Fragonard

MAGAZINE

Nº 18
100 YEARS
ENGLISH

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N°18

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MANIFESTO FOR A CENTENNIAL

FRAGONARD, PERFUMER OF HAPPINESS SINCE 1926

Celebrating a centennial is a singular milestone that few Houses have the privilege to reach. Longevity is proof of quality and loyalty: quality affirmed by customers over several generations; and loyalty to its partners and suppliers, with whom the House has worked for many decades. As a French House that has remained independent and creative for one hundred years, it is determined to continue in this spirit.

A flagship of Grasse's traditional perfumery, the House of Fragonard contributes to the international renown of its town and its country. Each year, it welcomes several hundred thousand visitors and discerning enthusiasts to its factories and museums, sharing its savoir-faire and collections. Every day, using traditional methods, Fragonard manufactures its products, from fine fragrance to cosmetics and soaps, in its facilities in Grasse and Èze-Village. The company is committed to offering its creations at reasonable prices while guaranteeing impeccable manufacturing quality. Fragonard imbues each of its products with creativity, originality, generosity and joie de vivre.

From the outset, Fragonard has shared its heritage, an ethical and human commitment of high added value for society as a whole. In this spirit, the company actively promotes olfactory education, and the preservation of savoir-faire recognized as UNESCO Intangible Cultural Heritage through its visits, workshops, podcasts, and lectures. Fragonard is committed to enriching, preserving, and exhibiting its art collections, making them visible and accessible to the widest possible audience. The House supports craftsmanship and savoir-faire around the world to counter globalization and the disappearance of regional specificities. It also supports humanitarian programs that fight poverty and advance education by selling solidarity products, with all proceeds donated to partner NGOs.

A family-owned company, Fragonard is led by the fourth generation. Transmission lies at the heart of its values. The House believes that what matters is not the destination, but the journey and the human relationships forged along the way. Commercial objectives serve the cause, not the other way around; people take precedence over machines; and the sum of individualities forms its community.

Creative, original, and sincere, the House of Fragonard marks its centennial under the banner of these three defining values.

Anne, Agnès
& Françoise Costa

100 YEARS

FRAGONARD, PERFUMER OF HAPPINESS
SINCE 1926

Mimosa, rose, orange blossom, tuberose, jasmine… these are the legendary fragrance flowers cultivated in Grasse, the world capital of perfumery.
For its centennial, Fragonard created *L'Air de Grasse*, a tribute to its birthplace: a scented breeze where Provençal scents intertwine in perfect harmony.
The *L'Air de Grasse* collection tells the tale of a family perfumery, rooted in tradition and passion, carried forward since 1926. A century of fragrances, revisited.

L'AIR DE GRASSE

Photos — ROBERTA VALERIO
Text — JOSÉPHINE PICHARD & CHARLOTTE URBAIN
Illustrations — AUDREY MAILLARD

L'AIR DE GRASSE — THE COLLECTION

Sweeping from the Mediterranean to the hills of Haute-Provence, the *L'Air de Grasse* collection evokes the very breath of Grasse, a fragrance heritage shaped over centuries of cultivation and craft.

Infused with sea winds and southern light, air has always been symbolic. Throughout history, myths have endowed it with extraordinary powers: in ancient Greece, each wind bore a name and temperament —Boreas, Zephyrus, Eurus— bringing storms or whispers of love. For the ancient Egyptians, divine breath animated the universe; for Hindus, the god Vāyu embodies *prāna*, the vital breath that flows through all beings. Among Native Americans, the wind was a spirit, a messenger of ancestors, and a guardian of sacred paths. Everywhere, air is more than a current: it is a voice, a presence, an invisible energy. So why not imagine it as a perfumer also? Historians of perfume describe the air of Grasse as an olfactory universe, enriched by centuries of expertise and harvests. Literature transforms this reality: in Patrick Süskind's *Perfume*, Grasse becomes a mythical realm, its flower-laden atmosphere almost tangible. For Jean-Baptiste Grenouille, the novel's protagonist, every scent is raw material to seize, every fragrance a sculpture in the making. Between myth and history, reality and imagination, *L'Air de Grasse* carries a joyous, fragrant breeze.

Eau de Toilette
L'Air de Grasse
The 'air of Grasse' is a unique bouquet of the world's finest flowers captured in a perfume bottle. This limited edition marks the centennial of our Grasse-based House, paying tribute both to its heritage and to its hometown. *L'Air de Grasse* weaves rose, peony, and jasmine with a hint of mandarin for a touch of sweetness, then drifts into a luxurious trail of iris and patchouli.

Top notes: Italian mandarin, black currant, freesia
Middle notes: rose, peony, jasmine, lily of the valley
Base notes: iris, Indonesian patchouli, musks
50 ml - €23

A CREATION BY KARINE DUBREUIL-SERENI

Born in Grasse, Karine Dubreuil-Sereni unveils a new fragrance for Fragonard: a perfumed tribute to her birthplace. For *L'Air de Grasse*, she drew inspiration from the scents of her childhood: flowering gardens, scented hills, and the golden southern light. With her signature delicate and luminous touch, she has composed a colorful floral bouquet that captures the spirit of her hometown.

Soap dish
L'Air de Grasse
In gilded glass, this soap dish becomes a keepsake, a refined object celebrating a century of perfumery.
10 × 14.5 cm - €11

Soap gift set
L'Air de Grasse
Presented in a floral-decorated box, these three soaps are delicately scented and handcrafted in our workshops.
3 × 75 g - €17

Diffuser
L'Air de Grasse
Through notes of jasmine and orange blossom, the diffuser evokes the sun-drenched gardens of Grasse. Bergamot and lemon blend with mandarin, softened by the warm, woody notes of cedar and sandalwood.
200 ml - €38

Pebble soap
L'Air de Grasse
In your hands, the soap's light foam releases the fragrant air of Grasse.
140 g - €6

THE FRAGONARD CENTENNIAL GOLDEN TICKET THOUSANDS OF GIFTS TO WIN FROM MARCH 2026

Sixty thousand Golden Tickets have been placed inside selected *L'Air de Grasse* eau de toilette boxes. Every ticket is a winner, offering the chance to receive scented jewelry, gift cards, gift sets, tote bags, perfume workshops, or a €5 discount voucher* on purchases of €50 or more.

Available in Fragonard boutiques and on the Fragonard e-shop.
*Valid on the website www.fragonard.com

[…] Grasse enjoys
a rare balance: abundant
sunshine tempered by altitude;
generous rains nourishing
the soil; and cool nights
concentrating the aromas.

THE FLOWERS OF GRASSE

Long before the town became famous for its perfumes, Grasse was a town of tanners, far removed from the delicate fragrances of flower fields. Yet it was leather that led the way to perfumery. In the sixteenth century, Provence's union with the French crown brought recognition to its leathers, but their strong odor needed softening. Accounts suggest that Catherine de' Medici, inspired by the Florentine fashion for perfumed gloves, introduced them at court and fueled their popularity in France. Elegance imported from afar sparked a profound change: in Grasse, the scent of leather gradually gave way to the scent of flowers.

Nestled between sea and mountains, Grasse enjoys a rare balance: abundant sunshine tempered by altitude; generous rains nourishing the soil; and cool nights concentrating the aromas. May roses blossom here with unmatched intensity, and jasmine thrives in soil so fertile that its scent is said to be more intoxicating than elsewhere. Each petal promises an essence, each field, a laboratory beneath the sky. In May, the hills bloom with *Centifolia* roses; by August, jasmine unfurls its white stars in the evening air, and tuberose intoxicates lovers wandering through the fields.

MAY ROSE – QUEEN OF FLOWERS

BOTANICAL NAME:
Rosa centifolia

YIELD:
1 ton of flowers
→ 2.5 kg of concrete
→ 1.5 kg of absolute

HARVEST PERIOD (FRANCE):
mid-May to mid-June

EXTRACTION TECHNIQUES:
· distillation
(essential oil, essence)
· solvent extraction
(concrete → absolute)

GRASSE JASMINE – THE STAR OF AUGUST

BOTANICAL NAME:
Jasminum grandiflorum

YIELD:
1 ton of flowers
→ 3 kg of concrete
→ 1.6 kg of absolute

HARVEST PERIOD (FRANCE):
mid-July to late October

EXTRACTION TECHNIQUES:
· cold enfleurage (absolute)
· volatile solvent extraction (concrete → absolute)

ORANGE BLOSSOM – THE MEDITERRANEAN FLASH

BOTANICAL NAME:
Citrus aurantium
(bitter orange)

YIELD:
1 ton of flowers
→ 2.4 kg of concrete
→ 1.4 kg of absolute
→ 1.2 kg of neroli

HARVEST PERIOD (FRANCE):
April to mid-May

EXTRACTION TECHNIQUES:
· distillation (essential oil / neroli essence)
· solvent extraction (concrete → absolute)

MIMOSA – THE WINTER SUN

BOTANICAL NAME:
Acacia dealbata

YIELD:
1 ton of flowers
→ 10 kg of concrete
→ 1 to 2.5 kg of absolute

HARVEST PERIOD (FRANCE):
late January to mid-March

EXTRACTION TECHNIQUE:
· solvent extraction
(concrete → absolute)

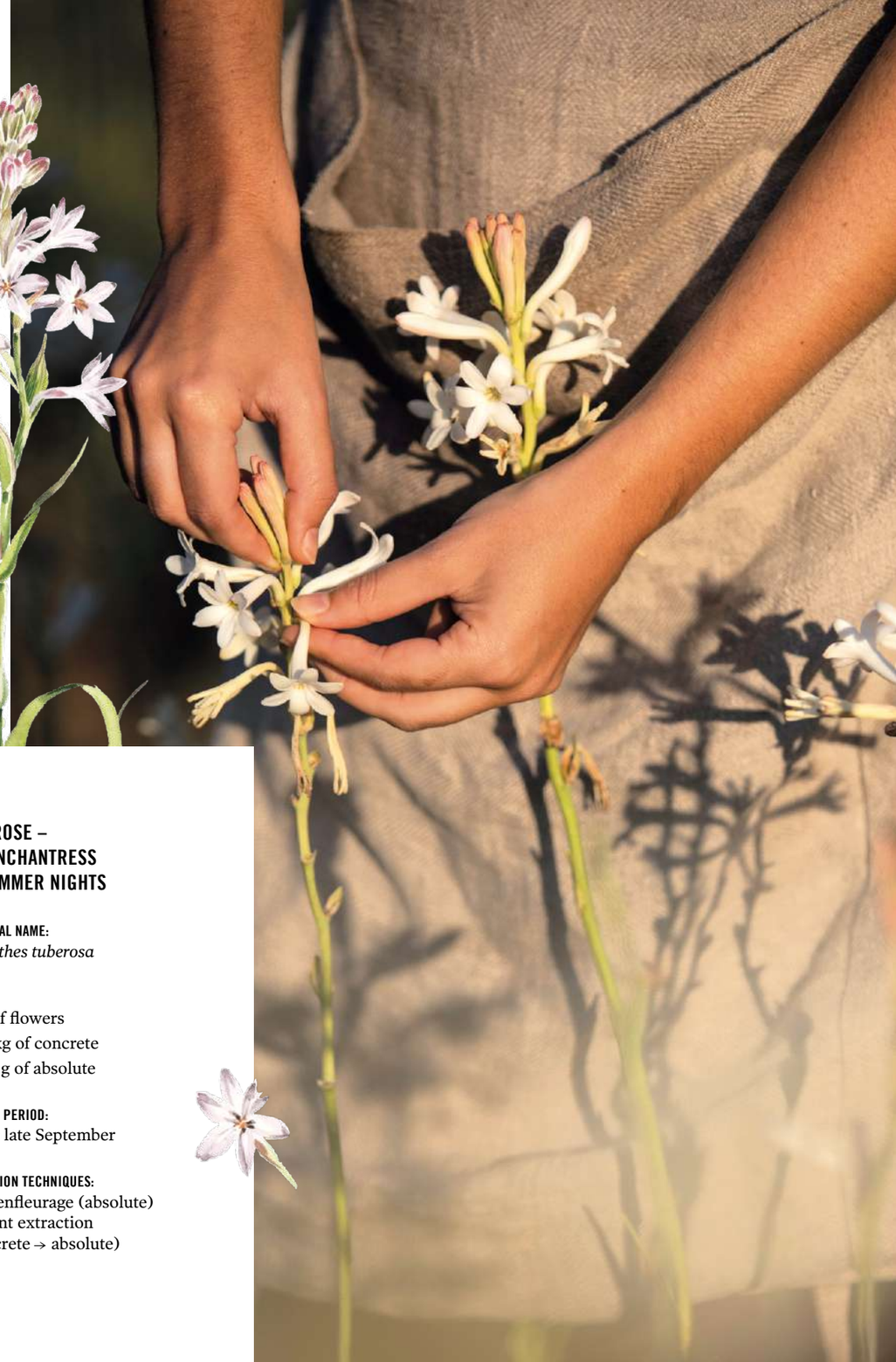
TUBEROSE – THE ENCHANTRESS OF SUMMER NIGHTS

BOTANICAL NAME:
Polianthes tuberosa

YIELD:
1 ton of flowers
→ 1.8 kg of concrete
→ 360 g of absolute

HARVEST PERIOD:
July to late September

EXTRACTION TECHNIQUES:
. cold enfleurage (absolute)
. solvent extraction
(concrete → absolute)



1926

THE DAWN OF A LEGACY

Shortly after the First World War, Eugène Fuchs left his notary practice in Saint-Chamond to settle with his family in the fragrant hills of Grasse. There, he acquired two perfumeries, Cresp-Martinenq and Muraour, which he would eventually merge under a single visionary brand. To pay tribute to Grasse's golden boy, Eugène Fuchs named his perfumery after Jean-Honoré Fragonard 1732–1806. This decision reflected his desire to root the House in the city's traditions and history. The Fuchs family factory continued producing exquisite perfumes, ushering in a new era of growth and recognition.

1930

THE MYTHICAL RIVIERA

During the interwar years, the French Riviera became a coveted holiday destination. Drawn by Grasse's reputation as the perfume capital, tourists made detours to explore the city with growing interest.

For them, Eugène Fuchs pioneered a revolutionary concept: guided tours of the factory and workshops, paired with the direct sale of fragrant products. The marriage of education and shopping delighted visitors.

1940

FROM GRASSE TO NEW YORK

In 1929, Eugène Fuchs entrusted the House to his son Georges and son-in-law François Costa. Before the outbreak of World War II, Georges begun a commercial partnership with Elizabeth Arden. By the summer of 1947, with operations resuming in full swing, the opening of an office in the United States—Continental Perfumers, Inc.—had become essential. Fragonard's perfume *Blue Grass* would go on to become one of the House's most iconic fragrances in the United States.

1960

FROM PERFUMER TO COLLECTOR

After spending several years abroad with his beloved uncle, Jean-François, son of François and Émilie Costa, returned to Grasse at the end of the 1950s to succeed his father. His cousin Patrick focused on expanding the sales of their perfume compositions. Jean-François Costa modernized the company while nurturing a personal passion for antique furniture. A great lover of art, he began assembling in the 1960s a remarkable collection of objects linked to the history of perfumery. This initiative not only enriched Fragonard's commercial success but also secured it a lasting cultural presence, giving rise to the first Musée du Parfum (Museum of Perfume) in Grasse in 1975, followed by Paris in 1983. Further museums followed: in 1997, the Musée Provençal du Costume et du Bijou (Museum of Provençal Costume and Jewelry) opened in Grasse, featuring eighteenth-century salons that house a collection assembled by his wife, Hélène Costa, who shared his passion for collecting. In 2011, the Musée Jean-Honoré Fragonard opened, showcasing Jean-François Costa's personal collection of paintings by the celebrated Grasse-born painter, his sister-in-law and student Marguerite Gérard, and another local artist, Jean-Baptiste Mallet. A third museum opened in Paris in 2015, housed in the former nineteenth-century velodrome at Square Louis-Jouvet.

1990

A FAMILY BUSINESS EMBRACED BY WOMEN

Originally, Jean-François Costa's three daughters—Anne, Agnès, and Françoise—had not intended to join the family business. Recognizing Agnès's creative talent, however, he invited her aboard. Shortly thereafter, in 1986, she persuaded Françoise to join as well, and in 1999, Anne joined the House, taking charge of the cosmetics laboratory at Fragonard's factory in Èze. Their arrival marked a new chapter for the company. Beyond its renowned perfumes, they went on to create a full Fragonard universe, where decorative objects, fashion pieces, and accessories coexist in harmony - a world in which seduction meets joie de vivre. Avid collectors themselves, Anne, Agnès, and Françoise Costa continued and expanded their family's passion for art and culture. Under their guidance, new museums were inaugurated, including the landmark Musée de la Mode et du Costume (Museum of Fashion and Costume) in Arles. Today, their collections of perfume-related art objects, paintings, and Provençal costumes are displayed across seven museums throughout France.

2020

FROM PERFUMER TO FARMER

Dedicated to quality, Fragonard crafts its own perfumes and cosmetics in-house across three Riviera factories: the Usine Historique (Historical Factory) and the Fabrique des Fleurs (Flower Factory) in Grasse and the Èze-Village Usine-Laboratoire (Laboratory-Factory). Every stage—composition, blending of essences, alcohol infusion, maceration, filtration, glazing, and packaging—is fully integrated. Visitors are invited to explore the facilities through a guided, educational path that reveals the art and science behind every fragrance. For years, Fragonard dreamed of mastering the delicate art of cultivating perfume plants. The company has long maintained a fragrant garden beside the Fabrique des Fleurs and has actively supported the gardens of the Musée International de la Parfumerie (International Perfume Museum) in Mouans-Sartoux since their inception. This dedication to flora gained new significance in 2018, when UNESCO recognized three essential crafts as Intangible Cultural Heritage: perfume plant cultivation, perfume composition, and mastery of natural raw materials. Already practicing two of these crafts, Fragonard naturally turned to cultivating its own perfume plants, extending its expertise into the field.

The first flower fields cultivated by Fragonard soon took shape. Today, several acres across two sites between Plan-de-Grasse and Saint-Mathieu host roses, jasmine, tuberose, verbena, and soon, orange blossom. Celebrated in perfumery and native to the Grasse region, these roses, jasmine, and tuberose are carefully tended, honoring their heritage and ensuring their preservation.

FAMILY FRESCO: PHOEBE DICKINSON AND THE ART OF PORTRAITURE

Text — CHARLOTTE URBAIN
Photos — OLIVIER CAPP
& HARRY CORY WRIGHT

A family-owned company for four generations, Fragonard preserves a distinguished collection of painted portraits of figures who have shaped the House's history. These moving testimonies depict successive leaders at different stages of their lives, images that invite visitors to quiet contemplation. From this tradition arose the idea of commissioning portraits of the three sisters, Anne, Agnès, and Françoise Costa, from the English portraitist Phoebe Dickinson, an artist of considerable talent.

