

Fragonard

MAGAZINE

2023

12

ENGLISH

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EDITORIAL



AN ODE TO SIMPLICITY

As we embrace the arrival of 2023, our dream for this coming year is simplicity and authenticity. Every day, we are driven by the desire to make life more beautiful and more fulfilling.

We wanted to celebrate the warmth of the sun, the genteel lifestyle of the Mediterranean and inimitable light of the South, by dedicating this new edition to a destination that is near to home for us yet very exotic: southern Italy and, especially, Sicily. A land of contrasts, this stunning island unveils itself over time; several visits are needed to discover the many faces of Ancient Sicily, Byzantine Sicily and Baroque Sicily... Or Artisan Sicily - that of the Aeolian Islands, with their wild shores and sumptuous waters.

We sought inspiration in the island's orchards overflowing with generous citrus fruit: the birthplace of our bewitching, floral and woody *Bel Oranger* orange blossom eau de toilette that seduces men and women alike, and *Rêve de Sicile* diffuser, with its delicious harmonies of tangerine and lemon.

We roamed the streets, markets, ancient ruins, hilltop villages and basilicas bursting with mosaics to bring home original works swathed in true Italian colors. We met artists including the man we chose to illustrate our future Christmas range: Alessandro Florio paints fantastical creatures and exotic plants inspired by the mosaics of Palermo Cathedral at his studio in Taormina.

We stepped out to meet Sicilian photographers and asked them to portray "their" Saint Agatha, the Patron Saint of Catania whose strength and conviction command respect and admiration. That adventure birthed the #SiamoAgata photography project, presented next summer at our Jean-Honoré Fragonard museum in Grasse.

In addition to this revisited historic figure, the museum is hosting a never-before-seen retrospective on the work of five female artists: the Lemoine sisters and their cousin. Brilliant and secretive, they transformed their artistic oeuvre into a genuine sisterhood, extolling the virtues of solidarity and independence at the turn of the 18th and 19th centuries. Their genre scenes and portraits are touchingly sweet and truly beautiful.

Finally, simplicity is in the spotlight at our Provencal Costume & Jewelry Museum courtesy of the "Païsan.o" exhibition, striking up a dialogue between traditional 19th-century country clothes made with natural raw materials and paintings from the same era by the Provencal school.

As every year, the merry members of the Maison Fragonard team have graced the lens with their looks and smiles for our fashion and home collections, shot by the sea and in Provence's hinterland.

We'll leave you to turn the pages of this magazine number 12, designed, written and produced by a great team that continues to fly the flag of the big Fragonard *famiglia* with their usual pride, *joie de vivre* and passion for sharing our wonderful story!

Anne, Agnès & Françoise Costa

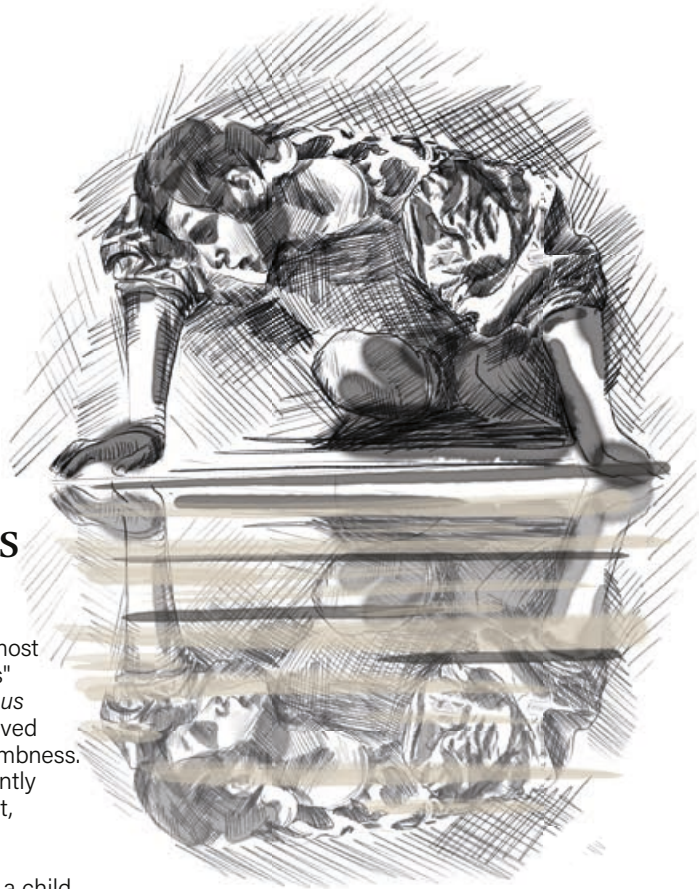


FRAGONARD LOVES NARCISSUS

NARCISSUS

With its hypnotizing beauty and heady perfume,
Narcissus symbolizes renewal and rebirth.
Heralding springtime, it ends the reign
of winter frost.
Adorned with crystal-white flowers,
It bedecks damp meadows with a scattering
of snowy blooms.

TEXT MARGAUX IACOVO
DRAWINGS AUDREY MAILLARD
PHOTOS BENJAMIN CHELLY



THE GRECO-ROMAN MYTHOLOGICAL ROOTS OF NARCISSUS

There are many varieties of narcissus, the most famous of which are the "poet's narcissus" (*Narcissus poeticus*) and daffodil (*Narcissus jonquilla*). The Latin name *narcissus* is derived from the Greek *narkê*, meaning sleep or numbness. Poet's narcissus is the variety most frequently used in perfumery, in particular for its sweet, heady fragrance, resembling jasmine.

"The very pretty nymph had given birth to a child who even at that moment inspired love, and she named him Narcissus". That is how the Latin poet Ovid recounts the destiny of Narcissus - a young man in Greek mythology endowed with magnetic beauty - in his narrative poem *Metamorphoses*. As soon as their son was born, his parents, the river god Cephissus and nymph Liriope, were told by Tiresias that he would live a long life provided he "never discovers himself". But when the nymph Echo fell madly in love with him, he pushed her away, provoking the anger of the gods. Nemesis, the Greek goddess of revenge, urged Narcissus to quench his thirst in the waters of a spring. When he saw his reflection, he instantly fell in love with himself. After many days of gazing into the water, paralyzed by his own beauty, he eventually pined away. The white flower that grew on the site of his death was baptized Narcissus.

Loyal to this attraction to water, the poet's narcissus found on Aubrac plateau grows in damp meadows, near water. It is often said that the flower's down-curving posture suggests the position adopted by Narcissus as he gazed at his reflection in the spring.





THE WHITE GOLD OF AUBRAC

Aubrac is a high volcanic and granitic plateau (40 x 20 km), located in the central-southern area of France's Massif Central region, spanning the Aveyron, Lozère and Cantal areas. Classified as a Regional Nature Park since February 2018, Aubrac boasts a preserved heritage and breathtaking biodiversity. Nearly 2,000 plant species, including narcissi, daffodils, broom and gentian, thrive on the plateau at altitudes ranging from 1,000 to 1,400 meters.

Narcissus grows in the wild at 1,000 meters above sea level or higher, preferably on fertile, well-drained and slightly acidic or neutral soil. The weather conditions must be just right for this little natural miracle to occur. The soil should not be saturated with water, but irrigated with plenty of rain from April to late May. Cold temperatures and late frosts, or too much heat, can have devastating effects. The flowers bloom from March to June, but the beginning and end of the harvest can never be predicted precisely: nature decides.



NARCISSUS HARVEST

The flowers were gathered by hand in the 1950s, but the task became easier with the advent of various tools. The first of these was a long "comb" measuring around 30 centimeters in width; the pickers used a raking gesture to collect the flower heads and were able to harvest between 30 and 50 kilos of narcissi. This technique has now been abandoned in favor of more efficient devices such as the trolley or combine harvester, making the harvest quicker and less tiring.

WHITE GOLD WEIGHING

The weighing technique is rustic yet resolutely here to stay – it is performed using Roman scales which "have never broken down and are never wrong". Once the deal is done, the flowers are delivered straight to the factory distillery.



NARCISSUS EXTRACTION

The flowers must be processed within 24 hours of the harvest so that they retain their freshness and fragrant properties.

- The bags filled with flowers are emptied onto the floor and the flowers are aired using wooden forks.
- The liquid extract is heated to 60° C in order to evaporate the solvents and obtain a waxy absolute known as "concrete".
- The flowers are placed in an extractor containing volatile solvent.
- 1,000 kg of flowers are required to obtain 2 kg of "concrete".

NARCISSE

BY FRAGONARD

"Instead of a body,
they found a flower with
a saffron-colored heart,
surrounded by white petals"

(Ovid, *Metamorphoses*, Book III).



↓ *Narcisse*
eau de toilette,
50 ml, €20

NARCISSE BY FRAGONARD, A CREATION
SIGNED BY KARINE DUBREUIL

Renowned Grasse-born perfumer Karine Dubreuil plunged into childhood memories of invigorating morning walks in her grandma's garden lined with narcissi, sparking precious recollections that inspired her to interpret her "ideal narcissus". And that is how *Narcisse* by Fragonard was born: a very romantic fragrance bursting with idyllic beauty and as light as air.

In the wild, narcissus exhales an extraordinary scent combining grass, earth and the power of white flowers. Karine has embellished its sensual, floral fragrance with fresh, spring-like notes. Narcissus blooms in spring, amid lush green grasses that have only just awakened after many weeks under the snow. The sun warms nature with its gentle rays and in turn, our perfumer has sprinkled *Narcisse* with sweet, warm base notes of honey and wood...

TOP NOTES
Italian tangerine and
bergamot, petitgrain
from Paraguay

HEART NOTES
narcissus, Egyptian
jasmine, Turkish rose

BASE NOTES
honey, wood, musk

THE COLLECTION



↑ *Narcisse* set of 3 guest soaps
A pretty set of three engraved
soaps, perfumed with *Narcisse*.
3 x 75 g, €16

→ *Narcisse* soap bar
A soap bar embodying
our traditional expertise,
deliciously perfumed with
Narcisse.
140 g, €6

↘ *Narcisse* soap dish
An elegant glass soap dish
for our soap bar, decorated
with the flower of the year.
10 x 14.5 cm, €8

→ *Narcisse* diffuser
Exhaling heady floral notes
of narcissus and jasmine spiked
with sunny touches of Italian
tangerine and coconut.
200 ml, €34



WHAT'S NEW

Maison Fragonard has lots of exciting news to share as always! Enjoy a foretaste of the key projects we're busy working on with our usual heartfelt passion – we'll be giving you updates over the coming weeks. You'll find a host of new discoveries, collaborations and products in the following pages too.



→ BEL ORANGER

Created by Daniela Andrier, *Bel Oranger* – the latest addition to our *Fleurs du parfumeur* range – offers a fresh take on the orange blossom theme. Inspired by the wonderful citrus fruit of Sicily, this new fragrance is gender neutral. Daniela, to whom we already owe Fragonard's celebrated *Fleur d'Oranger* perfume, has transformed the opulence of orange blossom using greener, woodier notes. The spiciness of Italian bergamot and lemon petitgrain have reshuffled the cards, lending the orange blossom potency softened with cedar and patchouli. A genuine virtuoso, our perfumer has magicked this extraordinary raw material into a whole new musical score – and it just goes to show orange blossom has a lot more tricks up its sleeve!

Bel Oranger eau de toilette, 100 ml, €38

→ RÊVE DE SICILE

Citrus notes are notoriously light and volatile, so creating a diffuser that exhales a fresh, intense citrus fragrance is quite a feat in perfumery. Perfumer Mylène Alran, the creator of the new *Rêve de Sicile* diffuser, successfully crafted the impression of a juicy, freshly-picked orange by bringing together a variety of citrus fruit: green mandarin and lemon from Italy, blended with mandarin leaves, cardamom, basil and rosemary. A deliciously zesty waft of Italy!

Rêve de Sicile diffuser, 250 ml + 10 sticks, €40



BUONA NOTTE!

A best-seller for years now, our pillowcases are perfect gifts for any occasion. Sizzling Sicily is at the head of the bed for the new Spring-Summer 2023 edition, courtesy of our talented illustrator Aurélia Fronty.

Printed cotton pillowcases, available in 65 x 65 cm and 50 x 70 cm, €45



OUR SUMMER TEES

Designed by Fragonard's product manager Léna Torino, this mini edition of unisex T-shirts adds a modern and offbeat touch to our Dolce Riviera collection. An easy-to-wear summer must, the front of each tee is embroidered with a short, sunny statement, while the back is printed with a holiday mood design (beach, sunshine, parasol, shell, lemon, etc.).

4 models available in sizes S to XL, €45 each



—> 4 CANDLES, 4 COLORS, 4 FRAGRANCES

Fig, Petitgrain, Verbena and Almond... Nestling in glazed jars, our four new, hand-made candles pay tribute to the sensational scents of the Med. What's more, their printed cotton pouches are so cheerful you're sure to find another use for them in your kitchen or bathroom.

Candle 200 g, €40

LA FIGUE CANDLE

A deliciously mellow fragrance telling the sweet story of fig wood, leaves and sap...

LE PETIT GRAIN CANDLE

Extracted from the branches and leaves of the bitter orange tree, petitgrain essential oil evokes scents of lemon, orange and tree moss...

LA VERVEINE CANDLE

All the sparkling, lemony freshness of vervena...

L'AMANDE CANDLE

Exhaling delicate gourmet notes of sweet almond...



—> CARTE BLANCHE FOR THREE UNIQUE BLOUSES

To celebrate summer, we asked our three graphic designers Audrey Maillard, Andréa Ménard and Alice Guiraud to create the blouse of their dreams on the theme of Sicily. Their enthusiasm and imagination did the rest!

Andréa imagined beaches and parasols, Alice painted her ideal Italian landscape, while Audrey combined coral and flowers in a pretty vase. Made in India with high-quality viscose, these generously-cut blouses are perfect for every body shape. A limited edition for a sun-kissed 2023!

← Left to right, Andréa, Alice and Audrey wearing their own designs, *Frida parasols*, *Paysage* and *Bouquet*, €80, 100% viscose

→ FRAGONARD & AIX-EN-PROVENCE, AN EXCITING NEW LOVE STORY!



We love our boutiques in Marseille and Avignon, but one town was missing! Famed for its thousand and one fountains, Aix-en-Provence is the location for our brand new Fragonard boutique opening in early 2023. Located in the heart of town, on the corner of Place Richelme and its market, this bright, spacious new address is designed with wood furniture and noble materials, beautifully arranged by the Ateliers Saint-Lazare. You'll find all our perfume, cosmetics, lifestyle and fashion ranges there.

BOUTIQUE FRAGONARD
13 rue du Maréchal Foch
13100 Aix en Provence
+33 (0)4 42 20 41 41



UNDER THE OLIVE TREE WITH GAËL SERRE

Based in the seaside town of Sète, artist Gaël Dimitri Serre has signed the 2023 vintage of our *Olive Oil from the Enchanted Wood* with his colorful brushstrokes.

TEXT CHARLOTTE URBAIN
PHOTOS ANNA BLOMME

The passion of Picasso, the colors of Van Gogh and the light of Matisse... Gaël Serre's works are a tribute to the many illustrious painters inspired by the beauty of Provence. Born into a family of artists, Gaël first learned to draw with India ink while he was out walking among olive trees with his grandfather on their country strolls. His mother – a weaver and colorist – introduced him to colors and their ever-changing magic. They often went to the beach together to paint the pink-tinted sky and thousand shades of the sea.

Escaping into the countryside is second nature to Gaël. He loves having the freedom to take his time and stop off when a landscape calls to him, striving to capture its particular quality of light while nourishing his soul with the scenery. Born in Caen, he grew up in Provence in La Cadière-d'Azur, a hilltop village nestling in the heart of the Bandol winegrowing area. He moved to Sète – the homeland of Georges Brassens – several years ago, and lives there happily in the company of his brushes and the Mediterranean Sea.

With one foot in designer furniture and the other in painting, Gaël Serre likes to do as he pleases and select projects that make his heart sing. He got to know Maison Fragonard many years ago and appreciates the overflowing creativity, colors and, of course, perfumes of the house. The artistic chemistry between Agnès Costa and Gaël Serre was made in heaven from the get-go; it was almost as if they had been working together for years. Of course, the foundations needed to stir Gaël's soul were already there: an old family estate, precious olive oil and Provencal know-how.



As usual, Gaël Serre employed a variety of techniques to create the *Olive Oil from the Enchanted Wood* drawing for Maison Fragonard. The olive tree is sketched in diluted India ink using a Japanese brush, the foliage is drawn with a Japanese pen and the brushstrokes at the center of the drawing are in watercolor. He then added a dash of coffee and a few touches of blue Posca... Gaël loves to instill his work with the emotion of an instant: his use of India ink adds a touch of strength, contrasting with the gentleness of watercolor. His drawings are spontaneous, simple and imperfect, yet prodigiously poetic. This year's 2023 vintage is a genuine work of art, promising to please the palate and enhance the table alike.

Huile d'olive du Bois dormant, 500 ml, €25

→ FRAGONARD SOLIDARITY



↑ ETNODIM, UKRAINE WITHIN ARM'S REACH

The young Ukrainian brand Etnodim is taking a stand in its own special way, designing, manufacturing and embroidering traditional *vyshyvanki* shirts. Paying homage to the patterns and colors of yesteryear, their creations, crafted by Ukrainian designers, go to prove that tradition has its rightful place in every closet. "When we look into the eyes of the younger generation, we see the history of Ukraine unfold." Maison Fragonard is showing its commitment and solidarity by supporting Etnodim with a capsule collection of around ten different blouses made and embroidered in Ukraine - a project that will allow the Kyiv-based business to make its mark on the French market, while helping the struggling local craft industry survive the war.

↓ EARRINGS MADE IN LA FABRIQUE NOMADE X FRAGONARD

Born in Caracas, Venezuela, Anna Karinna Raga was forced to flee her native country in 2017 for political reasons and moved to Paris to be with her daughter. An artisan jeweler for over fifteen years, she joined the association *La Fabrique Nomade*, devoted to the professional integration of migrant artisans who have taken refuge in France. The association assists dozens of refugees every year, while encouraging them to uphold the know-how acquired in their country of origin. For the Fragonard collab, Anna Karinna created, at her Parisian studio, three limited edition earring models designed by our illustrator Andréa Ménard.

Small model, 3 micron gold-plated brass, €90
Large model, 3 micron gold-plated brass, €120



→ TEN CANDLES FOR THE FRAGONARD CHARITY BAG!

