

Fragonard

MAGAZINE

2022

10

ENGLISH





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2022
10

We are so happy
to be with you again,
year after year,
through this magazine.



→ We love telling you all about the past and future years, our projects, achievements, dreams and favorite things... We love sharing our lifestyle with you and inviting the talented people behind Maison Fragonard to take part in creating our magazine. As every year for the last decade, almost everything here was written and produced by our very own team. The trials the world has undergone in the last two years have of course impacted us, but they have not dimmed the creativity and *joie de vivre* that have become our hallmark.

Our passion for sharing and flourishing with the times always inspires us to offer our readers a tempting taste of other climes. This year, we are paying homage to India, which is celebrating the 75th anniversary of its independence in 2022. The ties that bind us to this vast country are as numerous as our travels and friends there: traditional firms and small producers that craft our creations, orphanages and humanitarian associations that do exceptional work every day, and magnificent landscapes and traditions. Everything about India is magical, and we are thrilled to share some of that magic with you today.

In 2022, we'll also proudly present our very first organic cosmetics range. Certified by Cosmécert, the range was curated with the finest raw ingredients and perfumes from our region's most beautiful flowers. The *Soins Essentiels* essential skincare treatments are a pure wonder, offering delicious scents and unbeatable efficiency while satisfying our stringent natural and organic quality charter. As always, we are committed to bringing you the very best products at the friendliest price.

Perfumery really is a magical profession, and it is our great pleasure to introduce you to our latest creations in the following pages.

Happy reading!

Anne, Agnès and Françoise Costa



Wild rose, THE *rose* OF *poets*

Fragonard pays homage to a different flower every year, exploring its every facet. 2022 is the year of the wild rose! In the language of flowers, the wild rose (*Églantine* in French) symbolizes poetry. Its porcelain pink flower buds emerge like a beautiful mirage amid brambles and underwoods. It is the ancestor of the rose bush found in our tamed gardens. Also referred to as "dog rose", it has grown naturally in our forests since ancient times. Celebrated by illustrious poets, it has also adorned the buttonholes of laborers. The oldest rose of all time unveils its story in these short pages: a sweet fragrance rich in astonishing symbols, tales and recipes.

TEXT CHARLOTTE URBAIN
ILLUSTRATIONS AUDREY MAILLARD



THE NAMES OF THE ROSE...

Its various names can be confusing. To understand their subtleties, we simply have to dissect the origins and various parts of this wild bush, widely found in our region. Its French name – *Églantier* – comes from the Latin *aquilentum*, meaning "which has thorns". The bush is indeed very thorny and grows wild, often among brambles, at the edge of woods and forests. Its flower is called the wild rose, or *Églantine* in French. Also called *Rosa canina* or "dog rose", in reference to its ability to treat rabid dogs, the wild rose flower is of very simple design, comprising five petals ranging from pure white to delicate pink. It blooms between May and July. Its fruit is called rosehip. Curiously, although the bush and flower (*Eglantier* and *Eglantine* in French) have the same Latin root, the French name for its fruit – *Cynorhodon* – comes from the ancient Greek word *kunorodon* (literally meaning "dog rose"). Ranging from orange to red in color, the berries are appreciated for their high vitamin C content – up to 20 times that of citrus fruit – while pranksters adore their very irritating interior hairs, often used to make itching powder! Used in jams or teas, they help fight off winter ailments.

THE ROSE OF POETS AND LABORERS

The Floral Games were created in Roman times to honor the goddess Flora. During this festival, young women improvised poems and received wild flower crowns as prizes. Hoisted to the status of royal academy by Louis XIV in 1694, the Academy of Floral Games is a literary society still in existence today. Every year it rewards the finest poets with five golden or silver flowers: violet, wild rose, marigold, amaranth and lily. Many great French authors have won floral prizes, including Pierre de Ronsard, Voltaire, the young Victor Hugo – who received one of his first prizes at the age of 17 – Chateaubriand and François Fabre d'Églantine.

The flower of poets, the wild rose, with its frail, graceful petals and wild yet vulnerable personality, is the muse of many works. Proust compares it to a fleeting glimpse of delicate cleavage: "dressed in the smooth silk of their blushing pink bodices, which would be undone and scattered by the first breath of wind." Victor Hugo sings its praises in *The Legend of the Ages* (1859): "Let us sit under the bower where the wild rose blooms / In the shade with the great murmurs of the oaks."

For the first "International Labor Day" on May 1st, 1890, protestors wore a red triangle on their chest symbolizing the eight-hour day, known as the "three 8s": work, sleep and play. The wild rose grows naturally on almost every wasteland – it is the people's flower. In recognition of its iconic status, the red triangle was sometimes replaced with a wild rose picked on the way to the protest. That is how this little rose ended up in the buttonholes of discontented workers and went on to become a symbol of socialism.

FABRE D'ÉGLANTINE (1755-1794), A COLORFUL ARTIST!

An actor, playwright and revolutionary, Fabre d'Églantine is the famous author of the song *It is raining, it is raining, shepherdess*, taken from one of his operettas. The shepherdess in question is actually thought to have been Queen Marie-Antoinette of Austria and the storm, a metaphor for revolutionary upheaval. Born under the name Philippe-François-Nazaire Fabre, he added "d'Églantine" to his name in memory of the poetry prize he won in a competition at the Academy of Floral Games. He is also the author of France's very-fleeting and rather complicated Republican Calendar, in which *décembre* became *Nivôse*, *septembre* became *Vendémiaire* and *juillet* was renamed *Thermidor*... The names imagined by Fabre evoked the four seasons. The life of this bohemian artist is littered with scandalous stories and outlandish adventures that finally led him to the guillotine. Sentenced to death alongside Danton and Camille Desmoulins, legend has it that on his way, lamenting that he was unable to finish a poem, Danton replied, "Well don't worry, in a week you'll have thousands of verses." (*vers* in French, meaning both verses and worms...).

LITTLE RECIPES ON THE WILD ROSE THEME

An incredible source of vitamins, rosehips – the fruit of the wild rose – are harvested in late summer or early fall. Savor them in teas or jams!

- Decoction: Boil 30 g of whole chopped rosehips in a liter of water for 5 minutes, then infuse for 10 minutes (drink rich in vitamin C).
- Herbal tea: Soak 2 teaspoons of dried wild rose flowers in 150 ml of water for 10 minutes. This tea makes a delicious drink and can also be used to cleanse acne-prone skin using compresses.
- Jam: Wash 1.5 kg of rosehips. Remove the seeds and interior hairs, then place in a saucepan and cover with water. Bring to the boil and simmer for 20 minutes. Strain to remove any remaining hairs, then place back in the saucepan without water. Add 500 grams of sugar and the juice of one lemon. Mix and cook for 20 minutes over a low heat, stirring regularly.

ÉGLANTINE

by Fragonard



↑ Églantine eau de toilette, 50 ml, €20

ÉGLANTINE BY FRAGONARD,
A CREATION SIGNED BY KARINE DUBREUIL

HEAD NOTES:
Italian mandarin,
blackcurrant, lychee

HEART NOTES:
rose absolute,
raspberry,
wild rose

BASE NOTES:
Virginia cedar,
white amber, musks

"The wild rose is a small, fragile and fleeting flower. Its highly delicate petals wither very quickly. During the creation process, I kept the idea of a wild garden in mind, evoking strolls in the forest, stumbling upon this shy flower on your way. Of course, it remains a rose, but I added some transparency to it by combining its classic notes with little semitones to create lightness. Églantine by Fragonard is a rose fragrance with "petal-like" notes, lending it a fresh, natural personality. And although light in themselves, the notes are upheld by white musks, in perfect harmony with the heart notes of wild rose and raspberry. Its "petal" dimension lends the fragrance grace and subtlety."

THE ÉGLANTINE COLLECTION by Fragonard



↑ Églantine set
of 3 guest soap
3 x 75 g, €16



↑ Églantine soap dish
10 x 14,5 cm, €7



↑ Églantine soap bar
140 g, €6



→ Églantine diffuser
200 ml, €32

JUST OUT

New fragrances, limited editions, solidarity projects,
collaborations and exceptional loans...
Maison Fragonard is thrilled to share
its latest news with you!



← À FLEUR DE NEZ, THE PERFUMED PODCAST

Our noses never stop working from dawn to dusk, yet for many years, smell was mistakenly considered an inferior sense. The good news is, in recent years it has become the new star of the show! Set at the center of our face, our nose really deserves to take center stage... This astonishing appendage is a source of emotions, inspirations and memories alike. Every month, Charlotte Urbain, director of culture and communication at Maison Fragonard, will be interviewing a perfumer, historian, critic or scientist, and offering listeners a sweet-scented voyage into the world of fragrance... Delve into the secrets of famous Grasse perfumers Karine Dubreuil and Jean Guichard, the tales of perfume historian Elisabeth Feydeau, the wisdom of oenologist Richard Pfister and Roland Salesse – an agricultural engineer specializing in the neurobiology of olfaction –, the fragrant world of storyteller Muriel Bloc, and many more!

"À fleur de nez" is a free podcast available on all platforms (Spotify, Deezer, Apple Podcasts, YouTube, etc.).



→ LES JARDINS DE FRAGONARD BEDECKED WITH GOLD

Jasmin Perle de Thé, Grenade Pivoine, Rose Lavande, Héliotrope Gingembre: the four iconic fragrances featured in the Les Jardins de Fragonard collection are dressed in new, rich golden *estagnon* bottles for 2022. The Fragonard *estagnon* bottle is only used for our highly-concentrated perfumes, rather than lighter eaux de toilette and colognes. A golden robe unveiling an intense fragrance...

15 ml – €29; 30 ml – €40; 60 ml – €63; 120 ml – €90

A new arrival will be keeping our bestsellers company this year: four deliciously-fragrant hand creams, made with 95% ingredients of natural origin and enriched with shea butter and apricot oil. Simply irresistible!

75 ml – €12

GRENADÉ PIVOINE	ROSE LAVANDE	JASMIN PERLE DE THÉ	HÉLIOTROPE GINGEMBRE
pear, bergamot, pomegranate	pear, peony	bergamot, lemon	bergamot, orange
peony, rose absolute	lavander, rose	jasmine, honeysuckle, green tea	rose, cinnamon, ginger, apple
cedarwood, oak	tonka bean, violet leaf	white cedar, guaiac wood, white amber	heliotrope, vanilla, tonka bean, caramel

—> **LES FLEURS DU
PARFUMEUR, IN THE HEART
OF THE CITY OF LIGHT**

The *Fleurs du Parfumeur* range, already featuring *Belle de Grasse*, *Belle d'Arles* and *Beau de Provence*, has grown this year to offer a new inspiration on the theme of Paris, the City of Light...



RÊVE DE PARIS

Bright and airy, *Rêve de Paris* exhales refined notes of lily-of-the-valley. A symbol of rebirth and elegance, this floral bouquet was created by the accomplished perfumer Céline Ellena.

Diffuser 250 ml + 10 reeds – €38



BELLE DE PARIS

Symbolizing eternal Parisian chic, *Belle de Paris* exalts one of the perfumery world's most precious flowers: the iris. Seduced by its powerful scent and slender, refined allure, Daniela Andrier weaved her magic on the perfumer's "blue gold", spinning it into a light and delicious fragrance.

Eau de toilette 100 ml – €36



green mandarin,
neroli, pear

iris absolute,
incense, violet

musk, white cedar



→ OLIVE OIL FROM THE ENCHANTED WOOD...

"This little marvel is just as much a perfume as it is an oil. In fact, it should be used as a fragrance, not for cooking. It's a real treasure!"

Jacques Chibois, Michelin-starred chef at *La Bastide* in Grasse

In 1955, Jean-François Costa, the father of the three sisters who currently direct Maison Fragonard, purchased a property a few kilometers from the old town of Grasse. This enchanted wood, set on a hillside overlooking the Bay of Cannes and Mediterranean Sea, is a genuine Provencal haven of greenery and hub of history, perfect for olive growing. Nurtured on ancient terraces, *caillette* olives are a unique variety in the region and benefit from their very own AOP (Protected Designation of Origin) label. Harvested by hand at the family grove, then cold-pressed in Grasse at the Moulin Saint-Anne, this exceptional 100% Made in Grasse product is grown in keeping with sustainable farming criteria, with a very small yield. This local olive oil is characterized by its very pleasant sweetness and predominant almond flavor, typical of the *caillette* olive. Its delicate taste makes it the perfect finishing touch to a starter, main course or even a dessert.

The first vintage, in 2020, was adorned with a drawing by Nathalie Lété. This year's elixir will be illustrated by the talented Antoine Ricardou, architect and founder of the *Ateliers Saint-Lazare* (ex *be-poles*), who designed our Arles boutique and guest house.

This superior olive oil, obtained solely using mechanical techniques, is on sale at all of the Fragonard boutiques in the South of France (Grasse, Cannes, Saint-Paul, Nice, Arles, Avignon, etc.) and in Paris at 5, Rue Boudreau, Paris 9th arrondissement. 500 ml – €20

FRAGONARD SOLIDARITY



↑ 2022 EDITION: THE NEW FRAGONARD CHARITY BAG

Maison Fragonard is committed to helping young Indian people fight poverty and precarity. For over seven years, our Grasse-based firm has been actively supporting the San Joe Puram orphanage, located 50 kilometers from Delhi. Three years ago, Agnès Costa met the head of *Serving People in Need*: an association situated not far from the orphanage, providing educational assistance to young deaf people. Impressed by their incredible work, she decided to support them too. Our charity bag has allowed us to join forces to improve the reception, living and development conditions of homes for abandoned children and a school for young deaf people, and foster various initiatives to help young adults find work.

Maison Fragonard donates 100% of sales (excluding VAT) generated by this colorful and symbolic bag. This year's 2022 edition of the new *charity bag* features a traditional design embellished with prints inspired by Indian mythology.

Charity bag 2022, 100 % cotton, €25

↓ ELISECARE, CARING TOGETHER

Fragonard has been supporting the association Elisecare since 2018 through the sale of its *Hand on Heart* solidarity gift set.

Based at the heart of the conflict zone, the French NGO Elisecare assists struggling populations living in Iraqi refugee camps far from medical centers by creating mobile clinics inside old buses, to provide refugees with regular care. All sales generated by Fragonard's *Hand on Heart* soaps are donated to Elisecare, in the aim of assisting those most in need and supporting the association's unfailing dedication. Sales from the last gift set assisted 4,857 victims and provided 23,618 medical treatments (pediatrics, gynecology, cardiology) and psychological treatments at the Survivor Center. Located in Iraq, the Survivor Center is dedicated to the medical and psychological rehabilitation of female victims of sex trafficking by ISIL terrorists.

The third edition of our *Heart on Hand* gift set consists of a heart-shaped soap nestling on a soap dish formed by two joined hands. Symbolizing a project with a genuine heart, the gift set is Fragonard's way of contributing to this noble cause.

Heart-shaped engraved soap enriched with argan oil and scented with jasmine 60 g and biscuit porcelain soap dish - €25



↓ **FRAGONARD PRIZE:
FASHION, HERITAGE
& MODERNITY 2022/23**
*A dialogue between legacy
collections and creators*

Maison Fragonard is joining hands with the *Fonds de Dotation Maison Mode Méditerranée* endowment fund in Marseille for the first time this year. Introduced to the world of ancient fashion by their mother - a collector of traditional Provencal costumes - Anne, Agnès and Françoise Costa inaugurated a museum in Grasse dedicated to her unique collection in 1997. Their meeting with the fund's president Maryline Bellieud-Vigouroux and her teams last spring fostered the Prix Fragonard prize, offering an immersive residency in the ancient archives and textiles of Fragonard's *Musée Provençal du Costume et du Bijou* (Provencal Costume & Jewelry Museum) in 2022.

The Prix Fragonard revolves around themes that resonate with Maison Fragonard's collections and fly the flag of traditional Provencal know-how. The lucky winner of this year's first edition will be training in traditional Boutis embroidery techniques, shouldered by the Fragonard museums' scientific teams, and their work will enjoy pride of place at our museums. Two pieces will be hand-picked to join the contemporary fashion collection.

Information: <https://dotationmodemed.fr>

Photo credits: Katty Xiomara, Spring-Summer 2022 Collection, 2021/2022 winner of the *Fonds de Dotation Maison Mode Méditerranée*



↑ **FRAGONARD
AT LA SAMARITAINE**

The exceptional architectural heritage of *La Samaritaine* is an absolute must-see if you're visiting Rue de Rivoli in Paris. Combining mosaics, enamels, a glass roof and wrought iron railings, the new facade is a magnificent marriage of old and new. Today, Paris's legendary department store on the banks of the Seine is unveiling its much awaited beauty space - the largest in Europe. You'll find the Fragonard collections there, showcased against a backdrop designed to conjure up a refined and elegant perfume counter.

LA SAMARITAINE
FRAGONARD PARFUMEUR
1-BEAUTY AND SERVICES
9, Rue de la Monnaie
75001 Paris
Open every day from 10 am to 8 pm

FRAGONARD COLLECTIONS ON THE ROAD...



← **THE ART OF APPEARANCES
IN THE AGE OF ENLIGHTENMENT**

For the first time, this major exhibition presented by the Musée d'Arts de Nantes and Musée des Beaux-Arts in Dijon, in collaboration with the Palais Galliera in Paris and Château de Versailles, is shining the spotlight on traditional dress and its portrayal in 18th century painting. Set at the crossroads of fashion and culture, costumes are considered as a mirror of society. Various painters and patrons of the arts at the origin of different prints and garments have highlighted the links between aesthetic and commercial development in the Age of Enlightenment. Through painting, we can explore the role of costumes in fashion from a social standpoint, i.e. the Art of Appearances...

Fragonard and its *Musée Provençal du Costume et du Bijou* (Provencal Costume & Jewelry Museum) in Grasse is delighted to contribute to this exhibition through exceptional loans from its Provencal costume collections.