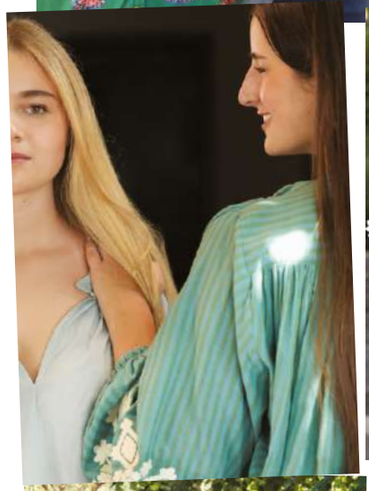
Born in London, Phoebe Dickinson was introduced to art at a very early age by her father, Simon, a renowned art dealer. The works exhibited in his gallery spanned periods ranging from the Renaissance to modern British art. Trained at the London Fine Art Studios and the Royal Drawing School, she also spent three years in Florence, Italy, studying in the studio of Charles H. Cecil. His traditional instruction from the live model instilled technical rigor and precision, enabling her to progress seamlessly from drawing to oil painting. She retains vivid memories of Florence: its architecture, cuisine, and culture. Upon returning from Italy in her early twenties, she painted her first portraits, which quickly met with success. As an artist of her time, she understands the central role Instagram plays in shaping visibility and enabling connections with clients around the world. It was through this medium that Agnès Costa, highly skilled in navigating algorithms to uncover rare discoveries, first contacted her. In a serendipitous digital coincidence, Phoebe discovered Agnès's message just after listening to a podcast devoted to the Musée du Parfum Fragonard.

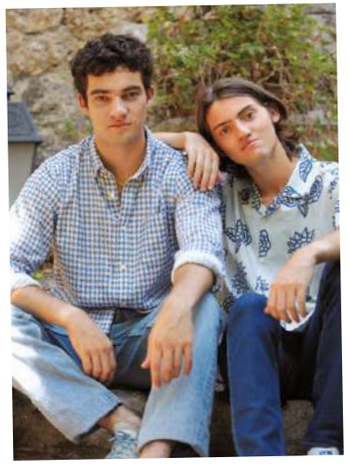
The English artist draws inspiration from the great painters of the nineteenth century, her period of predilection. Light, a softness of touch, naturalness, and spontaneity define her style. Among her favored painters are the American John Singer Sargent 1856–1925 and the Spanish artist Joaquín Sorolla 1863–1923. When creating a portrait, she seeks to capture not only the sitter but also the environment that lends the subject presence and depth. Entering her clients' homes and, together, selecting a room, a detail of interior decoration, or an article of clothing allows her to establish a connection, one she then strives to translate through her brushwork. In her practice, she confides that she particularly cherishes this intimate journey into the private worlds of her sitters. Bonds are formed that often evolve into friendships. A portraitist in high demand, her painting of the Cholmondeley

children at Houghton Hall was selected for the 2018 BP Portrait Award exhibition at the National Portrait Gallery in London. Beyond portraiture, Phoebe Dickinson also devotes herself to landscape painting, a genre she explored during her six-month Grand Tour, traveling across Europe as well as the United States and Iceland with her husband, Luke Rodgers. Her most recent solo exhibition, *Great Houses and Gardens of England*, documented some of Britain's most emblematic estates, their inhabitants, and the methods by which they are restored and stewarded to ensure their continuity. Her works now belong to the collections of Houghton Hall, Daylesford House, Belvoir Castle, and Blenheim Palace.

For the creation of the Costa sisters' portraits, Phoebe Dickinson traveled to Grasse, where she spent several days in each of their respective homes. She was particularly drawn to the abundance of colorful patterns, unmistakably Fragonard in spirit, found in the garments the sisters proposed, which harmonized effortlessly with their interiors. Elegantly decorated and rich in works of art, the houses provided an ideal setting for painting. Only Agnès was not portrayed in her own home. Captivated by the trompe l'œil *grisaille* in the studio of banker and photographer Jean Luce, Phoebe chose, in agreement with Agnès, to paint her in this remarkable space located within the gardens of the Musée Jean-Honoré Fragonard.

Never without her Pépito, Agnès poses alongside her faithful companion. In her home in Grasse, Anne is seated in an eighteenth-century armchair before her collection of blue porcelain from diverse periods and origins, the oldest pieces originating in China, whose hues are echoed beautifully in her coordinated attire. Françoise, in turn, chose to pose before her eighteenth-century painted Marseille canvas wall hangings in the dining room, with a bouquet of wildflowers resting on the table in a head-shaped vase created by the Spanish artists The Exvotos, a gift from her sister Agnès.





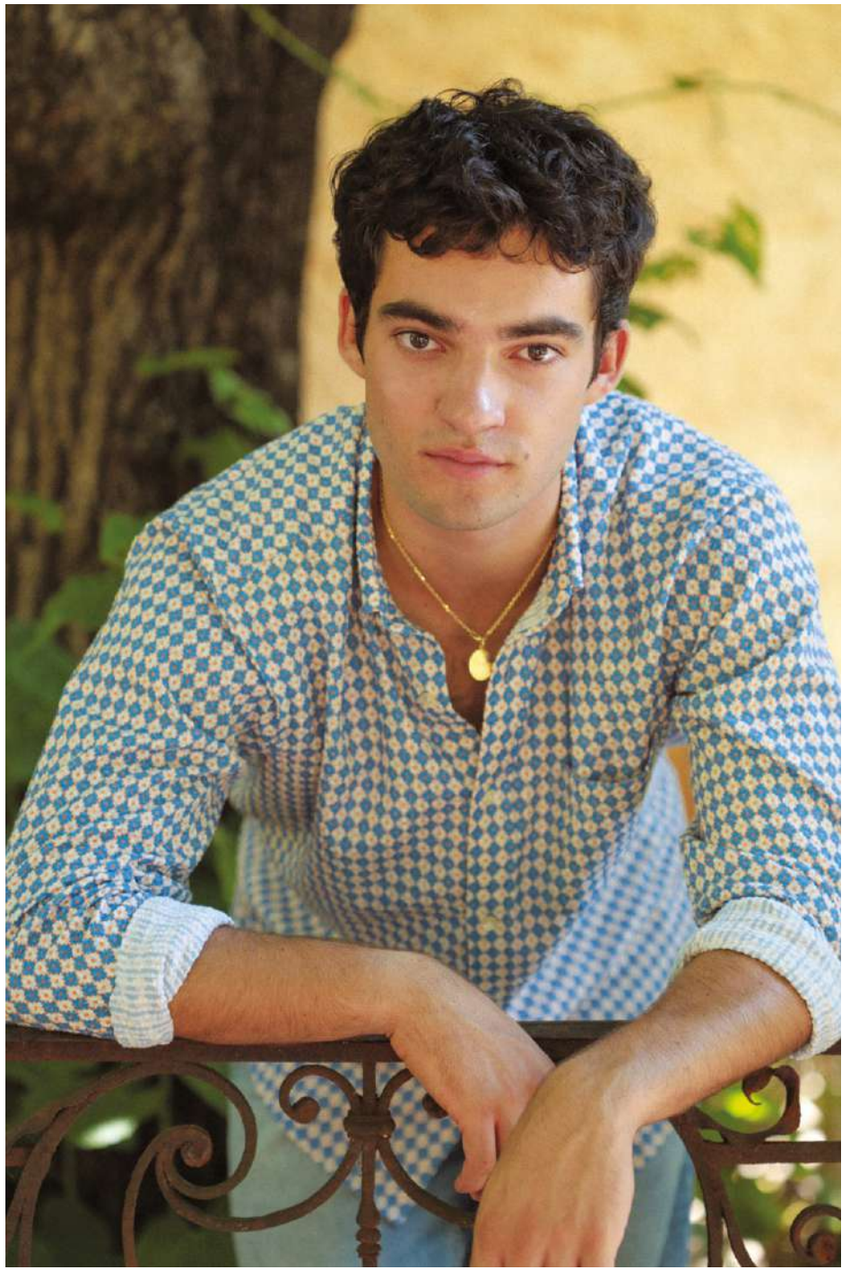
FAMILY PORTRAITS

Text — GÉRALDINE TATARD
Photos — ANDRANE DE BARRY
Hair & makeup — LÉA KORCHIA

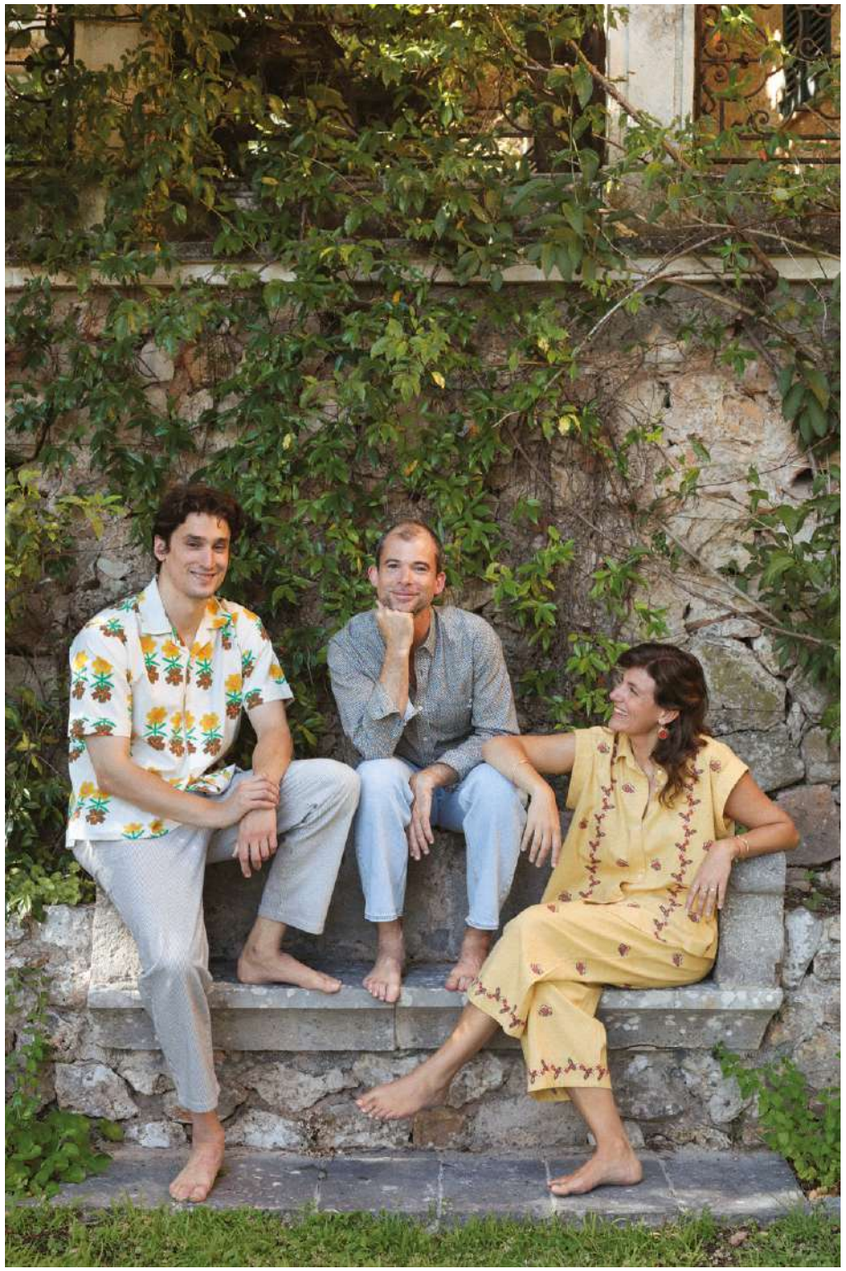
At Fragonard, family is the very essence of the company. Sharing, conviviality, and joy are traits passed down from generation to generation. Cousins, brothers and sisters, aunts and uncles, parents and children: the clan gathered in its garden in Grasse to celebrate the bonds that unite them and the beauty of Provence. Surrounded by their children and their nieces and nephews, Anne, Agnès, and Françoise Costa preside with serenity, while the next generations prepare to follow. While the eldest are fully integrated into the company, the younger members are still in college or high school, without this preventing them from taking part in family discussions, to which they bring a fresh and light-hearted perspective. These moments spent together form fertile ground for the many collective successes of the House of Fragonard.

LEFT-HAND PAGE: Lucie is wearing the HORTENSE BUCOLIQUE embroidered cotton blouse, €100; Françoise is wearing the EMMA BOTANIQUE printed cotton dress, €180
OPPOSITE: Hélène is wearing the JUNE cotton blouse and the CHARLIE AQUA hand-printed cotton trousers, €85 and €70;
Lucie is wearing the ROSA AQUA hand-printed cotton dress, €75

OPPOSITE: Agnès is wearing the ELVIRA FLEURS IMAGINAIRES printed cotton dress, €100;
Hélène is wearing the LINA cotton poplin blouse and the YOGI FLEURS embroidered cotton shorts, €70 and €80
RIGHT-HAND PAGE: Jim is wearing the ETIENNE ROMANTICO printed cotton short-sleeved shirt, €45;
Jean is wearing the ETIENNE FLEUR DOUBLE hand-printed cotton short-sleeved shirt, €70;
Anne is wearing the KAROLINA MÉLODIE printed cotton dress, €115



LEFT-HAND PAGE: Paul is wearing the COUP DE SOLEIL printed cotton shirt, €80
OPPOSITE: Jean is wearing the JEAN DOMINOTE printed seersucker cotton shirt, €75



OPPOSITE: Casimir is wearing the ETIENNE FLEUR DOUBLE short-sleeved shirt in hand-printed cotton, €70; Cyprien is wearing the JEAN DOMINOTE shirt in printed seersucker cotton, €75; Léna is wearing the MARALITA FLEURS and the CHARLIE FLEURS trousers in handwoven and embroidered cotton, €90 and €95 RIGHT-HAND PAGE: Lucie is wearing the ANOUK blouse in woven and embroidered cotton, €180, and the ROSA AQUA dress in hand-printed cotton, €75

TEN DECADES, TEN OLFACTORY SIGNATURES

A JOURNEY THROUGH 100 YEARS
OF FRAGONARD CREATIONS

Summing up a century of creativity is no easy task. We have selected ten of the most emblematic fragrances from the House of Fragonard. Each, a symbol of its era, is rooted in a distinct social and cultural landscape. To perfume the women and men of this world is, above all, to inscribe oneself within an olfactory heritage, one that bears witness to the fashions and mores of each period, while preserving the audacity required to invent the unknown. Since 1926, Fragonard has been perfuming life *à la française*. A discreet yet steadfast witness to revolutions in style, the House tells a story: that of Grasse, of the Riviera, of a savoir-faire that transcends time, and of a creativity guided by pleasure and never diminished.

Text — JOSÉPHINE PICHARD & GÉRALDINE TATARD
Photos — LAURENT CHAMPOUSSIN & JEAN-JACQUES L'HÉRITIER

ABOVE: Fragonard *Lilas* perfume, glass flacon

PREVIOUS PAGE: Fragonard *Suprême* perfume, glass flacon, by Lalique

1926–1936

ELEGANT BEGINNINGS

The 1920s, art deco by definition, are distinguished by a structured, geometric, and elegant aesthetic that blends modernity with refinement. The Riviera becomes the playground of a gilded youth in search of freedom between the wars. This period, known as the Belle Époque, sees large numbers of tourists flocking to Grasse, captivated by a town suffused with the scent of freshly picked flowers. The first perfume bottles to emerge from Fragonard's nascent factory are odes to nature: *Jasmine*, *Tuberose*, *Lilac*, *Violet*, and *Heliotrope*, fragrances built around a single flower and elevated by precious flacons. The House is still young yet already a pioneer, being among the first to open its doors to visitors, combining education, craftsmanship, and a spirit of sharing. From the outset, Fragonard lives in step with the world and with the curious.

1936–1946

REDISCOVERED ROMANTICISM

If the war years were devastating, the postwar period carries the taste of a long-awaited gentleness. Women rediscover their coquetry, and flowers reclaim their place in handbags and vanities. *Suprême*, a sensual and elegant chypre fragrance blending the freshness of citrus, the depth of woods, and the warmth of dry spices, is encased in a bottle by the renowned glassmaker René Lalique and accompanies Fragonard's early years. Soon after, Fragonard modernizes its workshops. Grasse perfumery regains its vitality, and ancestral savoir-faire comes back to life.

1946–1956

THE POSTWAR SPIRIT OF FREEDOM

The postwar years usher in prosperity after a period of deprivation. Major economic and social transformations begin, and everything suddenly seems possible on the Côte d'Azur. The *Belle de Nuit* eau de toilette, feminine and powerful, marks this intimate rebirth. Encased in a precious gilded bottle created especially for Fragonard, this fragrance, still sold today, has been the House's best seller for more than 80 years.

1956–1966

THE SWEETNESS OF LIFE

The Côte d'Azur asserts itself as one of Europe's most sought-after destinations. This decade marks the definitive emergence of a coastline that has become legendary. The region enters an era of spectacular renewal and acquires the image of a glamorous, sun-drenched Riviera. These are the Brigitte Bardot years, defined by beaches, tanning, and water sports. The Cannes Film Festival rises spectacularly, the coastline is transformed, and architectural forms evolve. Renovated palaces

BELOW: *Belle de Nuit* perfume by Fragonard, gold lacquered glass flacon

welcome international film stars, cities modernize, and the Côte d'Azur becomes the very symbol of *douceur de vivre*. Picasso works in Vallauris, Chagall in Vence, and Matisse in Nice. Artists and celebrities alike rendezvous each summer in this exceptional region. It is during this period that the fragrance *Rendez-Vous* is born, its name inspired by a work by Jean-Honoré Fragonard.

1966–1976

GRASSE–NEW YORK, A NEW TANDEM

The 1960s are marked by a strong American influence in Europe. This period sees the expansion of Fragonard's presence in the US market, as well as the rise of men's fragrance. *Zizanie*, now discontinued, was one of the House's first eaux de toilette. Housed in an aluminum bottle, it quickly won over the United States with its spicy formula and distinctly French advertising campaigns embodied by singer Maurice Chevalier. Adopted by numerous public figures, it even accompanied Antony Armstrong-Jones, former husband of Princess Margaret, until the end of his life. During this decade, Fragonard opens the Èze Usine-Laboratoire, perched on cliffs overlooking the sea, a striking modern workshop concealed within a medieval village, as well as the first Musée du Parfum in Grasse in 1975.

1976–1986

A SIGNATURE SCENT

The 1980s mark, for Fragonard, the opening of the Musée du Parfum in Paris, where the historical treasures amassed by Jean-François Costa are finally revealed to the public. From this spirit of cultural audacity emerges *Fragonard* by Fragonard, an ode to young women in bloom, romantic and natural. A generous, luminous fragrance, echoing a decade that proclaims its love of radiance.

1986–1996

GOLDEN SAND BEACHES

This decade rediscovers the warmth and abundance of the Riviera. *Soleil*, a radiant fragrance blending white flowers with amber and musk, evokes afternoons spent on the beach beneath the blazing Mediterranean sun. Its smooth, pebble-shaped bottle topped with a sun-shaped cap makes it a sensual, warm, and instantly recognizable icon. A great Fragonard classic, it pays tribute to the light along the Mediterranean shores. During this same period, the House of Fragonard opens the Fabrique des Fleurs at the entrance to Grasse in 1986, its second Parisian Musée du Parfum in a former theater at 39 boulevard des Capucines.