Celebrating its 10th birthday in 2023, our solidarity Charity Bag is back with even more dazzling colors! We partnered up with Umang for this year's edition: an Indian NGO that assists children suffering from multiple handicaps. Their joyful, colorful drawings swept us away, so we decided to select not one but four of their illustrations! Fragonard contributes to child education in India by donating 100% of the amount of each purchase (excluding VAT) to orphanages and Indian charities.

Charity bag - €25 each (4 different models)



→ IN THE WINGS OF THE ELISECARE x UNESCO CALENDAR BY NIKOS ALIAGAS

Maison Fragonard has been supporting the association Elisecare since 2019 by donating 100% of sales from our "Hand on Heart" gift set. This year, the UNESCO has asked Elisecare to make a calendar showcasing the various personalities who are committed to the association. The photos for this new creation, in partnership with the 2012 UNESCO Artist for Peace Guila Clara Kessous, are courtesy of Elisecare's patron Nikos Aliagas, a French TV star and passionate photographer.

A host of famous French names stepped up in front of Nikos' lens at our Paris office: Anne Roumanoff, Fauve Hautot, Anggun, Alain Toledano, Cyril Benzaquen, Stéphane Petrossian, Élodie Garamond, Nicolas Lefebvre, Régis Le Sommier, Annick Cojean, Anthony Mkrchian and Agnès Costa.

→ Calendar €30, on sale at helloasso.com
Hand on Heart gift set available
at all our boutiques and online, €25





THE ESTAGNON, THE GOLDEN SIGNATURE OF A SYMBOLIC BOTTLE

TEXT JOSÉPHINE PICHARD
PHOTO OLIVIER CAPP

The reputation of Maison Fragonard's iconic *estagnon* perfume bottle has been earned over decades. One of the 20th century's star materials, aluminum offers perfumers an ideal container that protects their precious elixirs from light. The *estagnon* bottle takes its name from the Provençal word *estagnoun* meaning "tin". During WWII, repeated shortages of raw materials obliged Fragonard to find ways to replace their usual glass bottles and *voilà!*

Émilie Fuchs, the daughter of the firm's founder, came up with the idea of producing a smaller *estagnon* bottle embellished with a magnificent golden color, hence creating a feminine and precious object that would appeal to the general public.

Now the Fragonard hallmark, the golden *estagnon* has numerous advantages versus glass bottles. For example, it is both light and unbreakable. What's more, it has a smaller carbon footprint as it is made with an entirely and infinitely recyclable material that never loses its properties. In addition, aluminum preserves the properties of the perfume and extends its lifetime by at least six years.

Crafted in Grasse, using traditional artisan techniques, the aluminum bottles are placed on an in-feed table then routed to the filling station. Fragonard's perfumes are all made with 100% natural corn alcohol, supplied by the Grasse-based Isnard Group.

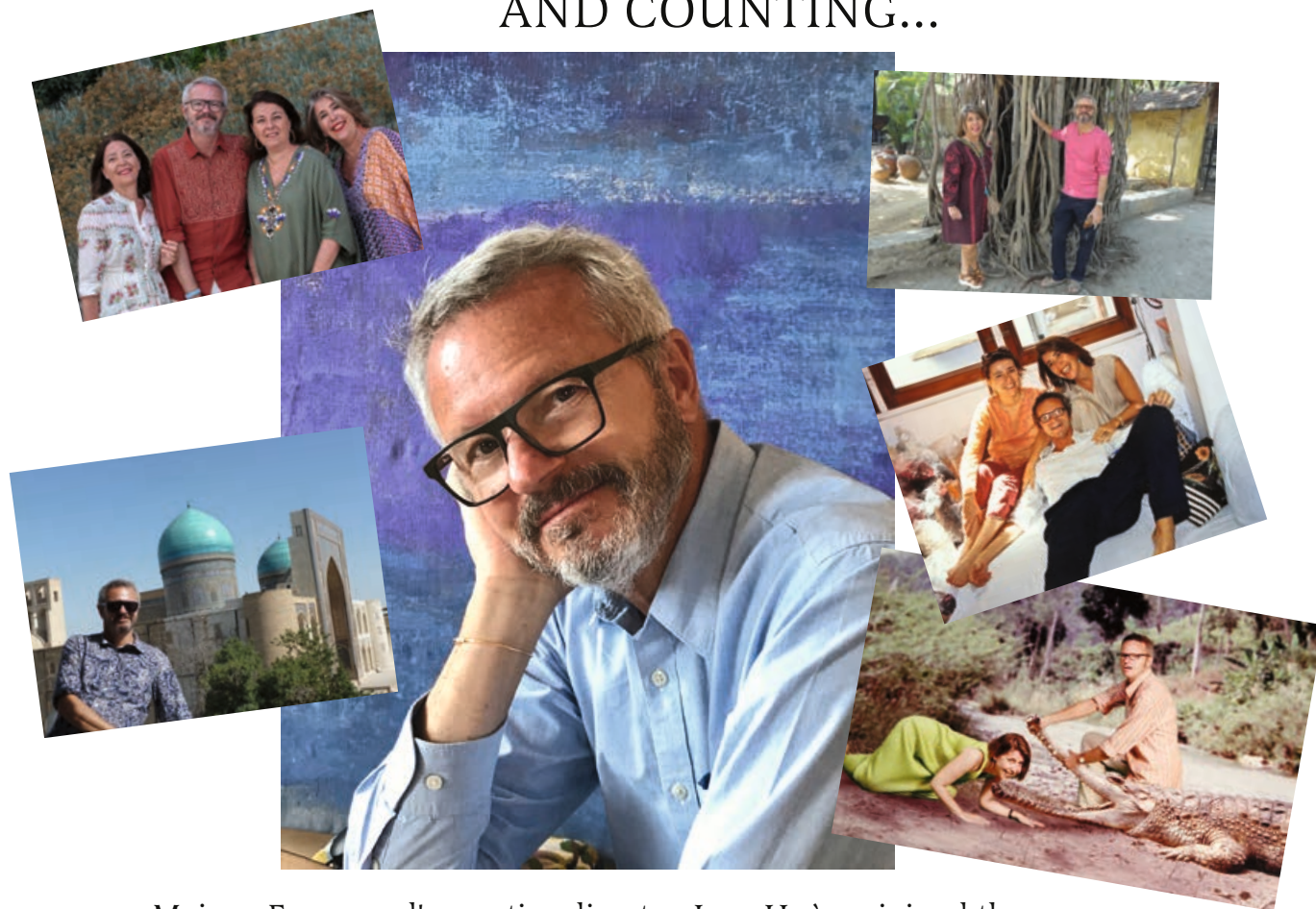
Once the pump is tightened and the label affixed by the machine, the operators at the end of the line perform quality controls. Fragonard was one of the first perfumers to offer a budget and eco-friendly 600 ml aluminum refill that allows you to replenish your bottle at a nice price – a great way to enjoy your favorite perfume while taking care of the planet.

In 2023, the Fragonard *estagnon* is donning a new, more ecological cloak. Devoid of CMR additives, its metal coating is now water-based and the former matte finish has given way to shimmering, shiny gold. A real show-stopper.

JEAN HUÈGES,

TEXT CHARLOTTE URBAIN
PHOTOS OLIVIER CAPP

25 YEARS OF PASSION AND COUNTING...



Maison Fragonard's creative director Jean Huèges joined the "Fragonard lifestyle" adventure right from the get-go, in 1998, after the opening of our *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum). Since then, Agnès Costa and Jean Huèges have formed a joyous and creative team, whose good humor and high standards sometimes spark fireworks – but they're always short-lived! Let's take a look back at 25 years of shared passion, 25 years of colorful creation and 25 years of stunning travels.

THE FIRST CHAPTER OF A LONG STORY

After studying law in Montpellier, Jean Huèges left his native South of France and headed for the capital. He knew his legal training was not a be all and end all. Creative by nature, Jean loves all the arts and in particular cinema – you can't fault him on Sixties movies – and craftwork, mixing beauty and usefulness. He embraced Paris's creative lifestyle, in particular by designing a range of revisited souvenirs entitled "Destination Paris". Agnès and Françoise Costa inaugurated the Provençal Costume & Jewelry Museum in 1997; a project they had worked on for many years to convince their mother Hélène, an avid collector of Provençal costumes, to find a setting where she could share her rare and precious pieces with the public. This new museum, located in the old quarter of Grasse, a stone's throw from Fragonard's historic factory, prompted them to open a boutique offering products inspired by Provençal fabrics and know-how. It was at that precise moment that Jean Huèges stepped onto the Fragonard family scene. From the first products to the first collection and the first boutique, Jean imagined and developed a new identity for the Grasse firm, aided and abetted by Agnès and Françoise. Originally invited to create a special product range for the museum boutique, Jean joined the company full-time within a few months and set up home at the small Parisian office of the Fragonard *Musée du Parfum* perfume museum, at 9 Rue Scribe. At the time, he shared his office with Agnès' assistant Colette Tronel. Colette opened the doors to this new world. He reminisces: "She gave me the keys to understanding how the firm and the Costa family functioned." The patriarch, Jean-François Costa, greatly impressed him. He remembers his first lunch at the *Bois Dormant* property: the white tablecloth, silver cutlery and a bell on the table... "It was like being in a film from the Fifties and every time I go back there, I think back to that moment out of time. Hélène Costa was always impeccably elegant, attentive and generous with her guests. She cared about her three daughters' behavior and was very houseproud - her taste was faultless."

A WORLD TOUR

Like many of us, Jean had been on a pilgrimage to Grasse a few years earlier to visit the factory. The trip revived his love of perfume, despite the fact that he hadn't worn it for years. He discovered *Santal* by Fragonard and adopted it immediately. A lucky charm... During his first trip to India for Fragonard, he designed a little organdy pouch embroidered with a sun: the brand's emblem at the time. Although the sun has since disappeared from the logo, the organdy pouch that envelops our bottles has remained and is now an icon in its own right.



Jean regularly travels to India seeking know-how that has been lost in France, including textile manufacturing techniques such as *boutis*.

His artistic curiosity and sharp eye make him an excellent talent-spotter and he has a gift for imagining how the details of a potential future object can be tweaked to make all the difference. One day, Françoise gifted him an embroidered pouch from Vietnam to store his shoes – a simple souvenir that Jean immediately recognized as a future Fragonard product. The resulting pouch became a bestseller. India, Vietnam, Thailand, Mexico, Bhutan... A succession of exciting journeys always driven by the same desire to go to the source and work hand in hand with local craftsmen, creating tasteful objects that honor a job well

done. "Out of all the places I've visited, the one that is forever etched in my mind is Uzbekistan: Bukhara and its *suzanis*, Fergana Valley and its potters... It's an extraordinary destination with a special flavor, where you have the impression you're walking on virgin soil." That was in 2012, the start of another story...

FRIENDSHIP, FAMILY AND FRONTIERS

Delighted to reconnect with his southern roots, Jean went on to develop his creations alongside Agnès - a friendship marked by "a shared taste for fantasy!". "It was great fun, we laughed a lot," he recalls fondly. As a result, Grasse became his second home and the Costa sisters his second family. Anne, Agnès and Françoise share all the highlights of their personal lives, marriages and children with him. There are no frontiers at Fragonard. And as the old saying goes, "love has no limits".

MARION BERTON

TEXT CHARLOTTE URBAIN
PHOTO OLIVIER CAPP

OUT OF THE SHADOWS, INTO THE LIMELIGHT!



After fourteen years as product manager in our product development & purchasing department, then manager of our Paris office, Marion Berton is embarking on a new adventure - without leaving home! The series of lockdowns in France prompted her to take stock of her career at Fragonard and, since March 2022, she has been heading up our three perfume museums in Paris: a new challenge she loves. Marion tells all.

Marion first discovered the Fragonard perfume factory when she was 20 years old. Although she didn't know it yet, her six-month internship in Grasse was to prove decisive for her future career. She was a guide and salesperson at the perfume factory, assisting Lucile Léonard and collaborating with Delphine Tomps (head of online sales) and various other departments. Fascinated by the story of our family firm, she loved its atmosphere and felt very at home there. Stéphane, Lucile, Delphine, Lionel, Fabienne... She continues to rub shoulders with her old colleagues with just as much pleasure twenty years on and looks back on her early days at Fragonard with nostalgia.

Marion studied finance and risk management in the United States, then decided to extend her stay for an extra three years. She enjoyed it there and found the job interesting, but fell in love with a Frenchman whose career was taking shape on the other side of the pond. Together, they crossed the Atlantic again to return to France. But the French workplace, with its chauvinist tendencies, turned out to be a far cry from the merit-based American management methods she was used to. She felt lost... Then, in 2008, she came across an advert for a position as an administrative and purchasing assistant at Fragonard's Paris office and jumped right in, even though the skills required didn't really fit her initial training. Eight years had passed since her time in Grasse, but her reputation preceded her and she immediately landed the job. Three people were working at the Paris office at the time: Jean Huèges, Colette Tronel and Christine Ly.

Fragonard had begun diversifying its offering a few years earlier, branching out into home and lifestyle product ranges and textile collections. Marion discovered the entire product development process - from creation with a graphic designer to manufacture and production - and was passionate about her new profession. She went on to travel the world for fourteen years: "I loved meeting our suppliers in India, Vietnam, Thailand, China and elsewhere", she recalls. Fragonard opened numerous new boutiques in Paris and the South of France, while the product ranges continued to expand. With Agnès Costa and Jean Huèges in the creative driver's seat, Marion happily climbed aboard and put her meticulous organizational skills to work. "Agnès and Jean taught me a lot. They trained me in printing, embroidery and reproduction techniques and showed me which fabrics could be printed and how. They had an eagle artistic eye and a strategic vision. When I arrived, Jean was still faxing his purchase orders... It was another era."

After the Covid lockdowns, when everything ground to a halt - a period that prompted reflection -, Marion sought a change of scenery. A vacancy had arisen for the position of museum director. "I wanted to explore new pastures and discover Fragonard's core business: perfumery. It really was a unique time as the museums had been closed for two years. We had to rebuild everything - retrain the teams, welcome visitors again and reboot the whole machine!" The Fragonard perfume museums welcome tourists from the world over, so the museum guides are naturally of different nationalities. Leading an international

team demands patience, attentiveness and open-mindedness and Marion excels in her new role; she loves her life paced with multiple languages and cultures, whether Moroccan, Polish, Portuguese, Russian, Chinese or Brazilian. Marion began training for the new position by returning to Fragonard's southern roots: she spent several days in Grasse and Èze, where she learned the ropes alongside her new peers Joanna Cardelli, Gérard-Noël Delansay and Lionel Farnarier, the directors of the South of France factories. Determined, kind and ever-smiling, Marion Berton has now formed a joyous and very efficient multicultural team. Her attachment to the Fragonard family is heartwarming: "I've worked here for fifteen years and it feels as if I've forged a career like in the good old days, when people climbed the ladder at the same firm their whole working lives." Today, she realizes how (deservedly) lucky she is, and proud that Agnès and Françoise Costa trusted her to meet the new challenge. Her life is now "pretty busy" and she loves it: with a husband, three children, a dog, a new job and the reopening of Fragonard's second perfume museum at 3-5 Square Louis Jouvet in April 2023, Marion's cup truly runneth over...

Maison Fragonard possesses one of the world's finest collections of ancient perfume bottles, shown at its three Paris museums. Inaugurated in 1983 by Jean-François Costa, the father of the current directors, the first Fragonard perfume museum, located at 9 Rue Scribe, traces the history of perfumery from its origins to current day. Extended and fully refurbished in 2019, the museum is now adorned with three new rooms and numerous new acquisitions. Open Monday to Saturday from 9 a.m. to 6 p.m. and Sundays from 9 a.m. to 5 p.m., free guided or self-guided tours in French or English.

9 Rue Scribe - 75009 Paris



Palermo



Agrigento



Piazza Armerina



Etna

Taormine

Catane



Caltagirone

Syracuse

Ortigia



SECRETS OF SICILY

Overflowing with Greek temples, Byzantine mosaics, Norman architecture and Baroque palaces, visiting Sicily is like traveling back in time. Many peoples from the Mediterranean basin and beyond (Greeks, Arabs, Spaniards, Normans and Italians) have left their mark here, after colonizing this rich and fertile land for several centuries. Located at the heart of the Mediterranean, Sicily is the basin's largest island and an obligatory place of passage for ships sailing from one end of the sea to the other.

TEXT CHARLOTTE URBAIN
PHOTOS OLIVIER CAPP
DRAWINGS ALICE GUIRAUD & AUDREY MAILLARD



Sicily is a life-size history book, a delicious place to lose yourself. Its gourmet delights mingle flavors of East and West. Dominated by the Greeks, Carthaginians and Romans, it overflows with archaeological sites. Ancient theatres, Roman frescoes and remains of ancient cities crisscross the landscape from side to side. Its spectacular, richly-decorated buildings with sculpted facades rub shoulders with traditional fish markets and popular trattorias. Poseidon is never far away... Blue waters surround the island, the azure skies are intense, sunlight bounces off orange trees and from time to time, Etna or Stromboli explode in a glowing firework display. The island seems to harbor every possible kind of architecture, landscape and color with a feverish fragility constantly menaced by an Etna that never sleeps – yet fruit trees thrive so easily at its feet.

Boasting a rich and multi-faceted past, Sicily is a treasure trove of wonders. With its marble marquetry, colorful mosaics laid on gold and lush gardens, Palermo, the capital, is a never-ending source of wonder. Byzantium has bequeathed some of its most beautiful treasures to the Santa Maria Nuova de Monreale cathedral, where golden lions and leopards stand proudly amid palm and orange trees, alongside vibrant peacocks. The Roman villa of Casale in Piazza Armenina, in the center of Sicily, was saved thanks to a landslide which, for centuries, buried - and hence protected - fabulous polychrome mosaics depicting daily life in Roman times, including athletes sporting bikinis... Their modernity is quasi insolent. Ortigia in Syracuse - declared as Greece's most beautiful city by Cicero - is a jewel of Baroque art, thrusting into the sea like a peninsula; an island within an island. Not far away, at the ancient site of

Neapolis, literally meaning "new town" in Greek, tourists can visit the theater and amphitheater before warming up their vocal chords in the huge stone *latomie* quarries, towering some twenty meters in height, the most famous of which was baptized the "Ear of Dionysius" by Caravaggio. They were formerly used as a prison and it is said that thanks to the perfect acoustics of these artificial caves, you could eavesdrop on the conversations of enemy prisoners.