"In Vogue, the Art of Appearances in the 18th century"
November 26th, 2021 to March 6th, 2022
Musée d'Arts de Nantes
10, Rue Georges-Clemenceau
44000 Nantes
+33 (0)2 51 17 45 00
www.museedartsdenantes.fr

→ **"BOTTLES, BOTTLES EVERYWHERE"
AT THE MUSÉE DU VERRE
GLASS MUSEUM**

Setting aside the origins of the relationship between bottles and perfume (ritual, religious, secular, domestic uses, etc.), bottles are singular objects found throughout the ages. Whether simple containers or genuine sculptures, they are revered by decorators, designers, glassmakers and creators alike, keen to showcase, illustrate, poeticize, exalt and underline the complexity of the substance they encapsulate without stealing the limelight and, finally, create a harmonious union between the outside and the inside... This exhibition explores the roots of the "bottle" and features various *objets d'art* ranging from universal bottles to iconic designer perfume bottles, original creations by gifted glassmakers, and snuff bottles.

Maison Fragonard is lending around forty perfume bottles from its collection for the exhibition, including Overlay bottles, 19th century smelling salt bottles, plus, of course, bottles of our mythical fragrances...

EXHIBITION - "BOTTLES, BOTTLES EVERYWHERE"
HALLE DU VERRE DE CLARET
April 6th to November 27th, 2022
50, Avenue du Nouveau-Monde
34270 Claret
+33(0)4 67 59 06 39
www.halleduverre.fr



TEENA VALLERINE

In a Garden of English Porcelain

TEXT CHARLOTTE URBAIN
PHOTO ANGELA ADAMS



We arrived at Norwich station a lot later than planned, relieved to see a smiling and cheerful Teena Vallerine waiting to whisk us away across the Norfolk countryside to her charming home. It actually consists of two terraced houses with frontages repainted an immaculate white, striking a pretty contrast with the lush green lawn. Teena's studio, set at the end of the garden, is adorned with a wide bay window and skylights that bathe it in natural light despite the gray skies above.

Color is everywhere, sprinkled in subtle little touches. The wooden bookcase overflows with Tina's heirloom crockery collection: teacups, teapots, plates and vases, all brightly colored and beautifully decorated. Teena has been collecting English porcelain since she was just fourteen, when two Chinese plates caught her eye. She's always on the lookout for bargains at second-hand shops and flea markets, where she strives to "find the rare gem for a nickel and a dime". Today, she owns several hundred

objects, but her collection evolves continually - she resells some and buys up others. They are a never-ending inspiration to her; she stages them alongside fruit and flowers, then draws or paints them. Teena works mainly with gouache, watercolor and some acrylic. Her porcelain treasures take on a new lease of life in her fresh and simple compositions in which a cup, plate or vase is majestically propelled into the limelight, delicately embellished with flowers and arabesques that swirl and blend into its silhouette. Teena sees the designs and shapes of her porcelain through holistic eyes. She has a tactile relationship with each object, holding it in her hands, observing it and showcasing it before she paints or draws it. Her colors are redolent with joy and freshness, and she instills her subjects with a sunny, springy mood, dipping her brush in the rainbow of an English garden in June.

Our conversation continues in the kitchen - Teena's favorite room after her studio - over an elderberry cordial. Teena loves making jam, jelly and marmalade and one of her mouthwatering compositions features a pot of lemon curd, some sunny yellow lemons and a slice of bread. She loves gathering the fruit and berries she needs to nourish her two mutually enriching passions: cooking and drawing. Or vice-versa.

Teena trained at the Norwich School of Art and initially worked as an illustrator, but soon decided she didn't like having subjects dictated to her. Even so, drawing has remained a constant throughout her life and her favorite way of switching off in the evening and on Sundays. It's the first time Teena has collaborated with a brand and had the opportunity to see her paintings adorning decorative objects. Back to their roots one might say... She loves the idea of Fragonard customers sitting around a table enjoying dinner in the company of her designs. For Fragonard, Teena created a series of works for a capsule collection of household items: a vase, plates, placemats, tea towels and a tray.

Discover Teena's collection at the Fragonard boutiques from Spring 2022. Follow Teena Vallerine on Instagram @teenavallerine



Jardin anglais vase, 18 x 10 cm, €26



Teatime tray, 40 x 30 x 3.5 cm, €55

SOINS ESSENTIELS by Fragonard: The new certified-organic cosmetics range *au naturel*

Of natural origin and eco-friendly, Fragonard's versatile and timeless new *Soins Essentiels* essential skincare range promises to boost your beauty routine from head to toe. This colorful, flower-filled collection features seven certified-organic and natural-origin cosmetic products suitable for all ages and skin types.

TEXT MARGAUX IACOVO
ILLUSTRATIONS AUDREY MAILLARD



Brighten your days and soothe your nights with Fragonard's new *Soins Essentiels* range lovingly curated to take care of both you and the planet! Made with natural and organic ingredients using our time-honored expertise, this exciting collection of essential face and body treatments combines science and ethics alike. Formulated with carefully selected, no-secrets ingredients guaranteeing full traceability, the range is a proud bearer of the Cosmébio label – a stringent quality benchmark requiring annual quality controls of each product by an independent certifier – and Cosmos Organic certification by Cosmécert, based on Cosmos benchmarks. Topped with recyclable pouches and containers, this new range anchors Fragonard's commitment to offering its customers A to Z eco-friendly products.

PRICKLY PEAR SEED PRECIOUS OIL

Prickly pear seed oil is a rare product with exceptional properties. Thirty kilos of seeds, or one metric ton of fruit are needed to extract just one liter of this precious oil. The seeds are washed and sun-dried, then cold pressed. This oil contains large amounts of vitamin E, reputed for its antioxidant action, plus a wealth of natural active ingredients and Omega 6 and 9 essential fatty acids. A genuine fountain of youth, with a plethora of properties, it nourishes the skin deep down. A superior elixir signed by Fragonard, it is formulated solely with organic prickly pear seed oil scented with natural essences. Apply it to the face, neck and décolleté in the evening after cleansing, using gentle massaging movements.

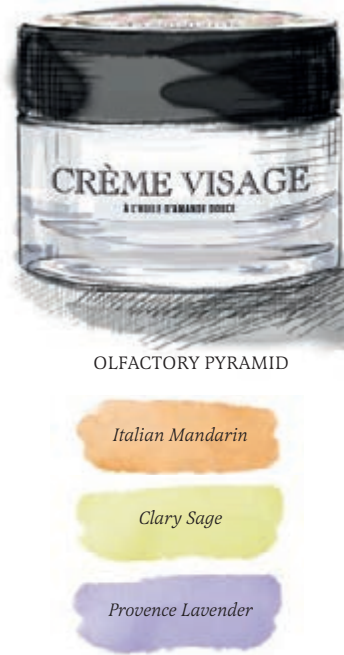
Available in 2022
97.7 % organic ingredients
100% ingredients of natural origin
15 ml, €44



SWEET ALMOND FACE CREAM

Our skin's precious ecosystem deserves the very best care. Enriched with sweet almond oil, aloe vera and shea butter, this day cream is essential part of your skincare routine. Its smooth, light texture makes it ideal for young, sensitive and more mature skins alike. Embellished with delicate notes of rose, it procures comfort and softness, enveloping the skin gently and bringing deep-down hydration.

39% organic ingredients
99% ingredients of natural origin
50 ml, €30



KARINE DUBREUIL, PERFUMER OF THE ESSENTIAL

The olfactory signature of the new *Soins Essentiels* range was created by acclaimed Grasse perfumer Karine Dubreuil and consists of a plural signature springing from a single inspiration: the Grasse area. The project - formulating an entire cosmetics range using only organic or natural raw materials, essential oils and molecules - was a major challenge. Karine Dubreuil took up the gauntlet of perfuming certified-organic cosmetic products 10 years ago: a complex and perilous task beset by very stringent criteria, including an olfactory palette limited to around 100 scents instead of the usual 3,000. So, Karine decided to radically change her creative perspective and turn the constraints into a driving force for her perfumery brio. She likens herself to a musician granted just a few notes to compose an entire score, or a chef tasked with concocting a gastronomic recipe with only four or five ingredients... Today, Karine is very much at home with the challenge. Her fragrances are inspired by her immediate environment: emblematic Grasse flowers, Haute-Provence lavender and sweet-scented herbs from the hills, instilling each product with an incomparably fresh elegance *au naturel*.

ROSE MICELLAR WATER

Scented with Damascus rose, our micellar water is a genuine voyage into a world of essential natural beauty, where barley stem water and aloe vera work hand in hand to soften and cleanse the complexion without rinsing. A must-have for your everyday routine, it leaves the skin fresh and delicately scented.

30% organic ingredients
98% ingredients of natural origin
250 ml, €18



LAVENDER Balm

A gentle stroll through the lavender fields of Provence... You'll never want to be without this multi-purpose balm. A genuine all-rounder, it gently awakens and smooths the face in the morning, procuring a bright, radiant complexion. During the day, it repairs and protects the hands and nails from external aggressions. And in the evening, it promises a delicious moment of self-care. It is also an excellent moisturizer for the body and hair, and effective makeup remover. Your beauty boost from dawn to dusk.

56% organic ingredients
99% ingredients of natural origin
100 ml, €25



OLFACTORY PYRAMID

Argentinian Lemon

Coriander Seeds

Provence Lavender

CORNFLOWER CLEANSING MILK

The scent of cornflower conjures up dreamy azure skies. This cleansing milk is the perfect partner to your skin, helping it regain its natural smoothness. Enriched with cornflower hydrosol and aloe vera, it removes makeup and cleanses the skin in a single step. Its soft, light and nourishing formula is a precious ally to all skin types.

20% organic ingredients
99% ingredients of natural origin
250 ml, €22

OLFACTORY PYRAMID

Argentinian Lemon

Provence Lavender

Peppermint

ORANGE BLOSSOM BODY MILK

Its divinely unique, slightly tangy scent bursts out of the bottle... Enriched with vegetable oils (macadamia, borage and sweet almond), this body lotion swathes the skin in a irresistibly sunny fragrance. Nourishing and protective, it is the perfect partner to a relaxing pampering session.

32% organic ingredients
99% ingredients of natural origin
250 ml, €30



OLFACTORY PYRAMID

Argentinian Lemon

Brazilian Orange

Tunisian Neroli

OLIVE OIL HAND & FOOT CREAM

The soil of Provence offers up a bounty of organic olive oil, grown in harmony with nature and harvested in the summer sunshine. Our hand & foot cream is a year-round beauty essential. Formulated with organic olive oil, barley stem water and shea butter, it comforts, soothes and protects the skin from external aggressions. Its creamy texture penetrates rapidly, leaving the hands and feet deliciously perfumed.

35% organic ingredients
99% ingredients of natural origin
100 ml, €15



OLFACTORY PYRAMID

Petitgrain

Neroli

Rosewood

MAISON SAUGE,

The true taste of plants from seed to cup

Formed in the midst of the 2020 pandemic, this brand-new herbal tea brand offers 100% natural infusions made exclusively with plants grown in the South of France, with no artificial flavors.

TEXT CLAIRE MOREAU & CHARLOTTE URBAIN



Based in the town of Hyères, Maison Sauge was formed by the talented trio Benjamin Lambrou, Leslie Maarek and Élisabeth Gallois. The story began during lockdown, when Benjamin decided to revisit the creations of his mother, a producer of high-end aromatic plants and edible flowers for restaurants. Élisabeth - influencer and creator of the blog and Instagram account "Et Dieu Crée" - left Paris to stay with her family in southwestern France: a new lifestyle that led to fresh, new projects including the back-to-nature Maison Sauge. Meanwhile, Leslie the "coffee addict" was looking to replace her favorite drink with something a little healthier and immersed herself in the world of herbal teas to seek out an alternative. A young woman of her time, she specializes in digital technology and commerce. After traveling for a while, she decided to set her bags down in Paris and founded Maison Sauge alongside Benjamin.

Maison Sauge is a unique and innovative concept from seed to cup, with production and distribution processes carefully controlled from A to Z. Maison Sauge grows fields of edible plants and flowers in the South of France, near Hyères, blending fragrances, colors and varieties to birth its novel range of herbal teas. Picked and dried on site, the plants undergo no transformations likely to alter their taste or properties. Everything is crafted to preserve the natural qualities of the plants, and short circuits ensure the teas go from producer to consumer in just a few days.

Freshness, quality and simplicity are the hallmarks of Maison Sauge. An ode to sustainable quality, the brand flies the flag of natural, preservative-free teas, developed in close collaboration with pharmacists, together with edible flowers gathered and delivered on the same day. The plants are prepped with eco-friendliness in mind, from growing through to manufacturing. Even the names of the Maison Sauge herbal teas are a tribute to nature's bounty: "La Légère", "L'Essentielle", "La Délicieuse" or "La Résistante", instilled with intense aromas of ginger and black pepper. Their therapeutic and wellbeing properties promote harmony of the body and mind.



FRAGONARD HERBAL TEA X MAISON SAUGE

Fragonard asked Maison Sauge to concoct a special herbal tea combining delicious flavors and health benefits to celebrate the launch of its new organic and natural *Soins Essentiels* essential skincare range. Exhaling gentle floral notes of hibiscus, lemon balm, marigold and red vine, mixed with verbena, elderberry and lemon thyme, the tea is a genuine elixir of goodness for the skin. Treat yourself to a fragrant and relaxing beauty boost from inside out!

READ MORE AND ORDER ONLINE:
www.maisonsauge.fr

ESTELLE CALANDRI,

TEXT CHARLOTTE URBAIN
PHOTOS ANDRANE DE BARRY

A SURPRISING NEW TALENT!



For the last two years, Estelle Calandri has been flying the very demanding flag of Administrative & Financial Director at Maison Fragonard. After working for several years as a financial manager for various major American groups, she dreamed of joining a perfumery firm and entering a world more in line with her personal tastes. In fact, Estelle's professional hat hides a very talented and surprising designer...

Born in Grenoble, Estelle studied in her homeland's mountain valley before taking a sabbatical in England. After returning to France armed with perfect English and a dual profile that caught the eye of companies across the pond, she soon became a specialist in American accounting standards. She left Grenoble to join the "perfume capital" of Grasse and now juggles with life as a happy mother of four children plus a career that requires her to travel the world.

Her passion for travel diaries follows her everywhere. She makes the most of her stays in Paris to indulge in postal art, which consists of painting or decorating an object, stamping it and sending it on its way. Born in 1962, this art form arose from a desire to develop an alternative way to communicate and convey ideas through words and images to promote free, creative exchanges – a *modus vivendi* that suits Estelle to a T! She also takes part in walks around the capital to collect old posters, advertising leaflets and all sorts of printed material. Salvaging and recycling are the starting points of her work. Estelle hunts down old, hand-penned accounting books at garage sales; these calligraphic works – a legacy of her profession – form the cornerstone of her notebooks, which she then embellishes with ribbons, cut fabrics and little pieces of paper that cross her path: a candy wrapper, museum ticket or piece of gift wrapping. She then cuts and glues pretty, colorful flowers on top. Making use of things that no longer have a use is both a passion and philosophy that spills over into Estelle's everyday routine. An enlightened consumer, she loves breathing new life into

old objects and her entire house is furnished with second-hand furniture – a habit she gained from her mother, no doubt along with some of her creative talent too.



↑ Picture from Estelle's instagram account @lululaberlue.e

In parallel to her very rigorous job as Fragonard's financial director, Estelle has always cultivated creative activities at home. And even if she doesn't consider herself an artist *per se* (her work has nonetheless been presented at the Carré d'Artistes gallery), her passion accompanies her daily life, creating a duality that has forged her adventurous and resolutely people-oriented business mindset. She recognizes that she is a one-of-a-kind accountant with an unconventional profile, but her penchant for art also begets personal fulfilment in the professional world.

The queen of Excel spreadsheets, she enjoys encoding and dreaming up new uses for her accounting software, while facilitating and streamlining her department's everyday tasks.

Out of curiosity more than anything else, she decided to open an Instagram account to showcase her creations in 2013 and became very active within a few years, garnering an impressive 40,000 followers. Her audience comprises mainly American women, thanks to her work's affinity with the DIY and very in-vogue scrapbooking trends in the United States. She goes by the code name "Lululaberlue" – a nod to her grandfather, who used to say to her "Tu as la berlue!" (liberally translated as "You must be seeing things!"). The word *berlue* may come from the 13th century verb *belluer* meaning "to dazzle". And dazzle she certainly does – Lululaberlue lives life in the pink!

"What I love about collages is the layering and transparency", she says. "It creates a virtual frontier between object and subject, where various techniques and strata of life blend together". Even her planner is adorned with drawings and collages, logging fragments of memories known only to her. Her creativity lights up her daily routine. When I finally ask her if the art of decorating notebooks has a name, she replies very modestly: "It's pointless really". But to me it seems quite the opposite; it's absolutely essential to her. In our ultra-productive, globalized world, where everything has to be defined, valued, monetized and put in a box, couldn't something "pointless" that fills us with joy and happiness simply be called a passion?

JOSÉ, THE MAN WITH THE GOLDEN TOUCH

ENCOUNTER BETWEEN
JOSÉ MACHADO AND JEAN HUÈGES,
FRIENDS OF SIXTEEN YEARS

PHOTOS OLIVIER CAPP



José... His name is a genuine magic word at Maison Fragonard's Parisian establishments! Mr. Machado, as I like to call him, has laughing eyes and is always in a good mood.

In addition to his impressive know-how, this one-man band is a master of every imaginable kind of DIY tool. As someone who has absolutely no talent for manual work, I am amazed by José Machado's ability to transform a simple sketch into a magnificent backdrop for a shop window or media presentation. Decked out in his signature white overalls in the intimate setting of his workshop, also forged with his own hands, José tells me all about his journey.

After the death of his father when he was barely fourteen years old, José left his little village in northern Portugal and headed to Paris. Escaping from Portugal under Salazar's dictatorship was difficult to say the least: the endeavor was long, arduous and beset with red tape. But José kept his eye on the prize: his ordeal was finally rewarded with the thrill of arriving in the French capital. Just imagine this boy, who had never left his family cradle, landing on the banks of the Seine... Life is sometimes full of good surprises and José's mother and sister soon found work and accommodation on Quai Anatole-France, facing the old Deligny swimming pool – another source of amazement to the teenage José. The Eiffel Tower and Place de la Concorde were just a stone's throw away, and within easy reach of the Alliance Française, where he studied assiduously and familiarized himself with the language of Molière for a year and a half.