OPPOSITE: *Rendez-Vous* perfume by Fragonard, glass flacon

ABOVE: *Soleil* perfume by Fragonard, pebble-shaped glass flacon

1996–2006

PROVENCE AS HERITAGE

At the dawn of the twenty-first century, Fragonard perfumery reconnects with its roots. The Musée Provençal du Costume et du Bijou opens in Grasse in 1997, unveiling the extraordinary collection of regional dress assembled over the years by Hélène Costa. *Fleur d'Oranger* eau de toilette is introduced in 2004 as a tribute to flower pickers, blossoming orchards, and the most original traditions of Grasse. This fragrance quickly becomes an emblem of the House and remains so to this day.

2006–2016

DISCREET LUXURY

The 2010s embrace brilliance. *Diamant* responds with a generous floral-oriental composition: jasmine, plum, and rose glow against a base of vanilla, patchouli, and caramel, a true jewel of a fragrance, radiant and assertive. This decade also sees the opening of the Musée Jean-Honoré Fragonard in Grasse in 2011 and a third Musée du Parfum in Paris in 2015, two spaces in which art and perfumery engage in harmonious dialogue.

2016–2026

ROOTS AND TRANSMISSION

Fragonard extends its roots as far as Arles, where the sumptuous Musée de la Mode et du Costume and a charming guesthouse open their doors, anchoring the House's heritage in Provence. Fragonard becomes a cultivator of perfumery flowers and contributes to the preservation of savoir-faire inscribed on UNESCO's Intangible Cultural Heritage of Humanity list in 2018. *Belle de Grasse*, built around a mimosa accord, celebrates the landscapes and harvests that shape the soul of Fragonard.

2026

THE APOGEE OF A CENTENNIAL

To mark its 100th anniversary, Fragonard unveils *L'Oranger*, a bouquet of citrus fruits and orange blossom grounded by blond woods. A new, exclusive flacon with emerald-cut facets is designed to house this fragrance, crafted from generous, natural raw materials. Striking and precious, the flacon symbolizes a new era in which Fragonard, more than ever, affirms the value of its fields, its savoir-faire, and its factories. This centennial perfume stands as a promise to continue creating with originality and excellence, to perfume life.

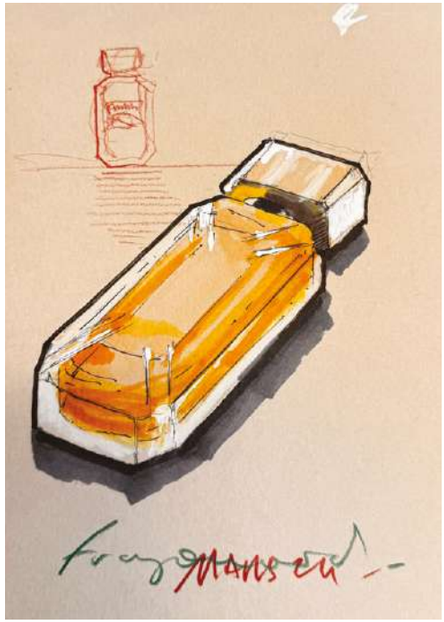
BELOW: *Fleur d'Oranger* fragrance by Fragonard, glass flacon

A NEW BOTTLE FOR A NEW CENTURY

A PRECIOUS FLACON FOR A PRECIOUS PERFUME

To mark its centennial with due majesty, the occasion called for the creation of a new bottle, a mission entrusted to Antoine Ricardou. Co-founder of Ateliers Saint-Lazare, Antoine has a singular ability to translate the desires of the Grasse-based House into drawings. Drawing inspiration from the emerald cut, he conceived the bottle as a luminous jewel, its beveled glass facets catching the light. Striking and precious, it embodies the new Fragonard era, a promise of a second century defined by transparency and elegance. It is also the perfect opportunity to highlight a form of expertise recently recognized by UNESCO: the cultivation of the emblematic perfume plants of the Grasse region. Gradually, Fragonard has become a grower, with approximately 6,000 rose bushes, 3,000 jasmine plants, 10,000 tuberoses, 1,000 vervain plants, and 50 bitter orange trees... a promising beginning that affirms the value of the fields, an agricultural territory, and local heritage.

OPPOSITE: Fragonard *L'Oranger* perfume, glass flacon, 2026



This flacon houses the fragrance *L'Oranger*, a bouquet of citrus fruits and orange blossom supported by blond woods, crafted by the talented Daniela Andrier. Already the creator of all Fragonard orange blossom fragrances, Daniela composes this unique perfume by adding petitgrain bigarade, which brings fresh, green, and lightly woody notes. This anniversary fragrance scents life with originality and quality.

L'Oranger eau de parfum
50 ml - €55

"An anniversary fragrance, created to scent life with originality and quality."

SMELL THE ROSES

CENTENNIAL CREATIONS

To mark its centennial, Fragonard has created a collection of unique, exclusive pieces designed to adorn, perfume, and delight. Presented here is a preview selection to be discovered across our collections and in our boutiques.

THE CANDLE OF THE CENTURY

Scented with amber and saffron, this candle is elegantly presented in a drawer-style box depicting the Usine Historique in Grasse, the birthplace and headquarters of the House of Fragonard since its founding, and one of the town's great symbols.

Scented candle, amber/saffron, €40

THE POMANDER: A MYTHICAL OBJECT FROM THE MUSEUM COLLECTIONS

This delicate pomander is a faithful reproduction of one of the finest and oldest pomanders in Fragonard's objets d'art collection. Displayed at the Musée du Parfum Fragonard in Paris, the original dates back to the sixteenth century and once contained a fragment of ambergris. Issued in a very limited edition, this precious jewel encloses a beechwood sphere designed to be perfumed. Its subtle trail will accompany you wherever you go. Wear it on a velvet ribbon or on a precious metal chain.

Fragonard pomander in 925 sterling silver. Sold with two beechwood spheres, limited edition (300 pieces), €250

THE SCENTED SOAP & ITS *FOUGASSETTE* SOAP DISH

Scented with *fougassette*, the signature brioche of Grasse flavored with orange blossom water, this soap is engraved with the image of the façade of Fragonard's Usine Historique in Grasse. Paired with its soap dish, it makes an ideal gift.

Scented soap and soap dish set, €25

THE 100 ANS SILK SCARF

This beautiful silk scarf is adorned with soft pastel hues and delicate motifs inspired by perfumery flowers. At its center, the iconic "100 ans Fragonard Parfumeur" logo is displayed with quiet grandeur. Designed by Atelier Saint-Lazare, it depicts a long ribbon unfurled with pride.

100 Ans silk scarf, 100% silk, 65 x 65 cm, €65

BOTANIST PERFUMER

THE HERBARIUM

BY FRAGONARD, A NEW COLLECTION
ROOTED IN NATURE

Text — GÉRALDINE TATARD

Illustrations — AUDREY MAILLARD

Peony

Paeoniaceae family

A flower for tender hearts, already claimed or yet to be won, in friendship or in love. The peony embraces and perfumes with generosity and delicacy. Splendid yet elusive, it offers itself to the eye willingly, but always with modesty.

EAU DE TOILETTE

Top notes:
mock orange, red currant, pink rhubarb
Middle notes:
pink, red, and white peonies, jasmine, mimosa
Base notes:
musk, iris powder, amber

DIFFUSER

A shower of silky petals, its fragrance accented with a touch of red currant, brings softness and grace into your home.

Vetiver

Poaceae family

A grass of intriguing sensuality, a robust pioneer of fertility. Vetiver intoxicates and regenerates with warmth and power. Rich and complex, it is capable of great things and will be your faithful ally.

EAU DE TOILETTE

Top notes:
elemi, grapefruit, neroli, incense
Middle notes:
vetiver, fir balsam
Base notes:
benzoin, cedarwood, musk

Fig Tree

Moraceae family

A fruit tree of sun-drenched coasts, fertile with plump, indulgent pearls. The fig tree envelops with its broad, protective leaves and comforts with its green, vegetal trail. It will gently lull all lovers of milky woods.

EAU DE TOILETTE

Top notes:
Indian cardamom, Madagascan black pepper, Italian bergamot
Middle notes:
ylang-ylang, fig blossom
Base notes:
white musks, fig wood

DIFFUSER

The delicate scent of fig leaf is accompanied by notes of cardamom, black pepper, and oakmoss, filling the home with gentle warmth.

Fragonard gathered the most wondrous plants from our gardens and forests to compose its herbarium. Keen to preserve a trace of the naturally fragrant botanicals present in its environment, the House created a collection that celebrates nature in all its beauty and wildness. Fragonard's herbarium brings together a selection of eaux de toilette emblematic of the brand (lilac, vetiver, patchouli, peony, verbena), along with several reissues of earlier fragrances (fig tree, sandalwood) and a new creation (oakwood). The collection is also complemented by diffusers (mimosa, peony, verbena, lilac, fig tree), allowing the scents of the garden to enter our interiors.

Eau de Toilette 100 ml €38, 200 ml €52, 600 ml €82; Diffuser 200 ml + 10 reeds €38

Patchouli

Lamiaceae family

A tropical plant with an incomparable fragrance, captivating through its suave, rebellious smoke. Patchouli knows before you know yourself. Charismatic and powerful, it accompanies and reveals free spirits and sensual souls.

EAU DE TOILETTE

Top notes:
petitgrain, ginger, bitter orange
Middle notes:
patchouli, caraway, rose
Base notes:
cedarwood, tonka bean, musk

Lilac

Oleaceae family

The flower of first loves, confessed or left unspoken, fervent and passionate. A floral memory of pure feeling, lilac evokes the innocence of budding love and the purity of beautiful days, a natural spectacle of springtime for the heart.

EAU DE TOILETTE

Top notes:
lemon, black currant, linden blossom
Middle notes:
hawthorn, heliotrope, clove
Base notes:
violet, vanilla, musks

DIFFUSER

A wave of lilac, lily of the valley, and hawthorn, wrapped in indulgent tonka bean and delicious notes of heliotrope and vanilla, carries spring into your home.

Sandalwood

Santalaceae family

Sacred wood, a gift of the gods, honoring peace and consciousness. Sandalwood perfumes and heals, uplifting the soul. Liquid gold with warm, woody effluence, an ideal ritual. Make it your vegetal talisman.

EAU DE TOILETTE

Top notes:
green mandarin, cypress, lemon
Middle notes:
Australian sandalwood, myrtle, rosemary
Base notes:
cedarwood, musk

Oakwood

Fagaceae family

A venerable tree of our forests,
from fragile shoot to protective giant,
always unfolding with majesty.
A magnificent colossus with
an age-old heart, the oak contains
woody wisdom and latent strength,
ready to be shared.

EAU DE TOILETTE

Top notes:
Moroccan mint, shiso, smoked black tea
Middle notes:
oak, Himalayan cedarwood, iris butter
Base notes:
moss, vanilla, amber

Mimosa

Mimosaceae family

A flower of light
with sparkling pom-poms,
little suns of the colder seasons.
Mimosa warms chilled hearts
and illuminates even the most
introverted. Comforting and joyful,
a precious trail to release at home.

DIFFUSER

A radiant yellow bouquet
with solar accords, enhanced
by a touch of bitter orange
and an accord of blond woods
to diffuse throughout your home.

Verbena

Verbenaceae family

A sacred herb with miraculous
virtues, healing all manner
of ailments. Verbena envelops
and soothes with freshness
and tenderness. Druids, herbalists,
or simple lovers of nature,
this is your essential.

EAU DE TOILETTE

Top notes:
verbena, grapefruit, exotic verbena
Middle notes:
ylang-ylang, jasmine, iris
Base notes:
cedarwood, patchouli, amber

DIFFUSER

A green trail of verbena heightened
by a citrus accent and a bouquet
of white flowers, to brighten
your interior.

FOUR OLIVE OILS, FOUR FRAGONARD WORLDS

BOIS DORMANT
COLD-PRESSED
EXTRA-VIRGIN
OLIVE OIL,
50 CL, €22

AS PART OF THE CENTENNIAL CELEBRATION, THE FOUR GRAPHIC DESIGNERS OF THE FRAGONARD CREATIVE STUDIO HAVE DESIGNED FOUR LABELS IN THE IMAGE OF THE BRAND. EACH EVOKES A DEFINING ERA IN THE HOUSE'S HISTORY, FROM THE RIVIERA OF THE 1950s TO INDIAN PALACES.

At Fragonard, olive cultivation meets flower culture. On the family estate, perched on the hills of Grasse, the dry-stone terraces known as *restanques*, characteristic of the Grasse hinterland, shelter more than one thousand olive trees. These multicentennial trees produce the renowned Cailletier olives each year, a variety unique to the region and protected by a PDO (Protected Designation of Origin).

Fragonard is deeply committed to sharing this ancestral product, emblematic of Provence. Many recognize the value of fine olive oil, a true cornerstone of Mediterranean cuisine. Authentic, deeply rooted, and unrivaled, this olive oil is presented in four distinctly different bottles, enclosing four worlds to discover.

ÉDITH depicted the universe of the eighteenth century, that of the celebrated Grasse-born painter Jean-Honoré Fragonard. A landscape rendered in the spirit of a romantic engraving envelops this prestigious oil in its entirety.

ANDRÉA illustrated the Riviera of the 1950s, an emblematic period for Hélène and Jean-François Costa, the parents of Anne, Agnès, and Françoise, who now lead the company. A vintage atmosphere emerges, in which flowers and sunshine meet in perfect harmony, like the motif of a bikini.

ALICE painted a watercolor inspired by Indian palaces and *havelis*, a nod to the influence that numerous journeys to India have had on the fashion and home collections. A woman in a traditional sari cradles an olive branch in her arms.

Finally, AUDREY imagined a universe evocative of autumnal nature. Drawing inspiration from the flora and fauna that inhabit Provence, she pays tribute to rural heritage and its small wild creatures.

Savoir-faire

Le Minor × Fragonard: the meeting of two century-old Houses

Le Minor knitwear is 100% Breton and proudly bears the Entreprise du Patrimoine Vivant (Living Heritage Company) label. A rare French brand, it is distinguished by ancestral savoir-faire that enables the creation of garments rich in meaning and timeless in spirit. This legacy is evident: for 103 years, Le Minor has been producing the authentic Breton sailor sweater. Drawing on expertise passed down through generations in its factory in Guidel, near Lorient, this distinguished brand continually reimagines iconic Breton pieces such as the sailor sweater and the *marinière*. For Fragonard, Le Minor created a sweater and a *marinière* that reflect the spirit shared by the two Houses. Stripes and flowers? Without a second thought.

Jacquard-knit sweater,
100% merino wool, €245
Marinière in Rachel knit, €135
Available in Fragonard and Le Minor boutiques

Le Minor
5 rue du Sabot,
75006 Paris
10 rue Nicolas Appert,
ZI des 5 Chemins,
56520 Guidel

www.leminor.fr

Made in England

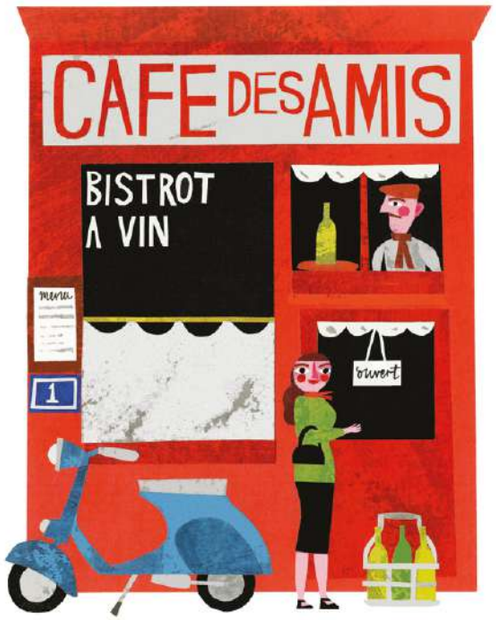
Marion Elliot and the art of collage

An English artist with a poetic universe, Marion Elliot creates delicate paper worlds through collage. Specializing in this technique and deeply passionate about folk art, she draws inspiration from traditional and heritage craftsmanship, delighting in depicting thatched roofs, willow weaving, and the making of wooden clogs.

For Fragonard, the English artist turned her poetic gaze toward the City of Light, creating cut-paper illustrations that capture Parisian elegance and a festive spirit. The result is a joyful and refined collection of trays, pouches, placemats, and more, evoking a stroll rendered in finely cut paper that is both tender and crisp.

Marion Elliot has also published twenty-five books on design, and her work has been exhibited in the United Kingdom, the United States, and Japan. She currently teaches on the undergraduate illustration program at Hereford College of Arts.

Available in Fragonard boutiques



Creation

Shourouk Rhaiem, Queen of Bling

Shourouk Rhaiem is a French artist of Tunisian origin whose work explores the imagery and mythology of consumer culture. From an early age, she was fascinated by advertising, shiny objects, and the images that shape desire, developing a keen sensitivity to the symbols of popular culture.

Fragonard discovered her work at the recent exhibition *The Mystery of Cleopatra* at the Institut du Monde Arabe in Paris.

On this occasion, the artist presented an installation featuring a Fragonard fragrance, *Beau de Provence*. The illustration on the bottle, depicting a figure, is reinterpreted as an echo of the famous episode of the basket of figs associated with Cleopatra's suicide. This initial piece paved the way for a collaboration with the House of Fragonard, which subsequently entrusted her with the creation of works celebrating its centennial through its iconic fragrances.

Her visual universe is steeped in the imagination of the 1980s and 1990s, a time of abundant glitter, when television reigned supreme. *Champs-Élysées, Dallas, Dynasty*: an entire aesthetic of televised glamor shimmering in living rooms. Added to this are the films of Jacques Demy, from which she draws sorbet hues, deliberate artifice, magnified objects, and the pop magic of everyday life.

After running her own jewelry house for fifteen years, a creative journey marked by numerous collaborations with leading fashion houses, she chose to return to her first passion: contemporary art.

Her sculptures and installations, made from vintage objects meticulously covered in Swarovski crystals, transform laundry detergent, perfumes, soda bottles, tin cans, and VHS tapes into gleaming icons, relics of the collective imagination. Displayed on shelves, luminous altars, or supermarket-inspired vitrines, these objects become symbols of desire, projection, and fantasy.

Her work resonates directly with the thinking of Roland Barthes, who analyzed how everyday objects become modern myths, bearers of shared illusions, narratives, and fantasies. In Shourouk Rhaiem's work, consumption is not merely an economic system; it is a factory of emotions, a territory of visual enchantment, and a mirror of collective memory.

Exhibition at the Musée-Théâtre Fragonard in April 2026
39 boulevard des Capucines, 75002 Paris

Exhibition at the Usine Historique in Grasse from June 19, 2026
20 boulevard Fragonard, 06130 Grasse

Collaboration

Neha Luthra × Fragonard, a collaboration with purpose

In collaboration with Neha Luthra, an Indian artist whose luminous creations are inspired by the vibrant forms of Mughal architecture, Fragonard presents a sunlit collection comprising a bag, a scarf, and a blouse. This collaboration supports the association An Initiative Touch Your Soul (AITYS), founded by Neha Luthra's aunt, by donating 100% of sales revenue (excluding VAT). AITYS works in India to ensure that every child has access to secondary education. Fragonard is proud to support the people of this remarkable country, which continues to inspire and nourish its collections.

