho36hostels.com

The Ho36 Collection has headed South! The chain caters to a new generation of nomads hesitating between cool, atypical hotels and affordable guest houses. The hostel's 22 individual or shared rooms tucked behind a historic facade and communal areas garnished with comfortable vintage furniture promise travelers an easy-going urban break. An ideal base for exploring Provence and its exhibitions and festivals.

ST-TROPEZ/VAR

LA RÉSERVE À LA PLAGE

Chemin de l'Épi
Ramatuëlle
+33(0)4 94 96 39 88
www.lareserve-ramatuëlle.com

Pampelonne's chic new place to be! Michel Reybier, the man behind the hotel La Réserve, has created La Réserve à la Plage in collaboration with Philippe Starck. This luxury beach cabin puts a new twist on the Saint-Tropez vibe and its unique mix of casual, bohemian and festive lifestyle. Some decorative elements offer a nod to the pop spirit at the origin of the Saint-Tropez myth, while others exalt the authenticity of this natural beach, with raw materials such as woven straw used to make the hanging lights. The restaurant's Mediterranean menu is signed by Michelin-starred Chef Éric Canino and Chef Nicolas Cantrel.

DOMAINE
ULTIMATE PROVENCE

7270, route du Luc
+33(0)4 94 85 29 10
www.ultimateprovence.com

Tucked away around 20 kilometers from Saint-Tropez, this resolutely-contemporary vineyard signed by architects Humbert & Poyet boasts a hotel with 23 rooms, 6 studios and 5 comfortable family apartments set around an outdoor pool between grapes and forest... Chef Didier Bocquet concocts world cuisine combining Mediterranean flavors and international street food at the vineyard's Atmos restaurant, crowned with a panoramic rooftop terrace overlooking the vines. You can also enjoy brunches and aperitifs with live music there on Sundays in summer.

© Jardin Tropézina



Jardin Tropézina

JARDIN TROPÉZINA

4, route du Pinet
Ramatuëlle
+33(0)4 94 97 36 78
jardin-tropezina.fr

"A garden opening onto the sea", this chic, plant-filled new cabin is adorned with a definitely-different raw, rustic and natural decor. Sunny, authentic, Provencal, family-friendly and wild-but-chic are the words that come to mind to describe the atmosphere of the beach and eatery alike. The menu is sunny side up too, with a tantalizing choice of fresh, local flavors from the sea and country around Ramatuëlle.

© Grégoire Gardette



La Réserve à La Plage

CANNES



© NOVAA

NACH
124, rue d'Antibes
Cannes
+33(0)4 93 68 55 85
www.nachbijoux.com

Already acclaimed for their collection of hand-painted porcelain animal rings, this team of two sisters has now upped its game with a fun and colorful ready-to-wear collection. You'll find their favorite animals there too, on a jean pocket, organic cotton tee or splashed all over a shirt, in a glamorous tribute to the world's wildlife.

NOVÄA SOCIAL FOOD
3, rue des Frères-Casanova
Cannes
+33(0)4 93 38 99 35
www.novaafood.com

A foretaste of the future, this new-generation organic eatery in Cannes town center goes by the mantra "Eat better together, thanks to good produce". A smart concept favoring local and seasonal farm produce, Noväa Social Food unites foodies around a tempting selection of healthy, innovative and vegetarian dishes. Chef Stefan Durand offers a pick-and-choose menu of creative mezze, salads to savor and succulent sandwiches you can relish from breakfast time onwards.



© APERITIV

APÉRITIV
12, rue Teisseire
Cannes
+33(0)4 89 68 05 24
aperitiv.fr

How about evening drinks with a little added extra? This delicatessen hoists France's traditional aperitif to the heights of a gastro experience. The shelves overflow with connoisseur liquors, fine wines, table wines, and local and rare craft beers, plus everything you need for a quick nibble: home-made toasts, crunchy chips, olives, cheese and charcuterie. Try the grilled insects if you dare!



© Nancy Koch



© Pierre Chetix

NICE

HÔTEL ET PLAGE AMOUR
3, avenue des Fleurs
+33(0)4 65 27 10 10
47, promenade des Anglais
+33(0)4 97 14 00 83
Nice

Following on from the success of its two Parisian establishments, a new Amour hotel has just opened its doors in Nice. The rooms offer an eclectic mix of second-hand objects and books of every kind, but you won't find TVs or telephones here! André, the Parisian artist who contributed to the project, has molded the hotel into a genuine home-from-home. Set facing the Med, Amour also promises plenty of gourmet delights at its restaurant nestling on the "softer than elsewhere" pebble beach serving Nice specialties.