At just sixteen years of age he took his first steps in the construction world as part of a friendly team led by an entrepreneur who took José under his wing. It didn't take him long to master the various techniques used to refurbish buildings and apartments. Armed with this enriching experience, he left Paris and set down his bags in the Nantes area, where he founded his own firm and made his debut as a business owner. But the heart has its reasons and he soon returned to the capital for the love of Isabelle... He is now the proud father of two daughters and has four grandchildren. As chance would have it, José crossed paths with Agnès Costa, who invited him to join the Fragonard team in Paris. He soon became an essential part of the crew, checking goods arriving from the warehouses in Grasse, distributing them to the various points of sale, and answering the numerous requests received from Fragonard's various departments. José loves a challenge and ensures our Parisian shops and museums are always well stocked, in perfect working order and shimmering with light (his expert eyes never miss a faulty light bulb). Mending and fixing have been José's watchwords since 2005, and he performs every task with talent, enthusiasm and kindness. As the song goes, José has two loves, his country and Paris... And on days when he misses Portugal, he revels in the flavors so dear to him at the capital's Lusitanian restaurants, in the company of friends.

“AS THE SONG GOES,
JOSÉ HAS TWO LOVES,
HIS COUNTRY
AND PARIS...”

A So-British Christmas 2022!

A tartan blanket adorns the green velvet sofa, a fire crackles in the hearth and a steaming china teapot wafts spicy notes of Earl Grey tea mingled with the tempting aroma of scones fresh out of the oven... To celebrate Christmas 2022, Fragonard crossed the Channel, braved Brexit and met with two talented English artists who are lighting up this year's winter collection!

TEXT JOSÉPHINE PICHARD & CHARLOTTE URBAIN
PHOTOS OLIVIER CAPP



LIZZIE RICHES, THE REGAL ART OF THE PORTRAIT

Lizzie Riches welcomed us at her home in Norwich. The career of this talented artist who, in her own words, "doesn't know how to do anything except design", began way back at the age of five, when her teacher submitted her drawings for an exhibition at the Royal Academy of Arts in London. Although her family had more of a penchant for science, one of her childhood excursions marked her forever: she was fascinated by the 16th-century portraits on show at Hatfield House, a former home of the last monarch of the Tudor dynasty, Elizabeth I. She was particularly impressed by a detail she spotted in the paintings: the pearls seemed so real! From that day onwards, the portrait became one of her favorite artistic expressions. She loves designing imaginary characters and letting her brush forge their facial expressions and character traits as the moods takes it. Passionate about nature and its magnificence tamed by the hand of man, her paintings are embellished with vibrant and flourishing vegetation. Textiles inspire her too



and two Japanese kimonos preside at the top of the staircase leading to her studio.

Lizzie has a passion for beautiful items from bygone days and hunts them down at antique shops. Her house is full of them. Curious and learned, she enjoys being surrounded by things that "speak of history." Her collection of antique furniture and objects wouldn't look out of place in a cabinet of curiosities: a 19th-century chair with sculpted motifs evoking the Egyptian campaign, an ostrich egg, English porcelain and old engravings... It's no coincidence that ancient perfume bottles - Renaissance pomanders or

hand-blown glass bottles from the Roman period - from our museum collections feature in her work for Maison Fragonard.

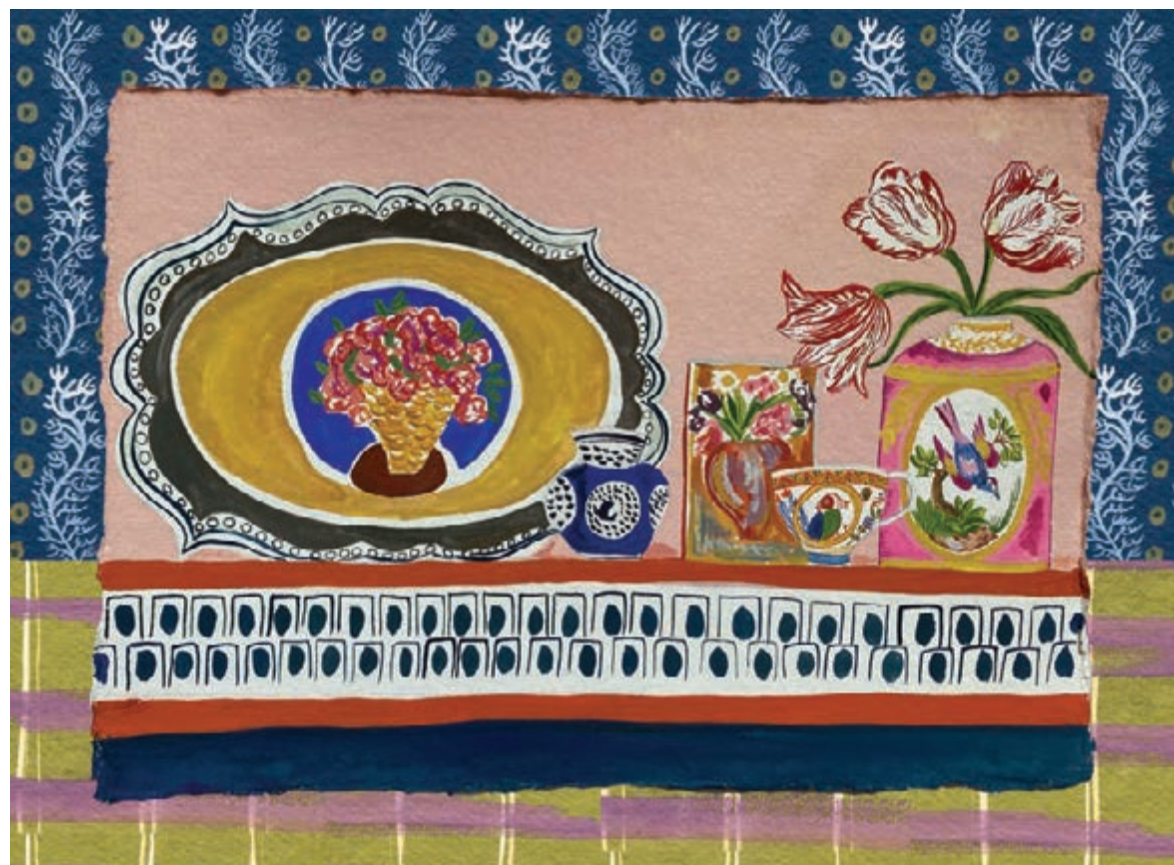
Shown for over forty years at the Portal Painters art gallery in London, Lizzie's creations have traveled the world from Chicago to Paris. Although she had to abandon her beloved English garden for a while to focus on Fragonard, she was thrilled when she saw the first prototypes of the candles, diffuser and perfumed gift sets featured in the winter collection. There's no doubt about it, the worlds of Lizzie Riches and Fragonard were destined to collide.



© JohannaBurley

EMILY MAUDE, THE SOUL OF INANIMATE OBJECTS

Emily Maude discovered the enchanting world of Fragonard when she was just fifteen years old after stumbling upon a Fragonard boutique on Rue Saint-Honoré in Paris. She immediately fell in love with the jewelry pouches and embroidered dolls that continue to inspire her today. It was these little treasures, lovingly displayed at her studio, that prompted her to study illustration at Brighton University. Inspired by the work of English painters and illustrators Eric Ravilious and Edward Bawden, she uses the same philosophy in which a good design can be applied to almost any surface.



Illustrations by Emily Maude:

✓ *Bloomsbury Mantle III*

→ *The Pink Room*

↘ *Bloomsbury Mantle Crop*



Located in Brighton's bustling town center, Emily's creative studio overflows with a plethora of wonderful old objects tinted with nostalgic memories that provide the raw materials for her work. Her latest series of gouache paintings depicts her "dresser of dreams" and ceramics decorated with vintage motifs set on table tops and shelves. Although Emily uses bright colors, her paintings still exude a certain longing for the past.

Emily's work is hailed on the international scene, and her designs have flown all the way across the Atlantic. Her most famous clients include Liberty and Paul Smith. She also creates illustrations for the New York Times, Octopus Publishing and Canns Down Press.

A passion for color, precious memories and ancient motifs... Emily has so much in common with Maison Fragonard! So it was only natural to invite her to be the co-creator of a limited edition for our Fall-Winter 2022 *Fragonard Maison* collection. Emily's paintings will adorn a variety of objects, ranging from cushions to trays, vases and even placemats. Eric Ravilious and Edward Bawden were absolutely right, a good design is at home everywhere!



Palace of Winds, Jaipur,
built in 1799

IN THE LAND OF THE MAHARAJAHS



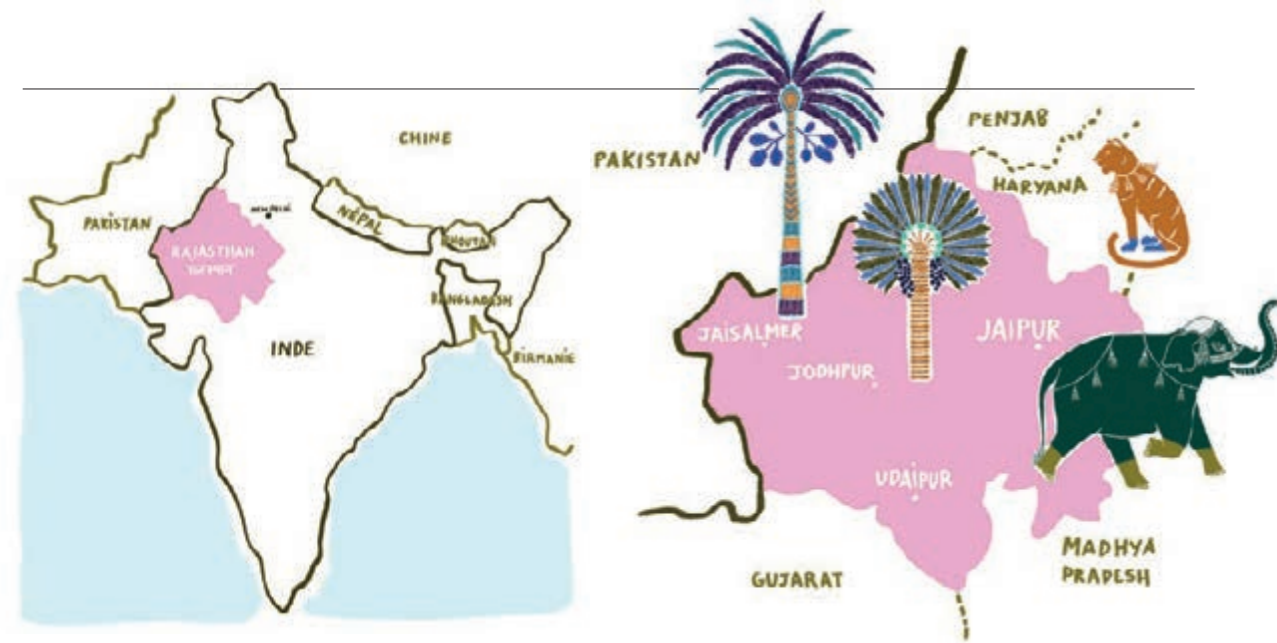
JAIPUR / JODHPUR: PINK CITY, BLUE CITY

TEXT AGNÈS COSTA
PHOTOS OLIVIER CAPP



Fragonard and India...
A magnificent love story dating back over twenty years, when Jean Huèges, our artistic director, Françoise and I began traveling to Rajasthan to develop our Fragonard Home lifestyle collection. Unbeknownst to us, India had already cradled our childhood. During my first stay in Jaipur, I was astonished to come across a fabric used to decorate my bedroom as a little girl: a bottle green "boteh" print on very simple cotton cloth that my mother had draped across a wall.

My travels to India always serve to remind me of the unbreakable ties that bind Provencal and Indian textiles, and offer the gifts of vision, inspiration, know-how and techniques that light up our collections today.



I have been exploring this country-cum-continent for the last twenty years, and every trip is an adventure, an encounter, a sheer delight. So I always return with the same pleasure and enthusiasm. I always take some of our employees along too so they can soak up India's uniquely colorful, joyful and creative atmosphere, and open their minds to others and elsewhere – the very essence of a new travel experience – while learning new techniques, finding new materials, and discovering know-how that we have often forgotten. Our trips are an ode to togetherness, discovery and inspiration. We even have our favorite addresses and things to do and see!

India is as beautiful as it is varied. It would be impossible for me to list all the places and people who have kindled my love for the country, so I have chosen to talk about the cities I visit on every trip: Jaipur, the "pink city",

and its – perhaps even more charming – neighbor Jodhpur, the "blue city".

As part of my little "rite of passage", I offer all my travel companions the book gifted to me by my friend and stylist Élisabeth Guitton during my second stay in Jaipur: *A Princess Remembers* by Gayatri Devi, the Maharani of Jaipur. A rich testimony to an extraordinary life, the book reads like a novel and tells the story of a woman who lived out the 20th century in a world dreams are made of. Born with the title of Princess of Baroda, she married the Maharajah of Jaipur – a prince worthy of the *Thousand and One Nights*, with the looks and career of a film star. I was lucky enough to meet her one evening in her latter years at the splendid Imperial New Delhi (see page 64), where she was hosting a big dinner party. This magical, elegant and very noble woman truly seemed to have stepped straight out of a novel...



↑ Guardians of the Jaipur City Palace
→ A smile around the corner
of a lane in the blue city of Jodhpur



JAIPUR, THE "PINK CITY" unveils itself in the very early morning. I love starting my day with a sun salutation on our hotel rooftop at dawn, or a stroll through the streets of the old town in search of the flower market. It's an incredible place, piled high with colorful Indian carnations rivalling fragrant roses and tuberose. Then, I sometimes opt for a little temple tour to revel in the puja ritual before my working day begins – a whirlwind of block printing workshops and meetings at the showrooms of suppliers we have known and appreciated for many years. The day ends with a fun and light-hearted stroll around the antique shops and lanes, hunting down ancient textiles and decorative

objects with my companions and our loyal local team.

Yet India does not reveal itself easily, despite its incredibly photogenic scenery, maze of colorful, lively streets, ramshackle palace facades (you can sometimes see families of monkeys and squirrels scampering across them), and elegant silhouettes swathed in saris of every hue. It is a tough country, where misery cries out on every street corner and a living wage is barely provided by a few dollars a day. The contrast between its immaculate tourist hotels and often-miserable, dirty and smelly streets can be shocking, and you need to be in good physical and mental shape to appreciate every moment.

↓ The Jantar Mantar astronomical observatory in Jaipur, built in the 18th century



MY FAVORITE ADDRESSES AND THINGS TO DO AND SEE IN JAIPUR

- take an elephant ride to Amber Fort and tour the palace;
- book a tour of the dreamy and colorful private rooms of the City Palace, inlaid with mirrors;
- wind up the day at the Jantar Mantar Royal Observatory;
- savor dinner at the Palladio bar in the gardens of the Narain Niwas hotel, boasting a magnificent decor and Italian-Indian cuisine;
- enjoy a delicious and typical Indian lunch at Niros, a city center restaurant set between two jewelry shops, before or after a visit to the Gem Palace - Jaipur's star jeweler. Both are located on the MI road;
- sip a cocktail at the Rambagh Palace, the Maharani's former palace still adorned with her portrait. In the garden, you'll find a railroad car transformed into a bistro, also a great place for a friendly little dinner.



MY FAVORITE ADDRESSES AND THINGS TO DO AND SEE IN JODHPUR

- Mehrangarh Fort: perched on a hilltop, a spectacular fort built by a Rajput lord in 1460, overlooking the Thar Desert;
- the Clock Tower and Sarafa Bazaar;
- Lalji Handicrafts, a paradise for lovers of traditional and ancient objects. You're more than likely to lose all sense of reason and budget in this vast, head-spinning warehouse overflowing with Anglo-Indian chandeliers, Nepalese doors and stone-encrusted tables! Don't miss a visit to Maharani, the legendary traditional fabric maker, just next door;
- dine in the gardens of the RAAS: a hotel combining modern charm and ancient style, and one of the prettiest places I have ever visited in India. Gorgeous!

JODHPUR "THE BLUE" is a smaller city, less torn between tradition and modernity than its pink sister, robbed of some of its shine by Westernization. It is a place of majestic palaces and charming streets, swathed in an astonishing and enchanting bright blue of not-so-poetic origin: the color is actually owed to an insect repellent!

If you're keen to enjoy an insider's tour of these two cities, don't forget to bring along the wonderful guides written by our friend Fiona Caulfield, who has been roaming India's main cities for twenty years in search of the best and most heartfelt addresses, little-known artisans, restaurants brimming with charm and astonishing strolls. All of her touring suggestions are an absolute delight, and her confidential addresses are the kind you want to share with friends...



You can find Fiona Caulfield's Love India travel guides at www.lovetravelguides.com



✓ Mehrangarh Fort in Jodhpur,
built in the 15th century







Indian summer

We imagined a symphony of spicy and floral colors to enchant the home, against a backdrop of music loved by all. Dancers adorning bone china, tigers in the shape of flying carpets, Jaipur blue cushions and laughing elephants come to tea... A magical voyage from your armchair, courtesy of India.