Find more information on their website
www.aitys.in

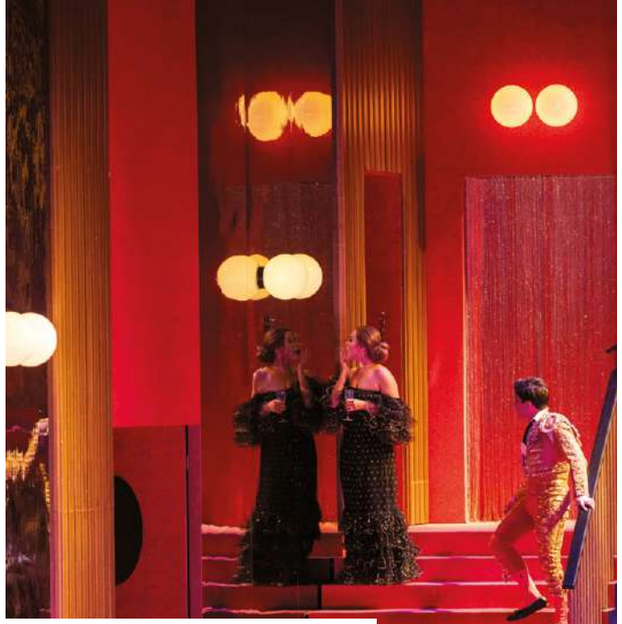
Blouse, €80
Bag, €30
Scarf, 100 × 100 cm, €30

IN THE RING,
ON THE STAGE,
AND ON
THE RUNWAY

COSTUMES OF LIGHT!

Text — CLÉMENT TROUCHE
Photo — GUY MARINEAU

EXHIBITION FROM MARCH 27 TO APRIL 26, 2026
AT THE MUSÉE DE LA MODE ET DU COSTUME IN ARLES



© Andrea Macchia

La Rondine, by Giacomo Puccini,
with Mario Rojas (Ruggero)
and Olga Peretyatko (Magda).
Direction, sets and costumes
by Pierre-Emmanuel Rousseau.
Teatro Regio Torino, November 2023.

© Gregory Boyer

Since the eighteenth century, the distinctive costume traditionally associated with the figure of the bullfighter has ignited passions. It catches the eye and arouses the curiosity of all who encounter it. Inspired by the attire of the Bourbon court, it affirms a powerful identity shaped by diverse influences. At the crossroads of custom and aristocratic practice, these costumes evolved under the aesthetic influence of bullfighters from popular culture. It was in the nineteenth century, most notably through Georges Bizet's opera *Carmen* and its character Escamillo, that the torero, the bullfighter, was transformed into the romanticized toreador.

In the ring and on the stage, light radiates from every movement, lending the motifs of the costume a breath of life. Discover, in this "study exhibition," exceptional pieces so admired by the Spanish painter Francisco de Goya, drawn from the private collection of Alberto Perales in Madrid, alongside works from the archives of the couture house Christian Lacroix dating from 1987 and 1989. Like Picasso or Cocteau, the couturier from Arles cultivated a fascination with these costumes of dazzling color, entirely embroidered with gold, which he glimpsed in the amphitheater twice a year and which would later become a recurring and defining language of his style.

Bullfighters and toreadors have also inspired many other creators, such as Yves Saint Laurent, who, in 1977 and 1979, succumbed to the allure of this proud figure and reinterpreted, in his own way, the *habit de lumière*. He endowed the modern woman with the power attributed to this noble yet popular figure, embodying a sophisticated, sensual, and androgynous archetype while challenging the gender norms dictated by Western society.

Painters, filmmakers, photographers, stage directors, and, more recently, influencers have captured, beyond prejudice, these groomed male bodies, clad in silk stockings and metallic embroidery heightened with cut stones and sequins, the final vestiges of an imagined, baroque eighteenth-century world.

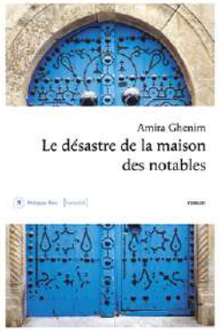
Grasse

Literary Lecture in Grasse

Amira Ghenim, recipient of the 2025 Fragonard Literary Prize for Foreign Literature for her book *A Calamity of Noble Houses*, has been invited by the Centre d'Art des Collines de Grasse to deliver a lecture as part of the Book and History Fair on Saturday, April 25, 2026.

Born in 1978 in Sousse, Tunisia, Amira Ghenim holds an *agrégation* in Arabic, a PhD in linguistics, and teaches at the University of Sousse. The author of academic essays and novels, her most recent work, *A Calamity of Noble Houses*, is the first of her books to be translated into French and has received numerous nominations and distinctions (a finalist for the Arab Booker Prize; the winner of Tunisia's COMAR d'Or; and the recipient of the Arab Literature Prize awarded by the Institut du Monde Arabe in Paris in 2024).

For the Book and History Fair, her lecture, entitled "Tunisia in Chiaroscuro: Silences and Revelations in *A Calamity of Noble Houses*," revisits this work, which explores a Tunisia revealed as much through its silences as through its words. Threaded with secrecy and the unspoken, the novel interrogates collective



memory and the shadow zones of a society in transformation. Between light and darkness, it highlights how silence can sometimes become the most eloquent form of truth.

Lecture by Amira Ghenim
Saturday, April 25, 2026
Médiathèque Charles Nègre
Place du Lieutenant Georges Morel
06130 Grasse
Free entry

www.oscodrinks.com

Marseille

OSCO! A light spirit worth a toast

OSCO is one of those gustatory discoveries we love to share widely: a non-alcoholic spirit with no added preservatives, offering subtle aromas of fresh fruit alongside harmonious floral and herbal notes.

Founded in 2021 by Laura Falque and Marion Lebeau, this young aperitif brand is already featured on the finest tables, notably at the restaurants of Alain Ducasse, Anne-Sophie Pic, and Pierre Gagnaire, as well as in many prestigious cocktail bars. Inspired by the richness of Mediterranean terroirs, the company creates refined, natural, and committed products that reinvent the codes of conviviality to make them truly inclusive. Their secret lies in the use of a flagship ingredient of medieval gastronomy: verjuice, a juice made from green grapes harvested before ripeness, delivering a lively yet subtle opening on the palate.

The range now comprises three complementary and distinctive products. *L'Original* offers aromatic notes of rosemary, anise, and fennel; *Le Rouge Ardent* reveals fruity and spicy notes of cherry, ginger, and chili; and, finally, for those drawn to effervescence, *L'Éclat Brut* is bright, with subtle notes of orchard fruits and fig leaves. OSCO offers all the pleasure of a convivial moment, without the burden of a difficult morning—to be enjoyed and shared without moderation.

Exhibition

Return to Grasse by Cédric Teisseire: A 100% Grasse Contemporary Art Exhibition

For the third consecutive year, the Centre d'Art des Collines de Grasse presents a contemporary art exhibition at the Musée Jean-Honoré Fragonard, entitled *Return to Grasse*, running from March 14 to May 17, 2026. This initiative is supported by Gilles Fuchs, founder of the CACG association.

On this occasion, exhibition curator Jean-Max Colard highlights an artist born in Grasse and Niçois at heart, Cédric Teisseire. The exhibition presents the pictorial relationship he weaves between abstraction and representation, a body of work that explores the experience of landscape in its concrete and physical dimensions.

Cédric Teisseire is also deeply engaged in collective initiatives within La Station, a contemporary art center in Nice. To accompany this project, he has invited four artists whose practices resonate with his own, Suska Bastian, Arnaud Biais, David Raffini, and Christian Vialard.

Sun Burn, Cédric Teisseire

The exhibition invites visitors to wander through a route in which series intermingle and complement one another within a unified corpus, allowing viewers to experience moments of surprise and sensory awakening, much like an encounter with the diversity of nature.

www.le-cacg.fr

Exhibition
Retour en Grasse
(Return to Grasse)
March 14 to May 17, 2026
Musée Jean-Honoré Fragonard
14 rue Ossola, 06130 Grasse
Free entry

MAY ROSE, QUEEN OF GRASSE FLOWERS

The May rose is without a doubt the queen of the perfumer's flowers. Powerful and multifaceted, it has held a place in perfumery since time immemorial. Grasse perfumer Antoine Maisondieu was chosen to create the new *Rose de Mai* eau de toilette by Fragonard. Defined by elegance and simplicity, his signature gives rise to a timeless fragrance in which the rose stands as the absolute essence. To celebrate this flower, Fragonard has conceived a collection built around this fragrance, adorned with a garland of roses and enriched with new scented creations.

Eau de Toilette
Rose de Mai

The elegance of the fragrance is echoed in that of the bottle, enhanced by gold detailing.
The scent reveals a gourmand harmony of black currant and violet, entwined with a trio of roses, including the emblematic Grasse *Centifolia* rose.
Base notes of cedarwood and amber lend softness and depth.
Top notes: Italian bergamot, black currant, violet
Middle notes: Bulgarian rose, Grasse *Centifolia* rose, Turkish rose
Base notes: Virginia cedarwood, amber, musk

100 ml, €38; 200 ml, €52; 600 ml, €82

Soap & Soap Dish Set
Rose de Mai

Beautifully sculpted with a blooming rose, this soap, enriched with argan oil, releases an intoxicating fragrance.
The set includes a biscuit porcelain soap dish whose motifs recall the branches of a rosebush.

Soap 150 g, €10
Gift set, €25

Hand Cream
Rose de Mai

Enriched with sweet almond oil, this new hand cream contains 95% ingredients of natural origin. Delicately scented, it is the perfect choice for precious skin.

75 ml, €12

Body Cream
Rose de Mai

Formulated with shea butter, this new body cream generously nourishes the skin. The skin delights in this delicate floral veil.

200 ml, €24

Shower Gel
Rose de Mai

This shower gel offers a true moment of softness. Scented with rose, it leaves the skin silky and radiant.

250 ml, €13

The centennial year is, for the House of Fragonard, a year filled with emotion, memories, and... change. In 2026, Jean Huèges, our Creative Director for nearly thirty years, decided to step down and enjoy a richly deserved retirement. 1996, the year we first met, now feels at once distant and remarkably close. Our shared understanding, seamless collaboration, and joint creativity made those years pass in the blink of an eye, and our professional partnership gradually deepened into a profound friendship and lasting bond. For him, finding the strength to leave this House, one that has also become a family over the years, was no small challenge. To succeed him, the choice very naturally fell to my beloved niece, Léna Torino. Her strong work ethic, joyful energy, discerning eye, and sure taste will ensure a smooth and seamless transition. And so, while it is very difficult for me to imagine working without Jean's reassuring, professional, and deeply committed presence, I am nevertheless delighted to witness the success and growth of this talented, joyful young woman, in whom I recognize so much of myself. Knowing that we will continue to share many of the adventures that give our collections their distinctive character fills me with joy and allows me to look toward the years ahead with great serenity. The next generation is assured.

— Agnès Costa

©OLIVIER CAPP

PORTRAITS IN DIALOGUE: CREATIVE LEADERSHIP ENTERS A NEW ERA

Jean Huèges: Indeed, the decision was not an easy one to make. Today, I stand on the verge of leaving this role as Creative Director with a mix of emotion and serenity: emotion, because these years here have truly mattered; serenity, because I know I am handing things over to someone competent, curious, joyful, and deeply committed. What a road we have traveled together, my dear Léna.

Léna Torino: My memories are a little hazy, but I believe the first time we met was during my very first trip to Paris, when I had come to spend a weekend with Agnès.

JH: How old were you then?

LT: I was fourteen. It was the first time I met you and the first time I discovered what I thought of as "Parisian life." To me, you embodied that fantasized city. You arrived at Georges, the restaurant on the terrace of the Centre Pompidou. I remember a soft, muted light, music, a very chic atmosphere, and I can still hear myself thinking, "I'm in a movie, or an episode of *Sex and the City*!" That evening, you struck me as a man who was completely in the know, a true figure of the Parisian scene: funny, quick-witted, and charming.

JH: You nearly make me blush! I see you as if it were yesterday, when we met again for the second time, after a family lunch at Agnès's in Grasse. You joined Olivier and me at the Fondation Maeght in Saint-Paul-de-Vence, and I remember our bursts of laughter as we posed, mimicking the movements of Giacometti's sculptures. That day, a joyful complicity was born between us.

LT: I began traveling with Agnès and you at a very young age. Looking back, I realize that this was when my eye truly began to form. Your connection with Agnès was evident, particularly in matters of taste, and I gradually found my place within your duo, nourished by your shared dynamic.

JH: Absolutely. And almost immediately, Agnès and I sensed that your attention gravitated toward the subjects that had captured our own interest. "She has a good eye," we said to ourselves. It must be noted, however, that you didn't agree with me when I waxed lyrical over a display of papier-mâché fruits and vegetables. The infamous fake lemon of discord has since become legendary in our memories.

LT: That was when I discovered your obsessions, from the chic expandable bag to placemats and fake fruits.

JH: You must have been about twenty. Time passed so quickly. You finished your studies and joined the Fragonard creative studio, a true niece to Agnès and a niece of the heart to me. I can no longer count the photographs that bear witness to our fits of laughter. Very quickly, I knew that we shared the same desire: to work seriously without ever taking ourselves too seriously.

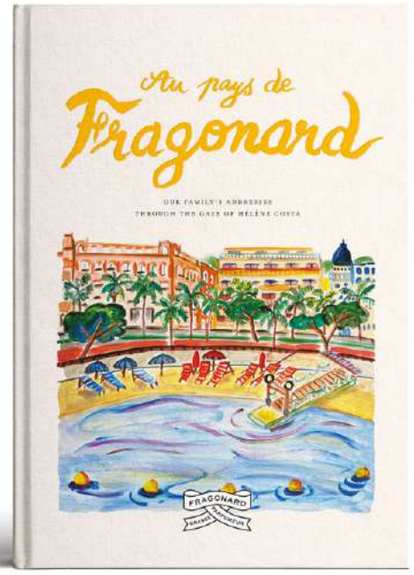
LT: That perfectly describes our way of working, effective and creative, I would add. As I grew more confident and mature, our perspectives became complementary. We are undeniably childlike, both of us, when it comes to laughing and creating, yet there is a generational difference that allows me to learn from your experience and, above all, from your life. You have such a rich memory and so many stories to tell. They give me culture and context, enriching me with countless small anecdotes, often rooted in your lived experience.

JH: I'm deeply moved. I would say that, in turn, you bring me a certain combativeness on some subjects, along with desires and ideas that never cease to surprise me. It is a constant exchange between our viewpoints, naturally joined by Agnès's as well. There is one more thing we share that feels essential to me. I never wanted to "have a career." I wanted to shape my life around what mattered most to me: to be happy in my work, surrounded by people who understood me and allowed me to give free rein to my imagination and to my very real taste for fantasy. This work has confirmed for me that no experience is ever wasted, and that one never truly stops learning. I watch you create with a gaze that always feels fresh, and with a wonderful energy that animates the creative studio. That is exactly what this position calls for.

LT: Do you have one final piece of advice?

JH: Never hesitate to help what exists evolve, while preserving what has already proven its worth. Mistakes are part of the journey, but trust yourself. You are well surrounded, and Agnès will always be there to encourage you, just as she has always done with me. I pass the torch to you with serenity, and I wish you a truly beautiful journey ahead.

GET INSPIRED



THE COSTA FAMILY'S
PROVENÇAL ADDRESSES

Hélène Costa passed on to her three daughters, Anne, Agnès, and Françoise, an unconditional love for Provence. In turn, they now wish to showcase the traditions and poetry of this culture by sharing a selection of their favorite addresses: a baroque palace in Nice, the finest gelato maker in Saint-Tropez, pastrami sandwiches in Marseille, a neo-Florentine palace in Arles. These pages trace a warm and inviting journey through the cities where Fragonard has made its home, encompassing both long-standing family landmarks and more recent discoveries. Step off the beaten path and explore these hidden routes, unusual or traditional places, that remain essential.

Au Pays de Fragonard
(In Provence, with Fragonard),
104 p., €25

JOYFUL CORRESPONDENCE

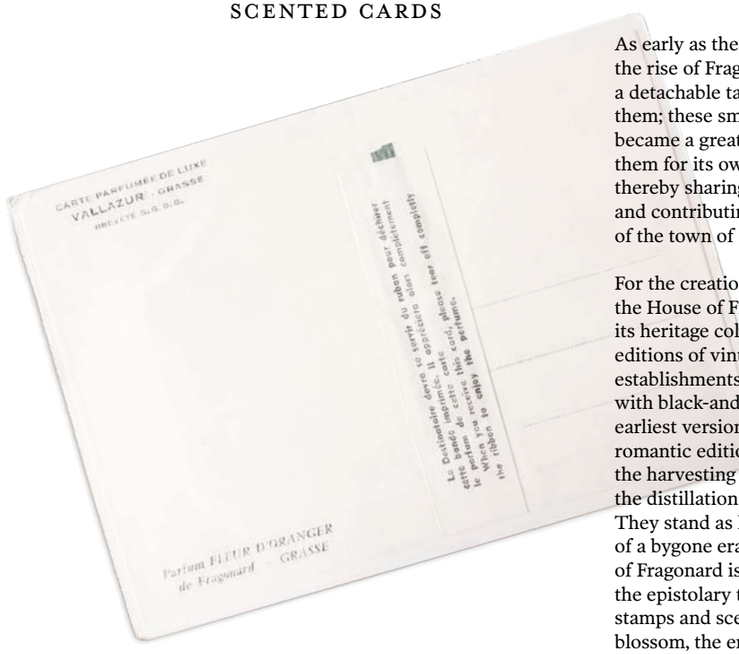
Fragonard perfumes
the Côte d'Azur,
but not only that.
Can you identify the city
depicted in each drawing?
This collection features
twelve postcards,
each reflecting one
of the cities where
Fragonard's influence
shines today.

€2 per postcard

FRAGONARD × LA POSTE, CREATION OF A HEART STAMP TO CELEBRATE OUR CENTENNIAL

A Heart Stamp scented with Fragonard orange blossom,
from €1.52

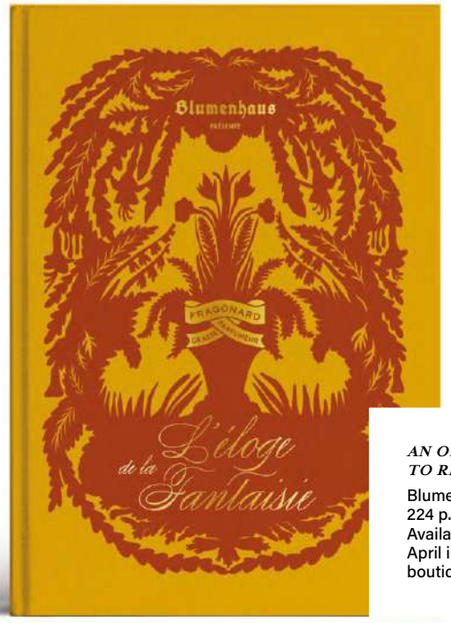
THE STORY OF FRAGONARD'S SCENTED CARDS



As early as the 1930s, postcards accompanied the rise of Fragonard's perfumery. In the 1960s, a detachable tab system made it possible to scent them; these small olfactory keepsakes quickly became a great success. Fragonard produced them for its own clients as well as for others, thereby sharing its perfumer's expertise and contributing to the promotion of the town of Grasse throughout France.