LA CASA DI NONNA
22, rue de la Liberté
Nice
+33(0)9 50 79 00 50

After her débuts in Cannes, Vanessa has just opened a new establishment in Nice. This welcoming eatery, with its cozy decoration and XXL bay window, is more than just another all-day Italian restaurant. The food served on the ground floor is fabulous, but head upstairs for another treat: a corner dedicated to Vanessa's favorite things, with books, tableware and beauty products, plus a large tea room overlooking the street, perfect for an afternoon cuppa.



La Casa Di Nonna

© lsstudiodesign

BOHO CONCEPT STORE
14, rue Emmanuel-Philibert
Nice
+33(0)9 81 96 76 73

Carine pampers her plants with plenty of TLC at this ancient nursery near Lympia port, now converted into a trendy garden center. Passionate about plants, she also offers tip-top advice on making your interior greener, embellishing your balcony with perennials or creating your dream garden. You'll find a great choice of decorative objects and novel, hand-made plant pots there too.



Boho

© Boho Concept Stor

FRAGONARD FACTORIES AND MUSEUMS

Grasse

L'Usine historique
20 bd Fragonard
06130 Grasse
Ph: +33 (0)4 93 36 44 65

La Fabrique des fleurs
Les 4 chemins - 17 route de Cannes
06130 Grasse
Ph: +33 (0)4 93 77 94 30

Le Musée Provençal du Costume
et du Bijou
2 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 91 42

Le Musée Jean-Honoré Fragonard
14 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 02 07

Eze-Village

L'Usine Laboratoire
158 avenue de Verdun
06360 Eze Village
Ph: +33 (0)4 93 41 05 05

Paris

Le Musée du Parfum Opéra
3-5 square Louis Jouvett
75009 Paris
Ph: + 33 (0)1 40 06 10 09

Le Musée du Parfum Scribe
9 rue Scribe
75009 Paris
Ph: + 33 (0)1 47 42 04 56

Le Musée du Parfum Capucines
39 bd des Capucines
75002 Paris
Ph: + 33 (0)1 42 60 37 14

FRAGONARD STORES

Grasse

Fragonard Maison
2 rue Amiral de Grasse
06130 Grasse
Ph: +33 (0)4 93 40 12 04

Fragonard Confidentiel
3/5 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 40 62

Fragonard Hommes
3/5 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 40 62

Grasse

Fragonard Parfums
2 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 91 42

Petit Fragonard
10 rue Jean Ossola
06130 Grasse
Ph: +33 (0)4 93 36 51 51

Cannes

103 rue d'Antibes
06400 Cannes
Ph: +33 (0)4 93 38 30 00

11 rue du Docteur Pierre Gazagnaire
06400 Cannes
Ph: + 33 (0)4 93 99 73 31

Eze-Village

7 avenue du Jardin Exotique
06360 Eze-Village
Ph: +33 (0)4 93 41 83 36

2 place de la Colette
06360 Eze-Village
Ph: +33 (0)4 93 98 21 50

Nice

11 cours Saleya
06300 Nice
Ph: +33 (0)4 93 80 33 71

Saint-Paul de Vence

Chemin Sainte-Claire
06570 Saint-Paul de Vence
Ph: +33 (0)4 93 58 58 58

Marseille

Les Voûtes de la Major
20 quai de la Tourette
13002 Marseille
Ph: +33 (0)4 91 45 35 25

Avignon

20 rue Saint-Agricol
84000 Avignon
Ph: +33 (0)4 90 82 07 07

Saint Tropez

7 place Croix de Fer
83990 Saint Tropez
Ph: +33 (0)4 94 56 15 15

Paris

Fragonard Saint-Honoré
207 rue Saint-Honoré
75001 Paris
Ph: +33 (0)1 47 03 07 07

Fragonard Carrousel du Louvre
99 rue de Rivoli
75001 Paris
Ph: +33 (0)1 42 96 96 96

Fragonard Marais
51 rue des Francs Bourgeois
75004 Paris
Ph: +33 (0)1 44 78 01 32