PHOTOS
OLIVIER CAPP



↑ *Jodhpur* cushion, 100% printed cotton embroidered with beads, 45 x 45 cm, €40

Udaipur cushion, 100% printed cotton embroidered with beads, 45 x 45 cm, €40

← *Sita* rug, 80% wool and 20% cotton, 160 x 120 cm, €450



<— Jaipur tray, lacquered wood, 40x30x3.5cm, €55
v India set of 4 plates, bone china, available in 20.5cm and 27cm diameter, €45/€60



← *Anil* rug, 80% wool and
20% cotton, 150x120 cm, €450

↑ *Taj* tray, printed metal,
32x23 cm, €35



↓ *Taj vase*, printed metal,
18 x 10 cm, €26
→ *Bridge tray*, printed
metal, 31 x 31 cm, €48



✓ *Neela Pivoines* cushion, 100% printed cotton, 45x45 cm, €35

Neela Roses cushion, 100% printed cotton, 45x45 cm, €35

Neela cushion, 100% printed cotton, 30x50 cm, €35

→ *Flying tiger* bath mat, 100% printed cotton, 50x90 cm, €25



RÊVES

A fragrant tea gift set signed by
Dammann Frères & Fragonard Parfumeur

India is inspiring,
India is enchanting...



← The prestigious tea specialist Dammann Frères has joined hands with Grasse-based perfumer Maison Fragonard to create a gift set paying homage to India and its countless dazzling treasures.

An alliance of two magnificent French institutions, this gift set expresses our shared love of plants, perfume and travel, and legacy of ancient know-how and family values.

Breathe in floral notes of orange blossom (Fragonard's iconic fragrance), jasmine, rose and heliotrope.

Savor fruity, gourmet flavors.

Bathe in sweet-smelling flowers and fragrances all day long!

Gift set containing 20 tea bags and 5 flavored teas
Blanc d'Oranger – flavored white tea
Printemps Éternel – flavored green tea
Passion de Fleurs – flavored oolong tea
Thé des Sages – blend of flavored black & green teas
Lassi Mango – flavored black tea

RÊVES gift set - €20
On sale at Dammann Frères stores from March 2022, plus a selection of Fragonard boutiques.

Dreams of Indian palaces...

Maison Fragonard is celebrating the scents of India this year with a perfume capsule collection redolent with enticing, heady fragrances, ruled by majestic jasmine.



↑ RÊVE INDIEN

An historic Maison Fragonard perfume, *Rêve indien* is a voluptuous blend of jasmine, rose and iris, refreshed with lemon zest and bergamot and cradled by powerful amber, vanilla and patchouli. Nestling in a brand-new embroidered organza pouch created specially for the new edition, *Rêve indien* promises a timeless voyage to the kingdom of the Maharajas...

Eau de toilette 200 ml – €44

→ PALAIS INDIEN

Reminiscent of a sweet-scented grove, this diffuser instills the home with delicious notes of jasmine, freesia, orange blossom, cedar and amber. Close your eyes and step into an immaculate white marble Indian palace, opening onto an enchanted garden...

Palais indien diffuser 200 ml + reeds – €35



↑ Both fragrances come with coordinated soaps: two precious gift sets each containing a soap enriched with argan oil and decorated glass soap dish.

Gift set, soap 150 g and soap dish – €20

THE TRAVEL DIARIES OF PHILIPPE GORON

TEXT MARGAUX IACOVO & CHARLOTTE URBAIN
PHOTOS OLIVIER CAPP



Portrait © Raphaël de Villers

When Philippe Goron travels, he always pops a notebook in his bag for his spur-of-the-moment sketches. A talented illustrator, Philippe has worked with Maison Fragonard for over twenty years. Today, he is unveiling a few pages of his travel diaries for the first time.



Mont Abu tray, 19 x 24 cm, €28



Udaipur tray, 32 x 23 cm, €35

Design, fashion, accessories and illustrations... Philippe Goron is a man with many strings to his bow. An accessorist and stylist for Jean-Paul Gaultier, he has an equal talent for crafting delicate ink drawings. He has also created a series of original new works for Maison Fragonard, used to adorn our decorative collections.

A passionate traveler, Philippe Goron never leaves home without his pencils and notebooks. Page after page, his dozens of diaries tell tales of distant climes that have stolen his heart. Sketched using crayons - a technique that

allows him to capture spur-of-the-moment experiences and the moving details of a landscape or scene - his drawings are "animated memories", capable of instantly reviving past sensations, fragrances and emotions. When he first visited India in 2019, he was immediately struck by the incredibly colorful and festive beauty of Rajasthan and spent a fortnight visiting the aptly nicknamed "Land of Kings".

His talent as a traveling illustrator was little known until India emerged as the chosen destination for the new Fragonard collection. Until then, he had only shared

his very personal travel diaries with his nearest and dearest. Our mini-collection of trays, cases and lampshades offers a window onto Philippe Goron's memories, experiences and vision of India. He speaks fondly of the enthusiasm prompted by his drawing sessions: locals crowding round to watch him work and the fleeting impressions captured in his sketches, handed out to the fascinating people who crossed his path. As the old Indian proverb says, "love only lasts a day, and that day never ends". And it couldn't be more apt: you only need one trip to India to fall in love forever...

THE IMPERIAL NEW DELHI, the pomp & splendor of a bygone era

At the end of a majestic avenue of palm trees stands an impressive Art Deco building, superbly immaculate amid the dust of New Delhi. Set on Janpath Avenue, far removed from the hubbub of the adjacent streets and lined with a charming Tibetan market, the Imperial New Delhi is an oasis of calm, luxury and pleasure.

TEXT AGNÈS COSTA
PHOTO OLIVIER CAPP



Built by F. B. Bloomfield, partner of the famous English architect Edwyn Lutyens who planned the Raj capital, the palace was inaugurated during the 1911 *darbar*, when New Delhi was consecrated as the capital of India. And its name - Imperial - couldn't be more fitting: everything about it speaks of a glorious past. The superbly elegant and seemingly so-modern white columns at the palace entrance, with its dazzling marble and tassel chandeliers, easily evoke the lavish parties held there in years gone by.

The Imperial was inaugurated by Lord Wellington, the Viceroy of India, in 1936. His wife, Lady Wellington, is said to have found its name and chosen its majestic lion emblem. Over the years, the hotel has welcomed countless famous figures, queens, actresses, adventurers and wealthy magnates alike who, just like us today, enjoyed admiring the vast and unique collection of colonial and post-colonial art adorning the hotel walls, patiently compiled by the owners. It is also said that Mahatma Gandhi, Lord Mountbatten, Pandit Nehru and Mohamad Ali Jinnah met in one of



its bars to discuss the Partition of India and creation of Pakistan.

Every time we travel to India, we are thrilled to return to this truly iconic, majestic and perfectly preserved palace in the heart of the city, adorned with several delicious restaurants, a high-quality spa, and gorgeous, gigantic swimming pool basking in expansive gardens. And even more so because for many years, this magnificent hotel has been pampering its guests with complimentary soaps, shower gels and toiletries courtesy of Maison Fragonard. We are incredibly proud to know that our *Figuier Fleur* fragrance perfumes the bathrooms of this extraordinary venue. These ties we have forged with India through this unique collaboration are an absolute honor and joy.

THE MAGNIFICENT MUSIC OF RAJASTHAN



CULTURE SHOCK!

TEXT CHARLOTTE URBAIN

A million miles away from the familiar sounds of our Western world, Rajasthani music would no doubt be described by amateur ears as "typically Indian". Catchy, haunting, intoxicating and powerful, it combines the voices of Rajasthan with a very recognizable musical score: an Arab-Persian vibe associated with Asian rhythms. The music of the Rajputs is instilled with extraordinary exuberance and beauty. Moreover, its syncretism is at the origin of Roma and Gypsy music, lovingly handed down from father to son in keeping with tradition, while traditional dances are passed from mother to daughter.

Set on the border of Pakistan and endowed with a rich Mughal legacy, the region of Rajasthan is marked by the presence of both Muslim and Hindu ethnic groups, lending its music a very special sound, rhythm and vocal quality. The talent of Rajasthan's music masters is acclaimed worldwide and particularly revered by international sacred music festivals. Their traditional songs borrow lyrics from mystical and Sufi poets alike. The Manganiyars have formed an alliance of professional musicians committed to protecting both Hindu and Muslim heritage. Their music inevitably conjures up Nusrat Fateh Ali Khan, the great Sufi singer from Pakistan, unveiled to the French public in a series of concerts at Paris's *Théâtre de la Ville* prior to his lengthy collaboration with Peter Gabriel, who propelled him to success under his Real World label. The Manganiyars sing in Hindi or Urdu, the official language of Pakistan.

Music is a second language to the Manganiyars (a community of Muslim musicians); it is almost as if it is encoded in their genes. Their family legacies have forged exceptional musical talents. Many Western musicians also dip into traditional Indian music - sometimes of Sufi inspiration - blending the cultures of India, Pakistan and Afghanistan.

MUSIC WITH UNIVERSAL AND SPIRITUAL ORIGINS

Traditional world music transports the listener back to the beginnings of humanity. Many works originate from vast, arid locations such as the Sahara, Gobi Desert, Kazakh Steppe or Great Plains, and all have a shared language like that of Rajasthan, characterized by the sandy expanses and dunes of the Thar Desert. In Rajasthan, the mouth harp - an ancient instrument found in many civilizations from Central Asia to South America - is also used to express feelings. The cousins of other typical Rajasthani instruments are found in various cultures across the globe: the zither, wooden castanets, and the transverse wood flute known as the "murali".

→ A MUST FOR YOUR PLAYLIST:

Zubaan

Gazi Khan Barna & Parvaaz
Equals Sessions - Episode 1

An encounter between two worlds: that of Gazi Khan Barna's very traditional Rajasthani music and the rock band Parvaaz from Bangalore.

Traditional music paced with pop-rock arrangements, electric guitar riffs and bursts of modern percussions, topped with Gazi Khan Barna's magnificent and inimitable voice, superbly backed by a male choir. A brilliant pairing of past and present and an absolute must for traditional music lovers!

→ Léna is wearing the *Palav*
printed cotton dress, €95

INDIAN SUMMER

Fragonard's Indian summer bathes in endless rays of gentle sunshine... Welcome to our colorful new range of prints where India meets Provence, worn in a spirit of joy and togetherness by Adriane, Alice, Andréa, Élodie, Estelle, Joséphine, Léna, Lucile, Marie and Vanessa – all members of the big Fragonard family!

TEXT CHARLOTTE URBAIN
PHOTOS ANDRANE DE BARRY
HAIR EMILY GREEN
MAKEUP PAULINE GARDETTE



↑ Joséphine is wearing the *Alisha* printed cotton blouse, €75

→ Vanessa is wearing the *Nayana* printed rayon blouse and pants, €85 and €70





↑ *Mayanka* hand-embroidered printed cotton blouse in green, €120; *Alisha* printed cotton blouse, €75

→ Estelle is wearing the *Mayanka* hand-embroidered printed cotton blouse in blue, €120



→ Marie is wearing the *Priya*
printed cotton blouse with
hand-embroidered collar, €85

Lucile is wearing the *Anjali*
printed cotton dress with
embroidered details, €80

Elodie is wearing the *Krishna*
embroidered cotton chambray
blouse, €130





← *VRAI* argan oil and shower gel, €49 and €14; in the *Tigres* hand-printed quilted cotton toiletry bag, €30

Rupa printed cotton scrunchy, €12

Fleur d'Oranger Intense eau de parfum, €40

Bijoux glass bead brooch, €22

Jaipur hand-printed cotton bathrobe, €80

→ Vanessa is wearing the *Denisa* embroidered cotton dress, 135 €



→ Marceau is wearing the *Padma*
printed cotton set, €40

Adriane with the *Danseuse* printed cotton
and silk shawl, €85; on the *Nilima* printed
cotton fouta, €50





← Joséphine is wearing
the *Latika* hand-printed
cotton blouse, €80

↓ Marie is wearing the *Monika*
hand-printed Ikat cotton blouse
in pink, €105

→ *Monika* hand-printed Ikat
cotton blouse in blue, €105



↓ *Maharaja* printed
cotton foutas, €50
→ *Andréa* is wearing the *Nilima*
printed cotton dress, €95





← Lucie is wearing the *Priyanka* printed cotton smock top, €60

→ Marceau is wearing the *Rupa* printed cotton kimono, €40

Adriane is wearing the *Krishna* embroidered cotton chambray blouse, €130





↓ Lucile is wearing the *Mani* printed cotton dress, €80
→ Marie is wearing the *Priyanka* printed cotton smock top, €60; and Ikat cotton skirt, €90



↓ Adriane is wearing the *Salila*
printed cotton blouse, €60; and
Tanti Ceramics earrings, €90

→ Marie is wearing the *Padma*
printed cotton dress, €50



MAISON FRAGONARD IN ARLES

Fragonard inaugurated a truly unique venue last June, combining a ground floor boutique and upper floor guest house. Maison Fragonard Arles is hallmarked by the perfumer's philosophy, accompanied by the creative talent of Ateliers Saint-Lazare: a love of sharing, unpretentious esthetics, a taste for detail and joyful colors. Welcome to a genuine icon of Provence in the capital of Camargue!

TEXT CHARLOTTE URBAIN
PHOTOS [ROBERTA VALERIO](#)



THE BOUTIQUE

Fragonard designed the ground floor boutique using hand-picked traditional materials. Everything from floor to ceiling was curated with care and forged by local artisans with precious traditional know-how. The boutique showcases the entire Fragonard perfume, cosmetics and lifestyle ranges. What's more, Agnès and Françoise Costa – flying the flag of Fragonard for the fourth generation – have created a special range of products dedicated to Arles to celebrate the boutique's opening: *Belle d'Arles*, an eau de toilette redolent with orange blossom and *Rêve d'Arles*, a diffuser with sunny notes of everlasting flowers. The fashion range was inspired by the patterns and colors of Arles' ancient costumes, while the home range, featuring hand-painted earthenware, is adorned with Camargue's legendary bulls and horses.





THE GUEST HOUSE

Six delightful rooms reflecting the southern spirit so dear to Fragonard welcome travelers on the upper floors, complete with carefully preserved and restored Provencal hexagonal terracotta floor tiles, garnet marble fireplaces and white plaster medallions. The rooftop terrace boasts breathtaking vistas over Arles. Each story features two bedrooms with en-suite bathrooms and a kitchenette. The rooms can be rented separately or together, to form a little apartment. Agnès and Françoise Costa were already busy hunting down antique furniture and decorations well before the guest house opened: a Provencal armoire, coffee table signed by Capron, antique engravings, an old folding screen and bedside lamps covered with ikat fabric from Uzbekistan, brought back in their baggage and hand-sewn at a workshop in Montmartre... A plethora of little marvels that lend each room its very own, elegant charm.

← (left page)
View from the terrace
of the *Secret Absolu* suite
over the Clock Tower roof

↑ (top left)
Secret Absolu suite

(top right)
Belle de Nuit suite



← *Secret Absolu suite*
 ↓ (bottom left)
Belle de Nuit suite
 (bottom right)
Étoile room
 → Kitchen of the
Secret Absolu suite





← Bedroom & bathroom
of the *Secret Absolu* suite
→ Luma Tower



ARLES, THE NEW CAPITAL OF CULTURE?

Famed for many years for its International Photography Festival lasting three months every summer, Arles has become an increasingly "in" destination, packed with exciting cultural venues such as the high-profile Luma Foundation, inaugurated last summer. Sporting the city's highest tower, it gazes out over the entire Roman quarter and boasts extraordinary views. Rising up amid 27-acre grounds, this gigantic structure bodes a bright cultural future for Arles. Don't miss a visit to the Arlaten, Réattu, Arles Antique and Van Gogh museums... Arles boasts many top-level museums, together with a unique heritage embodied by its Roman Theatre and Amphitheatre. There's no doubt about it, Arles is Provence's new, must-do cultural hub, buzzing in every season.



© Gilles Jaroslav

→ CAMILLE, YOUR HOSTESS

Camille was born and raised in Arles, and adores her city and Provencal homeland. A genuine ray of sunshine, she loves welcoming guests, introducing them to Maison Fragonard and sharing her favorite addresses with them. Fancy sampling the region's finest produce? Camille promises to pamper your palate with her insider tips on the best venues to enjoy a typical local aperitif, or purchase unique souvenirs to slip in your suitcase. You can rely on her for some great excursion ideas between Camargue and the Alpilles too, including cycle tours and even horseback riding. And if you're seeking a relaxing spa or wellness treatment, Camille will of course be happy to advise!

MAISON FRAGONARD ARLES
Impasse Favorin. 13200 Arles
maisonarles@fragonard.com
Tel. +33 (0)6 74 82 65 27

FRAGONARD BOUTIQUE
7/9, rue du Palais. 13200 Arles
Tel. +33 (0)4 90 96 14 42
Open every day from 10 am to 7 pm

CHEZ JU, Sunday cooking with a taste of the South

TEXT CHARLOTTE URBAIN
PHOTO JÉRÉMIE CASTEAU



A few kilometers from Arles, in the village of Mollégès, lies a bistro run by Julien Bres. It all started with a childhood dream he shared with his Grandma Coco: they used to love cooking together and imagining renaming the bistro "Chez Ju". One day, several years on, Julien walked past the bistro and saw it was for sale. He seized the opportunity, partly in tribute to his grandmother but mainly because he simply loves French cuisine - Sunday lunch with egg mimosa, a leg of lamb, rabbit with mustard or blanquette of veal... A farmer's son, Julien is deeply committed to the quality of his produce, so you won't find any tomatoes on offer in winter or pineapples from the other side of the world. His favorite market gardener is his brother, whose shop is located just around the corner. Ju's ambition is, especially, to invent nothing. His greatest pleasure is welcoming guests in the joyful and generous spirit of the South. The dishes are served in tureens instead of on plates: perfect for sharing, savoring and diving in for some yummy seconds... The hearth is lit with a crackling fire in winter, while foodies enjoy lunching out on the terrace in summer, under the arbor. Last September, Julien and his associate Kevin opened a flower shop just nearby, where Fred welcomes visitors with a tempting range of "decorations, colors and tastes". And at the back, on the right, you'll find some Grasse perfume products signed by Fragonard...

CHEZ JU
21, traverse du Poids-Public
Le Cours 13940 Mollégès
+33(0)4 32 61 98 82
contact@bistrot-chez-ju.fr



GRANDMA MARGUERITE'S GNOCCHI

Serves 6 people 1 kg starchy potatoes
2 eggs
250 g flour
butter/sage/parmesan cheese

Cook the potatoes in their skins.
Drain, peel, then purée using a food mill.
Make a well in the center.
Place the eggs, salt and half of the flour in the well.
Knead until the dough is smooth but not sticky.