For the creation of La Poste's 2026 Heart Stamp, the House of Fragonard drew inspiration from its heritage collections, which preserve various editions of vintage postcards celebrating our establishments and our savoir-faire. Illustrated with black-and-white photographs in their earliest versions, or hand-tinted in the most romantic editions, postcards from Grasse depict the harvesting of perfume flowers as well as the distillation processes in our factories. They stand as historical and sociological records of a bygone era. Thanks to La Poste, the House of Fragonard is proud to once again celebrate the epistolary tradition with the release of stamps and scented cards infused with orange blossom, the emblematic fragrance of the House.

FRAGONARD, PAGE BY PAGE



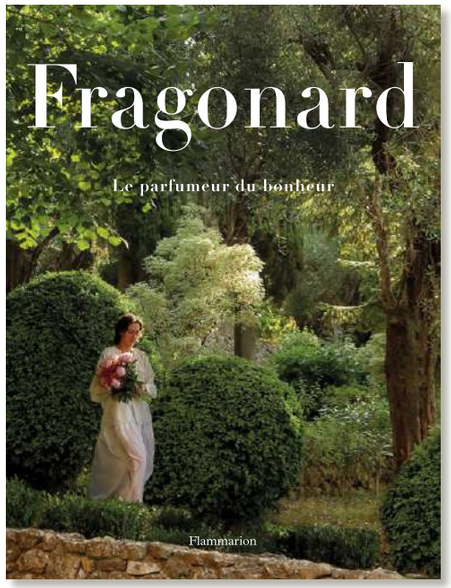
AN ODE TO REVERIE
Blumenhaus,
224 p., €35
Available from April in Fragonard boutiques

01

FRAGONARD'S REVERIE, AS SEEN BY BLUMENHAUS

Renowned for its hybrid publication that sits somewhere between an art book and a source of inspiration, Blumenhaus has created a bespoke magazine celebrating the creative reverie that has animated the House of Fragonard for more than forty years. Founded by Camille Gressier and Isabelle Laydier Kristensen, two young graphic designers with artistic training, Blumenhaus highlights a refined *art de vivre* in dialogue with nature and poetry.

Its editorial line celebrates craftsmanship and creation, immersing the reader in a vibrant, colorful world closely aligned with that of Fragonard. For this special edition, Camille and Isabelle conceived a series of portrait portfolios in the form of *cartes blanches* for all those who contribute to the creative spirit of the House of Fragonard. A true object of art, the magazine is filled with inspirational plates that visually convey the full richness and singular creativity of the Grasse-based House.



02

FRAGONARD, THE PERFUME OF PROVENCE

The prestigious Flammarion shines a spotlight on the House of Fragonard in an exceptional and historic volume. Looking back on one hundred years of perfume history, creations, and collections, the book unfolds page after page of archival images recounting the beginnings of the Grasse-based perfumery, its artisanal manufacturing methods, and the family behind this French success story. Deeply rooted in Provence, the company founded in 1926 in Grasse has become a source of inspiration for all who visit the region. Its perfume, lifestyle, and fashion collections, defined by joy and color, have become an unmistakable signature. Passionate about art from the very beginning (the name of the House pays tribute to one of the most renowned French painters of the eighteenth century), the Costa family has assembled a unique cultural and artistic heritage, which it shares through seven museums located between Grasse and Paris.

FRAGONARD, THE PERFUME OF PROVENCE

Éditions Flammarion, 263 p., €55
Available from April in bookstores, Fragonard boutiques, and on the website www.fragonard.com

Embodied by the fourth generation, the company is now led by Anne, Agnès, and Françoise Costa, who succeeded their father and have since continuously developed the House along three key axes: high-quality artisanal production, creative collections, and the acquisition of works of art. Few French companies are as prolific and eclectic. Rich in iconography, this emblematic volume both seals Fragonard's centennial and opens the doors to a radiant future.

03

THE FRAGONARD MUSÉE DE LA MODE ET DU COSTUME

Last July, the House of Fragonard inaugurated its new museum in Arles, the Musée de la Mode et du Costume. Featuring a textured cover and a traditional Arlesian headdress ribbon used as a bookmark, the book is divided into several sections, echoing the chapters of this long-term project. It retraces the history of the building, its rehabilitation, and the design project carried out by the architectural firm Studio KO, as well as the genesis of the collections drawn from the Costa and Pascal families and the unparalleled history of Arlesian fashion and costume from the eighteenth century onward.

Each year, the museum will present thematic exhibitions, inviting the public to discover the richness of a heritage in constant evolution.

MUSÉE DE LA MODE ET DU COSTUME, ARLES

Éditions Flammarion, 254 p., €55
Available from April in bookstores, Fragonard boutiques, and on the website www.fragonard.com

PUTTING YOUR NOSE TO WORK,

AN EDUCATIONAL IMPERATIVE

Have you ever played the lottery of smells? Largely absent from our schools, olfactory education nonetheless possesses all the necessary qualities to support our development. Sarah Bouasse, a journalist specializing in scent and perfume, joins us to discuss the latest book she coordinated with the association Nez en Herbe: *Manuel d'éveil olfactif pour petits et grands (Olfactory Awakening Manual for Children and Adults)*, published by Éditions Nez. Both didactic and playful, this manual makes the case for developing the sense of smell as a way to cultivate attention, memory, and a deeper connection to reality.

Interview — CHARLOTTE URBAIN
Photo — LUCIE SASSIAT

How did this olfactory awakening manual you have just published with Nez come about?

It is a manual for children and adults alike, born of the meeting between the association Nez en Herbe, which has been promoting olfactory awareness in educational settings from daycare through university for nearly ten years, and Éditions Nez, which notably publishes *Nez*, the olfactory magazine to which I contribute. From the encounter between these two entities emerged this manual, which brings together the full breadth of experience of Nez en Herbe's members, including physicians, researchers, artists, and perfumers, most of whom have led workshops in schools and have therefore tested the activities presented in the book. The exercises are laid out like recipes in a cookbook, with the number of participants, preparation time, duration of the activity, steps, and materials clearly specified. Everything is designed to be easily adopted. There is also more theoretical content, which is the section I particularly coordinated, bringing together the expertise of Nez en Herbe members around questions ranging from "Why olfactory awakening?" (because it is important to be able to articulate it), to "How do perfumers learn the hundreds of scents on their palette?" or "What role does smell play in taste?" Some twenty thematic insights make it possible to take ownership of the subject and, we hope, inspire readers to get involved.

How can we awaken a child's sense of smell?

For me, olfactory awakening begins above all with oneself. That is the thrust of the text I wrote for the book. Parents, talk about smells with your children. The example we set is more powerful than any activity. Showing interest in scents, mentioning them casually, smelling what we eat, and noticing the smells of a place all contribute to integrating odors into a child's perception of the world.

Why is this important?

Because smells exist. They are there everywhere, all the time, from birth until death. Our brains process them whether we want to or not. Becoming aware of this process can greatly enrich our relationship with the world. Being in contact with the smells of life is adding life to life itself. It is a way of knowing the world better, but also of knowing oneself better. It is a true vector of personal development.

In a world saturated with screens, can the sense of smell be a tool for reconnecting with reality?

Yes, absolutely. Smell, by definition, connects us to the here and now, to what is actually present. It is a very powerful means of redirecting attention, for both children and adults, toward the real world. Today, reality has almost become just one option among others, alongside virtual worlds. Cultivating the sense of smell is a way of holding on to the thread of reality, which tends to fray.

This is somewhat paradoxical, since smell is usually described as subjective, in contrast to sight, which Western cultures consider the most reliable sense. Could the rise of artificial intelligence invert these roles?

Indeed, smell is often criticized for being subjective, whereas, to me, that is precisely its greatest strength. It informs us about the world through the prism of memory and emotions. Historically, thinkers and philosophers reproached smell for being an animal, primitive sense, unlike the so-called "noble" senses such as sight. And yet smell is a sense that connects us to all living species, animal and plant alike, since chemical exchange is the primary mode of communication between species. By exercising our sense of smell, we also open ourselves up to beings that do not resemble us, that we sometimes do not even see, but that now, more than ever, need us to listen to them.

Are you thinking of environmental issues and the defense of ecology?

Primarily, yes, but this also encompasses public health concerns. Maryse Delaunay, a senior lecturer in developmental child psychology, explains this very clearly in the book. She notes that children and adolescents are showing increasing reluctance toward fruits and vegetables, making them more vulnerable to excess weight, obesity, nutritional deficiencies, and eating disorders. Olfactory awakening, by stimulating curiosity, encourages a more varied diet.

If you had to give parents just one piece of advice, what would it be?

Smelling consciously and intentionally is already an important first step. Stay connected to your nose. Do not hesitate to sniff, sometimes even conspicuously, to put words to what you smell and to share those moments with your children, asking for their impressions. It does not matter whether you have the right vocabulary. The goal is not to become a perfumer or an oenologist. You simply need to put your nose to work, because the more attention you pay to it, the more you want to smell, and the more it becomes second nature. Children take to it very quickly, and adults do as well. Science now shows that exercising the sense of smell stimulates brain plasticity and improves cognitive functions, particularly those related to language. Olfaction develops creativity, memory, concentration, and curiosity. It would be a shame to deprive ourselves of it.

Sarah Bouasse, *Manuel d'éveil olfactif pour petits et grands*, Éditions Nez, €24

AD

MI

RE

The exhibition *Amazons! Horsewomen and Fashion Icons* opens at the Musée de la Mode et du Costume in Arles from May 22 to September 20, 2026.

Exhibition curators — **VALERIO ZANETTI & CLÉMENT TROUCHE**

AMAZONS!

HORSEWOMEN AND FASHION ICONS

ABOVE
Pierre Mignard /
Joseph Parrocel (attr.)
1 – Equestrian Portrait
of the Marquise of Louvois
2 – Equestrian Portrait
of the Duchess of La Ferté
3 – Equestrian Portrait
of the Duchess of Bouillon
4 – Equestrian Portrait
of the Countess of Saint-Géran
1678–1682, 69 × 58 cm,
Skokloster Slott museum, Sweden

At the heart of its new museum in Arles, Fragonard unveils the history of women's equestrian dress in Europe and its influence on fashion, from antiquity to the present day. Historically, horseback riding played a crucial role in the process of women's emancipation. Since the Renaissance, specific garments have been designed for each equestrian practice, with implications extending far beyond purely visual and symbolic dimensions. Both the borrowing from the male wardrobe and the invention of new sartorial forms encouraged those who would soon be known as "Amazons" to question their place in society. Visitors are invited to discover the history of these women, whose strength and beauty have often been as mythologized as they have been misunderstood. The exhibition brings together loans from leading national institutions. Among the Paris-based lenders are the Petit Palais, the Bibliothèque nationale de France, the Musée Condé, the Musée d'Orsay, the Musée Carnavalet, and the Musée des Arts décoratifs. They are joined by the Musée national de la Renaissance in Écouen; the châteaux of Compiègne and Cadillac; the fine arts museums of Orléans, Pau, Le Mans, Sceaux, and Libourne; as well as the Mucem and the Museon Arlaten. Several British museums have also contributed to the exhibition, including the Fashion Museum of Bath, the Royal Albert Memorial Museum, the Glove Collection Trust, Hertfordshire Museum, and Norwich Museum, reflecting the essential role equestrian practices play in the culture of the United Kingdom. Works from Swedish museums housing landmark collections further complete the exhibition route. For this occasion, the lending institutions agreed either to withdraw major works from their galleries or to bring to light treasures sometimes buried for centuries in storage.

The seventeenth-century saddle of Queen Christina of Sweden, known as the "Amazon of the North" or the "Gothic Amazon," is presented alongside equestrian portraits of illustrious women from the court of Louis XIV, reunited for the first time in nearly 250 years. Portraits of La Grande Mademoiselle riding astride, of Marie Leszczyńska at the Château de Fontainebleau, and, from the nineteenth century, drawings by Degas and Constantin Guys, are displayed opposite the garments worn by the Amazons of their respective eras. Among these portraits are depictions of one of the most celebrated Amazons of her time: Empress Eugénie of France.

Across all exhibition spaces, more than one hundred works reveal their fashion secrets spanning a period from the Renaissance to the Revolution, from the Empire to the runways of contemporary fashion. The exhibition traces the evolution of Amazon fashion through the centuries while also showing how this history enabled horsewomen, huntresses, female politicians, strollers, and professional riders to engage fully with their identity and, in many cases, to transform it into a true raison d'être. Initially perceived as a challenge to traditional dress codes, the Amazon habit gradually became an essential component of the elegant woman's wardrobe.

Summer Amazon ensemble, c. 1865
Woven cotton fabric, wool braid
Fragonard Collection

In their pursuit of both distinction and comfort, these Amazons drew upon the male wardrobe, its fabrics and embellishments, and the expertise of master tailors, to create emblematic silhouettes that quickly achieved iconic status in women's fashion, far beyond riding schools and hunts.

It was first through the Arles costume that, after the Second World War and during traditional festivities, three women asserted themselves as Amazons on horseback, alone among men. They were soon followed by others whose grandmothers had ridden side-saddle to move livestock from the *manades* or to travel into town, foremost among them the Queen of Arles. Founded in 1512, the Camargue Confrérie des Gardians (Confraternity of Gardians) protects and unites professional riders. In 2001, a group of wives and daughters of *gardians* came together within this historically male institution and began presenting dressage and cattle-working performances ridden side-saddle.

The strong revival of this practice, amplified by social media and the circulation of equestrian performances, has sparked unprecedented enthusiasm today among young girls in Camargue. At present, the democratization of side-saddle riding is complete, and it is taught in specialized classes within Camargue riding schools from the age of seven.

The Musée de la Mode et du Costume entrusted the scientific curatorship of the exhibition to Valerio Zanetti, the holder of a PhD in History and a specialist in women's equestrian practices of the Grand Siècle. This exhibition is the result of more than ten years of research, shared with both devoted enthusiasts and first-time audiences eager to discover an extraordinary chapter of Western history. The accompanying exhibition catalogue features substantial contributions from international specialists. A scholarly symposium, whose program will be announced on the museum's website, will take place during the opening days. Join us in Arles from May 22, 2026, for a full-gallop journey into the land of the Amazons.

EXHIBITION
AMAZONES ! CAVALIERES ET ICÔNES DE MODE (AMAZONS! HORSEWOMEN AND FASHION ICONS)
FROM MAY 22 TO SEPTEMBER 20, 2026
MUSÉE DE LA MODE ET DU COSTUME
16 RUE DE LA CALADE,
13200 ARLES
WWW.MUSEE-MODE-COSTUME.FRAGONARD.COM

CAVALCADE

Text & photo
— PIERRE & FLORENT

They wear costumes as one bears memory and tradition. They ride their proud mounts, white-coated companions of the road, and, at their side, traverse the trials decreed by fate. In ribbons, lace, petticoats, kerchiefs, waistcoats, trousers, or shirts, against the wind or facing the marshlands, five contemporary Amazons share fragments of their lives on their own terrain, from the Camargue to the banks of the Aude. Intimate narratives unfold through textiles, in the accumulation of patterns, cuts, textures, symbols, and memories. Garments and modes of dress shape bodies and identities, often sewn by the women themselves, sometimes handed down from one generation to the next. These women inherit a lineage stretching across millennia. In their conventions as much as in their freedom, they reveal a world in motion, an inner territory over which they alone hold the reins.

Cavalcade is a choral photographic video work, situated at the intersection of performance and documentary. Bringing together five testimonies from women riders who ride side-saddle, the project layers portraits of clothing, objects, and memories to offer an immersion into the materiality and intimate core of a living tradition.

FRAGONARD, GRASSE'S GOLDEN BOY

AN EXHIBITION AT THE
MUSÉE JEAN-HONORÉ FRAGONARD,
FROM JUNE 19 TO OCTOBER 18, 2026

Exhibition curator
— CAROLE BLUMENFELD

ABOVE: *Young Mother Holding Her Child*, Jean-Honoré Fragonard, Besançon, Musée des Beaux-Arts et d'Archéologie

On the occasion of the centennial of the House of Fragonard in Grasse, the Musée Jean-Honoré Fragonard pays tribute to the singular gaze that Grasse's golden boy cast upon early childhood, with its delicacy and vulnerabilities, but also its infinite shades of tenderness, of which he was among the most subtle witnesses in the history of painting. Around thirty works, some previously unseen, will be presented to the public, lent by French and international institutions and drawn from private collections. These works resonate with the *Discourse on the Current State of Painting*, published in 1785, which took issue with Fragonard's choice to turn away "into little, unknown paths, in order to fashion for himself a genre more favorable to the delirium of the imagination..." What could be more fitting than to exhibit them in Grasse itself? Thirty years before the publication of *Émile, or On Education* by Jean-Jacques Rousseau, Jean-Honoré was born into a close-knit and nurturing domestic world, where the child was cherished by his parents as well as by his aunt and godmother, a small yet attentive circle within which this singular mind first awakened to the world. Recent discoveries in the archives of Grasse and Paris relating to his early childhood reveal the richness of this milieu, where women were universal heirs to their fathers or great-uncles on the same footing as their brothers, and where an openness toward women's choices was strikingly advanced. This intimate history played a decisive role in shaping the unique perspective that the painter brought to early childhood.

A GRASSOIS PARADISE

In his *Essay on the Character, Morals, and Spirit of Women* (1772), Antoine Léonard Thomas sketched the dream of a pacified society, freed from the disorders of an anxious and clamorous social life, in which the gentleness of domestic bonds and the tranquility of shared affections would prevail. Frivolous agitation would give way to the constancy of simple pleasures; noisy vanity would give way to a discreet and lasting happiness. This aspiration to moral balance and harmony, he argued, could be fulfilled only through the agency of women, the sole figures capable of introducing this regulating softness into the social order. It might be tempting to imagine that Fragonard, uprooted at a young age to make his way to the capital, experienced a similar melancholy at the passage from childhood to the city. Yet the archives of Grasse and Paris reveal that, far from being lost in the tumult of the metropolis, his family succeeded in preserving this atmosphere of solicitude and calm and later recreating it around him. This climate of continuous affection, a faithful reflection of his childhood, irrigates his entire oeuvre and endows it with its singular warmth.

Fragonard replaces the static bliss dreamed of by moralists with a sense of nature as animated, shifting, and infused with an inner breath. The mother who raises her child, both literally and figuratively, toward the light performs an emblematic gesture to which the painter returns again and again. It conveys an enlightened conception of education, founded not on discipline but on vital impulse. In his work, woman is not merely the guardian of the household: she is its luminous center, the living principle through which the child and the world are transformed, and through which they are led from disorder toward awakening.

