

Fragonard

MAGAZINE



2021

9

ENGLISH

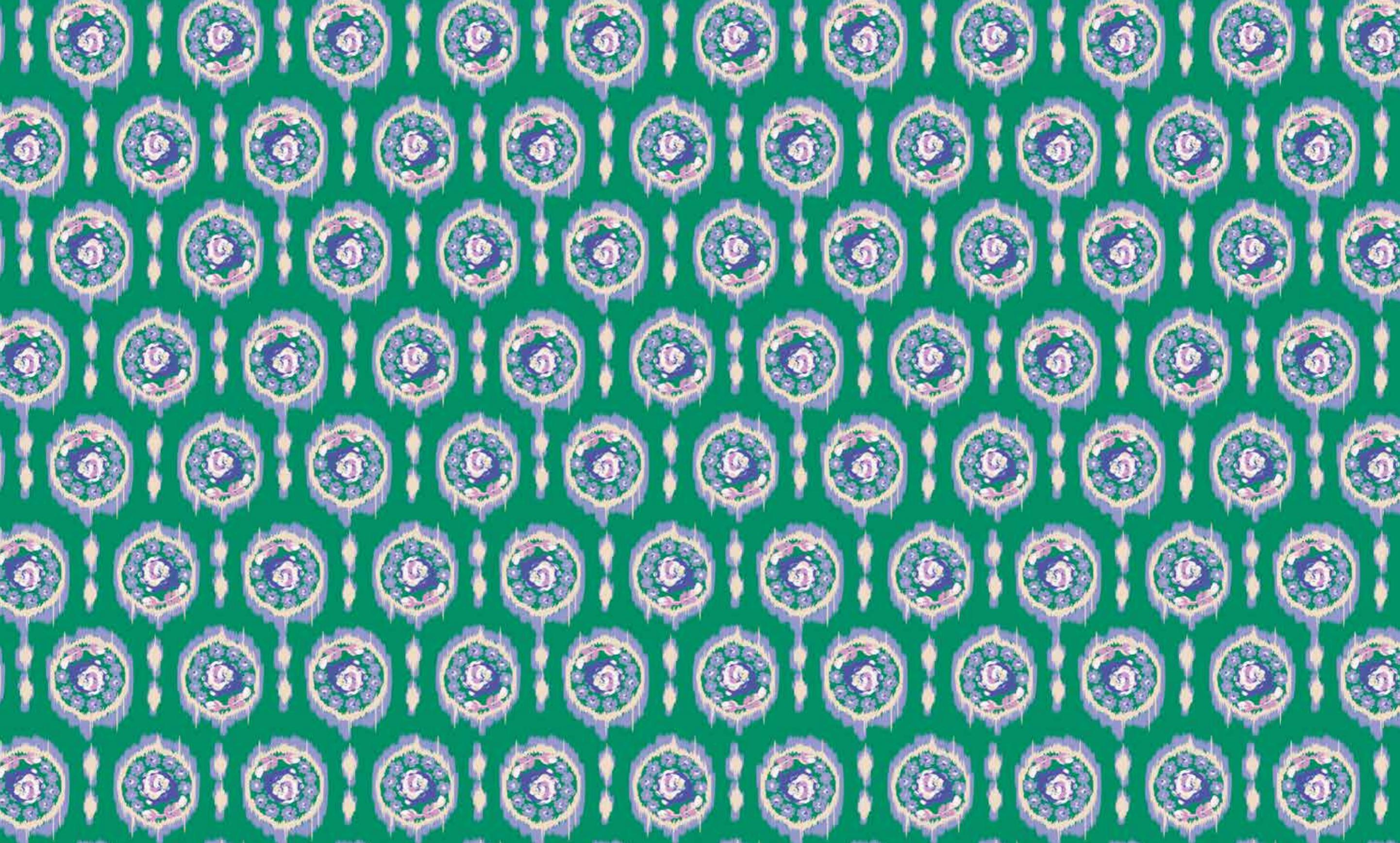


Table of Contents

Fragonard magazine n°9 - 2021

BREATHE

- P04 Passion flower
- P10 News
- P14 Laura Daniel, a 100%-connected new talent!
- P16 Les Fleurs du Parfumeur

MEET

- P22 Céline Principiano, leading the way
- P24 Gérard-Noel Delansay, a family affair