Sprinkle the worktop with flour, then take a small piece of dough and form a sausage shape measuring 1 cm in width. Cut the sausage into 2 cm slices and roll delicately on the worktop using the palm of the hand.

Bring a large pot of water to the boil. Add the gnocchi. Remove with a slotted spoon when they float to the surface, then drain.

Infuse the sage flowers in the melted butter over a low heat. Place the gnocchi in a baking dish, sprinkle with butter and a few shavings of parmesan cheese.

Bake in the oven for 20 minutes.

GRANDMA COCO'S ACACIA FLOWER FRITTERS

Fritter dough: 180g flour
1 sachet baking powder
1 pinch of salt
250 ml milk
1 egg
1 tbsp sugar
½ sachet vanilla sugar

Place the flour, salt, two sorts of sugar and baking powder in a bowl. Mix together and make a well in the center. Place the egg yolk and milk in the well. Stir in, starting at the center and working outwards to incorporate the remaining flour.

Beat the egg white until stiff, then add to the mixture and leave to rest for 2 hours.

Gather around twenty clusters of flowers (*make sure they are at their prime*) shortly before making the recipe.
Do not wash.

Heat up some neutral-smelling frying oil. Dip the flowers in the dough, then place them in the hot oil. Fry for a few minutes, then turn over. Remove the fritters when golden brown and place on a paper towel.

Sprinkle with icing sugar just before serving.



A SIT-DOWN WITH PRAJWAL PARAJULY

TEXT CHARLOTTE URBAIN
PHOTO OLIVIER CAPP

Born to an Indian father and Nepalese mother, Prajwal Parajuly, who speaks almost every language, is at home wherever he roams. And between the Himalayan mountains and streets of Paris lies the magic of Instagram, a land of surprising encounters...

As a young Indian writer newly translated into French, Prajwal was invited to teach travel literature to students at France's prestigious Sciences Po university. He barely had time to set down his bags before a new lockdown was announced, obliging him to set up a virtual classroom. As a result, his students found it difficult to imagine he was really in France - but here he was! Saint-Nazaire, Arles, Sète, Paris, Lyon and Grasse... Prajwal was unable to meet with his students in person, so instead took the opportunity

to tour France, spending two months in one city, then moving on to another. During the lockdowns, he traveled within the city walls. By a strange coincidence - or maybe fate - Agnès Costa, a fervent fan of foreign literature, discovered his first novel, *Land Where I Flee*, at the time and warmly praised it on Instagram. Prajwal thanked her and, as he was in France, suggested they meet. Smiling, enthusiastic and witty, Prajwal is a master of blending in with his surroundings. He is at home absolutely everywhere. A legacy of his native culture or trait of his curious and travel-loving personality, he is genuinely interested in people, questioning them with his writer's gaze and surrounding them with kindness. You simply can't resist his charm - and you'd happily give him the shirt off your back.

Nominated for the Emile Guimet Prize and Foreign Fiction Prize, *Land Where I Flee* - a refreshing and uncompromising work bursting with humor - met with critical acclaim. It tells the story of a Nepalese family visiting their grandmother to celebrate her landmark eighty-fourth birthday. The grandchildren, who all live abroad, are dreading the upcoming family reunion with a loud-mouthed, cigarette-puffing grandmother and scathing eunuch maid whose only purpose in life seems to be to make trouble. Prajwal is already working on his next novel and a collection of his short stories is soon to be published in French, while he continues to fly the world like a bird on the wing...

Fuir et revenir (Land Where I Flee), Éditions Emmanuelle Collas, 2020, 408 pages.

FRAGONARD FOREIGN LITERATURE PRIZE

New female voices from elsewhere

Passionate about foreign literature from a tender age, Agnès Costa is an insatiable reader, always on the lookout for the latest publications and little-known nuggets. Books accompany her on her many travels and constant trips between Paris, Grasse and the rest of the world. They offer her an escape - a flight to new horizons and the perfect way to recharge her batteries. She shares her passion for reading with all, and her favorite reads wander from hand to hand. In fact, she always has a good book in her bag to lend you!

TEXT CHARLOTTE URBAIN

HOW THE STORY BEGAN...

The idea of creating a literary prize was born out of an encounter with a young Indian writer, Prajwal Parajuly. As their discussions progressed, Agnès Costa realized that her love of foreign literature and passion for real-life stories and social and geographic-focused travel could be the cornerstone of a major project to promote talented new overseas writers, backed by the renown of Maison Fragonard.

ONCE UPON A TIME
THERE WERE THREE WOMEN...

As Maison Fragonard has been managed for several decades by three women - Anne, Agnès and Françoise Costa - and as women's status worldwide is a major challenge for the future, we felt it was essential to reward a female writer or author. This new prize aims to crown new female voices from elsewhere, by selecting novels that whisk us away beyond our frontiers, and allow us explore different cultures and realities.

The prize aims to give better visibility to overseas women's literature, by supporting non-French-speaking authors (translated), as well as their translators. The selection will focus on works by female authors translated into French and published in France between September 1st and April 30th. Fragonard has always been an outward-looking venture, embracing different countries, different views and different cultures, and the prize aims to further expand our horizons by assisting and promoting the winning author.

The award consists of 5,000 euros for the author and 2,000 euros for the translator. Maison Fragonard also offers winning authors an eight-day writing residency in Arles at the perfumer's guest house.

THE JURY

Maison Fragonard is an atypical and eclectic firm, so the jury is fittingly made up of literature enthusiasts and professionals from the literary world, together with well-known friends of Fragonard. The jury for the first edition of the prize comprises nine people: Jakuta Alikavazovic, *translator*; Élise Boghossian, *founder of the NGO Elisecare*; Danielle Cillien Sabatier, *Galignani bookstore*; Mathias Énard, *writer*; Alain Mabanckou, *writer*; Anna Mouglalis, *actress*; Alina Gurdziel, *collection director*; Agnès Costa and Charlotte Urbain, *Fragonard*.

THE JURY



© Maia Fiore

JAKUTA ALIKAVAZOVIC

Jakuta Alikavazovic is the author of several books, including *Corps volatils* (2008 Goncourt Best Fiction), *L'Avancée de la nuit* (awarded "French Revelation of the Year 2017" by the magazine Lire) and *Comme un ciel en nous* (2021 Prix Médicis essay prize). Also an English translator, she has introduced French readers to never-before-seen works by David Foster Wallace (*Consider the Lobster*, published in two volumes by Éditions de l'Olivier) as well as the romantic novels of Ben Lerner, Eve Babitz and Anna Burns. She originates from Paris, where she currently lives.



© Anthony Mkrthchian

ÉLISE BOGHOSSIAN

A pain management specialist, Élise Boghossian trained for ten years in China and Vietnam at the Nanjing University of Traditional Chinese Medicine and in Hanoi. She subsequently founded the humanitarian NGO *Elisecare*, which provides emergency medical and psychological assistance to populations in war zones. In parallel, *Elisecare* founded the "Peace & Resilience" centers in Iraq, focusing in particular on the treatment of children's PTSD through art.



© David Atlan

DANIELLE CILLIEN SABATIER

A graduate of the ESSEC International Business School (1982), Danielle Cillien Sabatier held marketing, sales, studies and communication positions at numerous media outlets (L'Express, La Cinq, VSD, Le Parisien, France Télévisions) before taking the reins of the Galignani bookstore in Paris, thirteen years ago. Culture in every shape and form is her daily priority.

MATHIAS ÉNARD

A writer and translator, Mathias Énard studied Persian and Arabic and has traveled extensively in the Middle East. His novels, published by Actes Sud, include *Remonter l'Orénoque* (2005), *Zone* (2008 December prize and 2009 Livre Inter prize), *Parle-leur de batailles de rois et d'éléphants* (2010 Goncourt des Lycéens) and *Boussole* (2015 Prix Goncourt). Mathias Énard has also produced a radio show entitled *La Salle des Machines* for France Culture since September 2020.



© Pierre Marquès

ALINA GURDIEL

Alina Gurdziel founded the communication and publishing house Alina Gurdziel & Associés in 2016, fronting various internationally-renowned authors and artists, together with cultural events. She is also the founder and director of the Éditions Stock *Ma nuit au musée* literary collection (2019), which has already published ten titles signed, in particular, by Leïla Slimani, Enki Bilal, Santiago Amigorena, Christophe Ono-dit-Biot & Adel Abdessemed, and Jakuta Alikavazovic, winner of the 2021 Prix Médicis.



© Khanh Renaud



© J.-B. Pellerin

ALAIN MABANCKOU

Born in the Congo, Alain Mabanckou is the author of several novels including *Memoirs of a Porcupine* (*Mémoires de porc-épic*, Seuil, 2006), for which he received the Renaudot Prize. A 2015 Man Booker International Prize finalist, he alternates his time between the United States, where he teaches French literature at the UCLA, and France. His work has been translated into twenty languages and includes: *African Psycho* (Éditions Le Serpent à Plumes, 2003), *Broken Glass* (*Verre cassé*, Le Seuil, 2005), *Letter to Jimmy* (*Lettre à Jimmy*, Essais Fayard, 2007), *Black Bazaar* (Seuil, 2009), *Tomorrow I'll Be Twenty* (*Demain j'aurai vingt ans*, Gallimard, 2010), *Storks are Immortal* (*Les Cigognes sont immortelles*, Le Seuil, 2018), *The Lights of Pointe-Noire* (*Lumières de Pointe-Noire*, Le Seuil, 2013), *Black Moses* (*Petit Piment*, Le Seuil, 2015) and *Le monde est mon langage* (Grasset, 2016). Alain Mabanckou has directed the Poésie Points collection since February 2021.



© Benoit Peverelli

ANNA MOUGLALIS

The French actress Anna Mouglalis graduated from the National Conservatory of Dramatic Art, where she studied under Daniel Mesguich. She has worked with Claude Chabrol, Arnaud Desplechin, Michele Placido, Mario Martone and Philippe Garrel, and embodied powerful female characters such as Coco Chanel, Simone de Beauvoir and Juliette Gréco. She recently starred in *L'Événement*, an adaptation of the book of the same name by Annie Ernaux. She also played the role of female President of the Republic in the French series *Baron Noir*.

AGNÈS COSTA

The great-granddaughter of the founder of Maison Fragonard, Agnès Costa has been directing the Grasse-based perfumery house with her sisters for the last twenty years. A passionate reader, art collector and avid traveler, Agnès Costa's love of literature knows no bounds. As the creator of this prize, her ambition is to showcase talented female authors and promote foreign literature at a time when our differences are sometimes so poorly heard and understood.



© Andrane de Barry

CHARLOTTE URBAIN

Before heading up communication and cultural activities at Maison Fragonard, Charlotte Urbain worked in Russia and Central Asia for several years, promoting French language and culture in the overseas French diplomatic network. A graduate of the Institute of Oriental Languages, Charlotte Urbain has translated numerous film scripts from Russian to French. Her years as an expatriate and travels with Maison Fragonard spurred a desire to explore the literary wealth of the countries she has visited.



→ Andréa is wearing the *Rupa* printed cotton crop top and bucket hat, €65 and €45

Alice is wearing the printed cotton blouse and shorts, €80 and €50; *Tanti Ceramics* earrings, €90

Nilima printed cotton fouta, €50

Dilettante: a person who engages in an activity just for pleasure, as an amateur.

LA DILETTANTE

Ahoy there! Prettily and aptly named, the boat boarded by Alice, Andréa and Léna is christened *La Dilettante*. Originating from Italy, this delicious name evokes carefree pleasures. The following few pages tell the story of an escapade on board a traditional wooden *pointu* rowboat, off the Bay of Agay...

TEXT CHARLOTTE URBAIN
PHOTOS ANDRANE DE BARRY
HAIR EMILY GREEN
MAKEUP PAULINE GARDETTE



← Léna is wearing
the *Priya* printed cotton
lined dress, €80

→ Alice is wearing the
Mayanka hand-printed
cotton kimono, €60



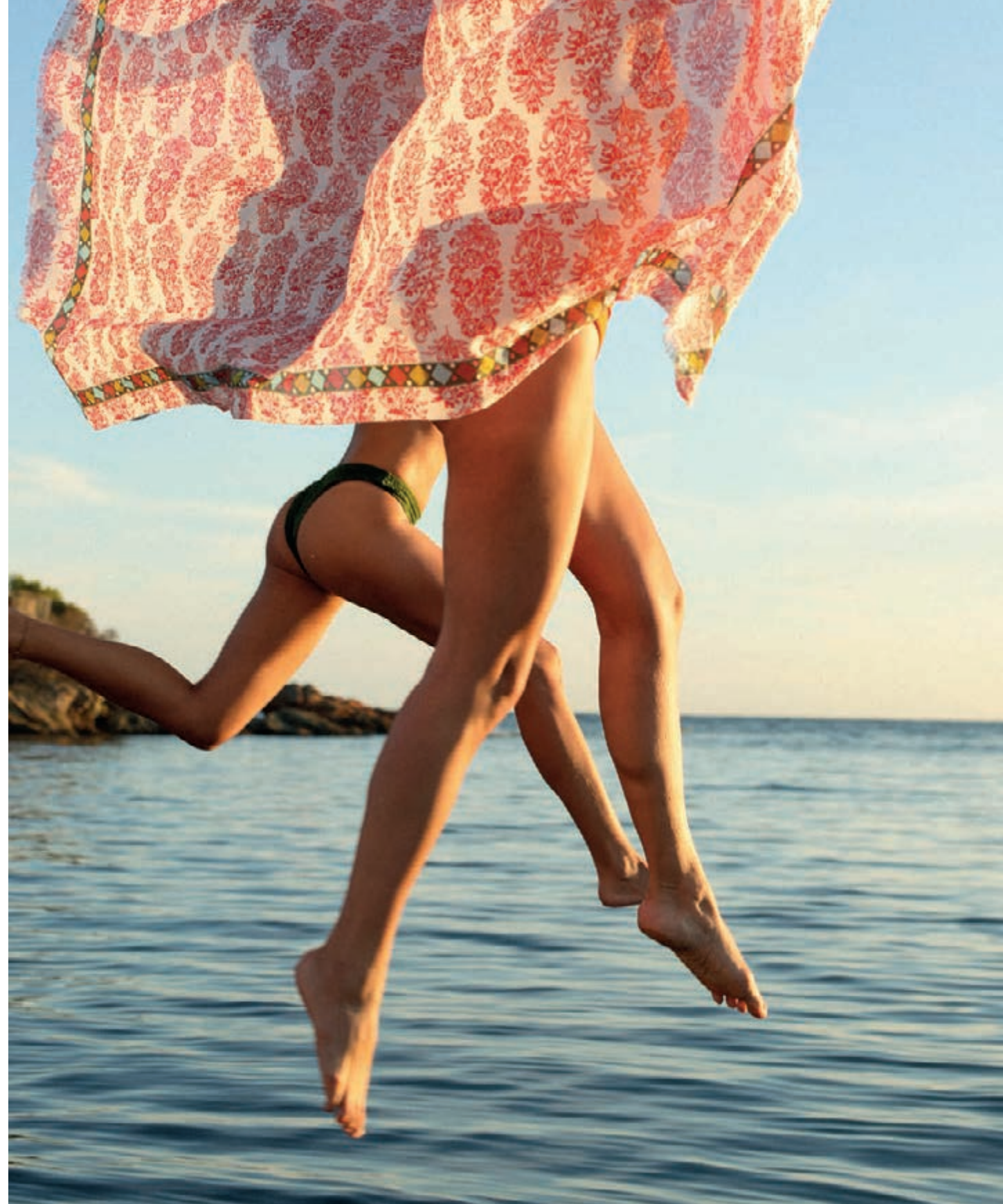


← Alice is wearing the *Latika* printed cotton pareo, €40; *Mayanka* hand-printed cotton kimono, €60; and *Bijoux* glass bead brooches, €22 and €28

Léna is wearing the *Samiya* knotted printed cotton pareos with woven edges, €40; and *Tanti* Ceramics earrings, €90

Andréa is wearing the *Latika* printed cotton pareo, €40, knotted with the *Danseuse* printed linen and modal shawl, €75; and *Tanti* Ceramics earrings, €90

✓ Andréa is wearing the *Tigres*
hand-printed cotton kimono, €80
→ *Latika* printed cotton pareo, €40



TANLA TURKISH SUNSHINE ON A STRING

TEXT CHARLOTTE URBAIN

Young and radiant, Tanla wears her name well: it means "with sunshine" in Turkish. First spotted by our creative department, she has been designing a still very confidential jewelry range for the last three years. We absolutely love her work here at Fragonard and have selected several of her designs for our 2022 collection.

After her demanding studies in economics and international trade in the United States, Tanla became a buyer for Vakko, the Turkish equivalent of France's Galeries Lafayette store, for eight years. A series of happy coincidences – an artist's photo glimpsed by chance and old passion for horses she needed to replace – led her to launch her Tanti Ceramics brand. Tanla has adored "creating" things with her hands ever since she was a little girl. Her jewelry is oversized, generous, colorful and some might say even child-like, but above all, it is joyful and devoid of vanity. And that's why Fragonard loves it! Tanla's sources of inspiration? Basically anything and everything she catches sight of, be it an exhibition, color or wild animal. After the pandemic, Tanla moved to a small island across from Istanbul where she set up a studio. All her pieces are handcrafted: the metal is pressed at a workshop in Istanbul's Grand Bazaar and she molds her large ceramic necklace beads and various earring shapes with her own hands, before painting and assembling them. Her jewelry pieces are all one-off creations.



↑ Tanla in front of her ceramic plates, portrait by Fevzi Ondu

ADMIRE



Every summer, Maison Fragonard invites visitors to Grasse to enjoy three temporary exhibitions spanning painting, photography and Provençal costumes. In 2022, the *Musée Jean-Honoré Fragonard* will welcome a monographic show retracing the work of Grasse-born painter Jean-Baptiste Mallet, while the ground-floor areas will showcase incredible images of India courtesy of photographer Denis Dailleux. Inspiring India is also our guest of honor at the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum), hosting a tribute to the beautiful *boteh* motif.