THE GESTURES OF AUTHENTICITY

In Fragonard's work, childhood unfolds within a cocoon of delightful authenticity, constant benevolence, and maternal patience. Lively, defiant, almost impish, it totters, stirs, ventures its first steps, forming a small world of play and innocent exercise, where every moment of clumsiness becomes a promise and where the slightest awkward touch already heralds future mastery. The painter lingers with tender curiosity over the minute choreography of gestures, the stammering of movement, and the naïve eagerness by which the child conquers bodily balance and the freedom of its limbs. Such meticulous attention reveals a gaze of profound sympathy, almost a gentle inclination, ever alert to the truth of beginnings. Beneath this delicate grace lies a keen desire to sanctify these fleeting moments, to preserve them as precious relics of innocence.

ABOVE: *The Rest on the Flight to Egypt*, Jean-Honoré Fragonard, Troyes, Musée des Beaux-Arts et d'Archéologie

Fragonard strips away all artifice; never is he more truthful or more incisive than in these images of protected childhood, which align with the broader ambition of the century, namely to capture the first tremor of feeling and the outpouring of the heart in its earliest days. It is no accident that shortly after the death of his beloved daughter Rosalie, in the year that would have marked her eighteenth birthday, Fragonard painted a grieving couple leaning over an empty cradle. Through a return of the heart, the painter here transforms the image into a silent prayer for the memory of extinguished innocence.

A wholly new conception of tenderness and familial feeling emerges during the Enlightenment. Between Greuze, to whom the Petit Palais has just devoted the exhibition *Childhood in the Light*, and Fragonard, the distinction is less one of manner than of soul. The art of Jean-Baptiste Greuze seems haunted by domestic pain, by the fracture between the ideal he exalts and the reality he endures. His denunciations of wet-nursing, his domestic dramas, and his scenes of childhood anguish echo his own family misfortunes, alongside a wife who attempted to murder him in his sleep and sent their daughters as far from Paris as possible. A wounded, victimized artist, Greuze proves acutely receptive to the innovative discourses of his time on maternal attachment and the importance of early childhood, while remaining personally incapable of tasting these domestic joys. Under Fragonard's brush, by contrast, maternity becomes the staging of an intimate theater devoted to tenderness and to a return to a true, or idealized, nature. Carried by the light of memory, Fragonard restores the intact brilliance of an inner world. For him, maternity is neither a moralizing dream nor an edifying construction; it is the reminiscence of a happy childhood, transposed into ideal visions. In the diaphanous clarity of his canvases, gestures turn into caresses, color vibrates with life, and everyone seems animated by the gratitude of being conscious of the fragility of his joy. Where Greuze depicts loss, Fragonard celebrates plenitude; where one grapples with the impossible, the other seeks to fix the ephemeral. Thus, beneath the appearance of a shared praise of childhood, a subtle opposition takes shape. Greuze paints the regret for a dreamed world; Fragonard, the wonderstruck memory of a lived world, transmuted by the awareness of a happiness once granted. This inclination to celebrate the harmonies of simple life aligns him with his literary contemporaries, all animated by the same desire for recovered naturalness, for that return to the feeling of nature pursued, each in his own way, by Rousseau, Carmontelle, Bernardin de Saint-Pierre, or Florian. For several decades, art historians have referred to this scene as *Visit to the Wet Nurse*, thereby too hastily interpreting the two central figures as a refined urban couple who have come to contemplate a child entrusted to another's care.

Despite several clues advanced as early as the 1780s, specialists have struggled to link this composition to the short story by the Chevalier Jean-François de Saint-Lambert, published in 1765, whose protagonist is Sara,

The Cradle, Jean-Honoré Fragonard, Amiens, Musée de Picardie

Interior of a Stable, Jean-Honoré Fragonard, oil on canvas, 54 × 65 cm, Paris, Collection Farida and Henri Seydoux

Young Couple Contemplating Their Child, Jean-Honoré Fragonard, Grasse, Musée Jean-Honoré Fragonard, Collection Hélène and Jean-François Costa

a beautiful young Englishwoman, educated and well born, in love with a modest but enlightened Scottish farmer. She decides to marry him, abandoning a planned arranged match and defying convention, in order to share with her beloved a life inspired by the principles contained in the wedding gift offered by her father: a carefully chosen library holding several notable works, including Rousseau's *Émile*, at least in the first version, and Samuel Richardson's *Pamela*.

The narrator, a tender witness, describes Sara and her husband leaning over the cradle of their fifth child: "They both bent over the cradle, and in turn looked at the child and at one another, clasping hands and smiling. I was enchanted by the touching spectacle of this conjugal love and this paternal tenderness."

"Fragonard replaces the static bliss dreamed of by moralists with a sense of nature as animated, shifting, and infused with an inner breath."

Fragonard does not, in truth, literally illustrate Saint-Lambert's familial ode; he draws inspiration from it to transfigure the maternal figure, whom he elevates, in this pastoral setting, to the dignity of an Enlightenment ideal. Here, the only woman of an age to nurse the child is indeed the one at whose feet the horseman kneels, his head nestled against her lap, while she tenderly embraces him as she would a small child. Bathed in a halo of clear morning light, the young mother dominates the pyramidal composition, whose extremities are occupied by the little girl and the duenna with her distaff, thus bringing together the three ages of a woman's life. The eloquence of light guides the reading of the scene, while the broad, trembling brushwork lends the almost monochrome composition its silent poetry. The infant's features are barely sketched, a clever device to avoid diverting the viewer's gaze. The true subject is the woman, and the generous material with which Fragonard clothes her gown, chaste though it may be, concentrates all attention upon her. The children placed on the right further contribute to this exaltation of the maternal figure. The little boy casts upon her a gaze full of admiration, while the girl's white bodice echoes, through a discreet chromatic resonance, the mother's alabaster dress.

EXHIBITION
FRAGONARD, L'ENFANT CHÉRI DE GRASSE (FRAGONARD, GRASSE'S GOLDEN BOY),
JUNE 19 TO OCTOBER 18, 2026. MUSÉE JEAN-HONORÉ FRAGONARD, COLLECTION HÉLÈNE AND JEAN-FRANÇOIS COSTA.
14 RUE JEAN OSSOLA, 06130 GRASSE, FREE ENTRY

BURST OF COLOR!

TO MARK THE 100TH ANNIVERSARY OF THE HOUSE OF FRAGONARD, THE MUSÉE PROVENÇAL DU COSTUME ET DU BIJOU CELEBRATES FASHION, PROVENÇAL IDENTITY, AND THE RICHNESS OF ITS COLORS.

Text — CLÉMENT TROUCHE

Photos — EVA LORENZINI

“Like a painter’s palette, hues are subtly modulated and blended, carrying us across the centuries.”

Since the eighteenth century, women of the region have worn costumes distinguished by vivid colors and captivating patterns. Quilted petticoats made from printed cottons, paired with pleated fichus draped over the shoulders, remained the most emblematic elements of the female wardrobe throughout the nineteenth century.
At the origin of Hélène Costa’s collection were only a handful of pieces, inherited from the family wardrobe that she wore with pride in her youth. She possessed one of those radiant Provençal faces immortalized by photography in the 1950s. Throughout her life, she was deeply committed to preserving and seeking out the rarest and most exceptional pieces. Traveling the roads of Provence in search of quilted skirts with unknown motifs, neckerchiefs edged with floral garlands, or capes with vividly printed grounds, Hélène never abandoned her quest.
For nearly twenty years, her daughters Anne, Agnès, and Françoise Costa have carried forward the collection initiated by their mother, giving it new scope and dimension. Each year, they take great pleasure in sharing it with the public through exhibition themes as varied as they are diverse. They hold a deep conviction that safeguarding the historical heritage of textiles is essential. Through their collection, they bring back to life stories lost for generations and create a true object of sociological and scientific study, composed of significant works that embody the diversity of Provençal identities. Today, the Fragonard Collection stands as one of the most important in the region. This cumulative and comparative spirit serves as a unifying thread in the exhibition’s scenography.
A vibrant selection of approximately one hundred pieces enters into dialogue, grouped by color.
The exhibition offers an opportunity to discover the meaning and symbolism of colors since the eighteenth century and to observe their evolution and changing fashions. Like a painter’s palette, hues are modulated and blended, carrying us across time. From the richness of nature to the chemistry of color, an entire society is evoked, without distinction of rank. Yellow, red, and blue unfold in the display cases, joined by green, orange, and violet, not to mention the essential role of white and black.
Come immerse yourself in this deconstructed rainbow, a reflection of an imagined Provence, from the Age of Enlightenment onward.

EXHIBITION
PIQUÉ DE COULEURS !
(BURST OF COLOR!)
JUNE 19 TO OCTOBER 18, 2026
MUSÉE PROVENÇAL DU COSTUME ET DU BIJOU
2, RUE JEAN OSSOLA, 06130 GRASSE
FREE ENTRY

A CENTURY OF PHOTOGRAPHY AND FLOWER POWER

What better way to celebrate a dual anniversary, the centennial of Grasse perfumery and the bicentennial of photography, and to pay tribute to women and flowers, than by delving into a century of photography and assembling heroic images in which the flower becomes an object of power and self-assertion? Carried forward, elevated, and developed by the great-great-granddaughters of its founders, the House of Fragonard has quietly and humbly expressed itself in the feminine for more than thirty years. As we all know, and as current events remind us daily, gender equality and respect for the so-called "weaker sex" remain fragile. Let us take advantage of this double anniversary to cast a floral light on iconic photographs and to question their symbolic value.

Exhibition curator
CHARLOTTE URBAIN

EXHIBITION
QUI A PEUR DES FLEURS - WHO'S AFRAID OF FLOWERS?
JUNE 19 TO OCTOBER 18, 2026. MUSÉE JEAN-HONORÉ FRAGONARD,
COLLECTION HÉLÈNE AND JEAN-FRANÇOIS COSTA
14 RUE JEAN OSSOLA, 06130 GRASSE. FREE ENTRY

PREVIOUS PAGE:
Portrait of Inna Shevchenko, 21, one of the leaders of the Femen movement, Ukraine, Kyiv, October 13, 2011.
Photograph by Guillaume Herbaut / Agence VU'

In his 1961 essay *The Photographic Message*, Roland Barthes addresses the paradox of this medium. At first glance, photography appears to deliver an objective message, one that can be equated with tangible reality; yet, upon closer examination, it reveals numerous secondary meanings and interpretive biases. The semiologist speaks of the "photographic paradox," referring to the coded messages and hidden meanings embedded even in documentary images. Floral ornamentation embodies a similar paradox. From the innocence and aesthetic qualities typically associated with it, an entirely different interpretation can emerge. The flower generates a message that, in turn, codes the photograph itself. *Who's Afraid of Flowers?* offers a joyful and colorful journey, in the spirit that Fragonard holds dear, while remaining both engaged and activist in its approach. It is an unconventional rereading of the floral attribute. What if the flowers women wear were, in fact, their "weapons," enabling them to assert themselves, to convey messages, and to counter brutality and violence with softness and fragility?

It was in the first half of the nineteenth century that the use of floral adornment as a sign of political affiliation developed in France. Worn in a buttonhole, a flower revealed, through its color or variety, the political affiliation with which one identified. "Red or white flowers, lilies, violets, carnations, yellow or red immortelles, sprigs of thyme made visible political identities that were either openly embraced or implicitly claimed." (Emmanuel Fureix, "Parures florales : des corps politiques dans l'espace public, de la Restauration à la Deuxième République," *Revue d'histoire politique*, no. 34, 2021/3). Visible and recognizable, flowers became political. Many revolutions bear their name: the Carnation Revolution in Portugal (1974),

OPPOSITE: Amelia Earhart in flight gear, with flowers, National Postal Museum, United States, 1928

ABOVE: Woman from the animist Mentawai tribe (or "Flower People"), Mentawai Islands off the coast of Sumatra, Indonesia, 2015.
Photograph by Marion Staderoli

the Rose Revolution in Georgia (2003), and the Tulip Revolution in Kyrgyzstan (2005). The flower claims; the flower militates. In the 1960s and 1970s, it became the symbol of a nonviolent ideology opposing the Vietnam War. This symbolism is embodied in Marc Riboud's iconic photograph *The Girl with the Flower* (1967). It is the "flower power" of the hippie movement, an expression born of the Summer of Love, the gathering that took place that same year. "If you're going to San Francisco, be sure to wear some flowers in your hair," sang Scott McKenzie for the occasion.

This exhibition also provides an opportunity to highlight the women photographers who quietly shaped twentieth-century photography and whom museum curators and exhibition commissioners have been rediscovering in recent years, including Mary Ellen Mark at the Rencontres d'Arles, Marie-Laure de Decker at the MEP, Tina Modotti at the Jeu de Paume, Denise Bellon, and Vivian Maier, among others. One of the most recent discoveries is Karimeh Abbud, the first Palestinian woman photographer, who traveled freely throughout her country,

LEFT-HAND PAGE: Maud Wagner, America's first female tattoo artist, 1907

ABOVE: Portrait of actress Miss Doro, 1902. Photograph by William Burr McIntosh (1862–1942)

owned several studios, and photographed families and landscapes. The images of this long-overlooked figure have been brought together for the first time in a volume published by Images Plurielles. Whether as photographers or as political figures, women, adorned with flowers, become heroic. These are the images the exhibition seeks to bring into the spotlight.

The artistic figure is inseparable from the flower; its most majestic representative is, of course, Frida Kahlo and her floral crowns. These crowns appear in many cultures, from Russia to Central America and across the Pacific Islands, but Frida made them her signature, encircling her head with magnificent braided garlands worn with quiet pride.

How could one not see in them an assertion of her artistic identity, that of an artist whose work is all-encompassing, and her determination to affirm her Mexican cultural heritage? The same assertion of cultural belonging can be found among the Femen activists, whose bare chests caused an uproar, while their floral crowns also recalled their Ukrainian origins.

Why choose the flower? It is not merely a colorful, decorative motif; it is often fragrant as well. The flower is the very essence of perfume; it intoxicates and it inspires. If women cherish it so deeply, it is not solely for its aesthetic qualities. Numerous cultures demonstrate that flowers are far from being an exclusively feminine attribute, as evidenced both by the confidence they impart and by the exhibition we presented last year, *Women Unveiled and Men in Flower*s, which showcased Afghan men's love of flowers. This touch, seemingly decorative, that so many subjects pin to their hats or jackets, braid into crowns, or simply hold in their hands becomes political when presented to the world. Like a standard or a flag, it helps convey a message. This flower proclaims, loud and clear, that the woman who wears it is not afraid.

ABOVE: Portrait of two Palestinian women, Nazareth, c. 1930. Photograph by Karimeh Abbud (1893–1940)

A WORLD TOUR IN COLOR

Text — GÉRALDINE TATARD
Photos — ANDRANE DE BARRY
Hair & make-up — CÉLINE CHEVAL

Cosmopolitan and curious, the House of Fragonard has always been open to the world, welcoming people of all nationalities into its factories and museums alike. The teams at the Musée du Parfum in Paris reflect their visitors: they come from every corner of the globe. Museum guides Carla, Olexandra, Junqing, Naomi, Olivia, and Nazan share their smiles with us and help Fragonard shine in every language.

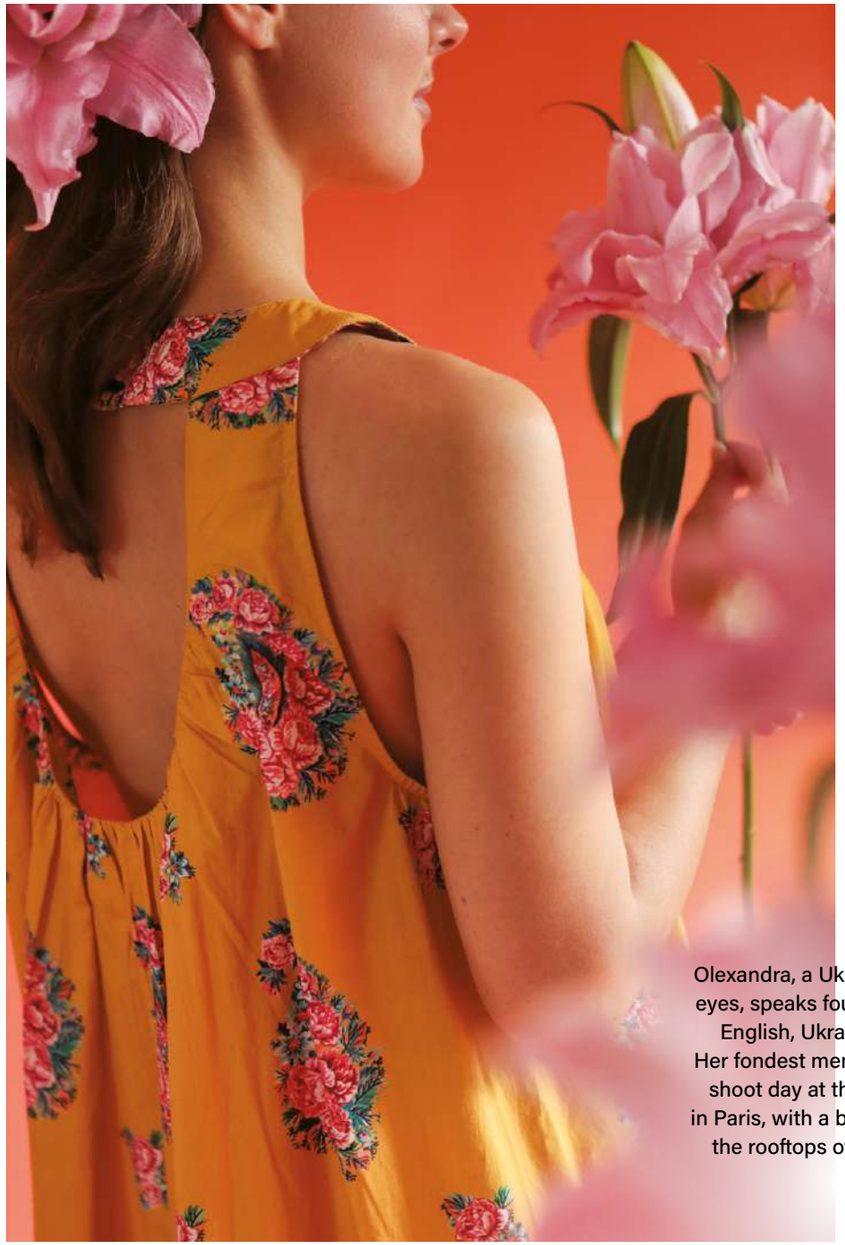
CARLA

Carla, of Argentine and Japanese heritage, is a polyglot who speaks Spanish, Japanese, English, French, and Italian. She has been living in Paris for three years and is now fully immersed in her role as part of the team of guides at the Musée du Parfum.