In ancient mythology, Sicily was populated by such fabulous and frightening creatures as Cyclops and Giants. Could that be the origin of the unfair reputation that stayed anchored in our minds for centuries? When Guy de Maupassant undertook his trip to Sicily in 1885, he was surprised to find no bandits or crooks there. Contrary to popular belief, he marveled at the warm and generous welcome he received. Even today, Sicily is all too easily associated with the mafia, yet the Sicilians have upheld the exuberant hospitality so appreciated by Maupassant. Charming, smiling and always kind, Sicilians enjoy a lifestyle that's hard to resist. Life here is all about taking time to savor a succulent plate of pasta with pistachio pesto, washed down with a glass of Nero d'Avola local wine, while enjoying a chat with your café neighbor. And you'll always find a French-speaking local happy to practice the language of Molière and share their love of their country.

It would be impossible to do justice to the island's countless riches in just a few pages. Instead, we decided to go down a few chosen routes dotted with favorite places and things. We hope they will kindle your desire to visit Sicily, this generous land that inspired our new season's collections.

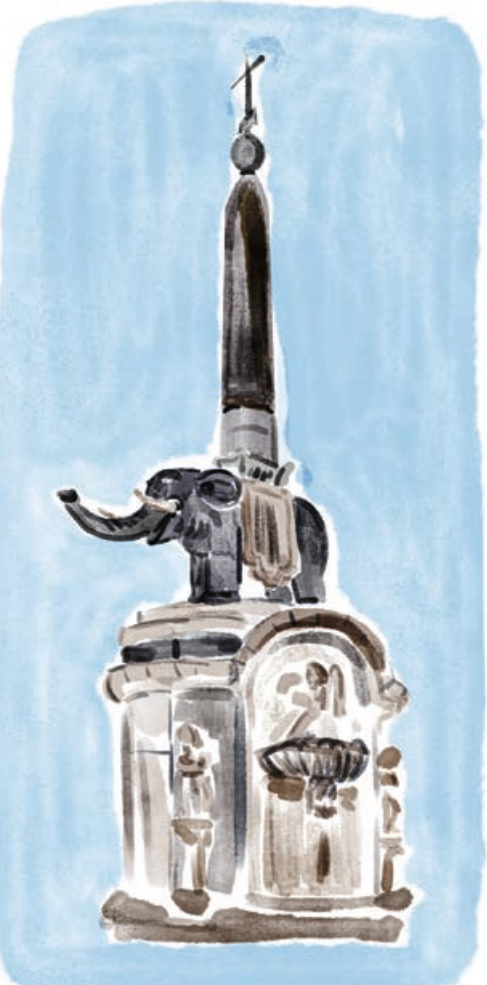
→ Palermo
Cathedral (*Duomo*).





CATANIA, mysterious and fascinating

Bordering Mount Etna to the north and the Mediterranean Sea to the east, Catania is Sicily's second-largest city. Lesser known than its peer Palermo, which is also poorer and less touristic, its name, *Katane*, literally means "a harsh place, a rugged territory, a rough ground", as witnessed by the Greek philosopher and biographer Plutarch. Paved with black volcanic rock, its streets lend the city a very particular atmosphere. In the background, the towering and terrifying smoking volcano constantly reminds inhabitants that danger may be just around the corner. The agricultural land between Etna and Catania is rich and prosperous. Catania is also one of Europe's hottest cities: when the sirocco blows hot air up from Africa, the temperature can easily reach 45°C and a lemon granita on a shaded terrace on Piazza del Duomo is a saving grace. Catania is a city that has to be lived to appreciate it to the full. The triumphal arch on Piazza Palestro bears the Latin inscription *Melior de cinere surgo* ("I am reborn better from my ashes"). And indeed, Catania is reborn every morning, for those willing to venture out and observe. The city's picturesque fish market and exuberant Baroque Palazzo Biscari are icons of two different worlds. Some of the lanes, lined with old-fashioned stalls, are redolent with Fifties charm, while at night, joyously noisy youngsters gather in Via Santa Filomena to listen to Radio Fiera.



← (left page)
Fontana dell'Amenano, white Carrara marble, between the *Piazza del Duomo* and Catania fish market.
← Ceiling detail, *Palazzo Biscari*, Catania.
↓ *U Liotru*, the elephant and its obelisk, Catania.



← View of Caltagirone.



↑ Pierre-Auguste Renoir,
Flowers in a vase, 1881,
oil on canvas, 65.4 x 54.3 cm

↓ *Scalinata di Santa Maria del Monte*,
Caltagirone's famous staircase.



CALTAGIRONE, from Arab influences to Impressionist art

Pronounced with a melodious Sicilian accent, Caltagirone already speaks of stuff dreams are made of... The name sounds Spanish, but it is actually of Arab origin: *Qalaat al-Ghiran*, meaning "the hill of jars". Indeed, the town first flourished under Moorish occupation and it still owes its international fame to its ceramics industry. The local clay is excellent and the surrounding forests were used to fuel its wood furnaces. Located 600 meters above sea level, between the Iblei and Erei mountains, Caltagirone gazes out over the plain of Catania. Following on from the Arabs and Byzantines, the Normans arrived in 1090 and continued to develop Caltagirone's ceramics trade. The 142 steps of the monumental *Santa Maria del Monte* staircase linking the upper and lower town are all decorated with different ceramic tiles. Laid in 1954, they follow a very precise order of traditional geometric patterns, floral motifs and snippets of everyday life, bringing together the successive influences of the island's occupants in a single flight of stairs and proving that the locals have lost none of the know-how handed down over centuries from generation to generation.

Caltagirone's ceramics are bedecked with characteristically bright yellows, blues and greens, swirls and stylized floral decorations. History does not tell us whether the two vases featured in some of Renoir's paintings were acquired during his trip to Sicily: a pot-bellied *boccia* vase decorated with a woman's face and an elongated *albarello*, resembling a spindle. Born in Limoges, the painter was very familiar with the world of ceramics; he began his career early on, at the age of 13, as an apprentice at the *Lévy Frères & Compagnie* porcelain workshop. Whether a coincidence or matter of artistic taste, we can surmise that Sicilian ceramics may have been in vogue in the salons of the Parisian Impressionists...



LA TESTA DI MAURO, from legend to decorative art

Beware! Walking in Sicily is a hazardous affair: the narrow streets weren't designed for our modern means of transport. Cars zigzag their way between Vespas and vice-versa and the ground is rarely flat. But once you've got your bearings, raise your eyes to admire the ornate balconies borne by strange, sculpted and always-different figures. Moorish heads, horses, radiant faces or grimacing monsters comprise a fantastical world of Baroque inspiration. These sculptures, many of which are humanlike, are said to have given birth to the famous *testa di Moro*, or "Moor's Head" - a 20th century invention according to Gianluca Miller, professor of art history at the University of Catania, that has inspired legends. The story that Sicilians love to tell is as follows: in the Arab quarter of Palermo, a handsome young Moor set his eyes upon a beautiful Sicilian girl on her balcony, tending to her plants. They instantly fell madly in love and began to live out their romance. But one day, she learned that her lover already had a wife and children in another country, to which he had to return. Mad with rage, she cut off her lover's head before turning it into a flowerpot, to ensure he stayed with her forever. She planted some fragrant basil - a royal symbol - in the pot. Her neighbors were envious of the pot and hastened to have a pretty ceramic Moor's head made for themselves...



↑ Balcony detail, Noto.

→ *Testa di Mauro* at the home of artist Tino Giammona, Taormina.





THE TRINACRIA, AN ASTONISHING ROMAN ICON

With its three swirling legs on a half-red, half-yellow background, the Trinacria, the island's symbol, flutters on the flag of Sicily. The face featured at its center is that of Medusa, one of the three Gorgons of Greek mythology. Medusa was the granddaughter of the Earth (Gaia) and the Ocean (Pontus). Her head surrounded by snakes was garnished with ears of wheat (because the Romans considered fertile Sicily as their granary). In ancient Greek, Trinakria means "three-pointed" and the three legs represent the three points of the triangular island: Trapani to the west, Messina to the northeast and Syracuse to the southeast. This strange emblem, both petrifying and radiant, dates back to Antiquity. It appeared for the first time on the coins of Syracuse in the 3rd century BC. Trinacria was also the former name of Sicily. Today, endless variations of the three-legged Sicilian Medusa continue to walk their way into souvenir shops and onto olive oil labels.



DENNY IMBROISI,
the Italian chef with
a French touch

At 35 years old, Denny Imbroisi has already enjoyed a richly-varied life. For many years he shared his time between France and his native Calabria, learning his trade from top chefs he continues to admire: Mauro Colagreco, William Ledeuil and Alain Ducasse. He rose to fame after taking part in season 3 of France's *Top Chef* TV show in 2012. Throughout his journey, Denny has never lost sight of his roots or convictions. Over time, his identity has simply become stronger and now blooms

in full at his three Parisian restaurants: Ida in the 15th arrondissement, Epoca in the 7th arrondissement and Malro in the 3rd arrondissement. The joie de vivre and good humor of this smiling, enthusiastic and delightfully spontaneous chef shine through his perfectly mastered, contemporary Italian cuisine. With a French touch, *bien sûr*. Denis has unveiled a main course from his Italian recipe book for this year's magazine. Easy and delicious.

FUSILLI ALLA NORMA

PREPARATION TIME	320 g fusilli 1 eggplant Coarse salt 1 garlic clove
30 mins	240 g tomato sauce 100 g salted ricotta cheese 25 g butter
COOKING TIME	Extra-virgin olive oil
20 mins approx	Salt Pepper
RESTING TIME	
20 mins	
INGREDIENTS	
for 4 people	

- Cut the eggplant in half. Dice the first half and leave to sweat with coarse salt for 20 mins. Peel the second half with a potato peeler and put a few whole strips of skin aside. Cut the rest of the skin into a julienne.
- Heat a drizzle of olive oil in a pan with the crushed garlic clove to perfume the oil. Remove the garlic, add the tomato sauce and reduce slightly. Season with salt and put aside.
- In another pan, fry the diced eggplant with a dash of oil (remove the salt first) for 2-3 mins, until golden brown. Remove and put aside in a warm place. Fry the julienne and strips of eggplant skin in the same oil for 10 mins.
- Cook the fusilli al dente in a saucepan of boiling, salted water. Drain, mix with the sauce then thicken with the butter and a little cooking water. Place on each dish. Add the diced eggplant, salted ricotta cheese, eggplant skin julienne and fried eggplant skin. Season with salt and pepper.



Italian good reads by Agnès Costa



Villa San Michele
by Axel Munthe
Albin Michel, 1988, 346 p.

A major Italian literary classic written by a Swede! Axel Munthe tells the tale of his multifaceted life as a royal doctor of crowned heads, defender of animals, art aficionado and collector and fervent lover of the island of Capri, which he hoisted to its current fashionable status. Today, he is above all famed for the enchanting home he built there: a mesmerizing villa set gazing out over the sea. Disjointed at times but overflowing with charm, this book – a pleasant blend of dreams and reality – promises to delight people who love beautiful places and inspire them to explore this magical location for themselves.



My Brilliant Friend
by Elena Ferrante
Gallimard, 2014

My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay, The Story of the Lost Child. If you love Italy, you'll adore this much-acclaimed and deservedly very successful quartet of novels, published worldwide. Elena Ferrante tells the story of two friends, Lila and Elena, born in the same quarter of Naples. Spanning the dark era of 1950s southern Italy and impoverished Naples to current day, their odyssey and consistently dashed dreams make for an absolutely gripping read. A savage portrait of sixty years of life in Italy.



The Almond Picker
by Simonetta
Agnello Hornby
Liana Lévi, 2003, 304 p.

Simonetta Agnello Hornby was born into a large Sicilian family and her books, steeped in history and authenticity, no doubt spring from her family heritage. *The Almond Picker*, her first novel published in 2003 and crowned with numerous literary prizes, is set in the dark and tragic Sicily of the Sixties, when women were still suffocating under the weight of the patriarchy. Why does the death of a servant at the Alfalipe palace spark such a commotion in the neighboring villages? Why does the mafia care? And where did her fortune come from? Packed with twists and turns, *The Almond Picker* is a formidable family fresco-come-detective novel. One of those books you simply can't forget.



Strangers I Know
by Claudia Durastanti
Bouchet-Chastel, 2021, 288 p.

The poet Ocean Vuong described *Strangers I Know* as "An illumination, a lifeline thrown into the dark waters of memory and imagination." This strange and captivating autobiographical novel tells the story of the author's crumpled childhood at the hands of deaf, dysfunctional parents, trapped between two worlds with nothing in common: deserted rural Italy and Eighties Brooklyn. The author suffers from the same painful impression of being a stranger on both sides of the Atlantic. By expressing herself, she finally succeeds in giving a voice to her family. A book that cannot fail to move.

PALAZZO CASTELLUCCIO, A FRENCH LOVE STORY

TEXT CHARLOTTE URBAIN
PHOTOS MATTIA AQUILA

A man of history, culture and adventure, Jean-Louis Remilleux's life resembles a movie. Virtually everyone in France knows him, albeit unbeknownst to them. For over thirty years, he has designed and produced the very-popular French TV program "Secrets d'Histoire" (Secrets of History), presented by Stéphane Bern. His desires – and ensuing fads – are dictated by the poetry of life's encounters and twists of fate. His book dedicated to the Palazzo Castelluccio, of which he is now the proud owner, begins as follows: "Maybe I wanted this adventure for these words: a palace in Sicily. These sun-drenched words that lay down the gauntlet to obstacles and the gloom of our times." Hunting down and restoring works of art has become his "refuge from the ugliness of the world".
Meet the knight and savior of Noto!



Jean-Louis Remilleux had dreamed of visiting Sicily for years; a fantasy nourished by a book on Sicilian palaces and Visconti's film *The Leopard*. The journey finally began in 2011, when a Sicilian baron recommended visiting Noto. It was a shock. Jean-Louis Remilleux fell in love with the city and its "completely insane" Baroque architectural harmony and pinkish yellow ochre stone, striking a stark contrast with the deep blue of the sky. One day, as he was strolling along Via Cavour, two massive gates opened and an old car sprang out. He took the opportunity to sneak in, while the site's illegal occupants – cats and pigeons – fled the premises, some bounding, others with a flap of their wings. What he could glimpse of the construction was enough to persuade him that he had found his palace: the arched courtyard adorned with two superb palm trees and a double staircase could not fail to charm anyone with even the slightest romantic soul. He began researching, making inquiries and looking for the palace's owner: it was

a complicated affair. When he finally set down his bags, he set about refurbishing and consolidating the building: the palace had remained uninhabited for decades and was falling into ruin. With the help of a Sicilian architect and the finest craftsmen, everything was restored, and anything that could be saved was saved. The incredibly colorful and well-preserved earthenware floors alone are worth going out of your way for. Some tiles are more worn than others, revealing the routes once taken by staff. Jean-Louis Remilleux patiently and meticulously refurbished the palace in the spirit of the era. He left Burgundy and drove across the entire Italian Peninsula, bargain-hunting here and there and stopping off to visit antiques dealers, where he unearthed many treasures. Since named an honorary citizen by the mayor of Noto, Jean-Louis Remilleux loves opening up his palace to Sicilians and passing visitors alike. His mad dream-come-true goes to show that nothing is impossible for people with a passion...





Built in 1782 by the Marquis di Lorenzo del Castelluccio, the palace was the property of a noble family from Noto. Featuring one hundred rooms, the construction comprises several parts: vast state rooms adorned with paintings, living quarters, outbuildings, kitchens, servant quarters and a chapel. Behind its sober facade lie lavish interiors, typical of Sicilian aristocratic architecture in the early 19th century.

READ
A Palace in Sicily, by Jean-Louis Remilleux, photos Mattia Aquila, published by Éditions Albin Michel, 248 pages, available in English, French & Italian, €39.

VISIT
 Palazzo Castelluccio
 10 Via Camillo Benso Conte di Cavour, Noto
 + 39 (0)9 31 83 88 81
www.palazzocastelluccio.it

ALESSANDRO FLORIO, THE MAJESTY OF SICILIAN ART

TEXT CHARLOTTE URBAIN
PHOTOS JAY GULLOTA



Born in Taormina in 1979, Alessandro Florio remains deeply attached to his very Riviera-style corner of Sicily set gazing out over endless waters... Yet his paintings embrace Sicily as a whole: Byzantine mosaics, fantastical creatures, the lavishly-gilded Palatine chapel in Palermo, or lush vegetation surrounding Mount Etna. Although Alessandro has remained faithful to his home town, his travels to the four corners of the island and much further afield have nourished his artistic talent, showcased in this year's Christmas collection.

Alessandro welcomed me at his art gallery in the heart of teeming Taormina on a Sunday afternoon. Delightfully bright and topped with a dizzily lofty ceiling, the gallery is bathed in indirect light. On the walls, his impressively tall and wide large format paintings command respect, while their colors immediately envelop the onlooker. There is something profoundly benevolent about even his fiercest wild creatures – leopards, or part-lions and part-water creatures. We settle down on the central sofa with Russian Orthodox Church Choir music playing in the background... An esthete and jack-of-all-trades, working as a tattoo artist just a year ago, Alessandro is a genuine living painting.

Here, in this space cut off from the world where time ceases to exist, we set out together to discover the moments that have forged Alessandro's artist's soul. He began drawing as a child and was a tattoo artist – a job requiring absolute mastery – for over fifteen years: "It's a delicate art, because there's no room for error", he confides. He learned by patiently and meticulously observing the gestures and techniques of his peers: a self-taught skill he now uses to paint. His visit to the Louvre in Paris in 2015 was a revelation: he was genuinely swept away by emotion in the Grande Galerie dedicated to Italian painting, captivated by the huge canvasses and power emanating from them. Today, Alessandro only paints large formats. A trip to India, or more precisely Rajasthan, inspired various techniques now reflected in his artwork: a special way of depicting felines, particular colors and textures, and a unique vision...