↑ Jean-Baptiste Mallet, *Vénus Bathing, or Young Girl Bathing*, circa 1810, quill and gray wash, 138 cm, Grasse, Musée Jean-Honoré Fragonard, Hélène & Jean-François Costa Collection



← Jean-Baptiste Mallet,
The Hymen, circa 1810,
 oil on canvas,
 32.5 x 40.5 cm,
 Montpellier, Musée Fabre

JEAN-BAPTISTE MALLET, THE ROAD TO HAPPINESS

Exhibition from June 4th
 to October 2nd, 2022 at the
 Musée Jean-Honoré Fragonard

TEXT CAROLE BLUMENFELD

When the Jean-Honoré Fragonard Museum opened its doors ten years ago, Jean-Baptiste Mallet was still a relatively unknown painter. Since then, time has weaved its magic. Numerous curators and art historians have visited the museum, where around thirty of Mallet's works are on show including the disturbing *Madam Duchess of Angoulême at the grave of her parents, Louis XVI and Marie-Antoinette*. Among recent acquisitions, *Innocence and Loyalty Bringing Back Love* and *The Sleepwalker* have also considerably revamped the Grasse painter's image in the eyes of period specialists. In turn, the Cognacq-Jay museum in 2015, Fabre museum in 2017 and Metropolitan Museum of Art in 2018 all acquired works by Mallet: proof indeed of the interest now sparked by Mallet among the research community. The fruit of two years' work, this monographic exhibition should significantly change public perception of the painter, by demonstrating the close attention he paid to social and political issues throughout his career.

When Mallet – born in Grasse two years before Marguerite Gérard – arrived in Paris, nothing could have foretold his future career. In 1783, he began studying at the studio of Toulon-born artist Simon Julien, approved by the Royal Academy of Painting and Sculpture. He soon realized that genre painting, unlike historical painting, was synonymous with freedom. His first known works are lighthearted subjects painted in gouache "adapted to the latest taste", together with a scattering of etchings that allowed him to gain an insight into the engraving trade. Nevertheless, he struggled to "find himself" until the early 1790s. He became a painter, draftsman and even engraver of the personal upheavals that marked the revolutionary period, as depicted in *The Departure of the Volunteer* and *The Republican Divorce*. His embroiderers and fashion sellers of yesteryear suddenly embraced the revolutionary times. Through his gouache paintings showing young women who had just given birth among ancient ruins, mothers teaching basic education to toddlers dressed in rags, and priests celebrating christenings in palaces displaying dramatic traces of bygone splendor, Mallet captured the mood of a generation of art lovers who had fled events in France. His efforts brought him little financial reward,

but Mallet understood that in order to exist, an artist must convey a message. Highly attentive to the issues of piety and religion, his 1797 work *Natural Cult*, portraying the Theophilanthropy sect, which he designed and engraved himself, met with great success. The work's very wide circulation and the trouble it brought him after the sect was banned allowed him to definitively make a name for himself.

From then on, in particular under the Empire, the artist used his relationships of trust and friendship to move forward on a path mapped out to meet his aspirations. His close ties with the artist Prud'hon, especially, inspired him to innovate.

Mallet tried his hand at several antique-style compositions coveted in the 1790s, prompted by his lengthy collaboration with Jean-Frédéric Ostervald. His research gained depth in the middle of the following decade, lending his subjects a contemporary air. He was particularly preoccupied with the concerns of French women: their love of freedom and fear of losing it in those troubled times. One of his most daring series portrays variations on the day and night occupations of a naked Venus, adorned with very modern attire and set in an a sumptuous, state-of-the-art interior: *Levee*, *Timorous*, *Success*, *Cards*, *Bath*, *Sleepwalker*, *Ablutions before the wedding*, *Day after the wedding*, etc.

Under the Consulate, the painter also explored the outlines of "anecdotal" painting, borrowing the seduction of the Dutch school from his peers Drölling and Bilcoq. He dazzled with such spectacular works as *The Gothic Bathroom* presented at the Paris Art Fair in 1810, now at Dieppe castle, or *The Education of Henri IV* commissioned by Louis XVIII, now at Pau castle. The return of the Bourbons was celebrated by the artist in 1814 with his *Madam Duchess of Angoulême at the grave of her parents, Louis XVI and Marie-Antoinette* (Jean-Honoré Fragonard Museum, Grasse) a scene all of Paris would have loved to attend. The fascination exerted by the "Orphan of the Temple", freed in 1797 and now the Duchess of Angoulême and hence future Queen of France, was at its height. Mallet strived to show his allegiance to the new regime, in particular

↓ Jean-Baptiste Mallet, *Two Vestal Virgins*, circa 1795, gouache and watercolor, 13 cm
Grasse, Musée Jean-Honoré Fragonard, Hélène & Jean-François Costa Collection



→ Jean-Baptiste Mallet, *The Sleepwalker*, circa 1810, oil on canvas, 27 x 21.5 cm, Grasse, Musée Jean-Honoré Fragonard, Hélène & Jean-François Costa Collection

→ JEAN-BAPTISTE MALLET, FEATURED IN FRANCE'S FOREMOST MUSEUM COLLECTIONS

The exhibition's curator Carole Blumenfeld approached numerous fellow curators to discuss the prospect of a major monographic show. They enthusiastically agreed to open up their collections. For the very first time, this exhibition will be enjoying loans from nine renowned institutions: the Louvre, Museum of Decorative Arts, Cognacq-Jay and Carnavalet museums in Paris, together with the Dieppe castle-museum, Château de Pau national museum, Thomas Henry Museum in Cherbourg, Provence Art and History Museum in Grasse and Fabre Museum in Montpellier. These numerous museums harbor little-known works by the painter that visitors to Grasse can look forward to discovering this summer.

by painting two allegories in the revolutionary taste but marked with the very-explicit words: "Rise up joyful France, your forehead adorned with the Diadem of Clovis" and "France wailed under a dreadful Despotism".

Like many, Mallet was keen to celebrate the great figures of French history. He dreamed up a host of subjects paying homage to filial piety or the tranquil interiors of Pieter de Hooch and Jan Steen, highly acclaimed by the Parisian art market. His shift towards more contemporary figures only occurred once the Restoration was well established and Mallet became an ambassador of highly conservative values, far removed from his débuts.

Although he never managed to equal his fellow Grasse-born countryman Jean-Honoré Fragonard or friend Pierre-Paul Prud'hon, with whom he is often too-easily compared, his work is nevertheless of twofold interest. This summer, historians of the intimate will discover the explorations of royalty, religion, and maternal and romantic love of a man who celebrated his thirtieth birthday in 1789. Art historians will be astonished by the career of this industrious man rewarded by stubbornness, who produced his most powerful works at the age of 50 and even 60, when his path finally crossed that of art lovers who believed in his talent; they contributed at least as much to Mallet's recognition as the patience and hard work of an artist born outside the "club", who consistently struggled to make a living from his paintings.

Part of the great charm of Mallet's oeuvre is the mischievous humor – highly appreciated by the public – it conceals. Mallet's paintings, a feast of subtle Easter eggs dotted with encoded messages and pictorial spoonerisms, never fail to arouse curiosity and wonder...

EXHIBITION - "JEAN-BAPTISTE MALLET, THE ROAD TO HAPPINESS"
June 4th to October 2nd, 2022
Musée Jean-Honoré Fragonard
14 rue Jean Ossola – 06130 Grasse





Indian Impressions by Denis Dailleux

The colors, flowers and fragrances of India paint an immediately recognizable picture, and the photographic works of Denis Dailleux - a tribute to our "India year" - embody the country's very quintessence. Shot *in situ*, using a 6 × 6 film camera, Denis' compositions offer harmonious bouquets of scents and colors, forming the perfect backdrop for both people and flowers. Denis Dailleux has a sensitive, loving eye for his subjects, exalting the incredible beauty of fragile lives and plants alike. His photos are genuine poems.

PHOTO EXHIBITION FROM
JUNE 4TH TO OCTOBER 2nd, 2022
IN PARTNERSHIP WITH
AGENCE VU' AND GIVAUDAN

TEXT [CHARLOTTE URBAIN](#)



FROM FLORIST TO PHOTOGRAPHER

Before making a living from photography, Denis Dailleux worked for a decade for Christian Tortu, the florist who revolutionized flower arrangements in Paris in the Eighties. Born in Anjou like Denis, Christian Tortu is a lover of nature: his parents' garden was his first playground. His unpretentious arrangements combine flowers, plants, fruit and vegetables to offer a raw depiction of the wild and free natural world. Today, Denis' lengthy experience in floral composition and love of plants is found in delicate touches in many of his works, in particular those created in India.

An attentive and patient photographer, Denis has a very personal approach to his portraits. He has an incredible talent for capturing the intensity of an expression, a gaze or body position. He plays with light and shade to lend his images their pictorial aspect. Denis lived in Egypt for many years and initially won acclaim for his book *Le Caire* (Cairo) published by Editions du Chêne, together with his award-winning series *Mère et fils* (Mother and Son). A long-hauler, who loves really getting to know his subjects, he forges true friendships with the men and women he photographs. His approach is heartfelt and based on respect for others, honoring their differences and individual personality. He takes time to return regularly - often if necessary - to his favorite hunting grounds. His projects take shape over months and even years, as witnessed by his magnificent series of black & white portraits of his great-aunt Juliette, documenting the passage of time. In India, Denis Dailleux visited two emblematic flower hubs: Tamil Nadu, the cradle of flower plantations in the south-east, and the Kolkata Flower Market.

📍 India, Tamil Nadu province, Coimbatore, 2015.
The jasmine harvest

📍 India, Kolkata, 2019
Mullick Ghat, India's biggest flower market.

FLOWERING PORTRAITS



↑ India, Kolkata, 2019
Mullick Ghat, India's biggest flower market.

ENCOUNTER BETWEEN
A PHOTOGRAPHER & PERFUMER:
A SENSORY EXHIBITION

Denis Dailleux's images evoke a genuine firework display of scents... They prompted Fragonard to ask Givaudan – a leading specialist in perfume ingredients and composition (*see p. 142*) – to consider creating a perfume specially for the exhibition. The ensuing discussions between the photographer and perfumer bore fruit and the exhibition will boast its very own unique olfactory signature, immersing visitors in an all-encompassing sensory and visual experience.

EXHIBITION - "FLOWERING PORTRAITS, INDIAN IMPRESSIONS
BY DENIS DAILLEUX"
June 4th to October 2nd, 2022
Musée Jean-Honoré Fragonard
14 rue Jean Ossola
06130 Grasse



**THE FLOWER MARKET AND
PERFUME FLOWER PLANTATIONS**
The Kolkata Flower Market, also known as Mullick Ghat, is the largest in India and one of the largest in the world. It stretches along the banks of the Hooghly, the western arm of the Ganges, just below the impressive Howrah Bridge.

Wedged between the river banks and a railway line, sellers display their treasures on stalls or out in the open, arranging the flowers on large pieces of fabric on the ground among the thronging crowd. Some wear a flower garland slung around their neck and shoulders, and stroll among the passers-by to sell their wares.

Countless scents and vibrant colors reflect the variety of fresh flowers on sale every day. Jasmine, tuberose, gladioli, asters, foxtails, chrysanthemums and marigolds are sold by the kilo. The flowers are used in particular for the *puja* - the offering ceremony worshipping Hindu deities held in temples and private homes, where altars are installed. The offered flower is selected according to the deity honored during the ritual. Flowers are also used as decorations for religious celebrations, festivals and weddings.

A few years back, Denis Dailleux travelled to the province of Tamil Nadu in southern India, where jasmine and tuberose are grown in particular for the region's huge flower markets - rather than the perfume industry - and Hindus come to purchase flower necklaces and petals for offerings. Tuberose, with its little ivory flowers budding atop long green stems, is harvested from one o'clock in the morning. Women in saris lean to the right and left to gather the plant, graced with one of the headiest perfumes in the plant kingdom. Then, at dawn, the very delicate jasmine harvest begins; the flower's immensely fragile petals, plucked with the greatest care, exhale a particularly powerful fragrance. Care and attention to detail are also at the core of Denis Dailleux's photographic vision, as he strives to harvest various aspects of India's social and spiritual life.

Regularly shown and published in the national and international press, his work has featured in numerous books. A member of Agence VU ', Denis Dailleux has also won prestigious prizes, including a World Press Photo in the Staged Portraits category for his *Mère et Fils* (Mother and Son) series in 2014, and the Roger-Pic prize in 2019, awarded by the Scam for his series titled *In Ghana - We shall meet again*.



↑ India, Kolkata, 2019
Mullick Ghat, India's biggest flower market.



↑ India, Tamil Nadu province, Coimbatore, 2015.

The flower market and its many flower varieties: rose, champaca, tuberose, jasmine, orange & yellow marigold, lotus and vetiver roots.



↑ India, Kolkata, 2019

Mullick Ghat, India's biggest flower market.



BOTEH E KASHMIR U T Y

"A REGION AT THE
HEART OF NORTH
INDIA GAVE BIRTH
TO A TEXTILE
THAT WENT ON
TO CONQUER
THE WORLD."

TEXT CLÉMENT TROUCHE
PHOTOS EVA LORENZINI

18th-century France's taste for the Orient was expressed through gardens, castles, furniture, crockery, paper and painted decors, and encompassed costumes and adornments. Fashions spread across France through fairs, hawkers and newly improved travel means, including to Provence, where colorful, printed *Indienne*¹ fabrics were already extremely popular. But Indian and Western exotic and imaginary floral prints met with direct competition at the end of the century, with the arrival of the so-called "paisley" motif (*cachemire* in French), borrowed from Indian shawls from the Kashmir region woven with goat down from the high plateaus of Asia and Tibet. Their unique weaving technique, called "kani"², required two to three men per loom and eighteen to thirty-six months of work were needed to produce just one shawl. The paisley motif is a variation on the palmette or *boteh*³. The *boteh* motif, a kind of lanceolate leaf curved at the top, was very popular in Safavid Iran (1501-1722) and Mughal India (1526-1857). Its unique shape appears to have many meanings, evoking a droplet, Buddha's tear or the foliage of a cypress tree for some, and the fiery tongue of ancient Zarathustra⁴ for others.

These exceptional shawls were originally reserved for the sultans. They were later exported throughout the Orient and introduced into Europe in the late 18th century by the English, who had annexed this highly coveted area of India, then under the Directory⁵ and Consulate⁶ after the Egypt campaign⁷. Shawls and stoles from Kashmir were rapidly adopted by high-society ladies who, it should be remembered, dressed mostly in light, transparent muslin dresses inspired by Antiquity at the time. In the 19th century,

"IF ORIENTALISM COULD BE SUMMED UP IN A WORD IT WOULD PERHAPS BE THE KASHMIRI 'BOTEH' MOTIF."

enthusiasm was such that the French textile industry began reproducing these large shawls a few years after England and Scotland, home to the famous town of Paisley. The draw looms and jacquard looms already used for silk were adapted in Nîmes, Paris and Lyon, which went on to specialize in the fashion. The creation of design schools favored the continual invention of new patterns, while the development of department stores and the fashion press propelled the success of the fabrics to unparalleled heights. Their sometimes-exorbitant cost did nothing to deter 19th-century women, eager to own one of these precious shawls. In response to very high demand, French manufacturers took popular Kashmiri *boteh* motifs and adapted them to create a multitude of new shapes. Alsace and England rapidly became two major hubs for these oriental motifs, which were now printed rather than being woven: the printing process was fast and hence far more profitable, allowing the collections to be renewed each season. Dresses in turn were adorned with the warm colors of swaying palmettes. Soon, fabric-printing factories were producing endless new designs and, for nearly a century, developed models for headscarves, stoles, shawls and fabrics for clothing or decoration sold by the meter.

→ French paisley shawls, first half of the 19th century





← Palmette print cotton dress with an orange background, high frilled collar and puffed sleeves. Wool and silk paisley print stole. France, circa 1815-1820

↘ Printed cotton scarf with a discharge-printed red and tan background. Overlaid with large yellow, blue and green palmette prints.

Not a single French region, traditional costume or fashionable outfit escaped the trend. In Provence, piqué petticoats, skirts, dresses, camisoles, headscarves and even winter clothes such as capes and mantles sported the motifs from North India and the Orient.

Printed fabric production was relaunched in the 20th century, in particular at the last factories still in operation in Provence. The success of the light, comfortable and silky fabrics made in the South of France, revisiting Indian motifs from the previous century, was so great that their oriental origins were somewhat forgotten and the generic term "Provençal fabric" was born, designating cottons printed with colorful Kashmiri boteh patterns.

EXHIBITION - "THE BEAUTY OF BOTEH"
April 9th to October 2nd, 2022
Musée Provençal du Costume et du Bijou
2 rue Jean Ossola - 06130 Grasse
Free entry

1. Fabric originally painted or printed in India, then imitated by European manufacturers between the 17th and 19th centuries.
2. Weaving technique that creates a decorative effect by adding one or more additional wefts to the fabric, similarly to brocade.
3. Persian word that can mean a bouquet of flowers.
4. Zarathustra was a prophet and the founder of Zoroastrianism, a Central Asian religion born between 15 and 11 BC.
5. French political regime in place during the First Republic, from 1795 to 1799.
6. French political regime resulting from the coup d'état of November 9th, 1799, which overthrew the Directory and lasted until May 14, 1804.
7. Military and scientific expedition led by General Bonaparte and his successors from 1798 to 1801.