PREVIOUS PAGE: Olexandra is wearing the SÉLÈNE BOUQUET PROVENÇAL printed cotton blouse, €80

LEFT-HAND PAGE: ANNA ROMANTICO printed cotton dress, €75

OPPOSITE: AURORE BALADE FLORALE hand-printed cotton dress, €110



OLEXANDRA

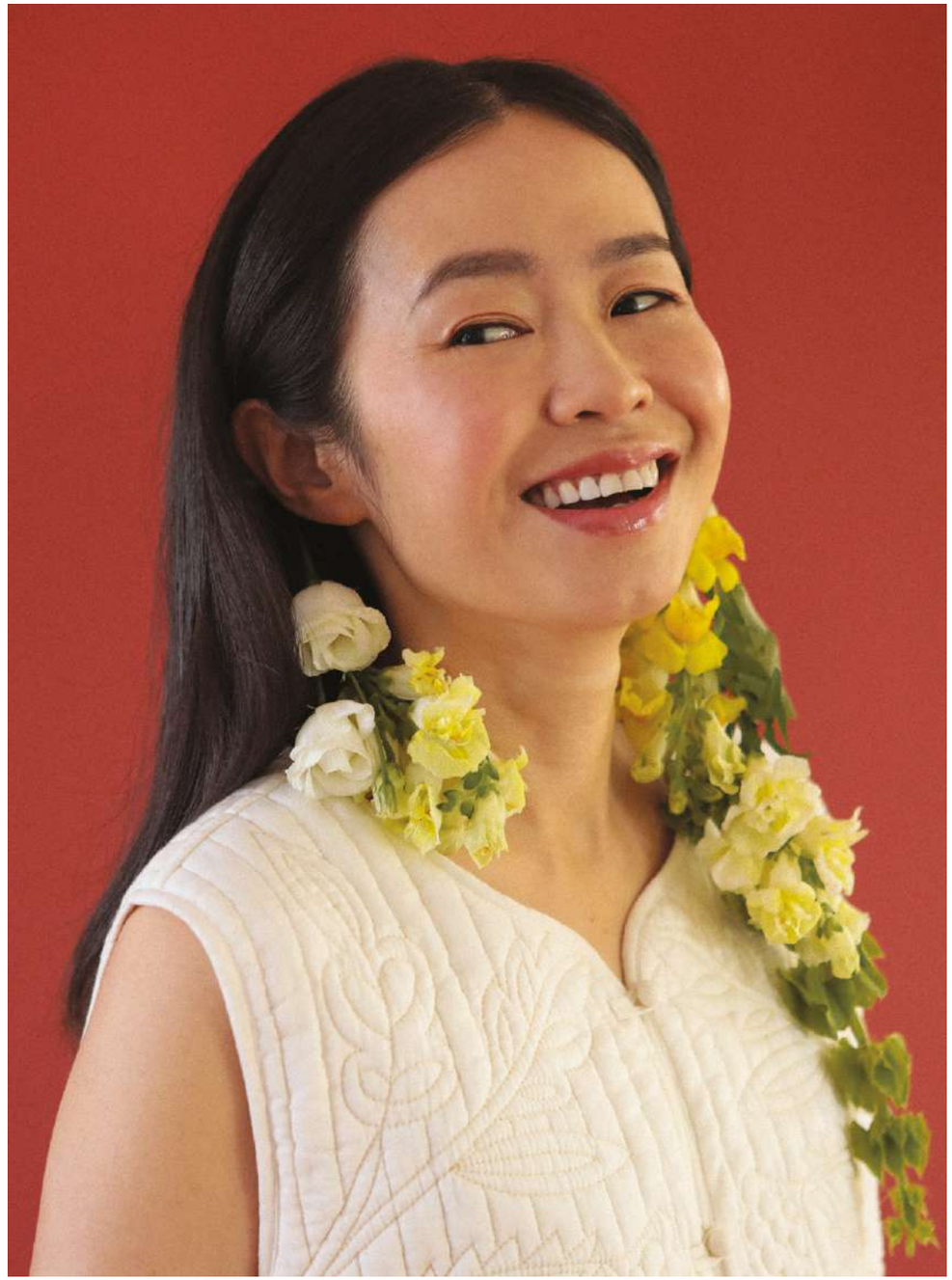
Olexandra, a Ukrainian with sparkling eyes, speaks four languages: French, English, Ukrainian, and Russian. Her fondest memory remains a photo shoot day at the Fragonard offices in Paris, with a breathtaking view over the rooftops of the Opéra Garnier.

OPPOSITE: PALOMA MÉLODIE printed cotton dress, €95
RIGHT-HAND PAGE: SYBILLE TOILE D'ORANGER printed cotton top, €100

JUNQING

Junqing, originally from southern China,
is quadrilingual. She speaks Mandarin,
Cantonese, French, and English.
Her background in art history draws
her particularly to Fragonard
for the historical and cultural dimension
of the Musée du Parfum, especially
its collections of antique bottles.

CIGALE À BASQUE piqué cotton vest, €150



Naomi, who is Mexican and fluent in French, English, Spanish, and Portuguese, has been a guide for over two years. She is delighted to be part of a close-knit circle of friends she met at Fragonard, with whom she now celebrates her birthdays.

OPPOSITE: CIGALE printed cotton scarf, 110 × 110 cm, €40; JARDIN SECRET printed and embroidered cotton T-shirt, €55
RIGHT-HAND PAGE: SOFIA BALADE FLORALE printed cotton dress, €110

NAOMI

Of Franco-Polish heritage, Olivia is fluent in English, Spanish, French, and Polish. She joined the team of guides last July and is delighted to embrace this new Parisian chapter in her life.

LEFT-HAND PAGE: DENISA FLOREAL embroidered cotton dress, €125
OPPOSITE: IRINA RAYURES woven and embroidered cotton dress, €145

OLIVIA

NAZAN

Nazan, of Turkish origin, speaks French and English as fluently as her native language. She has been working for over a year as a guide at the Musée du Parfum Fragonard in Paris. Her fondest memory is welcoming a particularly friendly Turkish member of parliament during one of his recent visits.

OPPOSITE: ANAËLLE COUP DE SOLEIL
printed cotton dress, €110
RIGHT-HAND PAGE: PACO ŒILLETS D'ARLES
printed cotton dress, €85

HAIR JEWELRY, OR THE CULT OF REMEMBRANCE

The earliest examples of hair jewelry date back to the sixteenth and seventeenth centuries. It was, however, in the nineteenth century that enthusiasm for such objects truly revived, particularly in England during the Victorian era. In France, this renewed interest took firm hold between the Restoration and the July Monarchy, at the very heart of the Romantic period. These precious objects, rings, bracelets, necklaces, and lockets, were fashioned from the hair of a loved one, bringing together craftsmanship, emotion, and symbolism. The attachment and tenderness characteristic of the tastes of the time reached their peak: one quite literally wore a beloved person upon oneself.

Thanks to their chemical properties, human hair resists the effects of time. The gradual abandonment of wigs, widely worn in the seventeenth and eighteenth centuries, opened the way for new creative possibilities among makers. The first sentimental jewels were thus produced and commissioned by the wealthiest social classes, in collaboration with goldsmiths. Often set in gold and sometimes embellished with pearls or precious stones, these pieces bear witness to a refined level of craftsmanship. Hair was braided, woven, or glued into strands; at times, a single lock was placed beneath glass in a locket, alongside a small portrait of the beloved individual.

From the second half of the Victorian era onward, hair jewelry became more widespread and accessible to the middle classes. Queen Victoria herself set the fashion by wearing pieces made from the hair of her late husband, Prince Albert. Workshops sprang up across Europe, while “hair buyers” traveled through the countryside, exchanging useful goods for locks of hair. A large portion of production resulted from personal commissions: each jewel carried a unique emotional bond. At the same time, women began making their own hair jewelry, aided by the publication of patterns and illustrated instructions in the press. In the United States, *Godey’s Lady’s Book* published patterns, and some newspapers even offered complete kits for making such pieces. Under the Second French Empire, many jewelers specialized in this field. Among them was Charles Lemonnier, jeweler and hairwork designer to Empress Eugénie, wife of Napoleon III.

Today, these pieces are rare, embodying both the memory of loved ones and the Romantic fashion of the mid-nineteenth century. At the crossroads of craftsmanship, emotion, and symbolism, their originality and meaning make them poignant witnesses to a singular desire to keep alive the presence of those one loves. They are all the more precious for it, as each one embodies, in its own way, a fragment of the life and memory of a departed person.

“I am sending you, in exchange for your ring, which I have kissed a thousand times, a similar ring, made from my hair.”
ALPHONSE KARR (1808–1890), *UNDER THE LIME TREES*, 1832
COLLECTION OF THE MUSÉE PROVENÇAL DU COSTUME ET DU BIJOU, GRASSE

A RECENT ACQUISITION: A FLACON IN THE CHINESE MANNER JOINS THE COLLECTIONS OF THE PERFUME MUSEUMS

This flacon, made of jade and mounted in gold, perfectly illustrates the European taste of the late nineteenth century for Asian decorative arts. Its evocative form, with vertical facets articulated by gilded ribs, culminates in a neck and foot finely adorned with scrollwork, volutes, and stylized geometric motifs. The combination of jade and gold creates an elegant contrast that particularly appealed to connoisseurs of luxury objects under the Third Republic.

The piece bears the signature J. Debut & L. Coulon, two Parisian designer-artists and jewelers whose collaboration between 1879 and 1890 resulted in works that are now relatively rare. Jules Debut (1838–1900) served for a time as the principal designer for the house of Boucheron. His sense of refinement and imagination were praised by Henri Vever in *French Jewelry of the Nineteenth Century*, published in 1908. Vever wrote: “Jules Debut possessed solid professional knowledge, but above all a profound passion for drawing, which he had learned at a very young age, without a master.”

Léon Coulon (1845–1926) likewise shared this taste for perfection of execution and fineness of detail. By establishing their workshop at 16 rue de la Paix, the beating heart of Parisian jewelry, Jules Debut and Léon Coulon sought to unite precision of design with virtuosity of mounting. Their creations, primarily jewelry and full parures, were frequently exhibited and awarded at the Universal Exhibitions. In 1889 in particular, they received a gold medal in the jewelry and goldsmithing category.

This flacon is part of the rise of the Chinese style at the end of the nineteenth century. Although interest in objects imported from China had existed in Europe since antiquity, it was truly in the eighteenth century that chinoiseries enjoyed a renewed surge in popularity. Asian inspirations permeated the arts, and especially the decorative arts. Often produced in porcelain, these works were described as “à la chinoise” or “façon de Chine.” It was not until 1823 that Charles Fourier first used the term “chinoiserie,” giving it a rather pejorative connotation. Honoré de Balzac offered a new definition in his novel *The Commission in Lunacy*, published in 1836, using the term to designate decorative objects from China as well as those made in the same style.

This publication helped popularize the term, which entered the dictionary of the Académie Française in 1878. Works created by Debut and Coulon remain scarce in French museum collections today: a dandelion brooch is held at the Petit Palais – Musée des Beaux-Arts de Paris, while a serpent necklace is housed at the Musée des Arts Décoratifs in Paris. This flacon thus bears witness to the dialogue between an imagined Orient and French savoir-faire; it embodies, in itself, the meeting of taste, refinement, and imagination in the decorative arts at the close of the nineteenth century.

VESTALS FOR THE FRAGONARD MUSEUMS

Acquired in 2023 and 2024 respectively, these two representations of vestals perfectly illustrate the taste for portraits of women dressed in the manner of the priestesses of Vesta, as well as the evolution of the genre. These historiated portraits provide an opportunity to depict classically inspired costumes, particularly fashionable since the late seventeenth century, that function both as markers of social distinction and as reflections of Enlightenment thought. The first portrait shows a woman dressed in a white gown, her hair covered with a veil, holding in her right hand a staff used to tend the sacred fire, resting on a column. The second likewise depicts a vestal in an ancient temple, this time clutching the sacred fire close to her body and wearing a garment whose drapery imitates that of the priestesses of antiquity.

The figures of the vestals, faithful Roman women devoted to the cult of the goddess of the hearth, were extensively discussed in ancient literature. Their representation in painting experienced a revival under the reign of Louis XIV and continued throughout the eighteenth century. Upon his return from Italy in 1711, the Montpellier-born painter Jean Raoux produced numerous portraits of women in the guise of vestals, renewing a figure that had previously appeared mainly in history painting, according to a canon that faithfully respected ancient descriptions. Raoux departed from this model, proposing a reinterpretation that was both moral and aesthetic. The publication in 1725 of Augustin Nadal's *Histoire des vestals, avec un traité du luxe des dames romaines* contributed to the popularization of Roman priestesses, leading to a proliferation of painted and sculpted versions.

ABOVE: Attributed to Jean Raoux 1677–1734, *Portrait of a Woman as a Vestal*, oil on canvas, 117 × 89.5 cm

Portraits of women as vestals remained in vogue until the eve of the Revolution. The vestal was no longer merely a subject of representation, but became a symbolic pretext, a noble accessory that endowed the portrait with an allegorical and moral dimension: the woman portrayed adorned herself with the virtues of the priestess while simultaneously affirming her social status and dignity. This type of portrait with mythological or allegorical subject matter was particularly prized by the aristocracy and the royal family. Some artists of the period, such as Jean-Marc Nattier, staged these figures in interiors reminiscent of ancient temples, dressed in contemporary white or ivory satin gowns with a white veil over the head. The sheen of the fabric distances them from ancient statuary.

It was not until 1756 that Honoré Lacombe de Prézel provided a definition of "vestal" in his *Dictionnaire Iconologique*. The precision of his description gave artists the means to offer more faithful representations of what Roman dress and pleated draperies of the priestesses truly were:

"VESTALS – Priestesses in the service of the Goddess of Vesta [...] For this reason, they are depicted with a veil over their heads and holding in their hands a lit lamp or a small two-handled vessel filled with fire; sometimes the priestess is placed beside an ancient altar upon which a brazier burns. Their clothing was not austere; it was a kind of white robe surmounted by a long, ample purple mantle, which they usually wore over only one shoulder, so as to keep one arm free; their veil left the face uncovered; several of their statues even represent them with the veil thrown back, and the hair arranged and curled with care."

Portrait of a Woman as a Vestal, attributed to Raoux, testifies to the desire of both patron and painter to highlight the female figure, whose face is endowed with recognizable physiognomy. *The Vestal* by Antoine Raspal, by contrast, stands out for its more faithful adherence to texts and treatises: it reveals the painter's attraction to antiquity, inherited from his time in the studio of Joseph-Marie Vien, who was particularly fond of this subject. Through her youthful appearance, pleated draperies, and the sacred fire held close to her body, the figure illustrates a desire to return to the ideals of antiquity. This painting is the first version of the subject produced during the artist's training at the École Royale de Peinture et de Sculpture; its pendant, *The Sacrificer*, is held at the Musée Réattu in Arles.

Marie Antoinette herself also wished to be portrayed in this manner. The portrait, painted in 1778 and preserved at Versailles, presents a queen who enthusiastically embraces this taste for antiquity, which would guide fashions in the decades to come.

Our two paintings form a trio with the watercolor by Jean-Baptiste Mallet, *Two Young Vestals*, painted in 1795 and already part of the Fragonard collections. This later work extends artists' interest in the figure of the vestal in the aftermath of the Revolution. Through the softness of its treatment and the intimate atmosphere it conveys, this Neoclassical work offers a delicate counterpoint to the two new acquisitions, attesting to the continuity and richness of this theme in eighteenth-century painting. In the same spirit and during the same period, portraits of women as "Flora" were also produced, of which the Fragonard collection likewise holds several major examples.

ABOVE: Antoine Raspal (Arles 1738–1811), *The Vestal*, before 1764, oil on canvas, 101 × 78 cm

THE ART OF BLENDING

Text — JEAN HUÈGES
Photos — OLIVIER CAPP

More than ever, in this centennial year, Fragonard has let its inspiration roam freely across the lands closest to its heart… In a masterful mix-and-match, Provence and the Riviera blend their traditions with those of the countries we have long explored, in search of colors, patterns, and the scents of summer.

PREVIOUS PAGE: PRAIRIE tablecloths, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80/€100
TOURNESOLS cutlery, stainless steel and enameled aluminum, €45 per set of 2
LEFT-HAND PAGE: CIGALES plates, porcelain, Ø 20.5 cm, €55 per set of 4; BASTIDES plates, porcelain, Ø 27 cm, set of 4, €75
OPPOSITE: AMOUREUX pendant light, printed metal, 13 × 11 cm, €8

OPPOSITE: PITCHOUNS plates, porcelain, Ø 20.5 cm, set of 4, €55; LA PEINTRE ET LES AMOUREUX notebooks, 21 × 17 cm, €20 each; AMOUREUX ET LA MARCHANDE DE RUBANS trinket trays, 13 × 13 cm and 12 × 21 cm, €20 and €24; printed metal ornaments, 13 cm, €8 each
RIGHT-HAND PAGE: PITCHOUNS drawstring pouch, printed cotton, 43 × 24 cm, €15

LEFT-HAND PAGE: AMIS DES FLEURS plates, porcelain, Ø 20.5 cm, set of 4, €55; ROMANTIQUE napkins, embroidered cotton, 40 × 40 cm, set of 4, €65;
JARDIN VOYAGEUR tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100
OPPOSITE: RAYURES POÉTIQUES tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100


BEL
AMOUR
BELLE
CHÉRIE

PREVIOUS PAGE: on the left, ESMAÏA pillowcases and bedspread, quilted cotton, 65 × 65 cm and 150 × 220 cm, €75 and €220;
CIGALE cushion, cotton and wool, 40 × 25 cm, €60 — on the right, BEL AMOUR pillowcases, printed cotton, available in 65 × 65 cm and 50 × 70 cm, €50 per pair
OPPOSITE: JARDIN VOYAGEUR plates, decorated glass, Ø 17 cm, set of 4, €38
RIGHT-HAND PAGE: GRASSE rug, printed cotton, 50 × 90 cm, €65

LEFT-HAND PAGE: JARDIN VOYAGEUR tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100
OPPOSITE: PANIERS VOYAGEURS plates, porcelain, Ø 20.5 cm, set of 4, €55; SOLEIL FLEURI placemats, jute, 36 × 32 cm, €16 each