Between Paris and India came Venice, Florence and... Sicily! Alessandro grew up on this richly-artistic island, bathed in Antique, Byzantine and Baroque beauty – plus a touch of rock'n'roll courtesy of the artist. We spoke of Venice, a genuine one-of-a-kind city and hub of influences; it has changed so little over the centuries that a favourite *trattoria* was probably already there in Caravaggio's lifetime. "I love the idea of sitting down and thinking maybe a great artist ate here before me". The *Duomo de Monreale* in Sicily is one of his favorite haunts. This 12th-century cathedral houses some of the world's most beautiful Byzantine mosaics: an art that calls to him. He adores the black lava stone from Mount Etna that paves the streets of Catania too, and the contrast its deep color strikes with the surrounding Baroque architecture. He speaks of his quest to lend acrylic the incomparable shine of the gold adorning Palermo's landmark monument, the Palatine Chapel.

Alessandro embellishes the grandeur and majesty of the island's ancient monuments with his hallmark palm trees, orange trees, oleander and fauna. Although there are no lions, leopards or cheetahs in Sicily other than in legend, there is, on the other hand,



a very real typical local animal: the *Cirneco dell'Etna*. This short-haired dog, with its distinguished, almost princely aspect and long ears, is curiously reminiscent of the Egyptian god Anubis. It is portrayed in Sicily's ancient frescoes and mosaics, in particular those found at Villa Romana del Casale on Piazza Armerina. Alessandro has adopted the dog too, reproducing it a few centuries on adorned with typical Sicilian decorative elements. His animals wear colorful saddles, rugs and multicolored pompoms drawn from the island's ever-present folklore.

Alessandro Florio's "pawprint" – the fruit of centuries of cultural mixing – is unique. He has truly found his groove. He admits he is lucky to have been born in Taormina, where he happily spends his days painting his very-personal works. Painting opens up doors that tattooing simply could not, even with the best will in the world: "tattooing is quite a secretive, introspective world with a limited scope – that of the body". His works are heralded by private collectors and hotels alike, and his collaboration with Maison Fragonard – Alessandro's first time working with a perfume brand – has opened up new horizons that delight him. Meanwhile, he is getting ready for a new show at a Manhattan gallery...

A TAVOLA!

A breath of (joyful) air from Italy
wafts over the table...

Basking at the gateway to the South,
the land of Dante offers up a dazzling
show of color. Kissed with sunshine and
shade, ceramic tiles leave their mark
on tablecloths and placemats, picture-
postcard landscapes and Sicilian faces
adorn the plates and sparkling Spritz
cocktails make everyone a little dizzy... Let's
savor a delicious moment of relaxation!

TEXT JEAN HUÈGES
PHOTOS OLIVIER CAPP





← *Palermo printed metal vase*,
18 x 10 cm, €30



↗ *Palermo bone china plates*,
Ø 20.5 cm, set of 4, €45

Nails printed cotton napkins,
40 x 40 cm, set of 4, €25

Naples printed cotton tablecloth, available
in 160 x 160 cm and 160 x 280 cm, €80/€100



↑ *Palerme* printed cotton tea cloths,
50 x 60 cm, set of 2, €26

→ *Pastèque* lacquered wood tray,
40 x 30 x 4.5 cm, €60





← *Positano* printed cotton
tablecloth, available in 160 x 160 cm
and 160 x 280 cm, €80/€100

Botanico bone china plates,
Ø 27 cm, set of 4, €60



↑ *Giardini* bone china plates,
Ø 20.5 cm, set of 4, €45

→ *Lipari* printed cotton cushion,
45 x 45 cm, €40

Salina printed cotton cushion,
45 x 45 cm, €40

Panaréa printed cotton cushion,
30 x 50 cm, €40



↓ *Poisson* salad servers, available in blue or orange, stainless-steel and enamelled aluminum, set of 2, €45

Amalfi printed cotton table runner, 50 x 170 cm, €40



↑ *Tutti Frutti* bone china plates, Ø 20.5 cm, set of 4, €45

Granita printed cotton tea cloths, 50 x 60 cm, set of 2, €26



↑ *Trattoria* printed cotton cushions,
available in 45 x 45 cm and 30 x 50 cm, €40

→ *Trattoria* printed metal tray,
31 x 31 cm, €55

Trattoria printed cotton teacloths,
50 x 60 cm, set of 2, €26



DOLCE RIVIERA

Dolce Riviera is a retro collection kissed with the colors of Sicily, paced with breathtaking scenery and turquoise Mediterranean waters. Close your eyes and picture yourself lying back in a grove of olive and orange trees, escape to a beautiful beach where golden sands warm your skin, or relax at a café terrace with a delicious lemon granita...

Fragonard has created very-colorful fruity and aquatic motifs for this Italian escapade, joyously paraded by Fragonard's extended family and proud models for a day Céline, Lucie, Jennah and Salomé, together with our very own *donne*, Ramona, Donata and Lola!

TEXT HÉLÈNE MUCCIOLI
PHOTOS ANDRANE DE BARRY
MAKEUP AURORE LEBACLE





✓ Salomé is wearing the *Giny Aqua* printed cotton tunic and trousers, €70 and €60



↘ Ramona is wearing the *Karolina Corail* printed cotton dress, €96



↑ Donata is wearing the *Rosa Carreaux* woven cotton dress, €55

↗ Lola is wearing the *Rosa Carreaux* woven, hand-printed cotton trousers, €65



→ Lola is wearing the *Lola Damier* hand-printed cotton dress, €135



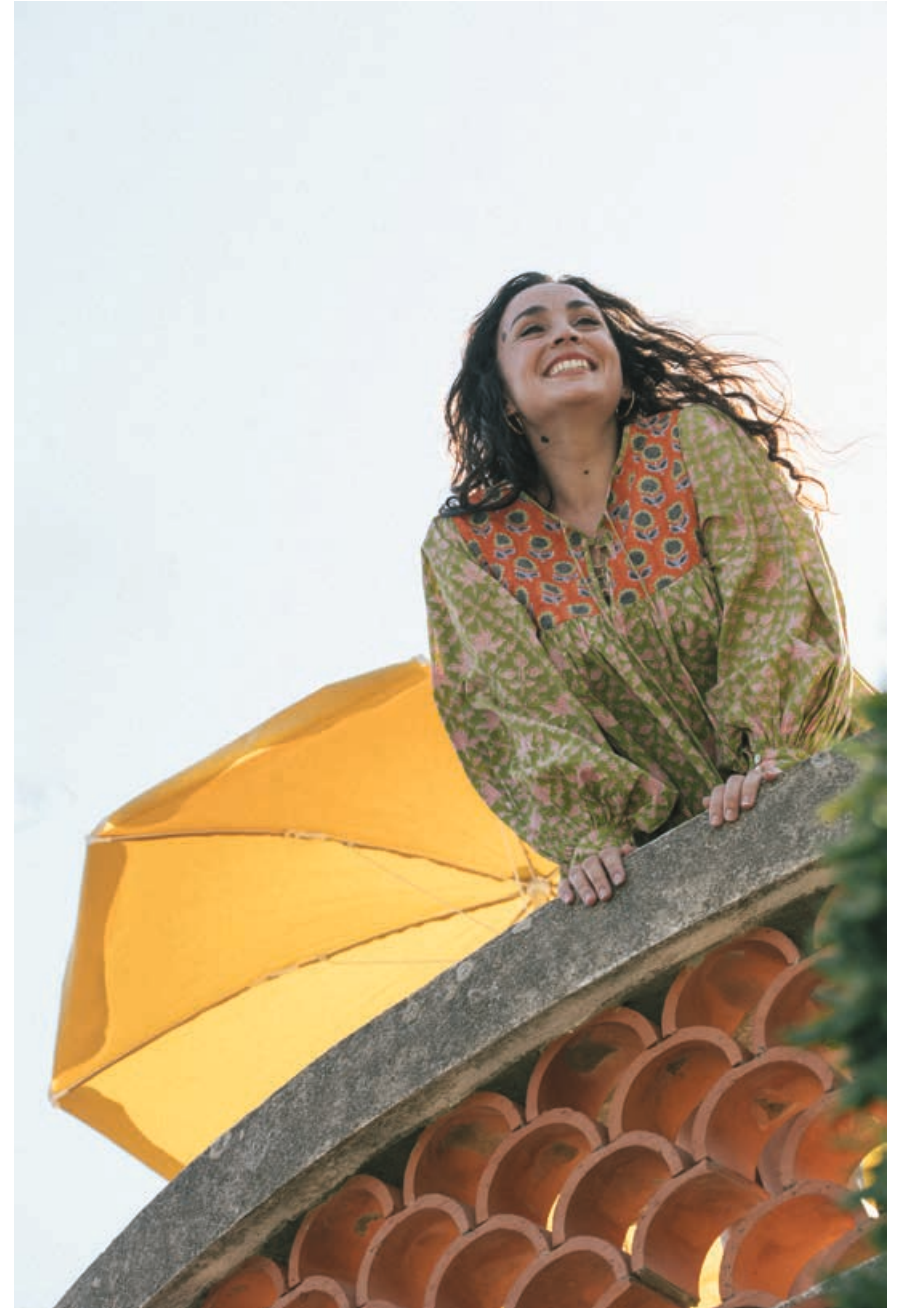
↙ Lola is wearing the *Gina Fleurs* printed cotton blouse, €70
 ↓ Donata is wearing the *Rosa Carreaux* woven cotton dress, €55
 → Ramona is wearing the *Raja* printed cotton dress, €90



↑ Céline is wearing the *Rosa Carreaux* woven cotton dress, €55
 ↘ Salomé is wearing the *Victoria Coquillages* printed cotton dress, €85



↘ Salomé is wearing the *Sam Arancia* top and *Lou Arancia* skirt in printed cotton, €55 each



↑ Lucie is wearing the *Lucia* hand-printed cotton dress, €105



↑ Ramona is wearing the *Rose* hand-printed cotton bathrobe, €85



↖ Lucie is wearing the *Palav Mosaïque* printed cotton dress, €105

↳ Céline is wearing the *Andréa Vagues*
silk and printed cotton dress, €120



↑ Donata is wearing the *Nilima*
Glycines printed cotton dress, €100

↓ Sicily bone china vase, 45 cm, 280 €



↙ Jennah is wearing the *Louisa Losanges* hand-printed cotton crepe shirt, €70



SMELL THE ROSES

Perfume is a sum of scents our noses strive to "decode"... And sometimes it's easier than others! In this section, we invite you to delve into our manufacturing secrets and ancient know-how, enjoy a voyage back in time and make some surprising new discoveries courtesy of Grasse, that sweet-scented place we call home.

NICE AND NASTY SMELLS – A MATTER OF CULTURE?

In 1595, suffocated by the general lack of hygiene and overdose of perfumes used to cover up body odors, Michel de Montaigne wrote a famous paradox: "The most perfect smell is no smell at all [...]. Because smelling nice stinks!" In a latter-day take on his *cri du cœur* we asked ourselves: what makes a smell nice or nasty?

TEXT MAÏTÉ TURONNET
DRAWINGS ALICE GUIRAUD

In essence, perfume is supposed to smell nice. That's even become its sole purpose in our wanton age. But you'll often hear tactless people say, "What on earth are you wearing? It stinks!" Let's face it: smells that are intended to be nice can turn out nasty. And there are two reasons for that: either they're badly made (after all, perfumers are no different from the rest of us: doctors, taxi drivers, journalists, plumbers, politicians... You always find ten geniuses, a few gifted people, lots of average ones and a handful of losers), or the sniffer doesn't like the ingredients. And the latter are legion.

And yet, specialists in the matter claim that smells can never be defined from a qualitative standpoint (except vanilla, which spontaneously attracts newborns, or rotting smells signifying danger, which we instinctively shy away from). Overall though, aromas are simply chemicals interpreted by our brains; so what we declare as agreeable or disagreeable is simply down to personal taste or social conditioning. Some would sell their souls for a drop of tuberose, while others find it offensive. It's all about upbringing: if you're told not to play with your poop when you're little, you'll know it's wise to leave it alone. Ditto for a grilled entrecôte steak if your parents are vegan... Alternatively, if you're from Mumbai,

where incense is an offering to Shiva, you'll see it as truly divine. And that's how it is throughout life: our subconscious library grows with every new encounter. And at the end of the day, an opinion is forged.

HISTORY & MODERNITY

Which brings us back to cultural affairs: nobody gets excited about the same thing, at the same time and at the same second – not even roses. A rose absolute with its coarse, very earthy raw artichoke smell, often causes us to wrinkle our nose; that's why essential oils have to be highly diluted to make them legible. If you're German, you probably love the smell of ethyl maltol, whereas to me, as a Spaniard, it smells of overcooked strawberry jam. You, on the other hand, can't stand my revered Andalusian lemon because it reminds you of washing-up liquid. There's no debate, that's just how it is. Except that as our cultures never cease to evolve, smells we now consider as repulsive were, not so long ago (let's say before bathrooms taught us to scrub under our arms, behind our ears and between our legs and toes), seen as luscious. In 17th-century Europe, when aristocratic men and women wholeheartedly embraced raw scents of stallion and sumptuous flowers, people

used to swathe themselves in oil from a wild cat's perineal glands – the equivalent of today's spicy, woody fragrance. Proof of the pudding? Look no further than Shakespeare's *Merry Wives of Windsor* (1601): "He rubs himself with civet, don't you see what that means? It means the young man is in love!" Just imagine: a fecal scent that speaks of burning desire and a promise of sexual prowess ("Come my lovely, I am a beast!"). And all that without having to utter a word... Although of course, that would never happen at the court of Charles III, where even the smell of garlic isn't tolerated...

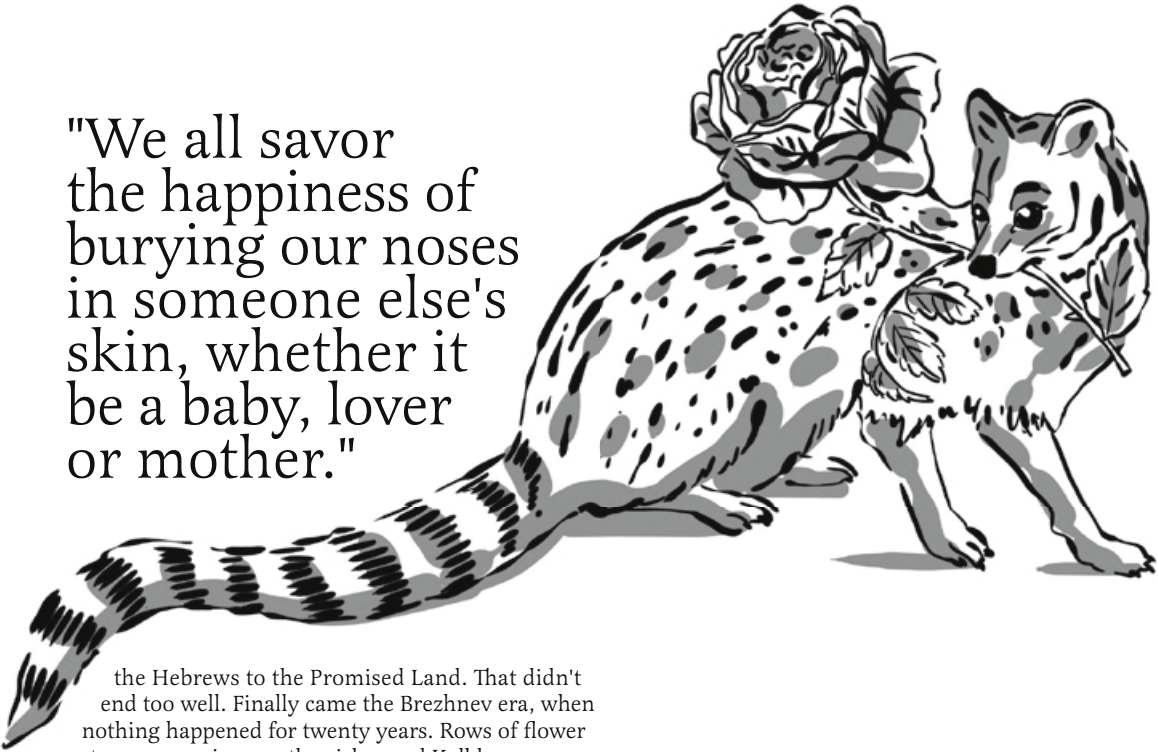
All first-year students at the ISIPCA* fragrance and cosmetics school know that every ingredient has its place (even tiny doses of civet). Let's take aldehyde C12 MNA, with its metallic odor reminiscent of rust, sulfur, steam and oxidation. Not particularly agreeable, even though the actual scent is very faint. But what a revolution! It rips natural ingredients from their thick, earthy, mortal realm and whisks them off to the zenith and zephyr... We can't stress enough how much perceived beauty owes to chemical triviality. Together they are mighty, apart they are weak. Hedione is another extraordinary molecule invented in circa 1962: it is virtually odorless, but lends unbeatable dazzle to any formula. The problem lies elsewhere, i.e. in fear and rejection of the unknown (a human trait visible in many other areas too) and the resulting uniformity. Born in an aseptic laboratory, these miraculous synthetic materials carry their virtual origins within them, at the very heart of their structure – in their DNA if you will: a combination of ether, alcohol and petrol, daughters of test tubes and mothers of abstraction. Indestructible, gifted and forever inert. More serious still, because manufacturers are lazy and want an easy life, these particles have become so familiar to us that they are infiltrating our neurons and stealing the place of others. In the Eighties, a concentrate usually contained 30% natural ingredients, today the maximum is 5% and tomorrow they may have disappeared altogether, just like fish fingers that have replaced cod in the minds of not-so-well-fed children...

THE NOTHING AND THE SOMETHING

The good and the bad of this invisible universe are obviously viewed through the lens of morality too. Annick Le Guérer demonstrates this remarkably in her book *Les Pouvoirs de l'odeur* (ed. Odile Jacob): religious people, philosophers and psychoanalysts alike, i.e. more or less all the authorities on knowledge and purity of spirit, have viewed our sense of smell with suspicion, in that it likens us to primitive beasts. The discovery of pheromone-like compounds in saliva, urine, semen and other secretions, and Freud's postulate closely correlating smell and sexuality, confirm Shakespeare's conclusions as seen above: the body's emanations spark desire. And *ipso facto* its repression, courtesy of the aforementioned intellectuals... In the Far East, where individuals are required to blend into the group and not stand out in any way, a large Japanese firm has launched a range of deodorants for the domestic market designed for people of a certain age – the elderly to be blunt –, which people under twenty-five find too pungent. Aided and abetted by bathrooms, general opinion now considers bodily expressions as the height of abomination and sweat a proletarian horror (people were frankly more chill when we all washed in wells...). No mood changes, no perspiration, no heat and no hair if you please! Which is a shame, because as Napoleon once said to his Josephine, "Home in three days, don't wash". That's how our civilization has gradually come to believe that wafting our *sui generis* around is too animal-like to be worthy of humans. The result is universally plain, ordinary fragrances.