A short story

TEXT CLÉMENT TROUCHE
PHOTOS EVA LORENZINI
AND ANDRANE DE BARRY

SPENCER, CAMISOLE, BOLERO, CHOLI AND CROPPED TOP



Humans have been dressing themselves since prehistoric times, initially out of a need for protection and long before the advent of social classes and hierarchy. Men and women alike have never ceased to imagine and create objects and adornments using whatever is at hand, in order to be recognizable, identifiable and stand out in the crowd. With few exceptions, every organized society governed by structures of power, order or religion has sent out messages via its clothing. Even today, the outfit we choose for a particular event or wear every day provides the observer with clues on our personality, tastes and sometimes even social status. When looking at clothes and fashion phenomena from a historical and sociological viewpoint, it's important to put them in context. In this short article, the heads of Maison Fragonard's *Musée Provençal du Costume et du Bijou* (Provencal Costume

& Jewelry Museum) collections reflect on the renewed popularity of very short clothing items such as the cropped top, which flaunts the hitherto taboo belly button and sparks debate between generations...

THE CHOLI

The *choli*, a short Indian garment, has been documented since Antiquity. This small, tight bodice, which leaves the stomach largely bare, is worn by women of all ages with the traditional sari. The *choli* varies according to regions, events and historic periods. The shape of its sleeves, weaving techniques, colors and decoration may differ, but its cut above the belly button is a constant. The example of countries such as India, where the stomach is not considered a taboo body part, is a good reminder that Judeo-Christian



Short, spencer-style printed cotton camisole with an orange background and stylized cypress print, Aix-en-Provence, circa 1805-10, Musée Provençal du Costume et du Bijou collection, Fragonard, Grasse

ideals are far from universal. Women's rapport with their stomach, its proximity to the genitals and maternal symbolism, is not always seen through the prism of Western culture, which demands that this area of the female anatomy be modestly tucked away.

THE SPENCER

One of the most famous short items in Western clothing is the spencer. In the late 18th century, this short men's jacket with long, fitted sleeves, devoid of tails and extending only to the middle of the back, was sometimes worn in place of a jacket or frock coat. The spencer was usually made of cloth or velvet and had a high, straight collar. It is said to have originated from an English aristocrat, Sir George John Spencer (1758-1834). The spencer - automatically so to speak - entailed the arrival of shorter waistcoats, while the waist of breeches and trousers never ceased to rise. Also referred to as a mess jacket in the United Kingdom, the spencer met

with massive success, initially becoming popular among young people, then fashionistas from every generation. The spencer soon became part of the feminine wardrobe too, then the popular wardrobe, and was coveted on both sides of the Atlantic until the 1830s. This very short bodice, worn over a dress, sparked the imagination of designers, with a huge diversity of sleeve shapes, materials and colors reflecting current trends year after year. Early 19th-century fashion was marked by the exceptional importance of the waist line, which was set under the chest at the end of the previous century and during the Empire, then slipped down slightly under the ribs during the Restoration. Provencal costume adopted this trend for many years and the women of Marseille were particularly fond of it. The most spectacular bodices sometimes hid only the chest and revealed the supple corset or undergarment located about fifteen centimeters above the waistband of the skirt or petticoat. In Provence, the spencer was worn with the traditional camisole and became an icon of Provencal costume when combined with colorful, printed *Indienne* fabrics.



High-waisted printed cotton camisole with a black background and large, stylized print, circa 1830-35, Musée Provençal du Costume et du Bijou collection, Fragonard, Grasse

THE CAMISOLE

The *camisole*, a feminine bodice with long sleeves, appeared in the 18th century. It could be paired with a petticoat to give the illusion of a dress, or worn separately to lend structure to an outfit. It usually had a frill and was placed over the skirt, resting on the full hips and buttocks provided by baskets and bustles. Under Louis XV and Louis XVI, this popular garment spread into the privacy of mansions, country houses and gardens, offering a practical and very welcome change from the usual clutter of French dresses. Thanks to its origins, it became a patriotic statement piece under the Revolution: its name was derived from the Provençal word *caracaca* designating the small frill at the rear of the camisole. The camisole followed fashion trends, and shortened versions emerged "à la Spencer". The original *caracaca* frill, placed at the junction of the various fabric pieces, remained even when the camisole descended only to the middle of the back, hence forming a sort of fabric rosebud.

THE BOLERO

Eugénie de Montijo, Empress of the French, reigned over fashion in the mid-19th century. Of Spanish origin, she brought some of her clothing culture with her, including the *bolero*. First sported by Andalusian dancers in the 18th century, this traditional, short and sometimes-sleeveless jacket, worn unbuttoned, slipped into women's wardrobes during the Second Empire. Usually embroidered with brandenburgs or edged with wool tassels, it adorned the daytime and strolling outfits of elegant women. Soon a wardrobe classic, the 20th century lent the bolero a new lease of life by naming all clothing that hugged the shoulders, was worn open and did not cover the bust, a "bolero".

THE CROPPED TOP

This little foray into short clothing was inspired by the current huge popularity of the *cropped top*, or crop top as it's more commonly known, designed to reveal the belly button and, as a result, part of the stomach and back. The top was first documented in the 1890s, when it was worn during oriental dance performances by an Egyptian troupe in the United States, and was widely adopted in the Thirties and Forties as beachwear and for seaside walks. It became even more popular during the Sixties, sexual revolution and the Eighties witnessed its comeback, in particular thanks to the film *Flashdance*. In the decade that followed, it was largely democratized by pop culture, and celebrities sported it on screen with pride. To complete the look, the cropped top was often paired with a pierced belly button and very low-rise trousers. The 21st century also had its say in promoting this unique garment, now produced in futuristic and high-tech materials or bohemian prints and paraded by body-conscious women proud of their tip-top shape. Today, the cropped top is more omnipresent in fashion than ever before; from fashion podiums to social media influencers, video clips and schools yards, it has become a genuine social statement.

But the cropped top isn't just for women! American footballers have been wearing it since the Eighties as a protective jersey to avoid injuring themselves with their chest guards. Wide-scale TV broadcasting and photography popularized America's national sport at the time and with it the cropped top! Naturally, the show of athletic bodies offered by the cropped top set imaginations on fire... Today, in the private-public setting of social networks such as TikTok, it's not uncommon to see young men wearing a cropped top to flaunt their six pack. Whether in the bedroom or on the street, dance, humor and a sort of casual nudity have all become great pretexts for showing some skin. Men's cropped tops now form part of the collections of both small and large fashion houses. The most popular models are casual and made of jersey fabric, sometimes with long sleeves and a hood. The cropped top reflects a changing society, in which men can now choose to embrace a different kind of masculinity; adopted by the LGBTQI + scene, it has ultimately become a symbol of freedom for the wearer, devoid of notions of gender or sex.

This brief history shines the spotlight on the role of short clothing in various societies through the ages. A traditional garment, sportswear item or statement piece alike, it can be interpreted in many ways and

its popularity has crossed the centuries. Yet it continues to spark seemingly endless debate between those who disapprove of its hypersexualization, those who see it as an expression of freedom, and those who just want to follow a trend. Let's not forget that many clothing items remained banned until fairly recently, and that it is often women who have stepped up to lead the fight and win the battle; as essential cogs in an economic system on which their country's prosperity depends, they now have the power to dictate their image and fly the flag of "my body my choice". Interestingly, skirts were short in Provence in the 18th century, at a time when the mere sight of an ankle caused quite a stir. Transparent muslins and gauzes were all the rage during the first industrial revolution, and miniskirts and bikinis came into style a century later. The adoption of hitherto all-male trousers by women definitely wasn't a foregone conclusion and yet here we are. So, let's keep things in perspective and keep our eye on the big picture; whether we like it or not, short clothing is here for the long haul!



Priyanka printed cotton smock top, €60



PROUST'S MADELEINE

A CENTURY-OLD STORY...

Its inimitable sweet smell, plump shape and golden color sparked a masterpiece... The "little madeleine" lauded by Marcel Proust in his epic work *In Search of Lost Time*, is celebrating its centenary this year. With this simple cake in the shape of a boat hull, Proust, who died in 1922, forever associated fragrances with childhood memories. Fragonard wanted to honor the anniversary of the passing of this brilliant writer with both a literal and olfactory tribute. Close encounter with Olivier Balazuc, author, actor, director and connoisseur of Marcel Proust's œuvre...

INTERVIEW CHARLOTTE URBAIN
ILLUSTRATIONS ALICE GUIRAUD

FRAGONARD: **Why has Proust's madeleine in *In Search of Lost Time* become so famous?**

OLIVIER BALAZUC: The childhood memory of the "little madeleine" that resurfaces in Proust's adult years sparked an endless story within a story - a *mise en abyme* as we call it. The passage in question closes the first chapter of the first tome of *In Search of Lost Time*. The refound taste triggers a memory, and lost time rushes back to the forefront of the author's awareness. Proust devoted the last years of his life, from 1906 to 1922 (the year of his death) to *In Search of Lost Time*. The testimony of his governess, Céleste Albaret, is fascinating. She tells how he wrote those thousands of pages in his bed, with the curtains drawn. The work starts off by evoking Proust's childhood bedroom in Combray: "For a long time, I used to go to bed early" and the ritual of his mother's kiss that sent him to sleep. *In Search of Lost Time* evolves from one room to the next and one bed to the next, from the narrator's childhood to the author's death. Funnily enough, Proust's apartment in Paris wasn't far from *La Madeleine*. The church of course, not the cake...

FRAGONARD: **As an author, do you have a "madeleine"? What role does it play in your creative process?**

OLIVIER BALAZUC: I believe that the desire to find oneself lies at the origin of every literary or artistic endeavour. We accumulate flavors, sensations and a whole treasure trove of "first times" throughout our childhood, and spend the second part of our lives more or less consciously chasing after them. Children are happy to simply live, absorb and witness reality. Whether pleasant or painful, our experiences go to form a mythology.

"JUST LIKE PROUST,
I DUG DEEP IN THE
FURROWS OF MY
MEMORY IN SEARCH
OF THAT PERFUME."

Becoming an adult means becoming aware of time, and realizing it's slipping by when we start experiencing things for the second time... Nostalgia is the upstroke of awareness; it aspires to relive original emotions and virgin sensations. Proust describes this phenomenon beautifully. Writing is all about identifying those "little madeleines" and putting the scattered pieces of a puzzle together in an attempt to create an overall picture. I have my own madeleines of course, like certain cooking aromas that remind me of my grandmother's dishes - my entire childhood world flashes by in a fraction of a second when I smell them. It seems to me that writing, and Proust's writing in particular, pinpoints the fact that as adults we're more focused on recognizing old experiences than seeking out new ones.

FRAGONARD: **How does Proust connect the initial shock of smelling the madeleine with his memories and feelings?**

OLIVIER BALAZUC: Proust develops numerous descriptions of scents and tastes in his work, together with visual and auditory depictions. A memory carries a whole world within it; an entire network of subtle connections. His metaphors play on synesthesia, where flavors becomes colors and images become melodies. Moreover, we always refer to

"the" madeleine, as if the memory came from an isolated element, whereas the text actually refers to an alchemical combination - a "little piece of madeleine" dipped in a cup of tea. The process is sparked by association: the adult narrator is gripped with an inexplicable feeling of joy, a whiff of childhood escapism that instantly makes him forget his current gloomy circumstances. Yet he can't manage to name the memory. He's often seen madeleines in cake shops and people drinking tea, so he has no visual clues. That very first meeting of the cake and drink has been overlaid with numerous other "times". The narrator realizes he can't use deduction and needs to abandon himself to associations of ideas. Then, suddenly, it comes back to him: as a child, his aunt Léonie sometimes allowed him to nibble a madeleine dipped in tea. Once he's identified that moment, all he has to do is wave a magic wand and pull out what he refers to as the "immense edifice of memory" - not from a hat, but from a cup of tea.

FRAGONARD: Why is Proust's experience so familiar to us?

OLIVIER BALAZUC: We all have our own little madeleines. If I'm not mistaken, it's a term used in perfumery too... To create is to remember. To create fragrances, you have to rekindle original sensations. And inspire them in others. Can we rationally explain why we find someone irresistible? In fact, their scent and voice trigger childhood emotions. Knowing someone means recognizing them; identifying them with certain traits that reassure, captivate or frighten us. And although we have the impression our choices are rational, our defense and acceptance mechanisms were actually put in place long ago. One day, I caught a scent coming out of the Paris metro - it stood out clearly from the olfactory crowd. I was totally mesmerized by it and although I couldn't put a name to it, I was absolutely determined to find out what it was. Just like Proust, I dug deep in the furrows of my memory in search of that perfume. It made me feel happy and very nostalgic all at once. Its wake led me away from the crowds and into the neighboring streets. I was

"WE CAN ONLY BEGIN TO GRASP UNIVERSAL TRUTH BY PLAYING ITS SPECIAL LITTLE MUSIC"

embarrassed to realize I was following a young woman. Did I know her? The scent didn't seem to match her age. I was struck by a whirlwind of kaleidoscopic images, but couldn't make head nor tail of them. Suddenly, the young woman stopped in front of a building entrance, entered the code and gestured with her hand to put a lock of hair back in place. It was that combination of gesture and scent that finally unleashed the memory: I had found the scent of my mother, who passed away many years ago... *L'Air du Temps* by Nina Ricci. Proust's "immense edifice of memory" suddenly emerged from the black hole of that entranceway!

FRAGONARD: What did you learn from reading Proust?

OLIVIER BALAZUC: That it's vital to start with or come back to your roots. When I was younger, I wanted to get as far away from myself as possible; I wanted to hide away through acting or writing. Spending time with Proust made me realize you can't forget yourself. Being original doesn't mean running away, it means agreeing to let go and strip away the disguise. We can only begin to grasp universal truth by playing its special little music. It takes time and a certain amount of courage. Music is another theme in *In Search of Lost Time*: one day, Swann overhears Vinteuil's sonata, but can't identify it. He is a cultivated, sophisticated and blasé man who is surprised by nothing, but when he hears that simple piece of music again by chance, he's overwhelmed. To me, art only makes sense if it instills the onlooker with a renewed sense of childhood wonderment. An emotion that postpones judgment. Artists should be little Tom Thumbs sowing madeleines in their wake...

FRAGONARD: Proust has a very special relationship with time in his work. Is tasting the madeleine a pause, a return to the past or a clarification of the present?

OLIVIER BALAZUC: The power of art, as Paul Claudel says in *The Satin Slipper*, is to "compress time like an accordion". We think reality is linear, but the way in which we perceive and feel life actually relates to a quantum principle. I'm in a constant dialogue with every era of my life: tastes, smells and colors open space-time corridors which we are free to explore or ignore. We can savor the connections or not. Memory isn't frozen in time; we are constantly rebuilding our memories. The "immense edifice" referred to by Proust only exists through narrative. A narrative lends structure and consistency to an infinite number of possibilities and moments. It make our lives unique. Two lovers will never have the same version of their shared story... And each version can change and evolve. That's perhaps what fascinates me the most about the theater: unlike films or books, which leave a lasting footprint, a performance only lives on in the memory of the people who saw it. And that memory changes with time. A friend reminded me of a play that had struck him, in which I was riding a noble steed and brandishing my weapons. In fact, I was sitting astride an upturned chair. Yet his account is still true, because that's how he remembers it...



Above:
Olivier Balazuc
© Patricia Dietzi

NOT TO BE MISSED:
EXHIBITION - "MARCEL PROUST,
A PARISIAN TALE"
December 16th, 2021 to April 10th, 2022
Musée Carnavalet
23, rue de Sévigné
75003 Paris

W, an adaptation of *W, or the Memory of Childhood* by Georges Perec, directed by Olivier Balazuc, showing at Le Moulin du Roc National Theatre in Niort (February 8th-10th, 2022), and Théâtre du Soleil (October 2022).

INDIA, THE PERFUMIE EL DORADO

Its incense has perfumed temples since the dawn of time, while its flowers, spices and chemistry expertise are coveted by the industry worldwide. India too is a land of perfume...

TEXT LAURENCE FÉRAT



Jasmine

The world's second-most populated country is forged in the image of its venerated god Brahma: complex and multi-faceted. One of these facets is without a doubt the weight of tradition - India has been producing raw materials for perfumery from time immemorial. Archaeologists recently found containers of scented oil in the ruins of Harappa (in current-day Pakistan), showing that fragrance played a major role from the beginnings of the Indus Valley civilization. Even today, a stroll through any Indian city promises an immersion in a thousand scents... Yet India is a forward-looking country too, ranked eighth in the world* in the chemistry sector, just behind France and South Korea, and way ahead of Canada and Spain. In late 2019, its national chemical industry turnover was 160 billion dollars**, with a prospect of 300 billion** in the next five years.

This improbable mix of age-old traditions and advanced technology, an intangible caste system and reputed researchers, has forged the subcontinent's unique identity. Proof of the pudding of India's chemistry expertise: in 2021, Givaudan, the world's leading supplier of perfume ingredients, struck up a joint venture with the Indian firm Privi Speciality Chemicals, with the aim of relocating ingredient manufacturing from Switzerland to the Privi factory in Mahad, next to Mumbai. "India is currently a breeding ground for renowned fine chemical manufacturers for the pharmaceutical and perfume industries; it's also the stage for major world fairs", asserts John Vinieri, Head of Givaudan's Fragrance & Beauty Department. "Many of the key ingredients in our palette are produced on a small scale, but they still require complex operations carried out by skilled workers. India checks all the boxes."

* Nature Index, 2019

** Chemical Week

FROM ANCIENT ATTARS TO GLOBAL FLOWER PRODUCTION

So there we have it for India's modern-day facets. On a more romantic note, the first Vedic texts refer to the use of *attars* - alcohol-free macerated scented oils used in religious rituals. Found in both India and the Middle East, *attars* are made by distilling plants - often roses -, then combining them with alcohol-free essential oil, originally sandalwood. "You can find *attars* of all kinds absolutely everywhere," enthuses Fabien Durand, Innovation Director at Givaudan. "For example, the *Mitti attar*, which is said to alleviate depression, is produced using an ancient technique. Clay taken from the sacred banks of the Ganges after the monsoon is baked, distilled, then mixed with sandalwood oil. The blend's moist earth scent is said to promote grounding and reassurance." The word *Mitti* means earth and the success of the recipe, interpreted in an infinite variety of ways, knows no bounds...