ESCAPE

- P26 Viva România!
- P33 The Romanian Blouse: story of an icon
- P36 Adventures from your armchair

GET INSPIRED

- P38 Muses & museums
- P68 Pretty as a picture!
- P74 Romanian colors

SHARE

- P82 Audrey's little house in Picardy
- P92 Passion on the plate recipes by Jacques Chibois
- P96 Jean Flores & Théâtre de Grasse

CELEBRATE

- P98 Ten years of acquisitions at the Musée Jean-Honoré Fragonard
- P106 A-Z of a Centenary Homage to Jean-François Costa
- P114 Provence lifestyle in the age of Fragonard
- P118 The art of wearing perfume
- P120 Daniela Andrier & Fleur d'Oranger
- P122 Leather & perfume
- P126 A nose in our business
- P130 A perfume for every zodiac sign!

DISCOVER

- P134 Impressions of Camargue

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2021,
a year of
new
beginnings
!

2020 will remain etched in our minds as the year that upturned our lives. Yet, even though we've all suffered from the pandemic, it has taught us how to adapt and behave differently. As many of you know, Maison Fragonard is a small, 100% family-owned French house. We enjoy a very close relationship with our teams and customers alike, so we deeply appreciate your loyalty. Thanks to you, we have been able to continue moving forward with our goals, while striving to always do better. And as ever, we remain:

- Faithful to our creative values, by imagining different and original products you'll only find at Fragonard.

- Faithful to our stringent quality criteria, by using only the finest raw materials to offer products that satisfy your expectations and desires.

- Faithful to our environmental promise to reduce our carbon footprint more every year.

- Faithful to our suppliers, some of whom have worked hand-in-hand with us for generations.

Let us hope that 2021 will usher in a new era,

in which we all take more care of our planet, our behavior and our fellow men and women. And especially, let's pledge to turn those words into actions!

Although uncertainty remains as to the reopening of social venues, and we continue to feel the way in terms of what tomorrow will bring, we are over the moon to bring you these pages filled with simple pleasures, exciting projects and new discoveries. More than ever before, this year's magazine is 100% Frago as we like to say, imagined and curated by our people, who all lent a helping hand as writers, models or passionate creators. As always, it embodies the very unique spirit of Fragonard. You are holding a year in our life in your hands and we are thrilled to share it with you! Thank you again for your loyalty and we look forward to welcoming you to our home very soon,

Warmest wishes,

Anne, Françoise & Agnès Costa



fleur *de la* passion

A NEW WORLD LEGEND

This intricately-woven flower unveils an open-hearted corolla of petals, two-toned threads tinted with purple and triumphant golden stamens.

In 2021, Fragonard is celebrating the Passion Flower, a generous tropical plant originating from the New World. Let's take a look back at its history and traditional uses.

Text Charlotte Urbain / Drawing Audrey Maillard / Photography Olivier Capp



ORIGINS

Granadilla, Maracuja, Passiflora... The Passion Flower has many exotic names, but its European designation, now more common, has a biblical origin. It was discovered by missionaries in the 15th century, who saw it as a symbol of the Passion of Christ. Its inner threads are reminiscent of the crown of thorns worn by Jesus, while its three stamens evoke the Holy Trinity.



HUNDREDS OF VARIETIES

There are over 500 varieties of *Passiflora* with an abundance of different flowers and properties. It would be impossible to mention them all, so here are just three: *Passiflora incarnata* is reputed for its anti-anxiety and sedative action. It was widely used by the native tribes of America, who handed down their know-how to us. The most gourmet species is, of course, *Passiflora edulis*, bearing wonderfully tangy and incomparably tasty passion fruit. Last but not least, the best known variety in France is *Passiflora caerulea*, an ornamental plant offering a genuine feast for the eyes.



A MIRACLE OIL

Passion fruit seeds are used to produce an oil with impressive benefits for the skin. Its deeply moisturizing properties are used to fight signs of ageing and redness.

The flowers can also be transformed into a nourishing oil that maintains firm skin by preserving elasticity and collagen. It is rich in Omega-6 fatty acids too, perfect for plumping up mature skins.

Fleur de la Passion

by Fragonard

SUNSHINE FLOWER HEAD NOTES:
grapefruit, mango

LOVE FLOWER HEART NOTES:
passion fruit, neroli, raspberry

GODDESS FLOWER BASE NOTES:
Cashmere wood, white musk



THE PERFUMER'S INSPIRATIONS

With her palette and watercolor brushes in hand, artist and perfumer Céline Ellena let her imagination run free to create our "Fleur de la Passion" Eau de Toilette.