On a personal note, we visited an exhibition on Soviet art in Moscow in 1989 or thereabouts, during the so-called "glasnost" period. It was a fascinating retrospective showcasing the radical work of Malevich and Kandinsky. Then came the pompous style of the Stalin reign, with the *Little Father of the Peoples* leading his nation into the radiant sunshine of the future like Moses leading

"We all savor the happiness of burying our noses in someone else's skin, whether it be a baby, lover or mother."



the Hebrews to the Promised Land. That didn't end too well. Finally came the Brezhnev era, when nothing happened for twenty years. Rows of flower pots, cows grazing, spotless izbas and Kolkhoz women in overalls and headscarves... Not a slip of the brush and, especially, nothing likely to offend. The general impression was that no one wanted to risk creating "subversive" art and ending up in a gulag. A few years later, mainstream perfumery is, globally, at the same point with the same results: a bunch of fragrances that are not unpleasant but rarely remarkable and which fail to stand out in any way (except those that deliver us from the anosmia of despair – they do exist, and not just thanks to Fragonard). We are stuck in an era that offers more fragrant products than ever before, drowning in a meaningless ocean despite the fact that consumers are evermore enlightened, informed and demanding.

Luckily, nature despises nothingness. And even Calvinists have to admit that nature is stronger than we are. We all savor the happiness of burying our noses in someone else's skin, whether it be a baby, lover or mother. We nurture our garden plants, lawns and trellises. We feast on pasta with basil. We fill our lungs with the iodine scents of the sea at the first opportunity. And we continue, come what may, to love perfumes. At least the ones that smell nice...

* The ISIPCA (International Fragrance, Cosmetics and Flavors School) in Versailles is the first international school specializing in perfumery and aroma training.



MUST READS
Maïté Turonnet, *Pot-pourri*,
NEZ littérature, 2022, 299 pages.

THE POTPOURRI

OR THE TALE OF A
POP-UP FASHION

INTERVIEW [ANNICK LE GUÉRER](#)
INTERVIEWED BY [CHARLOTTE URBAIN](#)
PHOTO [JEAN-JACQUES L'HÉRITIER](#)



Although its name (literally meaning "rotten pot") lacks a certain class, the potpourri was nevertheless a symbol of extreme refinement at the court of Versailles for decades. An ancestor of the diffuser, this quasi-forgotten object has come to refer, in everyday French language, to a blend of different elements that do not necessarily get along... However, the potpourri was originally intended to diffuse a pleasant fragrance. Annick Le Guérer is a university professor, anthropologist, philosopher and the author of numerous books on the history of smells and perfume. Intrigued by the origins of this fragrant object, I asked Annick, as an authority on the matter, to tell me its story. We met at *Le Fumoir*, a stone's throw from the Louvre...

FRAGONARD: When was the potpourri born?

ANNICK LE GUÉRER: The true birth of the potpourri, with its container and contents, dates back to 1746. It was a porcelain vase topped with a lid perforated with small holes, called "eyes". But the first potpourri goes back a long time, to the Middle Ages, in the shape of scented sachets. These fragrant little bags made of taffeta or satin were placed in closets or pockets.

FRAGONARD: What were the scented sachets made with?

ANNICK LE GUÉRER: The recipes for these artisan potpourris were handed down very secretly within families, often from mother to daughter. The women gathered aromatic or "simple" plants from their gardens and the surrounding woods, such as rosemary, sage, marjoram, basil and St. John's wort, together with flower petals, roses, tuberose, hyacinths, carnations and even violets. The season dictated the contents of the sachet. Potpourris were used to modify the feel of the ambient air, cooling it in summer, or, conversely, warming it in winter.

FRAGONARD: Before the 18th-century potpourri vogue in high society, how were interiors perfumed?

ANNICK LE GUÉRER: The court of Versailles and noble families used incense burners or cassolette fragrance burners, in which fragrant materials were consumed slowly. Interiors were mainly perfumed by means of fumigation. Perfume fountains also lined the dining room tables during dinners. These large objects consisted of a small tap from which perfume flowed. The arrival of the potpourri in the 18th century superseded burners and perfume fountains. The entire court of Versailles adored them and the fashion spread like wildfire to all the palaces of Western Europe. At the time, potpourris were luxury objects, often made of bone china or earthenware, richly decorated and mounted on gilt and chiseled bronze bases. The refinement and quality of these sought-after objects were as important as their function. A symbol of the aristocracy, these very-decorative potpourris were conspicuously placed on desks, fireplaces or tables.

← Potpourri, France, first half of 18th century, porcelain, celadon and bronze
Fragonard Perfume Museum collection.

FRAGONARD: **Did the new potpourri fashion spark new fragrances?**

ANNICK LE GUÉRER: In the 18th century, the great expeditions to the four corners of the world undertaken by European sovereigns were no longer just military, they were also scientific. Botanists, naturalists and scientists boarded ships alongside captains. They discovered fragrant plants and woods used by indigenous people in the exotic lands of the New World and East Asia. These voyages gave perfumers access to new ingredients and allowed them to develop new potpourri recipes. The olfactory power of the fragrances used during cold seasons, such as amber, aloe wood, nutmeg and cloves, mainly from Reunion Island, were particularly popular. Sandalwood was imported from trading posts in India. These exotic scents also had a therapeutic function and were used to combat winter infections. Versailles, which dictated fashion to the whole of Europe at the time, successfully exported its enthusiasm for potpourris containing many different scents. The nobility went wild with them, often placing several different potpourris in same room. The persecution of the Huguenots in France and their exile to foreign lands favored the spread of the fashion. Protestant manufacturers and perfumers, who fled to the neighboring countries of Germany, Switzerland or England, took their know-how with them. Some, such as Charles Gouyn, who founded the Chelsea factory in England in 1745, are very famous. His mastery of the porcelain technique was acclaimed throughout Europe and orders flooded in for potpourris and perfume bottles. Others, like Pierre Fromery, fled to Germany and founded a porcelain factory in Berlin.

FRAGONARD: **The potpourri disappeared as quickly as it arrived...**

ANNICK LE GUÉRER: That's right, the fashion only lasted a few decades. The advent of the French Revolution put an almost definitive

end to the manufacture of potpourris, as they were too closely associated with the nobility. They became lost to history and only the working classes continued to use scented sachets made with traditional recipes.

FRAGONARD: **Many of your publications study the relationship between perfumes and remedies. What about potpourris?**

ANNICK LE GUÉRER: The belief in the prophylactic and protective properties of aromatic plants dates back to antiquity. When the great plague threatened Athens, Hippocrates advised the city's inhabitants to burn fragrant woods and perfumes to destroy the disease. Ancient medicine considered that bad odors penetrated the pores of the skin, nostrils and mouth, thus transmitting disease. This belief persisted in the 18th century, so potpourris had a dual function: prestige and protection. In 1843, Doctor Raspail advised the use of camphor against certain diseases. Lavender sachets had a prophylactic purpose: they protected against infection and disease. Even today, lavender essential oil has been proven to possess numerous properties, including saving linen from moths! Perfumers and apothecaries shared common know-how at the time and there was a thin line between the two professions until Napoleon announced a decree in 1810, aimed at publishing and verifying perfume formulas. The Secret Remedies Commission was put in charge of controlling the therapeutic values of products sold by perfumers. But the latter refused to show their recipes in detail, for fear of having their creations stolen and imitated. There was one exception though: Jean-Marie Farina, a major supplier of the famous *Eau de Cologne* so loved by the Emperor, who knew that he was protected. The decree signalled the decline of aromatherapy in perfumery, as perfumers could no longer extol the therapeutic virtues of their perfumes without submitting them

to the Secret Remedies Commission. It also marked the definitive separation of apothecaries and perfumers. Then, with the development of the chemical industry in the 19th century, perfumery entered a new era.

FRAGONARD: **Aromatherapy is currently regaining popularity with the general public and various scientists. When and how did that happen?**

ANNICK LE GUÉRER: Thanks to the chemist and perfumer René Maurice Gattefossé, in 1936. He suffered an explosion in his laboratory and treated his badly burned hand with chemical drugs that proved ineffective. So, he followed his intuition and plunged it into a solution of lavender essential oil. His hand was miraculously healed within a few days. After the accident, he went on to devote his life to the study of essential oils and aromatherapy – a quest perpetuated by the doctor Jean Valnet, who treated patients in the Vercors maquis with essential oils during WWII. Today, some hospitals diffuse citrus essential oils to soothe and relax the sick, especially those in palliative care. Perfumes and odors are also very effective tools for maintaining and stimulating the memory of Alzheimer patients. Lavender or eucalyptus essential oil is used in dermatology for its healing properties.

FRAGONARD: **Do you use smells as a remedy?**

ANNICK LE GUÉRER: I use essential oils, especially when I take the train. I dab a few drops of noble laurel diluted in a carrier oil on my chest and at the base of my nostrils to protect me from infections. And I often spray citrus and rosemary essential oil inside my home. It smells lovely and promotes wellbeing. And when the mind feels good, so does the body!



DON'T MISS:
Permanent museum layout
Parfums d'histoire, du soin au bien-être
(*Historic perfumes, from healing to wellbeing*)
(exhibition catalog directed
by Annick Le Guérer)
March 6th to December 10th, 2023

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Free entry



ANNICK LE GUÉRER
Le Parfum et la Voix, une rencontre inattendue, in collaboration with
Bruno Fourn, Odile Jacob, 2022.
Le Parfum. Des origines à nos jours,
Odile Jacob, 2005.
Les Pouvoirs de l'odeur, Odile Jacob, 2002.

BEAUTY ELIXIR

TEXT JOSÉPHINE PICHARD
DRAWINGS AUDREY MAILLARD

The prickly pear, or "cactus pear", grows in desert regions with scorching climates. When cold pressed, its seeds produce a rare oil: thirty kilos of seeds are needed to produce just one liter of this precious elixir, i.e. one metric ton of fruit. Fragonard's *Huile Précieuse*, formulated with 100% organic prickly pear seed oil perfumed with natural essences, is a rejuvenating potion with a plethora of properties. Naturally rich in vitamin E and Omega 6 and 9, this oil has genuine superpowers when applied to the skin or hair. Let's take a closer look at its many uses...



RADIANT COMPLEXION Prickly pear oil is non-comedogenic and hence suitable for both dry and oily complexions. Mix a drop of oil with your moisturizer every morning for supple, hydrated skin.	BRIGHT EYE CONTOUR For fresh, bright eyes, pat a drop of oil around the eye area, including the eyelid, before bedtime. Deeply nourished, fine lines fade gradually after a few weeks.	SHINY NAILS Apply prickly pear oil to the nails and cuticles once a week. Massage with a circular motion, then leave on for 5 minutes to strengthen and whiten your nails naturally.	SCAR HEALING Prickly pear oil promotes the skin's natural healing process and is ideal for scar removal. Massage into scars every evening to soften the skin and help it heal.	SILKY HAIR Prickly pear oil can also be used as a dry oil to prevent hair breakage and split ends. Apply a few drops to the ends and mid-lengths of your hair after shampooing. Do not rinse.
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LITTLE PERFUMER

TEXT JOSÉPHINE PICHARD
DRAWINGS ALICE GUIRAUD

Grasse rose, Madagascar vanilla, Chinese cinnamon and even Australian mint... Perfume plants come from the world over and their diversity is a vital part of perfume composition. Created for children, our *Little Perfumer* olfactory workshop helps youngsters develop their olfactory gifts, learn how to smell properly and discover perfumery's finest raw materials. Welcoming child and parent duos, the workshop is a fun and friendly family activity designed to awaken the senses.



PRICE €11 For child + adult duo	LOCATION Usine Laboratoire d'Èze La Condamine 06360 Èze-village La Fabrique des Fleurs Les 4 chemins 17 Route de Cannes 06130 Grasse	INFORMATION & BOOKINGS usines-parfum.fragonard.com/atelier/
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OTHER FRAGONARD OLFACTORY WORKSHOPS

Fragonard hosts olfactory workshops throughout the year, inviting participants to create their own fragrance after touring our perfume factory.

—> PERFUMER'S APPRENTICE WORKSHOP

Plunge into ancient perfumery know-how and secrets as you create your own 100 ml *Eau de Cologne* using 9 aromatic, citrus and orange blossom essences. Led by a professional perfumer, this 1½-hour workshop offers a deep dive into perfumery expertise, including how to find a perfume's *envol*, i.e. the leading note that makes the heart skip a beat...

—> MINI PERFUME CREATION WORKSHOP

Hosted by Maison Fragonard, this 15-minute workshop introduces visitors to the olfactory secrets of our Flower of the Year 2023. As light as air, the new *Narcisse* fragrance by Fragonard exhales floral notes of narcissus, Egyptian jasmine and musk. Its creator immersed herself in childhood memories to create her "ideal narcissus", with top notes of grass and earth, a heart of white flowers and a warm, honey base...

LET'S CELEBRATE MEN!

TEXT HÉLÈNE MUCCIOLI
DRAWINGS ANDRÉA MÉNARD

Three anniversaries, three jubilees and three iconic masculine *eaux de toilette* by Fragonard!

In 2023, we're celebrating the 10th, 20th and 30th birthdays of our favorite men (among the best, of course...). Welcome to a fun foray into the legends and anecdotes surrounding the birth of our twenty-strong men's *eau de toilette* range. A host of delicious fragrances you'll definitely want to snuggle up to...



bergamot,
lavender

lily of the valley,
galbanum,
jasmine

cedar, rockrose,
amberambre

1993 – EAU DE HONGRIE

Designed by Serge Kalouguine, our in-house perfumer at the time, *Eau de Hongrie* was launched in 1993. It was inspired by the famous "Queen of Hungary's Water", an alcoholate of aromatic herbs created in the 14th century. This authentic and timeless water is the stuff legends are made of. It is said that it was gifted to the Queen of Hungary by an angel and that she owed her lasting looks to its intensive and continuous use throughout her life. Thanks to this genuine elixir of youth, her beauty was such that the Prince of Poland proposed to her when she was over 73 years old.

To benefit fully from the many benefits of the water, some ladies, not content with using it externally, drank it with a passion! Coveted by Madame de Sévigné and Marie-Antoinette alike, it was indeed said to be miraculous. It would even seem that it had a euphoric effect... Today, of course, the perfume is only meant for spraying! Its elegance seduces refined, subtle men.



bergamot,
marine note

cardamom,
nutmeg

musk, cedar,
patchouli

2003 – BEAU GOSSE

Crafted by the Grasse master perfumer Jean Guichard, *Beau Gosse eau de toilette* was born in 2003. Combining seduction and pleasure, its name – literally meaning "handsome boy" – overflows with humor and audacity. Agnès Costa came up with the idea of lending this new fragrance for men an upbeat and joyful signature, where sex appeal rubs shoulders with playfulness... It was a risky bet, but *Beau Gosse* is now one of our men's best-sellers! "This *eau de toilette* attracts men of all ages and from all walks of life, simply because every man wants to feel handsome". And although you can't judge a book by its cover, we all want to believe a simple name can weave magic. *Beau Gosse* is the perfect choice for men who don't mind a compliment and aren't averse to a little self-mockery! A fresh, spicy scent particularly ideal for the modern, active and sensual man.



bergamot, bitter orange,
tangerine

cardamom,
geranium

tonka bean,
sandalwood, cedar

2013 – EAU DU SÉDUCTEUR

Eau du Séducteur arrived on the scene twenty years later, in 2013. Inspired by a painting featured in Jean-François Costa's collection, this *eau de toilette* was initially adorned with a reproduced portrait of the famously-charming Francis of Bourbon, the Count of Enghien, depicting the count wearing elegant Renaissance clothes and a large feather hat. The work, painted only in shades of black and white, is signed by Jean-Honoré Fragonard and can be viewed at the Jean-Honoré Fragonard museum in Grasse. The fragrance itself was created by the perfumer Olivier Pescheux, to whom we also owe our *Patchouli eau de toilette*. Olivier is particularly fond of natural perfume ingredients and masters the art of combining spicy and woody notes to perfection. His passion for these particular harmonies, spiked with fresh and spicy citrus fruit, was the inspiration for the elegant and bewitching *Eau du Séducteur*. And as its name suggests, it is the perfect choice for seductive men who love to flaunt it!



A PERFUME GARDEN SIGNED BY FRAGONARD

TEXT MARGAUX IACOVO
PHOTO OLIVIER CAPP

Nestling between land and sea, Grasse has always lived to the pace of perfumed flower picking. In the Middle Ages, the corporation of glovemakers already used local flowers to perfume their leathers. Thanks to the rise of perfumery, Grasse's perfume plant growing know-how is now recognized as part of the town's heritage.

May rose, jasmine, tuberose, violet and even orange blossom were nurtured by local producers here for many years until the industry declined in the 1950s, accelerated by raw material imports from overseas and the creation of synthetic molecules.

Since 2016, an entire Grasse ecosystem has joined forces to relaunch the town's traditional perfumed flower production. Maison Fragonard is thrilled to be part of these wonderful projects and announce the rebirth of the iconic flowers that brought Grasse's perfumery industry into bloom.

The adventure began in November 2021. The sun had barely risen, but Remy Bernard already has his hands deep in the soil and his planting schedule perfectly in order. And that's no surprise! This sensitive and endearing gardener, who stumbled upon the profession by chance, has been plant-whispering for over forty years now. His love of nature has become his vocation. His path crossed that of Fragonard when he was a young head gardener, tending private properties on the Riviera. The meeting marked the beginning of a magnificent collaboration, guided by a shared love of Grasse flowers.

The idea of producing perfumed flowers Made in Fragonard isn't new. Provençal flowers have always been a great source of inspiration for us; they are omnipresent in our perfumed product collections, from the fragrances themselves to their colorful floral packaging. Our manufacturing workshops have been open to the general public since the

1930s, presenting the various methods used to extract perfumery raw materials. Today - keenly aware of the importance of perpetuating and handing down our know-how -, we are committed to introducing visitors to ancient extraction methods such as cold enfleurage - a now-abandoned technique developed in Grasse used for very fragile flowers such as jasmine or tuberose, which cannot withstand heat.