India's incredible variety of climates and soils has also made it a treasure trove of perfume plants. Rhododendron and valerian flourish in the northern Himalayas. Kerala, located in the southwest, is the kingdom of spices, in particular pepper and cardamom, while flowers reign in the neighboring eastern state of Tamil Nadu.

"YOU EITHER LOVE IT OR HATE IT, BUT IT'S UNIQUE "

"India is a place of extraordinary smells and sensory overload; you either love it or hate it, but it's unique", continues Fabien Durand. "Take China for example - you don't experience the same overwhelming emotions there."

This voyage of the senses also struck perfumer Guillaume Flavigny, author of Fragonard's *Santal Cardamome* perfume. "Everything is exacerbated there. It's loud, fragrant, extremely colorful and the food is perfumed with a thousand spices. I'll never forget eating a delicious carrot and cardamom dessert... Cardamom's impactful floral freshness - more so than you find in other spices - is highly sought-after in perfumery too. You only have to add 0.1% to smell it - as in *Santal Cardamome* - whereas you need ten times that dose of black or chili pepper."



Sandalwood

SANDALWOOD SENSUALITY

This little tree is a symbol of India unto itself, and has been burned in religious rituals since the dawn of time. India is home to the *Album* sandalwood variety, endemic to the Mysore region. In days gone by, sandalwood was burned during cremations - Gandhi's funeral pyre in Benares is said to have been built with 400 kilos of the wood. It is still widely used to perfume temples and its sawdust is used in an ointment applied to the forehead, said to purify the soul. Perfumers adore its gentle and very persistent woody and milky scent. So-called oriental perfumes have been instilled with its feminine sensuality for over a century.

Sandalwood is so popular that it has become an endangered species, and the Indian government began restricting its use in the Seventies. In the decade that followed, the perfume industry developed a number of synthetic sandalwood fragrances to compensate for its scarcity - they offer a powerful effect when coupled with a tiny amount of natural essential oil. At the turn of the millennium, the Indian *Album* sandalwood was successfully planted in Australia, offering a new, more ethical and sustainable source: a genuine delight for perfumers, especially as sandalwood's comforting scent perfectly meets our desire for reassurance in these days

of the pandemic. "This wood acts like a bass in a piece of music: it lends the perfume scope and length, while exuding a kind of serenity. In *Santal Cardamome* by Fragonard, its sweetness balances the spices", says Guillaume Flavigny.

Also an iconic ingredient, ginger originates from the Malabar coast. Despite its magnificent white flowers, only its roots, known as rhizomes, are used. "Until recently, we used residues from the food industry, i.e. dry extracts which were then distilled", says Fabien Durand. "But they had a powdery, soapy aroma that didn't meet the mark. In recent years, we've partnered up with the Indian spice supplier Synthite, which grows ginger specifically for perfumery. The fresh pulp is distilled and voilà, no more dusty scent!"

Nathalie Gracia-Cetto worked with ginger to create Fragonard's *Mon Gingembre* fragrance. "I paired it with other spices to evoke a kind of gingerbread fragrance. The advantage of the rhizome is its freshness, which is more persistent than citrus fruit and connects beautifully with a floral heart. Depending on the desired effect, we use a classic extraction technique or the more volatile pulp, which has slight citrus overtones."



Tuberose

THE LAND OF WHITE FLOWERS

We couldn't close this chapter on India without evoking the abundance of flowers found at the country's markets and temples. Fragrant necklaces adorn the necks of statues, while white petals illuminate the jet black hair of Indian women.

Tamil Nadu, a state in southeast India, is the country's leading producer of flowers destined for the entire country and Middle East. Its market stalls are bedecked with a rainbow of yellow and red carnations, tuberose and jasmine. The Indian jasmine variety used in perfumery, known as *Sambac*, differs from the *Grandiflorum* variety grown in Egypt and Grasse. The former is more fruity, almost "jam-like" and green, while the latter has more of a sensual, animal scent. Extraction can be performed using either volatile

solvents or CO2 gas, which gives a lighter result. "It offers us a thousand variations," enthuses Nathalie Gracia-Cetto, also the creator of Fragonard's *Bigarade Jasmin*. India is currently the world's biggest producer of tuberose: its creamy, camphorous, spicy and honey scents have forged this flower's reputation as an ultimate symbol of femininity, highly-coveted in the Eighties (*Poison* by Dior, *Beautiful* by Estée Lauder). Although tuberose originates from Mexico, it thrives in the climate of South India. It especially forms part of the traditional costume of Indian brides and is a symbol of love and fertility: a tradition honored in Fragonard's *Lune de Miel*, where it nestles on a bed of sandalwood and musk... Simply dab on a few drops to glean an olfactory glimpse of this land of a thousand faces. Let the journey begin.

THE OLFACTORY PYRAMID

THE OLFACTORY PYRAMID, THE CORNERSTONE OF A HARMONIOUS PERFUME!

Head, heart and base notes... Perfumes are created using three layers of scent or "notes", forming what is referred to as the olfactory pyramid. Perfume ingredients, also called raw materials, have such varying volatility that our noses are unable to capture them all at the same time. Let's take a closer look.

TEXT JOSÉPHINE PICHARD
ILLUSTRATIONS ALICE GUIRAUD



← HEAD NOTES

These correspond to the first impression given by a perfume and are hence the lightest and most volatile notes. The head notes are the perfume's "tagline", but they fade fairly fast. After spraying, the head notes take a few minutes and up to an hour or two to evaporate, according to the raw materials used. Head notes often comprise fresh and light harmonies from the citrus family, fern family, etc.

→ HEART NOTES

After the head comes the heart... As the heart notes unravel, they lend the perfume its theme and olfactory identity. These notes often reveal the perfume's olfactory family: floral, fruity, gourmand or spicy. The heart of a fragrance is essential for formulating a well-structured perfume. According to the scent molecules used (gourmand and spicy harmonies are more tenacious than florals), the heart notes take between two and four hours to develop.



← BASE NOTES

Last but not least, the base notes form the perfume's wake and consist of more intense and warmer essences. They lend the perfume its lasting balance and beloved hallmark that stands the test of time. Base notes usually come from the woody, amber, oriental, gourmand or animal families (now in synthetic form), which are generally used as a fixative. The persistence of base notes differs according to each formula, from several hours up to several days for certain particularly powerful scents!



CHIKAN EMBROIDERY

Chikan is a traditional embroidery technique originating from Lucknow in North India. Plant motifs are sewn by hand on the reverse side of a cotton veil using a hoop to create refined patterns on Fragonard's airy dresses and kurtas.

Laetitia is wearing the *Sola*
hand-embroidered cotton blouse, €70



LIVE DIFFERENTLY

The last two years have been troubled and stressful times. Some have seen their usual lives torn apart, while others have decided to get away from it all, and think and live differently. Many had already crossed the threshold into a new professional or private life and their journeys inspired us. Whether or not we share their beliefs, their chosen paths are food for thought and their thirst for peaceful wellbeing opens the door to a whole new mindset. We delved into four stories straight from the heart.

TEXT [CHARLOTTE URBAIN & CLÉMENT TROUCHE](#)
PHOTOS [ANDRANE DE BARRY](#)

Laetitia is wearing the *Eila*
hand-embroidered cotton blouse, €70

Take a breath

LAETITIA CAMILLERI

Yoga, meditation and breathwork teacher

Laetitia Camilleri truly "breathed" for the first time exactly ten years ago, when she traveled to Bali to train in Hatha Yoga and took a course on "how not to excite the mind". Lying peacefully on the floor, listening to the teacher's precious guidance, she breathed for a whole two and a half hours - an intense first dive into the shamanic-influenced world of breathwork, which set her on the exciting and fascinating path of healing work.

On her return to Provence, she noticed the visible benefits of the experience on her body, inner wounds and mind. Even so, shamanic exercises can be brutal, so Laetitia sought out techniques that were better adapted to our Western way of life. A year ago, she heard about *rebirthing*: a conscious and connected breathing technique created by Leonard Orr. This technique, which is gentler than shamanic breathing but just as powerful, releases blockages such as repressed emotions, wounds and old memories that can deprive us of up to 70% of our normal breathing capacity. According to Leonard Orr, our breathing is blocked every time we undergo an upsetting, painful or stressful event. Our breath is literally taken away and the wound remains embedded in our bodies. Holotropic breathwork, also known as conscious breathing, is a gentle and profound breathing awareness technique. Laetitia decided to follow a training course and offer the method as part of her healing programs, in addition to yoga, pilates and meditation workshops. Laetitia is convinced that the *rebirthing* breathing technique is a magical gateway to inner healing and freedom from



Laetitia is wearing the *Livia* hand-embroidered cotton dress, €95

ailments, and a cornerstone of good health that absolutely everyone should explore. The quality of our breathing conditions the balance of our sympathetic and parasympathetic nervous system, which in turn balances the blood pH. It is a key to optimal physical, emotional and mental health.

Laetitia sets aside time every week to simply breathe and is committed to sharing her techniques - now an integral part of her health practices and wellbeing - so that everyone can learn how to balance their inner and outer worlds. *Rebirthing* has become her go-to tool for overall harmony.

Read more: <https://fitharmony.fr>

Countryfication,

an emerging trend

CHARLOTTE HUGUET

Artistic Director

A lifelong Parisian, Charlotte Huguet had never even considered living in the countryside and enjoyed her life as an enthusiastic young mother and artistic director in the big city. But city life had downsides for her husband, Emiliano Schmidt Fiori, who grew up in the Tuscan countryside. A former screenwriter, he decided to reconnect with his past passion for cabinetmaking, but soon realized his Parisian studio was getting too small. Long before the rural exodus that followed in the wake of the pandemic, Charlotte and Emiliano decided to leave the capital. They settled not far away in Barbizon, in Fontainebleau forest, where they embarked on a new adventure alongside friends who, like them, were longing for a change. They found their dream home in ruins in 2012: a mammoth rehabilitation project completed in just three years by Emiliano, with the help of a single laborer. Everything had to be built from scratch, including an extension made entirely of wood, which gave Emiliano a taste for developing wooden houses, from his *tiny houses* to 150 square meter homes.

The couple have been living in Barbizon for eight years now, and Charlotte doesn't regret it for a minute. Although her children were born in the city, they immediately embraced their new and far more fulfilling life of snail races and forest walks. These days, the daily Parisian struggle with a stroller and constant urge to buy new things seem a million miles away. She loves seeing her children playing in nature and simply being part of the living world. "They've learned to be, not to have", she says with the pride of a woman who has successfully handed down simple and healthy values to her children. "In the city, consuming is synonymous with happiness, but that ceases to exist in the countryside". Her children have gained independence and peace of mind. The change of pace has been a blessing for them.



© Bridget Wood

The recent exodus of Parisians to the provinces came almost as a stamp of approval on their decision, and although Charlotte was a little hesitant at first, she now knows the countryside is a treasure trove of resources and inspiration for her career as an artistic director. Nature has allowed her to forge a style of her own. "What matters isn't the place you choose to move to, it's what you do with it." Charlotte trained at an art and design school, so creating an aesthetic, tranquil workspace is vital to her everyday happiness. She noticed that her new life prompted many other city-dwellers to take the plunge too. So, she joined forces with her friends Gesa Hansen and Estelle Marandon to form *Countryfication*, a project designed to support them. They are currently writing a book about their shared experiences and new philosophy, to be published by Flammarion this April.

Follow Emiliano Schmidt Fiori's projects:
Sycamore Tree @sycomoretreet
& his *tiny houses*:
Hibou House @hibouhouse
Charlotte Huguet @charlottehuguet
Charlotte Huguet, Gesa Hansen
& Estelle Marandon @countryfication

Heal the body

THIERRY HOLZ

Fasciatherapist



A specialist in fasciatherapy and, more precisely, in myofascial release (*myo* means muscle), Thierry takes care of "soft tissue", i.e. muscles, ligaments and tendons. Before immersing himself in the technique fourteen years ago, his life was very different: Thierry was a foreign language teacher, musician and opera singer. He had also practiced Raja Yoga (royal yoga) for thirty years. One day, whether by coincidence or fate, he came across Dr. Denjean. This atypical doctor, with very fragile health, was constantly seeking ways to cure his own ailments and had explored the worlds of nutrition, acupuncture and osteopathy. He offered Thierry a job. Dr. Denjean was convinced Thierry had a special gift and trained him in fasciatherapy, a supportive treatment to classic remedies. During his research, Dr. Denjean had realized that the fasciae (fibroelastic membranes that

envelop the entire human body) were very sensitive to pain – a discovery that led him to develop a complementary therapeutic technique. Thierry started out by treating Dr. Denjean's own patients. To complete his training, he studied shiatsu and explored Chinese and Japanese medicine in general, before adding a final string to his therapeutic bow with magnetism, learned from a doctor in Marseille. Using these three techniques, he developed his own method, designed to support Western medicine in the treatment of various physical and psychological disorders, such as depression.

Before each session, he systematically spends time talking with his patients in order to get to know them better. Understanding who people are isn't always easy, and can encompass a metaphysical dimension (the science of causes and first principles that he has studied for many years). Physical problems have a cause. "The body sends us messages," says Thierry. "A neck pain is never mundane; there's a very specific reason for it and I find it fascinating trying to understand where the pain really comes from."

Thierry meditates every day to purify his "subtle body" and ground himself, so that he can offer equal amounts of energy to everyone who enters his office. He evokes the importance of balancing the material and spiritual world. "A bird needs two wings to fly; if it only has one wing it will go around in circles."

Raised by art-loving parents, who gifted him free will and the right to choose his own path, Thierry continues to sing and compose music: a passion that also helps him stay balanced.

Thierry Holz, Mougins – thierry.holz@hotmail.fr

Meaningful arrangements

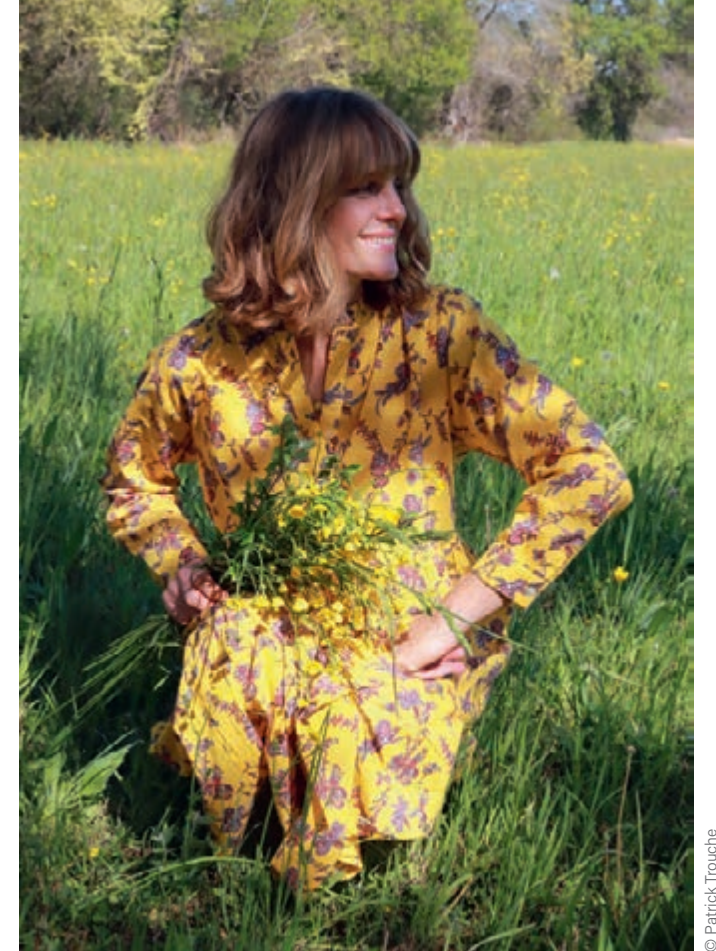
MARIE VARENNE

Florist

Marie decided to radically change her life eleven years ago. She left Paris and her dual occupation as a student of economics in developing countries at the Sorbonne and model. Spurred on by a desire to see her daughter, Mia, grow up close to nature and far from the hubbub of Parisian life, she set up home in the historic quarter of Arles and soon got involved in community life by creating Mom'Arles: an association focusing on educational and extracurricular activities. The heart has its reasons of which reason knows nothing... One day she met Emmanuel, a shepherd with a flock of over 2,000 sheep, and left city life once more – this time for real.

The couple set about building a new life at the heart of the rural La Crau area. Flowers and their fragrances are like Proust's madeleine to Marie; they conjure up memories of her flower-loving mother and her father's job as a nurseryman and landscape gardener. In 2018, Marie gave birth to twins, Auguste and Césaire, together with a new project baptized *Fleurs d'Arles*. Today, her daily life is taken up with working the land, arranging flowers and creating magnificent floral touches for events to remember...

Marie grows her own flowers on 800 square meters of agricultural land at Domaine de Volpelière, which also provides her with a greenhouse to protect her more fragile plants from the chilly winter weather. In parallel, she works with local farmers committed, like her, to sustainable, environmentally-friendly growing practices. She has vowed not to export any of her flowers or have any needlessly-cut flowers in her workshop. A pioneer of eco-awareness, she is a genuine example and regularly meets and supports people keen to embark on a similar adventure and learn about rural life.



© Patrick Trouche

Her creations are enjoying increasing renown and Marie now boasts a host of prestigious collaborations, including with the Van Gogh Foundation, the Luma Foundation in Arles – which commissioned a joint work with Kapwani Kiwanga –, and Mucem in Marseille, where you can admire one of her plant boxes adorning the back of Jeff Koons' sculpture entitled *Bluebird Planter*.

Marie's arrangements are always original and surprising, redolent with harmony and balance. For Fragonard, she designs the *Fleurs d'Arles* bouquets and decorations used to embellish our guest house at 7-9 Rue du Palais in Arles. The cover of this magazine is also graced with one of her bouquets.

Follow Marie on Instagram @fleurs_d_arles
Marie's flower arrangements are delivered once a week to eco-friendly grocery stores in Arles and the *Provision* boutique in Marseille.

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