PORTRAIT OF A PERFUMED WORK

"I captured colors and scents on my blank page to create a richly-colorful composition. Color by color, I chose silky materials to paint the portrait of the "Fleur de la Passion" fragrance and embody the many facets of this whirling, beguiling flower, exuding an exhilarating scent. My brushes are made of feathers, to ensure each stroke is slender and delicate. They offer a multitude of possibilities. With a light tap, I can spray a shower of tiny drops of color. And with the slightest pastel breath, the brush takes to the air above the canvas. I worked like a painter, starting with the background:

musky and gently woody. Translucent white, pure and naive, round like a warm disc of light and infinitely comfortable. Next, I sprinkled on shades of raspberry and little mango flames, and laid down a few creamy, neroli-scented petals. Lastly, with the stroke of a feather, I traced a wake of celadon green vines bound with garnet ribbons to tie everything together! The resulting floral bouquet exhales a colorful and infinitely tender, airy and happy fragrance."

Céline Ellena, perfumer & creator of "Fleur de la Passion" for Fragonard.

LEGEND OF THE AMAZON PEOPLE

According to a legend told by an Amazon tribe, a young Indian called Mara, whose beauty was heralded by all, was betrothed to the chief's son, Mamangaba. Consumed by unquenched passion, the village witch doctor killed Mara on the eve of her wedding. After the beautiful Indian was buried, her grave began to blossom with magnificent flowers... But the flowers bore no fruit, as Mara died a virgin. Every day, Mamangaba visited the grave, kissing the flowers passionately. When they saw this spectacle, the merciful gods decided to turn the despairing lover into a bee, hence lending him the power to pollinate the flowers. And that is how the passion fruit first appeared, as soft as Mara's lips and as intense as their love. As for Mamangaba, he continues to buzz from flower to flower...

NEWS

FRAGONARD. CARING TOGETHER

Solidarity has been a core value of Maison Fragonard for many years now. This year, we're celebrating the 8th anniversary of our support for an Indian orphanage and the 2nd anniversary of our collaboration with the French NGO EliseCare with the latest edition of our Charity Bag. As soon as the health crisis hit, we felt it was essential to fight the virus alongside our fellow French men and women and bring solace to those in need, so we rapidly set up support actions via public institutions and, more simply, responded to various private initiatives.



Popular aid

Last year, the *Secours Populaire*, the French Popular Aid Fund, whose activity quadrupled during the health crisis, was obliged to help out small local associations deprived of their usual senior volunteers during lockdown. Whole families in need also had to be housed urgently. Fragonard decided to give them a helping hand by donating 13,000 soaps, shower gels and shampoos.

Nursing homes

Since 2018, Fragonard has been providing financial assistance to the French NGO EliseCare through the sale of perfumed gift sets. EliseCare is a pro at handling emergencies and at the very start of the crisis, they set up CareForMed: a panel of expert volunteers ready and willing to help out public nursing homes and French families affected by COVID-19. Fragonard decided to support this initiative by donating 3,100 shower gels, soaps and body creams to struggling homes. **#CareForMed**

AP-HP foundation

Ten percent of online sales in April and June were donated to carers at the AP-HP (Parisian Public Hospitals) Foundation.

Hospitals

A symbolic but much-appreciated gesture, carers at Necker, La Pitié-Salpêtrière and La Croix Saint-Simon in Paris, Lacassagne in Nice, Mulhouse and Cannes, and the Centre Hospitalier du Beaujolais Vert in Cours-la-Ville, all received our hand creams to offer them a little bit of fragrant self-care! 1,200 products in all were distributed to the nursing staff.



◀ New charity bags

Fragonard has created a set of two printed cotton bags for 2021. Symbolically adorned with a traditional Indian prayer tie and lucky charm portraying Indian gods, the bags promise to bring good fortune while lending a helping hand to the San Joe Puram orphanage in India, offering shelter and education for young girls of all ages.