This garden also marks the culmination of Fragonard's desire to partake in relocating perfume plant growing to Grasse. Remy, a devotee of local, responsible growing, has already planned next year's first flowers. The harvest promises to be fragrant, with almost 2,000 jasmine and rose bushes planted by hand, 1,000 tuberose bulbs and 8,000 bulbs expected next year once the flowers multiply. What's more, we already have lots of new ideas for plants to adorn our garden of a thousand scents...



AMAZING GRASSE

TEXT LIONEL PAILLÈS
DRAWINGS ALICE GUIRAUD

Consumers love the image of the world's perfume capital and view it as a strong and reassuring symbol of French quality in this era of galloping globalization. Thanks to the efforts of an entire economic fabric - and a few brands with local roots - the town of Grasse is once more leading the world by the nose...

“FROM NOW ON, PERFUME LOVERS THE WORLD OVER WILL BE ABLE TO RECOGNIZE A ROSE ABSOLUTE OR JASMINE FROM GRASSE, AS THEY WOULD SALT FROM GUÉRANDE OR PORCELAIN FROM LIMOGE.”

A SCENT OF REBIRTH

Set at the crossroads of the Alpes-Maritimes, Var and Alpes-de-Haute-Provence areas, the town of Grasse has become the magnetic pole of a globalized perfume industry desperately seeking a return to local roots and authenticity. Since its historic perfumery know-how was recognized by the UNESCO in December 2018, the “world’s perfume capital” is witnessing the birth of a new regional quality label, marking the final step in the effort to promote this exceptional *terroir*. In 2020, the National Institute of Intellectual Property (INPI) awarded the *Pays de Grasse* the “Absolue Pays de Grasse” geographical indication - carried by the association *Les Fleurs d’Exception du Pays de Grasse* -, distinguishing the area’s artisan skills in flower essence extraction and defining its geographical contours.

Jasmine, centifolia rose, tuberose, Madonna lily, lavender, mimosa and more... A total of 28 perfume plants that have forged the region’s renown for decades, as well as the know-how required to transform them into natural extracts (essential oils or absolutes), now bear this prestigious label. What makes this appellation different is Grasse’s unique ability to extract the world’s most subtle essences from the biomass (i.e. the perfume plants) to deliver them to perfume creators. From now on, perfume lovers the world over will be able to recognize a rose absolute or jasmine from Grasse, as they would salt from Guérande or porcelain from Limoges, acclaimed virtually worldwide for their unique qualities.

Distrust in chemistry exists, sometimes breeding false beliefs and even delusions; a situation compounded by the Covid crisis. Many consumers now prefer to take refuge in the authenticity of natural raw materials and ancient, recognized know-how. The designation of origin, and “local” stamp on products reassures, and it has to be said that Grasse - even though our town isn’t the world’s only example - embodies the truth of the land to perfection. The notion isn’t a fable or myth, it is a reality anchored in the bottle; it is tangible both in the nose and on the skin. A May rose grown in Grasse simply does not smell the same as a Bulgarian rose. That’s also true of patchouli from Indonesia versus Malaysia, or *Iris pallida* from Tuscany versus, for example, its Moroccan peer. And that reality has been brought back into the limelight right here in Provence.

It has to be said that our perfume capital had gradually lost its shine, undermined by real estate pressures, the rise of synthetic molecules and competition from low-cost countries. Today, it is making dreams and desires come true once more thanks to the tireless efforts of various stakeholders, who have chosen to stay in the region and promote its know-how. What’s more, people are now more familiar with the typical French notion of *terroir*. Associated solely with winegrowing for many years, the word *terroir* now encompasses perfume plant growing and evokes the mysterious alchemy of man and soil. It has nothing to do with folklore!

“BEING A PERFUME BRAND
OR HOUSE FROM GRASSE
AUTHORIZES YOU TO PROMOTE
YOUR ONE-OF-A-KIND CULTURE
AND EXPERTISE”

It is no coincidence that the perfume industry set up home between the sea and Pre-Alps in the 16th century: this medium-altitude climate - not too hot or too cold - makes the flowers much more fragrant. The Ancients understood this perfectly. “We have an exceptional ecosystem here that brings together flower growers, the best distillers and chemists and, of course, the finest perfumers. This excellence exists elsewhere, in other professions, but as far as perfumery goes, you only find it in Grasse”, analyzes Éric Fabre, Fragonard’s commercial development director. On the Grasse territory, perfumery accounts for an impressive 5,000 jobs, 110 firms and a turnover of 2.4 billion euros. It represents an economy in its own right, together with a unique heritage - and both must be protected. Being a perfume brand or house from Grasse authorizes you to promote your one-of-a-kind culture and expertise in enhancing and blending raw materials. “As part of a perfume house born in Grasse in 1982 and still very much alive today, you work hand-in-hand with both raw materials and various skills, from flower grafting to extraction”, explains Christelle Caillaud, marketing and innovation director for the company *Expressions Parfumées*, which joined the Swiss giant Givaudan in 2018. She adds: “A perfumer’s imagination is massively stimulated by the environment in which they create.”

A NEW REGIONAL QUALITY LABEL

Created five years ago, *Grasse Expertise* - a collective, regional label and sort of *appellation d’origine contrôlée* for the perfume industry - showcases local firms’ pride in belonging to our unique *terroir*. “Committing to this label means committing to setting up your business in Grasse, feeding an ecosystem comprising producers and processors, and supporting the region’s perfume plant growers at all costs”, explains Éric Fabre. Fragonard, like various other firms, has been cultivating the *terroir* philosophy since 1926 by promoting the region’s flowers in its compositions and calling on the finest know-how. But this knowledge still needs to be shared with the general public, to help them fully understand what is at stake. That is why Fragonard opens its factory - a former 18th-century tannery - to the general public. It is also the role of the MIP (International Perfume Museum) gardens in Mouans-Sartoux. This genuine Garden of Eden, nestling at the foot of hills laden with olive and cypress trees, harbors the most magnificent collection of fragrant essences imaginable. The perfumed walk allows visitors to learn about our vast olfactory heritage and unparalleled ecosystem, where growers rub shoulders with distillers and perfume creators. Fragonard is delighted to be their privileged partner and support their development day after day. The heart of Grasse continues to beat as vibrantly as ever, and the future of perfumery excellence looks bright.

THE CHARLES NÈGRE MEDIA LIBRARY, A WELL OF LIGHT AND CULTURE IN THE HEART OF GRASSE

TEXT [CHARLOTTE URBAIN](#)
PHOTOS [FERNANDO GUERRA](#)

An astonishing architectural work has sprung up in the heart of Grasse's historic quarter. Inaugurated last December, this 3,700 m² cultural center spanning seven levels and housing 70,000 documents, two exhibition halls, an auditorium and cinema, aims to breathe new life into an area of town left to a sad fate for many years. We savored a drink on the bistro terrace at the top of the building while admiring the stunning view, before exploring the site in the company of Ivry Serres, one of the three architects behind the *Médiathèque Charles Nègre* (1820-1880), named after a Grasse-born artist and pioneer of photography.




Before embarking on their great adventure, Ivry Serres, Emmanuelle Beaudouin and Laurent Beaudouin crisscrossed the town to get a handle on its secrets, colors and structure. Their wanderings resulted in a plethora of sketches and drawings, and the idea that the building should be permeable - a place of passage, crossing and discovery -, just like the intersecting and intertwining lanes of Grasse.

The architects were faced with a myriad of technical constraints: the area is not only seismic, but the town center is fragile and difficult to access. "Building in an historic quarter is always very challenging", explains Ivry Serres. "The buildings are old and all touch each other, creating what's known as auto-stability - a phenomenon archaeologists explain well. Over the centuries, the buildings have become thicker, the streets have become narrower and new facades have consolidated their predecessors. Layers upon layers have been added on since the Middle Ages, creating a fine balance. Our construction had to be precise and meticulous so as not to upset it."



Bedecked in narrow, cream concrete columns, the media library embraces the shape of the surrounding streets, thereby interacting with the history of the old quarter. Some see it as an open book. "The building has a pleasant shape that sparks curiosity. You can glimpse little pieces of it from afar. Its light color stands out from the surrounding buildings, bedecked in Italian-style colors. We chose a mineral tint to echo the town's large institutions built in stone, such as the cathedral. The media library is above all a public space that belongs to everyone." A stroke of architectural genius, the facades made up of thin columns have a triple function: they allow light to penetrate the interior, offer protection from the hot summer sun and, finally, respect the privacy of people living around the media library. The rays of sunshine caressing the rounded surfaces of the columns diffuse an indirect light. This architectural feat was awarded the prestigious *Équerre d'argent* prize in late 2022, when the jury praised its "unity in both detail and overall [...], producing a profound harmony." It was a risky bet: Grasse town center is a complicated area but the three architects managed to incorporate a major contemporary cultural construction into ancient surroundings while honoring their ambition: to create a hub of education and culture for the town. The stairs facing the main facade form a genuine 21st-century amphitheater, heralding great events that are set to light up Grasse's historic quarter - in every sense of the word. Ivry Serres looks back at the inauguration with fondness: "Over 2,000 people came along! It was magical, a real whirlwind."





1 Francesca is wearing
the *Baignade* printed cotton
pareo scarf, 110 x 180 cm, €40

NISSA LA BELLA

From our vantage point on the heights of Nice,
the Fragonard team laps up the magnificent vistas
over the Bay of Angels and dreams of bygone days,
when the city was nicknamed *Nissa la Bella*.

We have set down our bags in a charming and
inspiring 1930s house. And wherever we gaze, we
are dazzled by blue seas and skies, the last rays
of sunshine and infinite horizons...

TEXT CHARLOTTE URBAIN
PHOTOS ANDRANE DE BARRY
MAKEUP CÉLINE CHEVAL

Francesca is wearing the *Serena* hand-printed cotton dress, €95



Alice and Léna are wearing the *Sofia Bouquet* hand-printed cotton poplin dress, €180



↘ Alice is wearing the *Catherine Trésor* printed cotton dress, €60
↘ Stéphane is wearing the *Siciliana* printed cotton shirt, €65
↘ Lucas is wearing the *Padma Citrons* printed cotton short-sleeved shirt, €45



↘ Francesca is wearing the *Gina Suzani* hand-printed cotton poplin dress, €150



Charlotte is wearing the *Amiya* embroidered cotton dress, €95



Léna is wearing the *Rena* woven cotton skirt, €95

Francesca is wearing the *Damier* printed cotton scarf, 80 x 80 cm, €30, the *Rosa Carreaux* woven, hand-printed cotton dress, €65 and the *Alma Marbré* hand-dyed cotton tunic, €85



Alice and Léna are wearing the *Alma Marbré* hand-dyed cotton tunic, €85





↓ Andréa is wearing the *Paola Carreaux* printed cotton dress, €100
→ Francesca is wearing the *Alexia Carreaux* printed cotton dress, €85



↓ Alice, Léna and Andréa are wearing the *June Soleil* hand-dyed cotton dress, €140

↘ Andréa is wearing the *Joséphine*
cotton jacquard dress, €130



↘ Francesca is wearing the *Giny*
Médicis printed cotton kaftan, €70





↗ Andréa is wearing the *Granita* printed cotton pareo, 110 x 180 cm, €40



↘ Charlotte is wearing the *Padma Citrons* printed cotton short-sleeved shirt, €45
↘ Darya is wearing the *Mira Citrons* printed cotton dress, €50



INSIDER'S GUIDE TO NICE

Born in Nice and now heading up the Fragonard boutique on the city's Cours Saleya, Pauline Gardette led us on an insider's tour of her must-do addresses, shops and sights. Welcome to an off-the-beaten-track stroll through the capital of southeastern France.

TEXT PAULINE GARDETTE
PHOTOS ANDRANE DE BARRY

LES INDOCILES

A unique concept in Nice, this coffee shop-come-bookstore offers a great ambience, ideal for a relaxing break and chat. The perfect pick if you want to learn more, enjoy some quality time and savor some simple, healthy dishes.

11 bis rue François Guisol

LE PALAIS LASCARIS

Lascaris Palace is old aristocratic abode built by the Lascaris family from Ventimiglia in the first half of the 17th century, now converted into a museum showcasing ancient musical instruments.

15 rue Droite
10 am – 6 pm every day except Tuesdays

LE BAM (BAR À MANGER)

Ultra-fresh, seasonal and 100% homemade dishes, served in a deliciously retro atmopshere.

4 rue Martin Seytour

GOOD DESIGN STORE

The Good Design Store sells a tempting range of Scandinavian designer furniture, graphic decorations and modern light fittings.

12 rue Catherine Segurane

TOUR SAINT-FRANÇOIS

Saint Francis tower is an intrinsic part of the landscape of Old Nice, visible in particular from Paillon promenade. Built in the 13th century, it was originally the bell tower of the Franciscan church and monastery, before becoming a clock tower after the Revolution. Added in 2019, a winding interior staircase (288 steps!) now climbs 50 meters up to its top, offering breathtaking, 360° views over the city.

2-3 rue Saint-André
Saturdays & Sundays
9.30 am – 1 pm and 2 pm– 5 pm

PARC DE LA COLLINE DU CHÂTEAU

Set gazing out over Nice's historic quarter, this park offers some of the most stunning views of the city and Mediterranean, 92 meters below... One side offers panoramic vistas spanning the entire city and Bay of Angels, while the other overlooks the port and Mont Boron. Very quiet and relaxing, the park is also home to an artificial waterfall, fed by water from the Vésubie canal. A cannon is fired there every day at noon, but don't worry it's not a real cannon - it's actually an air gun fired by a munitions specialist. The tradition dates back to 1862.

Château de Nice
8.30 am – 6 pm from October to March
and 8.30 am – 8 pm from April to September

LUANA BELMONDO'S FEEL-GOOD RECIPES



TEXT HÉLÈNE MUCCIOLI
PORTRAIT CATHERINE DELAUNAY

Luana Belmondo's incomparably tasty cuisine is owed to her main and most precious ingredient: good humor - a genuine lifestyle for this woman born in Italy, wife of Paul Belmondo and mother of three boys, the cook Alessandro, actor Victor and student Giacomo. Since 2012, Luana has been sharing the secrets of her energetic and authentic recipes through a series of books: *À table avec Luana*, *Je viens cuisiner chez vous*, *Mes recettes bonne humeur* and *Italia mia*. She also hosts her own cooking show, Bienvenue chez Luana, on the Cuisine TV cooking channel. For this year's magazine dedicated to Sicily, we wanted to treat readers to one of the top recipes from her *Italia mia* recipe book, *Spaghetti alla puttanesca*, bursting with the stars of Mediterranean cuisine: tomatoes, olives, capers, garlic, anchovies and olive oil.



SPAGHETTI ALLA PUTTANESCA

PREPARATION	400 g n° 7 spaghetti
TIME	100 g taggiasche olives
15 mins	400 g cherry tomatoes or whole, peeled tinned tomatoes
	1 tbsp capers in olive oil
	4 anchovy fillets
	1 garlic clove
COOKING TIME	4 sprigs of parsley
25 mins	5 cl olive oil
	salt, pepper
INGREDIENTS	
for 4 people	

- Prepare the sauce:
- Cut the tomatoes lengthways.
- Peel and chop the garlic into thin slivers.
- Pan fry the garlic and anchovies in the olive oil over a medium heat.
- Once the anchovies have melted, add the tomatoes and simmer for 5 to 7 minutes.
- Add the capers and olives.
- Simmer to combine all the flavors. Make sure the sauce stays creamy!
- Bring a large saucepan of water to the boil with a good handful of coarse salt.
- Cook the spaghetti al dente in the boiling water (check instructions on packet).
- Drain, then add the sauce and a drizzle of olive oil as desired.
- Check the seasoning, sprinkle with chopped parsley and enjoy.

AD

Founded in 1926, Maison Fragonard was baptized in tribute to a great painter and son of a perfumed glovemaker, born in Grasse in 1742.

Perfume and art have enjoyed unbreakable ties throughout history; every year, the family firm continues to uphold and embellish its cultural commitment through temporary exhibitions at our museums in Grasse, together with various new acquisitions aimed at enriching our collections. We think you'll love our 2023 cultural offering!

MI

RE

"JE DÉCLARE VIVRE DE MON ART*", 1789

*I DECLARE THAT MY ART IS MY LIVELIHOOD

Exhibition from June 10th
to October 8th, 2023 at the
Musée Jean-Honoré Fragonard

INSIDE THE
STUDIO OF
THE LEMOINE &
CHAUDET SISTERS

TEXT CAROLE BLUMENFELD



→ Marie-Victoire Lemoine,
Portrait of Henri Gabiou,
Private collection

Enigmatic, brilliant and secretive, the Lemoine sisters and their cousin, Jeanne-Élisabeth Gabiou, marked the history of French portrait painting at the turn of the 18th and 19th centuries. Already home to the largest collection of paintings by an 18th-century female artist - their contemporary Marguerite Gérard -, the Jean-Honoré Fragonard museum will be inviting the public to discover an extraordinary sisterhood next summer, with a journey as extravagant as their creations. Ignoring conventions, they formed an exceptional team, whose artistic success spilled over onto the rest of their family, avid to climb the social ladder. Although their somewhat glamorous lives throw a novel light on their era, a deep dive into their careers also shatters many clichés relating to women artists during the revolutionary period.

The personal journeys of these daughters of Parisian master wigmakers is worthy of a novel. Their parents were born in the country, but forged a place for themselves among Paris's merchant bourgeoisie, while the four Lemoine sisters, Marie-Victoire, Marie-Élisabeth, Marie-Geneviève and Marie-Denise, grew up in the heart of the Palais-Royal quarter on Rue Traversière, now Rue Molière. They were soon joined by their orphan cousins Jean-Frédéric, Louis-Joseph and Jeanne-Élisabeth Gabiou, who, until then, had been living on the left bank of the Seine on Rue du Bac.