Paris

Fragonard Rive Gauche
196 bd Saint-Germain
75007 Paris
Ph: +33 (0)1 42 84 12 12

Fragonard Haussmann
5 rue Boudreau
75009 Paris
Ph: +33 (0)1 40 06 10 10

Fragonard Bercy Village
Chai n°13, cour St Emilion
Ph: +33 (0)1 43 43 41 41

Fragonard Montmartre
1 bis rue Tardieu
75018 Paris
Ph: +33 (0)1 42 23 03 03

Milan

Via Solferino 2
20122 Milan
Italie
Ph: +39 (0)2 72 09 52 04

AIRPORTS

Fragonard Stores

Nice Côte d'Azur Airport
Terminal 1 and Terminal 2
Ph: +33 (0)4 83 76 29 03

Fragonard Corners

Roissy-Charles de Gaulle Airport
Terminal AC
Terminal E
Terminal F

Aéroport Marseille Provence
Terminal 1 and Terminal 2

www.fragonard.com
usines-parfum.fragonard.com
musée-parfum-paris.fragonard.com

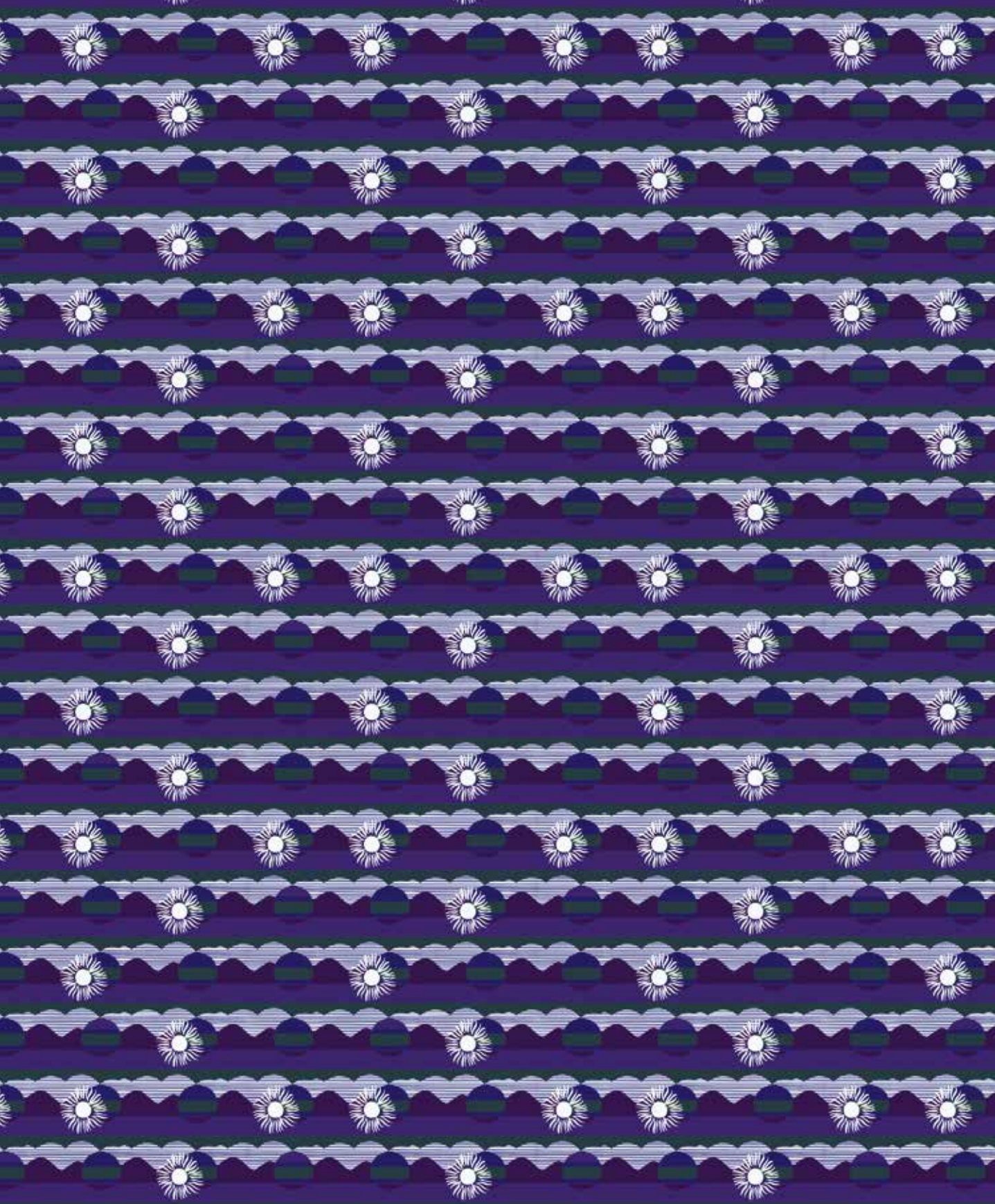


Recycle paper
with Fragonard
and Ecofolio.



Certifié PEFC

Ce produit est issu
de forêts gérées
durablement et de
sources
contrôlées.
10-31-3358 pefc-france.org



Fragonard

www.fragonard.com