Set of two 2021 Charity Bags in 100% printed cotton, 25 × 22 cm (large format) and 23 × 16 cm (small format), €25

▶ Carte blanche to Étienne Boyer

A professional architect, Étienne Boyer started out alongside an architect specializing in objects and has never looked back since. From objects to drawings and hidden words... Étienne went on to become a freelance designer, collaborating with such illustrious names as Yves Saint Laurent, Nina Ricci, Puiforcat, Christofle, Bernardaud and Tiffany. But his very-personal style truly shines through in his work for Maison Fragonard. Étienne loves to hide words and phrases among his swirling brushstrokes. Just like Apollinaire's calligrammes, his work is a mix of poetry and drawing. His relationship with Fragonard has been blossoming for over fifteen years and is a genuine meeting of spontaneous minds, where communication is unhindered and exchanges spark both inspiration and real-life products. No limits and no boundaries for the new "Face à Face" capsule collection: Étienne Boyer had carte blanche.

In addition to his creations for others, Étienne Boyer also self-publishes delightful art books and cards available from his website www.etienneboyer.com





◀ **Thierry Colson & Fragonard Collaboration**

After training at the Studio Berçot in Paris, Thierry Colson was a consultant for many years for major brands including Chloé, Hermès, Lacoste and Jil Sander. In 2005, Thierry designed his first collection under his own name. His romantic, delicate and poetic style won immediate recognition and his nods to 18th-century costumes caught the eye of Agnès and Françoise Costa. Admirers and loyal customers from the outset, they saw the creative potential of a collaboration between the two houses around the 18th-century textile collections of Fragonard's Provençal Costume & Jewelry Museum. The result of this perfect partnership will be presented in summer 2021 and feature embroidered pieces and minutely-crafted garments in an ultra-limited edition available exclusively at the Fragonard boutiques in Provence.

Made in Raphia ▶

The island of Madagascar proudly upholds the unique art of raffia weaving! Raffia is a type of palm tree: several varieties grow on the island and their leaves – among the longest in the plant world – provide a fiber used by various industries. Deeply committed to craft industries throughout the globe, Fragonard supports handmade goods that support fair trade. Handed down through the generations, raffia weaving allows Malagasy women to maintain their financial independence without leaving their villages and children. The bags produced for Maison Fragonard are entirely hand-woven using natural fibers, according to an ancient crochet technique.

"Raphia" bag, 100 % raffia and 100% cotton printed pouch, 30 x 29 cm, €75



◀ **Fragonard for Men**

Our boutique located in Rue d'Antibes in Cannes now welcomes an exciting new space entirely dedicated to masculine elegance, featuring eaux de toilette, decorative objects, clothing and accessories. A great opportunity to succumb to one of the many shirts in our new Fragonard Homme men's collection, made with the softest, freshest cotton and printed with exclusive designs in an ode to travel! 100% cotton shirt, €70

**Fragonard Cannes Antibes
103, rue d'Antibes
Cannes
Tel. +33(0)4 93 38 30 00**

Fabrics with a twist ▶

Fragonard loves colorful and lively prints! We create a range of fun and trendy accessories using scrap and extra materials, including scrunchies, ties and notebooks. Our tie was a big success last year, so we have decided to produce it in nine different colors and prints in 2021 – perfect for adorning your wrist, hair or purse... Just take your pick!

**100% printed silk scrunchie, €12
100% printed cotton tie, 124 x 7 cm, €10 (available in 9 colors)
Notebook with printed cotton cover, €12 (available in 9 prints)**





CHRISTMAS 2021 GUEST ARTIST

Laura Daniel, a 100% -connected new talent!

Text Charlotte Urbain / Photography Oliver Capp

She loves drawing and finds it relaxing and fulfilling.. With Fragonard, Laura Daniel is testing out a new world: that of creative collaboration. She will be signing the next *Collection Magique* by Fragonard, a Christmas 2021 special edition inspired by her "magic herb garden" and the scents of Fragonard.

A hype young artist, Laura Daniel was unveiled by social media. In fact, with her typical nose for talent, Agnès Costa discovered her via Instagram. *@les.caracteres* is a humoristic account created in 2017, in which the two cousins Laura and Lison Daniel portray funny, fictional characters typical of our times, through short and gently satirical sketches. The account went viral during the first lockdown and brought

some welcome laughter to our daily lives. In parallel, Laura Daniel launched her own Instagram account featuring her artwork.