A promising artist, the eldest sister, Marie-Victoire Lemoine, had at least two famous teachers: the historic painter François Guillaume Ménageot, who became a friend for life, and Élisabeth Vigée-Le Brun, with whom her family maintained ties until at least the late 1800s. Whether true or not, it is always very tempting to place Marie-Victoire among the pupils at the school directed by Madame Le Brun shortly after her wedding in 1776 - the anecdote is too good not to share: "My students [were] for the most part older than me, which was very detrimental to the respect a principal should command. I had set up a studio for these young ladies in an old hayloft, with very large overhead beams. One morning, I went upstairs and found my pupils, who have just attached a rope to one of the beams, swinging to their heart's content. I put on my serious face, scolded them, made a magnificent speech about time wasting, then

asked if I could try the swing myself. I had even more fun with it than the others. As you can imagine, this attitude made it difficult for me to impose much on them; this, combined with the boredom of having to go back to the basics of my art by correcting studies, soon prompted me to abandon the school leadership." Whether or not they indeed both played on the swing, Marie-Victoire Lemoine and Élisabeth Vigée-Le Brun, born a few months apart in the same Palais-Royal quarter, not only had common friendships; they were also both backed by powerful women. In 1779, Marie-Victoire, then aged 25, made her mark on Paris's art scene at the *Salon de la Correspondence* (Paris, Banque de France), where she exhibited the *Portrait of the Princess of Lamballe*, one of the intimate friends of the queen, to whom Élisabeth Vigée-Le Brun had become the official painter a year earlier. While Élisabeth forged her career at Versailles then the French Academy, Marie-Victoire Lemoine won the favors of the court of Orleans, where lavish amounts were spent backing promising young artists. Moreover, Marie-Victoire painted the portrait of the official wife of the Duke of Orléans, together with the portrait of his official mistress, the writer Félicité de Genlis.

Marie-Victoire soon encouraged Marie-Élisabeth, Jeanne-Élisabeth, Marie-Geneviève and Marie-Denise to follow in her footsteps on this fertile terrain. She learned from their experiences and research, while advising them masterfully. By choosing to exhibit portraits of each other, and painting numerous self-portraits, Marie-Victoire, Marie-Élisabeth and Marie-Denise expressed both their mutual pride and their pleasure in forming an easily-identifiable group.

With little regard for gossip, Marie-Élisabeth and her cousin Jean-Frédéric gave birth to a first child, baptized under an assumed name. On the eve of the Revolution, upheld by a clan of talented and ambitious friends including the sculptor Antoine Denis Chaudet, who soon married Jeanne-Élisabeth, they requested a dispensation for consanguinity from the court of Rome, in order to obtain the legal recognition of their son. At the same time, Jean-Frédéric - a learned lawyer who had not yet reached the age of majority, then at 25 years - purchased a notary's office. From then onwards, the

cousins embraced the upheaval of the revolutionary period as an opportunity for change. Jean-Frédéric encouraged his cousins and sister to invest the proceeds of their artistic work in arable land, while he went about founding innovative financial and heritage firms. This very inquisitive jack-of-all-trades became a skilled adviser to his family's models and artist friends and soon discovered a genuine alter ego in the husband of Marie-Geneviève. The cousins never even envisaged living apart and stayed together through thick and thin.

This taste for new experiences, ability to analyze, adapt and even take advantage of social and cultural upheaval, and extraordinary talent for forging lasting relationships with colorful personalities, is also visible in their works. From the Directory onwards, the Lemoine sisters and their cousin played with the boundaries between portraits and genre scenes, turning them into discreet media for their militant political messages. They created a genuine swarm of disturbing works, designed to skillfully deliver their questions and stances on the great and stirring debates of the era. The Lemoine sisters and Jeanne-Élisabeth used subtle, insider's language to express their views on the frailty of childhood, the moral and physical qualities of women at the time, and current political events. Some of their messages could only be understood by cross-referencing the works of Marie-Denise and Jeanne-Élisabeth, or Marie-Victoire and Jeanne-Élisabeth. In other cases, a keen knowledge of contemporary literature and theatre was required.

In addition to the various subjects depicted, the exhibition, showing various never-before-seen works from the artists' studio collections, will be highlighting the astonishing overlaps in their works. The artistic collaborations between Marguerite Gérard and Jean Honoré Fragonard, between Adelaïde Labille-Guiard and François André Vincent, or between Constance Constance Mayer and Pierre-Paul Prud'hon, are well documented. However, Marie-Victoire Lemoine's exchanges with her relatives are far more mysterious. Through multiple nods to each other's work - whether brushstrokes or composition techniques - the five cousins struck up a perfect harmony that speaks volumes of their desire for united expression.



Marie-Victoire Lemoine, Portrait of Mademoiselle de Genlis, private collection

EXHIBITION "JE DÉCLARE VIVRE DE MON ART", 1789 INSIDE THE STUDIO OF THE LEMOINE & CHAUDET SISTERS
Exhibition curator: Carole Blumenfeld
June 10th to October 8th, 2023
Musée Jean-Honoré Fragonard
14, rue Jean Ossola – 06130 Grasse
Free entry

#SIAMOAGATA*

KEEPING ABREAST OF THE TIMES

TEXT CHARLOTTE URBAIN AND
ROBERTA CARCHIOLO, ART HISTORIAN

Photo exhibition from June 10th
to October 8th, 2023 at the
Musée Jean-Honoré Fragonard

Often depicted in classical paintings bearing her two breasts on a platter, Saint Agatha - surprisingly little-known in France - reigns supreme in Sicily as a symbol of feminine resistance. The patron saint of Catania, she offers a bulwark against the wrath of Mount Etna. Her courage and inner strength resound in the heart of every local inhabitant.

Fervently revered since her death in 251 AD, she is celebrated every year with a three-day festival, running from February 3rd to 5th. Her personality and social representation formed the springboards for our photo exhibition at the Jean-Honoré Fragonard museum in Grasse.

SAINT AGATHA, A BRAVE RESISTANCE FIGHTER

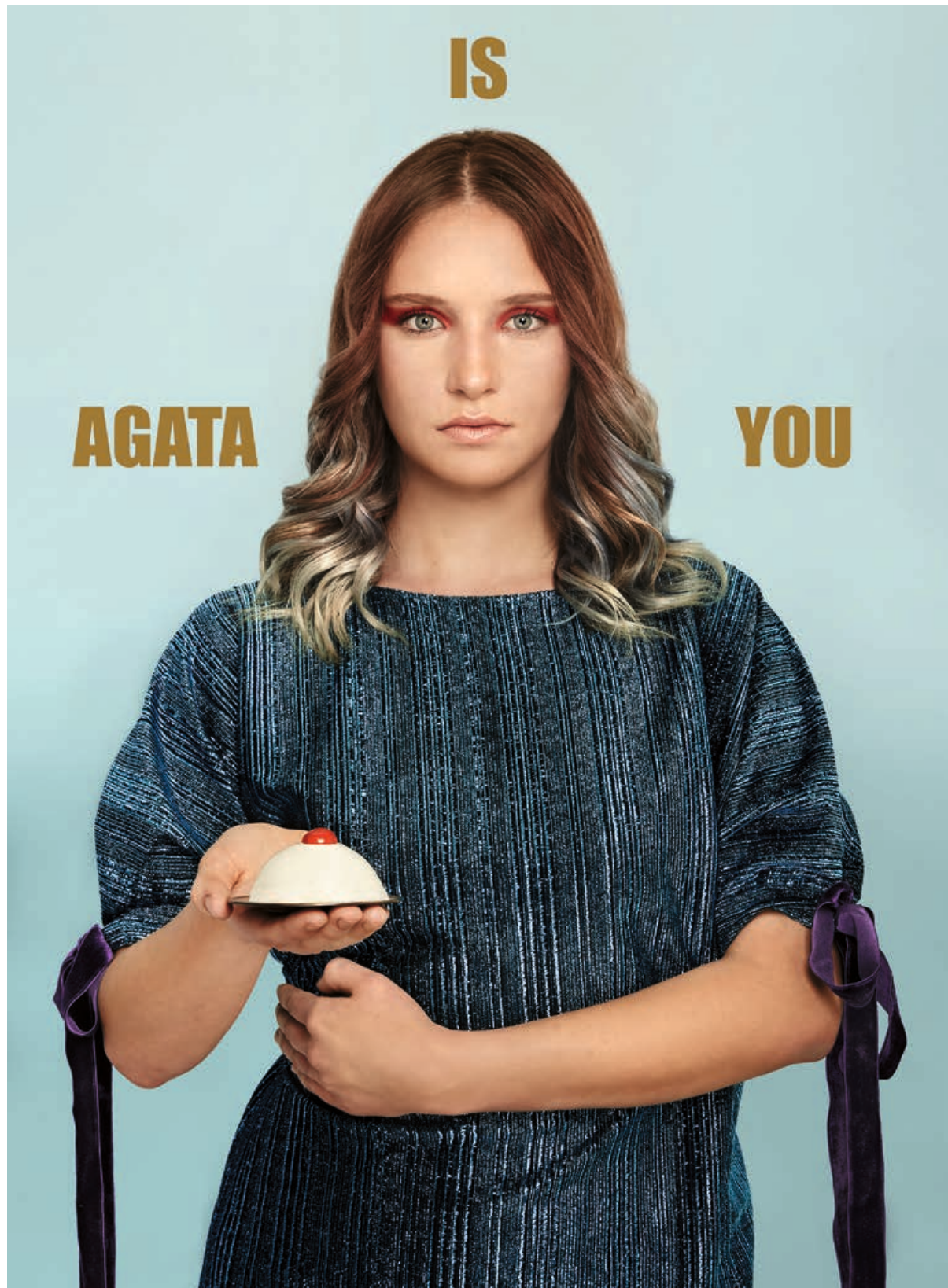
Today, in the age of the *#metoo* movement, when women are finally able to speak up and say out loud what they've been thinking for centuries, Saint Agatha appears as a genuine pioneer. A noble young Christian woman, her beauty and wealth caught the eye of Quinziano, the consul of Sicily. Yet Agatha had no intention of succumbing to him. Aware of the young girl's hostility, Quinziano entrusted her to Aphrodite and her nine "very corrupt" daughters, tasked with introducing her to the pleasures of the flesh. The endeavor was unsuccessful and Agatha continued to resist him. Humiliated by her unacceptable stubbornness, the consul ordered her to be tortured and her breasts amputated – a martyrdom that Agatha bore with unshakeable courage and a stoicism worthy of any man. With

her feminine attributes "castrated" and forever deprived of the possibility of motherhood, she was thrown into prison. During the night, Saint Peter came to tend to her. The next day, when he saw the healed wounds, Quinziano ordered Agatha to be rolled on sharp shards and burning coals. During this second agonizing ordeal, "Catania was shaken by the vehemence of an earthquake". The population rose up and Quinziano fled and subsequently drowned in the Simeto river. Completely exhausted, Agatha succumbed to her wounds on February 5th, 251.

* "We are Agatha"

→ *Sant'Agata di Catania*, TVBOY





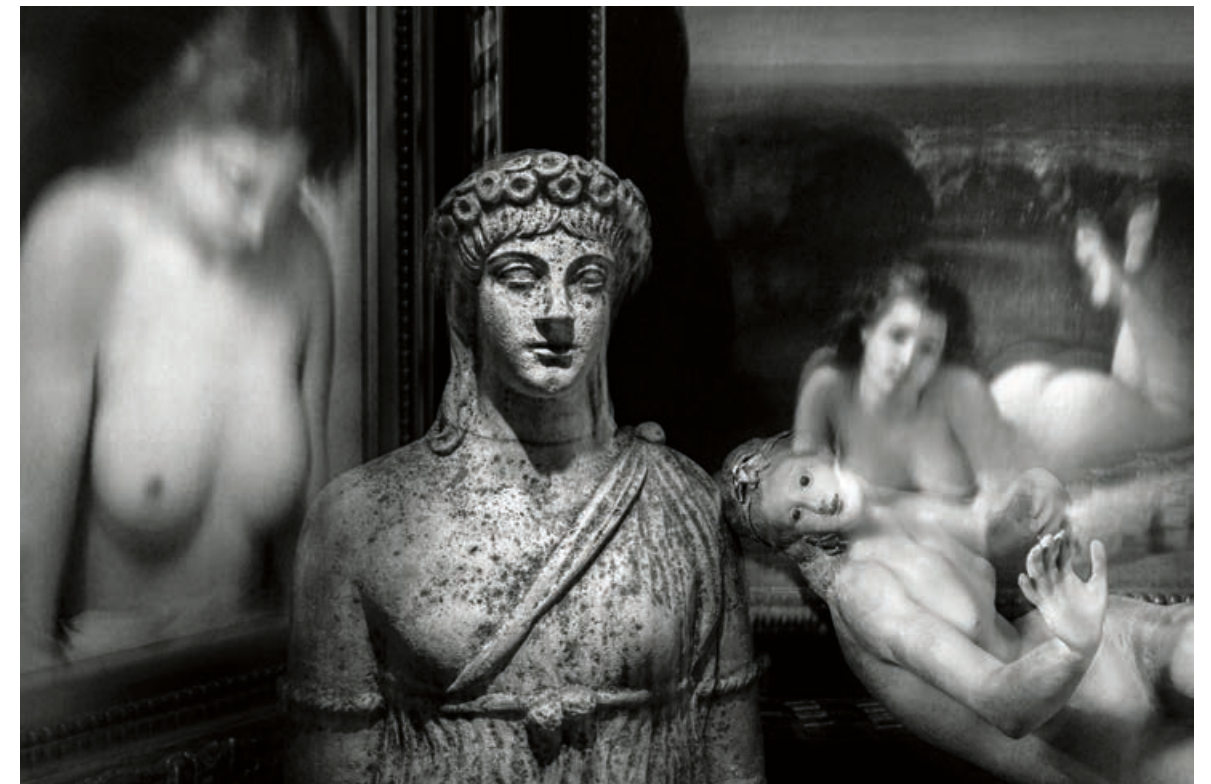
THE PATRON SAINT OF BREASTS

Thanks to her populist aura and latter-day culinary tribute (a very sugary pastry resembling an immaculate white breast topped with a candied fruit nipple, served in traditional tea rooms), Saint Agatha is still very much alive and kicking everywhere in Sicily, in particular in the city of Catania, which she protects from volcanic eruptions. Unlike the other Christian saints, Agatha was not a bearer of the divine word. Her faith was inner and personal: she did not preach, but defended the right to do as she pleased with her body. She refused to bow down to men of power and public authorities, even if it meant losing everything - even her life. She met the consul's barbarity with her courage and firm principles. Artistic portrayals of Saint Agatha in the 16th and 17th centuries often depict her bearing her two teats on a platter: a tragic offering and irrefutable proof of the appalling violence suffered by women. A brave and independent feminist before her time? Even today, she continues to inspire artists. At a time when women's role in society is challenged

with loud cries of anger and sometimes-radical displays (the members of the Ukrainian group Femen state their claims by exhibiting their bare breasts), the exhibition #SIAMOAGATA (Italian for "We are Agatha") offers a multitude of interpretations and reinterpretations intended to spark reflection. In this new exploration of the cultic and cultural aspects of their Saint Agatha, Sicilian photographers have chosen to emphasize the political face of a resistance fighter with a singular destiny. Rising up majestically on the simmering volcano of modern society, Agatha remains eternally abreast of our times.

EXHIBITION #SIAMOAGATA
Exhibition curator: Charlotte Urbain
June 10th to October 8th, 2023
Musée Jean-Honoré Fragonard
14 rue Jean Ossola - 06130 Grasse
Free entry

← *Agata is you*, Egidio Liggera
 ✓ *Fertilità*, Gaetano Gambino



PAÏSAN.O

TEXT EVA LORENZINI & CLÉMENT TROUCHE
PHOTOS PATRICK TROUCHE
COSTUMES ODILE PASCAL

"ROAMING THE HILLS AND
DIRT ROADS ON DONKEYS
OR MULES, BAREFOOT OR
IN CLOGS, TO SELL THEIR
HARVESTS, ANIMALS OR THE
FRUIT OF THEIR LABOR TO
THE NEAREST TOWNS (...)."





In Spring 2023, the Fragonard *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum) is launching a new exhibition celebrating harvests, nature and country folk (paisano in Provençal dialect) between the late 18th and early 20th century. Bathed in water and sunshine, Provence is a fertile land where fruit, vegetables, cereals and flowers thrive in every season. The life of our country folk has been paced by farming activities and animal rearing since Antiquity; it remained virtually unchanged for centuries, but in the aftermath of the French Revolution, agriculture was transformed by the advent of various technical innovations. Country life, however, evolved more slowly: while the Republic obliged country folk to speak French to the detriment of local dialects and languages, regional particularities only got stronger. Provençal costumes, with their unique social codes and functions, entered into a golden age.

Under the impetus of its founder Émile Loubon, the Provençal painting school, also known as the "Marseille School", turned its focus to this "land of country folk". Loubon trained with the masters of the Barbizon school, who profoundly influenced his vision of Provence's wild and authentic landscapes through outdoor observation. On his return to Marseille, he passed his new-found knowledge on to students at the School of Fine Arts and founded a fair whose reputation spread as far as Paris. Following in his footsteps, Marius Engalière, Vincent Courdouan, Paul Guigou, Pierre Grivolos, Philippe Marbeau, Théodore Jourdan, Théophile Mayan and many others began to draw and paint the countless faces of Provence.

EXHIBITION PAÏSAN.O
April 8th to October 8th, 2023
Musée Provençal du Costume et du Bijou
(Provençal Costume & Jewelry Museum)
2, rue Jean-Ossola - 06130 Grasse
Free entry

At the same time, the young Frédéric Mistral, born in Maillane, between Arles and Avignon, created a circle of poets and writers called "Le Félibrige". Its members considered themselves as heirs to the troubadours of the Middle Ages and sang the praises of an idealized Provence. Literature, painting and politics went hand in hand at the school, with regionalist movements springing up in response to the country's new, industrialized face and the spread of Parisian fashions and novelties. In the years 1850 to 1880, the realist art movement turned to rural life, fronted by works such as Millet's *The Angelus* or *The Gleaners*, and Courbet's country scenes.

Shepherdesses, peasant women, farmer's daughters and country girls in striped skirts, sporting wide black felt hats, became the favorite models of the Loubon studio. Roaming the hills and dirt roads on donkeys or mules, barefoot or in clogs, to sell their harvests, animals or the fruit of their labor to the nearest towns, they also become literary heroines.

Alas, very few folk costumes have found their way into museum showcases. Generally worn to a shred, handed down or repurposed, they appear to be of little interest to those who inherit or own them. Yet even – and especially – when very worn or patched up, they offer extraordinary testimonials, bearing the marks of years of labor and a life paced by nature. The Fragonard museum collections feature many examples of popular dress from the four corners of Provence. With their sometimes unusual outfits, men and women asserted their affiliation with a particular village, town, region, profession or religion, in line with the social codes of the day.