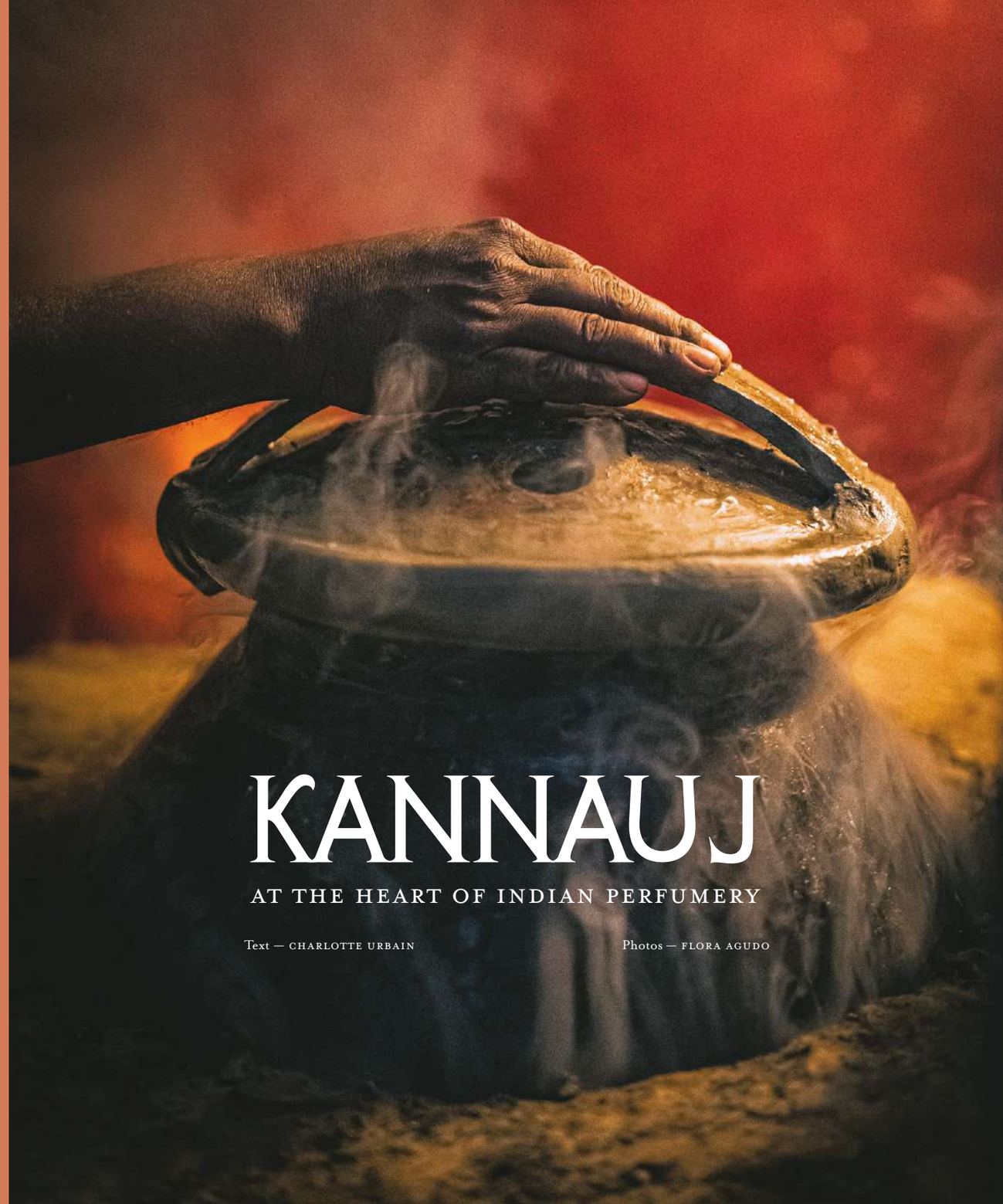
OPPOSITE: OISEAU FLEURI tray, wood, Ø 45 cm, €50
RIGHT-HAND PAGE: OISEAU FLEURI plates, porcelain, Ø 27 cm, set of 4, €75;
JARDIN FANTASTIQUE tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100

LEFT-HAND PAGE: COMPOTIER dish towels, printed cotton, 50 × 60 cm, set of 2, €28
OPPOSITE: ANIMAUX PROVENÇAUX plates, porcelain, Ø 20.5 cm, set of 4, €55

BOTANICO plates, porcelain, Ø 20.5 cm, set of 4, €55; CORAIL spoons, enameled aluminum, €12 each;
JARDIN FANTASTIQUE tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100;
JARDIN VOYAGEUR placemats, printed polyester, 45 × 33 cm, €12 each

OPPOSITE AND RIGHT-HAND PAGE: VOYAGES DE FRAGONARD plates, porcelain, Ø 27 cm, set of 4, €75; VOYAGE tablecloth, printed cotton, available in 160 × 160 cm and 160 × 280 cm, €80 / €100

ESCAPE



KANNAUJ

AT THE HEART OF INDIAN PERFUMERY

Text — CHARLOTTE URBAIN

Photos — FLORA AGUDO

If there is one city in India where the name of Grasse resonates, it is Kannauj. A city devoted to perfume for centuries, its activity is said to predate that of our beautiful French town. Surrounded by flower fields, Kannauj is, by Indian metropolitan standards, a small city of 70,000 inhabitants. Located in the state of Uttar Pradesh, India's most populous region, it lies some 124 miles from the Taj Mahal, the epicenter of the Mughal Empire. With its 350 distilleries, this fragrant city is the heart of traditional Indian perfumery, offering scents that are unique and unmistakably distinctive.

PREVIOUS PAGE: *deg* (alembic), used in the production of *mitti* attar from distilled terracotta
ABOVE: Ayub Mohamed Yakub distillery

With its flavors, aromas, colors, and soundscapes unlike any other, India is undoubtedly the country where our senses are engaged with the greatest force and intensity. For our delicate Western noses and cautious palates, the experience can at times be challenging; but for those who relish strong sensations, everything here is a source of wonder. Alive and vibrant, we plunge with excitement into the heart of Indian perfume: Kannauj.

Harsh Tandon, a young man with a neatly trimmed beard and fashion-forward glasses, welcomes us into his shop. Glass bottles adorned with gold detailing for the most precious essences and aluminum canisters for raw materials line the shelves of his narrow storefront.

On the perfumers' street of Kannauj, life is in full swing: monkeys climb electrical wires; a few goats and cows share scraps of food; rickshaws and scooters honk in unison. We drink our first masala chai from small, single-use clay cups before heading off to his cousin's distillery.

Here, distilleries are numerous, around 350, and all are artisanal. Large or small, they all operate according to the same principles established several centuries ago. A fire, fed by large logs of wood (sometimes scraps of tires are used to get the flames going quickly, though the fumes are hazardous), heats the still, known as the *deg*. Inside are water and the raw material. As the mixture heats, vapors rise and are channeled through a long bamboo pipe, the *chonga*, tightly bound with rope, before flowing into a bulbous vessel, the *bhapka*, immersed in a basin of cold water. The lid of the *deg* is sealed with a roll of clay that hardens with heat, rendering the still airtight.

The great singularity of this process, beyond its profoundly ancient nature, lies in the addition of sandalwood oil to the *bhapka*, which forms the base of all attar creations. Derived from the Arabic *itr*, meaning perfume, attar, little known to the West, is cherished by both Hindus and Muslims; free of alcohol, its use is compatible with both religions. The production of perfume on an oil base dates back to antiquity, with the earliest documented traces in India reaching to the second century BCE. Distillation using an alembic was developed by the Persian Empire and later introduced to India by the Mughals in the sixteenth century. Emperor Jahangir, the great-grandson of Babur, even mentions it in his autobiography, the *Tuzuk-e-Jahangiri*.

Traditionally, sandalwood oil is used in the distillation of attars, but in recent decades it has increasingly been replaced, for economic reasons, by synthetic components derived from petrochemicals. This oil has the remarkable property of preserving and enhancing the aromatic molecules of flowers, roots, and spices. In Kannauj, many attars are produced, including *gulab* (Damask rose), *kewra* (screwpine), *motia* or *bela* (jasmine), *shamama* (a blend of spices, roots, and herbs), *choya nakh* (seashells), *khus* (vetiver), *mitti* (half-fired clay), and henna, among others.

ABOVE: Spices, herbs, and roots used to produce *shamama* attar

LEFT-HAND PAGE: *Digha*, master distiller at a traditional distillery in Kannauj

While the *deg* heats, monkeys squabble on the corrugated metal roof. Today, Harsh's cousin is preparing a very special attar: *shamama*. A complex blend of spices and plants, each distillery has its own secret recipe. Fifth-generation perfumer-distiller Pranjal Kapoor explains, "*Shamama* is like dal, a traditional lentil dish, each one is unique and different." In his small office clad in dark wood paneling, he proudly has us smell his latest saffron attar, which required five days of work, with a two-stage distillation process and the replacement of the *bhapka* up to six times for each run. A staunch defender of traditional perfumery, Pranjal is focused on quality and on refining extraction processes. For him, "Attar is not a product; it is a process." It is his "first love," the one that brought him back to the family business to work there and to promote this singular form of perfume.

Islam, the second-largest religion in Uttar Pradesh, accounting for 20 percent of the population, is deeply rooted here; its presence is as much historical as it is cultural. Kashif Mohsin, seventh generation of the firm Md. Ayub Md. Yaqub Perfumers, welcomes us into one of Kannauj's oldest distilleries. Located in the city's Muslim quarter, the perfumery seems to belong to another era. The arched walls of the distillery, reminiscent of Islamic architecture, are blackened with soot; each *deg* emits thick plumes of smoke, and the temperature approaches that of a hammam, humidity aside.

Kashif invites us to have tea in his office adjoining the nineteenth-century distillery. The 1960s décor immerses us in a *Mad Men*-like atmosphere, Indian style. By way of introduction, he proudly recounts the generations that came before him: his father, uncles, grandfather, and great-grandfathers. The *shamama* he produces follows a 300-year-old recipe, passed down through seven generations. Deflecting my question about its composition, he replies simply that it contains "more than enough." That is all we will ever know.

Once extracted in the *bhapka*, the attars are "aged" in traditional *kupi*, large pear-shaped vessels made from camel skin, some of which can hold up to 100 liters of perfume. The camel skin breathes, allowing any residual water to evaporate. Their finished products contain neither water nor alcohol, and since 1992 they have exported primarily to Dubai, a market that appreciates powerful, long-lasting oriental scents.

OPPOSITE: master distiller handling a *bhapka*

BELOW: Harsh Tandon, in his shop, holding a *kupi* (camel-skin flask), Perfumers' Street, Kannauj

RIGHT-HAND PAGE: production of *piala*, terracotta bowls, which will be used to distill *mitti* attar

Beyond flowers, roots, herbs, and spices, attars can also be made from surprisingly unconventional raw materials, such as clay or seashells. Made from worn pottery or pieces created specifically for the purpose, *mitti* attar is undoubtedly the most extraordinary of all: it is the first perfume to capture petrichor, that fleeting scent of dry earth moistened by rain. The price of *mitti* attar based on natural sandalwood oil is around €900 per pound. The pieces of terracotta are placed in the *deg* with water and distilled using traditional techniques. The resulting scent is astonishing.

At dawn, we head out to the rose fields just beyond the edge of the city. Flecks of color scattered as far as the eye can see are bordered by mango trees, as men busily hand-pick the roses that will be distilled that very morning. Harvesting takes place at first light to preserve the flower's finest aromatic qualities. Unlike in Grasse, the Indian climate allows for two harvests a year: one in March–April and a second in October–November.

Once the bundles of roses arrive at Aviral Patha's distillery, his *digha* (master distiller), Mukesh, crouches beside it and listens. He carefully monitors the progress of the distillation, placing a hand on the *deg* to assess the temperature. Years of experience allow him to perform each gesture with precision, achieving the finest possible extraction from the rose.

"Flecks of color scattered as far as the eye can see are bordered by mango trees, as men busily hand-pick the roses that will be distilled that very morning."

Beyond the perfume industry and export markets, attars are also used to flavor chewing tobacco, particularly *paan*, made from betel leaves, lime, and areca nut. *Shamama*, *gulab*, or *kewra* attars are commonly used. Still very widespread in India, this practice sees men chewing these aromatic leaves throughout the day, which turns their saliva a blood-red color.

Today, Kannauj continues to revolve around its ancestral perfume-making tradition, distilling according to time-honored artisanal techniques, sustained by families of perfumers proud to pass down their craft from generation to generation, committed to preserving the secret recipes of their attars and dedicated to producing the finest possible creations. How long will this tradition withstand the pressures of globalization and the homogenization of tastes and trends?

ABOVE: Sealing of the *deg* using a roll of clay

BELOW: Mukesh sorts the roses before placing them in the *deg* for distillation

LEFT-HAND PAGE: Rose harvesting

Fragonard escapes onto the blue expanse, setting out in search of grand emotions on the Mediterranean Sea. Hair swept by the wind and eyes fixed on the horizon, the entire creative studio cast off from Marseille to celebrate the Spring–Summer 2026 collection, the perfect occasion to spotlight this fine crew.

HEADING SOUTH!

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PREVIOUS PAGES: BOUQUET SOLEIL printed cotton pareo, 110 × 180 cm, €46
LEFT-HAND PAGE: Audrey is wearing the LIO BOUQUET PROVENÇAL printed top, €65; and the GIULIA BOTANIQUE printed cotton skirt, €115
ABOVE: Léna is wearing the SÉLINA BOUQUET SOLEIL printed cotton kaftan,€85; Édith is wearing the LILA BOUQUET SOLEIL printed, smocked cotton top, €25

AUDREY

DESIGNED THE *BELLE DE SOLEIL* MOTIF

Audrey has been working with Fragonard since 2012. Based in the countryside, she draws inspiration from the wild world, particularly its flora and fauna. A gifted artisan, she explores a wide range of practices, from pottery to watercolor, and her distinctive touch is instantly recognizable. Her subtle sense of detail and color lends her creations their singular charm. For this dress, her inspiration came from a fabric archive in the Fragonard collections of the Musée Provençal du Costume et du Bijou in Grasse, dating from 1835. She isolated the coral motif and reproduced it as an all-over pattern.

RIGHT-HAND PAGE: Audrey is wearing the ALICE BELLE DE SOLEIL printed cotton dress, €100

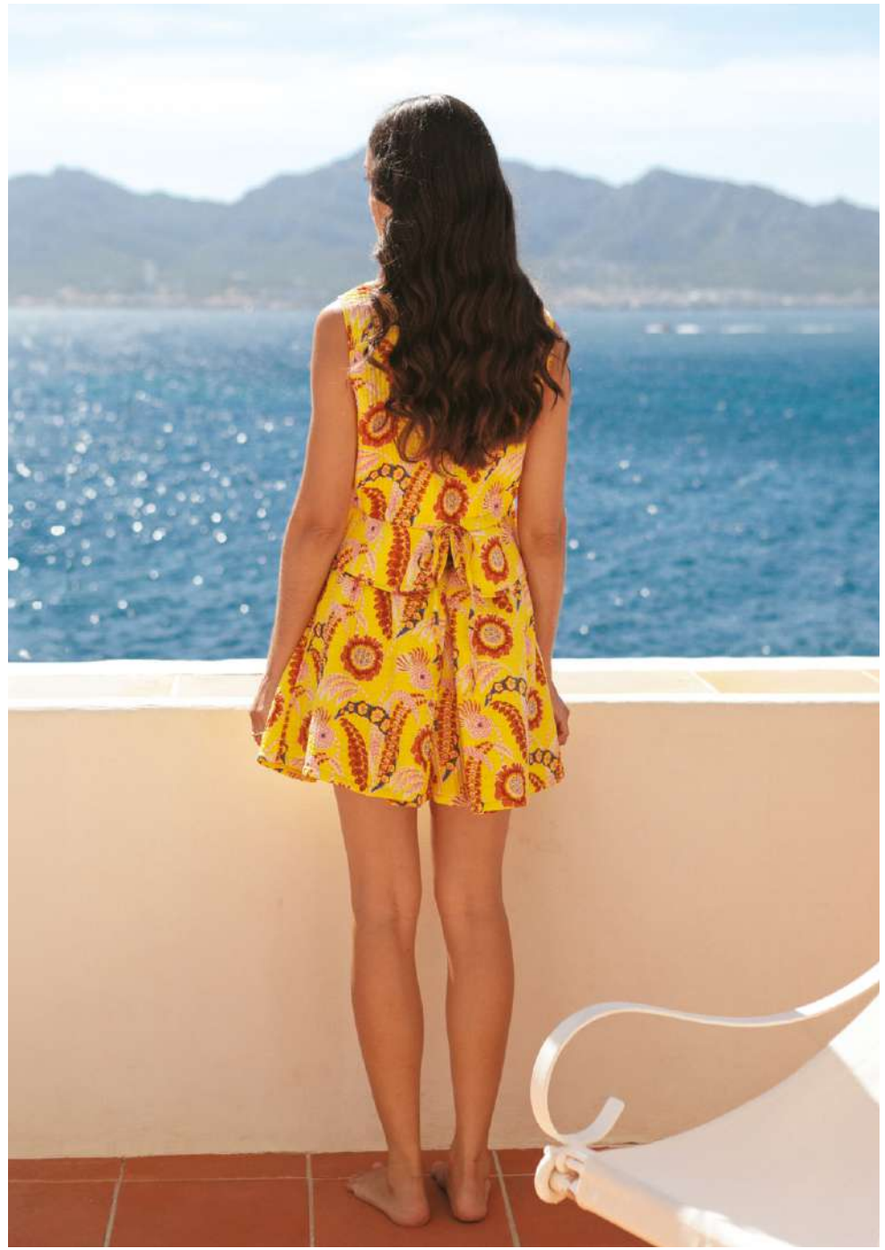
ABOVE: Céline is wearing the RUPA LIGNE FLORALE embroidered cotton blouse, €95; and the AVA cotton poplin shorts, €40
RIGHT-HAND PAGE: Céline is wearing the PRIYANKA FLEUR DOUBLE hand-printed, smocked cotton top, €85;
and the ARIELLE FLEUR DOUBLE hand-printed cotton skirt, €60

ALICE

DESIGNED THE *FLEURS IMAGINAIRES* MOTIF

Alice has been a graphic designer at Fragonard since 2016. Her style is naïve and colorful, marked by a distinctive generosity. For this dress, she imagined surreal flowers inspired by Indian floral motifs, printed using the traditional block-print technique (fabric printing from a carved wooden block). She then added a background of broad stripes reminiscent of seaside deck chairs, creating a French Riviera effect.

LEFT-HAND PAGE: Alice is wearing the ELVIRA FLEURS IMAGINAIRES printed cotton dress, €100



LEFT-HAND PAGE: JARDIN SECRET printed cotton pareo, 110 × 180 cm, €46
ABOVE: Andréa is wearing the ESMAÏA printed, piqué cotton vest and shorts, €90 and €125

ANDRÉA

DESIGNED THE *COUP DE SOLEIL* MOTIF

Andréa has been working at Fragonard since 2018.
Her style is spontaneous, poetic, and sunlit. She enjoys drawing exuberant flowers and radiant suns, paying particular attention to form and color. Her inspiration for the motifs of this blouse comes from seashells and the brilliant sunshine of the beaches along the Côte d'Azur. Set off against black poplin, her embroidered motifs lend a Riviera-chic allure. From beach to cocktail, it's just a short step.

LEFT-HAND PAGE: Andréa is wearing the JULIA COUP DE SOLEIL embroidered and openwork cotton blouse, €115; and the GIULA cotton voile skirt, €90

ÉDITH

DESIGNED THE *JARDIN SECRET* MOTIF

Édith joined this joyful team in 2022. Her style is delicate, elegant, and marked by exceptional precision. For the motif of this dress, she found inspiration in the upholstery of an antique armchair located in Agnès Webster's Paris office. She enjoys drawing on eighteenth-century furniture patterns, redrawing them with a fine point down to the smallest detail.

RIGHT-HAND PAGE: Édith is wearing the JARDIN SECRET printed cotton pareo, 110 × 180 cm, €46

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