Nature's raw materials - linen, hemp, broom, somewhat coarsely woven wool, together with natural dyes - were commonly used in popular wardrobes. The enthusiasm for printed cottons, known as *indiennes*, continued in rural Provence, at a time when town ladies were adorning themselves with new fabrics. While reflecting the hopes and dreams of young people hungry for life and action, the shape and cut of country clothing were adapted to the gestures and needs of laborers, and far removed from the rigid corsets and tailcoats of the city-dwelling bourgeoisie.

The Provençal Costume & Jewelry Museum is showcasing typical rural wear alongside 19th-century works by the Provençal School and *in situ* tableau vivant photographic works, featuring popular costumes from private collections. The exhibits echo each other, forming a meaningful whole in a region where traditional clothing remains part of 21st century living heritage.

CHIC PIQUÉ CRAFTSMANSHIP GENNARO SARAO

TEXT EVA LORENZINI & CLÉMENT TROUCHE
PHOTOS GALERIE KUGEL



Loyal to their father's taste for exceptional 18th-century art and craftsmanship from France and the Mediterranean, Jean-François Costa's daughters Anne, Agnès and Françoise continue to enrich the Maison Fragonard heritage collections year after year. They recently acquired a rare, beautifully crafted case, perfect for striking up a dialogue with the works already on show at the various Fragonard museums.

In Naples, in the first half of the 18th century, tortoiseshell, mother-of-pearl and gold – universally considered as precious materials – were combined in a unique manner, using an astonishing technique referred to as *piqué*. The luxurious objects created with this technique between 1720 and 1760 are adorned with magnificent arabesques inspired by the drawings of celebrated ornamentalist Jean Berain. Although tortoiseshell marquetry subsequently developed in Europe – mainly in France, Germany and Flanders –, Naples continued to prevail thanks to the quality of its products and their magnificent designs. The court of Charles of Bourbon, who ascended to the throne of Naples in 1734, was one of the most resplendent and cosmopolitan in Europe, inspiring his entourage, visitors and numerous aficionados to commission various *piqué* objects from the kingdom's craftsmen.

The National Archaeological Museum of Naples showcases various ancient tortoiseshell objects unearthed in Pompeii, which have remained intact despite their fragility. They are mentioned in the writings of Pliny, who attributes the invention of tortoiseshell furniture to a certain Carvilius Polion in circa 80 BC. This luxurious material had already undergone a revival during the Renaissance, prior to the digs in Herculaneum and Pompeii in the mid-18th century, with sea turtle shells featured in *naturalia* collections and cabinets of curiosities alongside stuffed crocodiles and narwhal teeth believed, at the time, to come from unicorns.

In his publication entitled *Piqué: Gold, Tortoiseshell and Mother-of-Pearl at the Court of Naples*, Alexis Kugel writes that "the thin tortoiseshell veneer on furniture or objects became almost transparent and its color was artificially accentuated on the reverse side using a red pigment or silver or gold foil to reflect the light."

The white mother-of-pearl used in Neapolitan designs comes from the interior of a mollusk shell fished in the Indian Ocean. The iridescent tints of this organic, mineral material are due to its thin, superimposed layers possessing different refractive properties. Mother-of-pearl has been considered a precious material since the Bronze Age and its milky appearance was later associated with the maternal virtues of the Virgin Mary.

The Neapolitan art of *piqué* generally employed precious materials such as silver, but the box acquired by Maison Fragonard – which is exceptional in many ways – is made of gold.

Alexis Kugel explains that artists referred to as *tartarugari*, the most famous of which was the box's presumed creator Giuseppe Sarao, perfected the closely-guarded secret of tortoiseshell soldering and molding using boiling water and oil. Gold and mother-of-pearl cut into strips of less than one millimeter in thickness were inlaid onto the softened shell. This technique allowed the creation of extravagant designs, adorned with magnificent and sometimes humorous decorations.

The case contains six identical bottles in cut crystal, topped with gilded bronze stoppers decorated with floral motifs. It is lined with red silk edged with gold braid, as is each bottle compartment. The lid and four sides are decorated with landscapes of ruins, in rockery-inspired frames depicting foliage, scrolls, scales and mesh. The contoured clasp and lock are delicately worked.

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← Six-bottle case with a landscape decoration
Attributed to Gennaro Sarao
Naples, circa 1745-1755
Tortoiseshell studded with gold, mother-of-pearl, crystal and gilded bronze
H. 14.5 cm; w. 20.4 cm; depth 17.3 cm
Each bottle: h. 12 cm; w. 6.2 cm; depth 4.7 cm

BERGAMOT BOXES

THE FORGOTTEN KNOW-HOW OF THE 18TH & 19TH CENTURIES



✓ Bergamots, 18th century, Fragonard collection

Set inside Maison Fragonard's historic factory in Grasse, the *Musée du Parfum* perfume museum showcases a unique and precious collection of around one hundred bergamot boxes. These charming objects – a genuine collectors' delight – form an intrinsic part of Grasse's 18th and 19th century heritage, in the same way as leather or perfumery, the latter being the only industry still in operation today.

TEXT EVA LORENZINI & CLÉMENT TROUCHE
PHOTOS BERNARD TOUILLON

Under the Regency and during the reign of Louis XV, whose court was nicknamed the "perfumed court", French aristocrats developed a passion for these little, decorated boxes. In the Grasse region, where bergamot trees were grown for perfumery, artisans used the very fragrant bark of the fruit to craft small boxes and statuettes. Suffocated by the taxes imposed on leather, perfumed glovemakers went about creating a new market. The peel was removed from the fruit, turned over, soaked, then left to dry on a base forged in a variety of shapes. Once rigid, it was covered with boiled cardboard, *papier mâché* or paperboard, then coated with a mixture of glue, chalk or plaster. It was then wrapped in gauze and topped with a coat of Meudon white and glue. Once dried and sanded, the resulting object could be decorated and varnished. As time went on, bergamot boxes came to be simply referred to as "bergamots". The boxes made in Grasse – unquestionably the most elegant produced since the years 1720-1730 – were mainly sold at the famous Beaucaire fair.

Small in size by nature, the boxes were intended to hold scented powders, candy, snuff, jewelry, ribbons or little souvenirs. Rectangular, round, oval, flat or curved, they were often crafted in the shape of a heart, weaver's shuttle, basket, or character. They were gifted at Christmas, on New Year's Day, or as a romantic present sometimes accompanied by a gallant message. Bergamots were adorned with delicate painted landscapes, rockeries, or genre scenes. Some were decorated with musical instruments,

animals, religious subjects, effigies of saints or laymen, or portraits of sovereigns. Even in their final days in the 19th-century, bergamot boxes continued to adopt the style of the previous century. Two of them, featured among our recent acquisitions and measuring around 10 centimeters in height, are decorated with aristocratic young women in period dress, with sometimes shy, sometimes dreamy bowed faces, wearing headdresses and flat hats, with baskets of flowers in their arms or placed at their feet.

Various larger boxes used for wigs or as cases were produced in Venice. These boxes were made differently: the exterior decoration comprised cut-out paper figurines glued onto colored backgrounds then varnished using the paper marquetry technique associated with *arte povera* or *lacca povera*. Their extremely refined interior consisted of bergamot bark cut into arabesques and swirls, before being glued onto high-contrast painted backgrounds. The case acquired by Fragonard is one of the most dazzling specimens ever seen in terms of the quality of both its exterior and interior decoration. Little pastoral and popular scenes form part of the landscapes adorning its edges, while a larger game scene, featuring nine characters, occupies the entire lid in a polychrome fantasy decor. Whether produced in Grasse or Italy, these boxes offer a taste of a bygone era, while their inimitable hue, seemingly imprisoning a ray of sunshine, remains a tribute to the beautiful light and sweet scent of our Mediterranean climes.



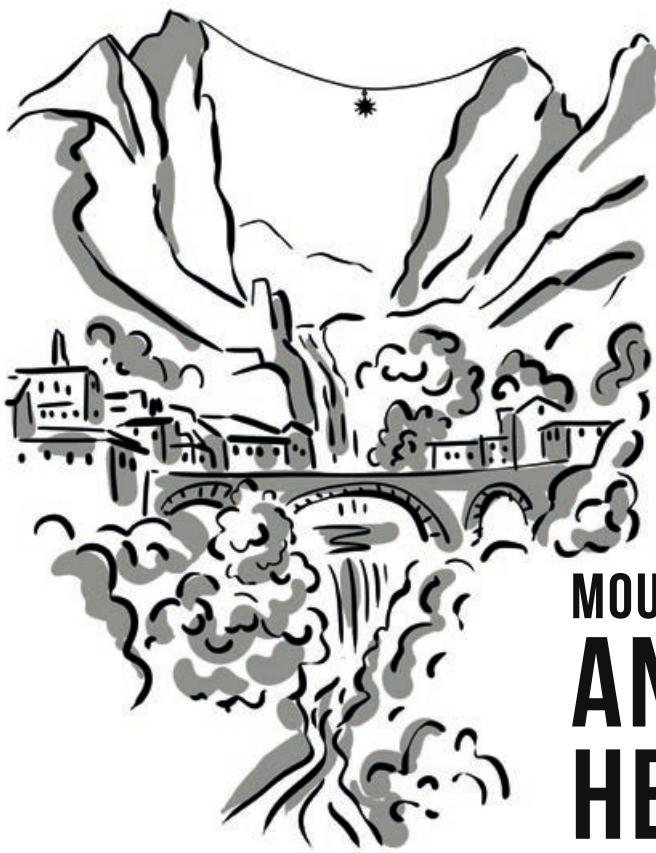
MADAME DE MONISTROL'S DRESS

TEXT EVA LORENZINI & CLÉMENT TROUCHE

French-style dress thought
to have belonged to
Madame De Monistrol
Circa 1760-1765

Acquired by Maison Fragonard in 2021 for one of its museums, this French-style dress came from an exceptional auction: the closet of the Monistrol family, of which the two most illustrious members were part of the East India Company. Originating from the Haute-Loire region, the Monistrols established their metalware trading company in Brittany. André de Monistrol (1689-1744) was employed at the East India Company warehouses in Lorient in 1720. His professional and social success as director of the Post Office, adviser to the King and deputy to the Estates of Brittany in 1742, set the seal on the family's status. His son Julien-Louis (1730-1791) succeeded him in 1765 as director of the Post Office, then sales controller for the East India Company. Lorient was the location for a large sale held every October since 1733. Among the most prized goods, bone China, Peking stripes, Chinese embroidery, muslin and Indian printed cottons drew customers hungry for exoticism from all over Europe, including Julien-Louis de Monistrol himself: "In 1761, he purchased a piece of Indian furniture for the considerable sum of 950 pounds", states the catalog accompanying the auction of November 30th, 2021. "His taste also drew him to a suit jacket with sparkling gold embroidery, probably ordered from the Canton workshops. At the time, he was considered Lorient's best-dressed man. The French-style taffeta dress with a blurred floral motif created using the *chiné à la branche* technique, possibly worn by his first wife who died in 1769, and blue mantle embroidered with garlands of flowers, also evoke the distant trading posts of Asia. When the East India Company was dissolved in 1769 and trade was opened to private shipping companies, Julien-Louis de Monistrol continued to do business with the Orient on his own behalf. At the time, he possessed one of the largest fortunes in Lorient and sported luxurious, fashionable clothes, including a bright pink coat with refined embroidery."

This "French-style" dress was made in taffeta in the 1760s, using the *chiné à la branche* technique. This dyeing and weaving process, which was very popular in the 18th century, was inspired by Mallorcan cottons, Chinese-style Italian drapes and Asian ikats. The warp yarn was first dyed at very precise intervals using all the colors, so that the dyed yarns, when juxtaposed, gradually unveiled the mapped out design during weaving. Secondly, the sets of yarns, referred to as "branches", were skillfully tied in order to prevent them taking up the dye in certain places, before being immersed in successive dye baths. The warp yarn was then mounted on the loom and the fabric was woven using a weft yarn in a single color. The little movements of the yarn winding around the spools, combined with the random color of the warp, created a vertically-graduated slub effect, with a blurred and seemingly wavering outline. This weaving technique was used in Indonesia as well as Central and South America, Uzbekistan, India, Japan and other South Asian countries. The size of this example, decorated with twisted flowers and imitation check bows, is quite remarkable. The "Watteau-style" mantle with large, flat back pleats, as well as the flouncy pagoda sleeves, are trimmed with scalloped, punched furbelows in the same fabric, while the laced bodice is lined with cream linen. The full dress features an ornate stomach piece, edged with green taffeta piping. The petticoat is decorated with a part-visible matching flounce. Our partial knowledge of the family and social context associated with this dress offers valuable insights into the personality of its first owner, which the Fragonard Costume & Jewelry Museum looks forward to sharing with visitors when the dress is presented to the public.



MOUSTIERS-SAINTE-MARIE AN AUTHENTIC HERITAGE

TEXT [ALEXANDRE MAHUE](#)
DRAWINGS [ALICE GUIRAUD](#)

Sheltered by the foothills of the Prealps and bathed in the turquoise waters of the stunning Verdon Canyon, plunging down into Sainte-Croix lake, Moustiers-Sainte-Marie is unquestionably one of Provence's most beautiful places to visit. Set clinging to the cliff face, this unique, ancient village unveils itself after a voyage through hills and dales, instilled with scents of lavender and dotted with little groves of pines and truffle oaks. Today – as in yesteryear – it lies in wild and sweet-scented countryside, at the end of a little lane redolent with France's Old Régime – a glorious era and golden age for the village thanks to a thriving trade, hoisted by the local inhabitants to the heights of excellence: earthenware.

From the Grand Siècle to the Empire, trunks overflowing with creations of all kinds, loaded on carts filled with straw, exported France's

delicate lifestyle through the stony paths of Provence. Hitherto limited to traditional dishes, plates and medicine jars, a whole new world of earthenware objects – vegetable dishes, bowls, soup tureens, coolers, trays, bezels, water pitchers, sprinklers, spice boxes and cream jars – was born. Their extraordinary decorations seduced every strata of society, and ranged from immaculate enamel to flamboyant patterns inspired by the ornamentalist Jean Berain, with draperies, busts and columns transforming each creation into a subtle stage show. From the stalls of the Beaucaire fair to Paris's finest tables, Moustiers' infinitely varied earthenware dazzled all those keen to strike a balance between fantasy and refinement. Elegant initials blessed the union of the young Marquis of Aix with a beautiful woman from Arles, lavish garlands bloomed on the crockery of a perfumer from Grasse, funny, facetious "grotesques" characters

adorned the tables of fervent foodies, while Chinese motifs unveiled the exotic grace of distant climes.

Among the rare ceramists still practicing this demanding art today, the destiny of one family continues to echo the village's finest hours. The Bondils are exceptional earthenware makers and heirs to the manufacturers of yesteryear. They continue to model, turn, enamel and decorate their creations in Moustiers itself, where the family is as deeply rooted as the veteran olive trees on the terraces next to their workshop. Reine, the elder of the family, continues to watch over the factory founded with her husband, Jean-Pierre, tirelessly upholding the love of detail that earned the village's manufacturers their renown in year gone by – a reputation now honored by France's finest museums: Clérissy, Olérys, Fouque and Ferrat to name but a few. Her daughter, Isabelle, has instilled the family firm with her personal touch and a dash of modernity appreciated by those who see tableware as a genuine celebration of life. Lovingly standing guard over this centuries-old legacy, mother and daughter breathe new life into little-known pieces welcomed into today's most daring interiors. Thanks to the precious know-how of their painters and decorators – sometimes dating back over forty years – every creation that leaves the workshop is a genuine treat for the receiver.

Reine and Isabelle took us to a secret place where the magic of that blessed era lives on, set on the little old square opposite their discreetly charming shop. The Clappiers, a family of local magistrates, lived in this house from the late 16th century until 2019. Still intact, its successions of salons and alcove bedrooms offer a fascinating behind-the-scenes glimpse of a society that delighted in the art of entertaining. The dining room is a perfect example, with its spectacular presentation cabinet (circa 1750) designed to provide a proud setting for the family's earthenware. The sun caresses the chandeliers and delicate plasterwork contrasts with walnut woodwork and molded panels. Marble fireplaces rub shoulders with carved mantels and, among the treasures handed down over the centuries, lies an extremely rare set of oil paintings depicting Provencal high society during the reign of Louis XV. Amid branches of Indian flowers reminiscent of the printed cottons so popular at the time, various figures, animals and aediculas illustrate the Provence of yesteryear.

A custodian of entire chapters of our history, the *Musée Provençal de Château-Gombert* in Marseille – the region's second-largest ethnographic museum after the *Museon Arlaten* – has now set up home at the site, lending it a new boost with a cozy selection of antique furniture, paintings, earthenware and textiles recreating everyday family life in the 18th century.

Down from this honorable residence lies the village's pride and joy: Notre-Dame-de-Beauvoir chapel is one of the region's most popular places of pilgrimage, saved from the French Revolution's destructive frenzy by the Clappier family. Ageless cobbled streets form a carpet for visitors keen to visit this ancient sanctuary through a succession of age-defying cypress trees and oratories. Its old, wrought iron star is reflected in the chapel's gilded baroque altar and crystal clear waters of the adjacent waterfalls. Hanging from a thick chain, it has formed the centerpiece of this inspiring site for centuries. A souvenir from a crusade or simple votive? The origin of the star of Moustiers-Sainte-Marie remains a mystery to all those who try to unravel it. And maybe that's a good thing. After all, a single star is enough to bedeck Provence's horizon with gold...



Reine and Isabelle Bondil

UNDER THE STAR OF MOUSTIERS

A historic hub of earthenware, the town of Moustiers-Sainte-Marie offers a fittingly authentic backdrop for Fragonard's new Provence fashion collection. Warmly welcomed by the Bondil family – a famous family of potters – at their home redolent with the charm of yesteryear and still adorned with its original wallpaper, Céline, Léna, Sabrina and Jean proudly paraded this magnificent collection under the benevolent gaze of the star of Moustiers, suspended between the high rocky outcrops dominating the village.

TEXT JOSÉPHINE PICHARD
PHOTOS VICTOIRE LE TARNÉC
MAKEUP AURORE LEBACLE

Jean is wearing the *Elie Provence*
printed cotton canvas jacket, €110





✎ Sabrina is wearing the *Adelina Nais* blouse and *Gabriel Nais* trousers in printed rayon, €80 and €85



✎ Céline is wearing the *Diane Provence* blouse and *Gabriel Provence* trousers in printed cotton, €60 and €65



↑ Léna is wearing the *Margot Antique* printed viscose blouse, €180

← Jean is wearing the *Fleurs et Blés* printed cotton shirt, €65

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