Although it's not her profession, Laura has always loved drawing. It's her little bubble of pleasure, relaxation and personal fulfillment. She enjoys sketching the people she meets, capturing a way of walking,

an attitude, a frown or an expression, always with an amused gaze. She uses drawing to nourish her observation skills and sharpen her perception and concentration.

Her tool is a sketchbook she's never without: it gives her the impression of slowing down time – which passes by too fast for her taste – and allows her to write the story of her life as it passes by...

After studying philosophy and social sciences, Laura has been in charge of organizing exhibitions for a contemporary art museum for the last seven years. She draws her inspiration from her daily contact with the many and varied artists she meets. If she had to name but two, they would be David Hockney and Gerhard Richter, her absolute heroes. From the new generation, she also loves Lynette Yiadom Boakye, François Malingrey, Nathanaëlle Herbelin and Florian Krewer. More recently, she has developed a passion for Inuit art and its refreshingly-different approach and references versus western painters. The renowned Itee Pootoogook is one of her favorites and she particularly appreciates his very-moving portrayals of everyday life created using colored pencils.

Laura Daniel taught herself to draw as a child, spurred on by a father trained in visual and decorative arts. Her favorite tools were pencils, watercolors and gouache. Two years ago, she discovered the graphics tablet and appreciates its flexibility and ease. In 2019, she dared herself to take part in Inktober. Created by Jake Parker in 2009, this competition, held every year throughout October, requires artists to post a different work on a given theme on social media every day – a new challenge that propelled her into the virtual world. One day, two close friends told her about their dreams. She interpreted them on paper, then posted the drawings on the Internet at the time of the pandemic, when the French

government declared the first lockdown. More and more dreams began to pour in: strangers wrote to her describing fragments of their nights, which she translated into drawings if she was inspired, or put aside carefully. Ironically, Laura has no memories of her own dreams – but her drawings more than make up for it.

Reserved, yet bubbly and passionate, Laura Daniel is over the moon about the Fragonard Christmas 2021 collaboration project. It's a big first for her, with a collection based on her latest series called the magic herb garden: imaginary plants with weird and wonderful properties drawn with colors as vibrant and sparkling as their creator...



Firmly anchored in beautiful Provence since its débuts, Maison Fragonard has been creating perfumed odes to the region's lifestyle since 1926. Featuring three eaux de toilette, two diffusers and three soap & soap holder sets, this new collection formulated with fine natural essences is a tribute to Provence and a promise of more exciting creations to come.

Les Fleurs du Parfumeur

THE NEW PERFUMED COLLECTION
PAYING TRIBUTE TO PROVENCE

Text Charlotte Urbain - Illustration Audrey Maillard - Photography Olivier Capp



BELLE DE GRASSE

“Mimosa has a very special place in my heart and my perfumer’s palette. As soon as I catch its scent, I’m instantly transported back to Tanneron valley where I loved to stroll when I was a perfumery student. I love smelling mimosa, but I also love its color and shape, and I always want to reach out and touch it! Gentle yet powerful, powdery and sensual yet airy and radiant, mimosa is a flower of contrasts and an ode to liberty. When I created the perfume, I thought of all the sensations I felt when I first discovered this unique flower. I imagined a perfume that was both light and bewitching, full of contrasts.”

SHYAMALA MAISONDIEU,
PERFUMER



BELLE DE GRASSE
Eau de toilette 100 ml, €36
Soap 150 g, €9
Soap & soap solder set, €20

Head notes
violet flowers,
Italian bergamot

Heart notes
mimosa absolute,
orange blossom absolute, lilac

Base notes
heliotrope, intense musk



BEAU DE PROVENCE

"My creative starting point was the desire to make a very-aromatic fragrance with a touch of green and milky fig, together with very citrusy Mediterranean notes evoking Provence and beyond France's borders into Sicily in Italy. As far back as I can remember, I've always loved the smell of fig trees and the scent they exhale when you pluck their sun-drenched fruit. It's a complex scent: green and floral, but also silky and milky. Produced by the sap of the tree, it has as many nuances as Proust's Madeleine!"

KARINE DUBREUIL,
PERFUMER



BEAU DE PROVENCE
Eau de toilette 100 ml, €36
Soap 150 g, €9
Soap & soap holder set, €20

Head notes
fig, bergamot,
Italian grapefruit

Heart notes
mint, basil,
ylang-ylang

Base notes
Atlas cedar,
Indonesian patchouli,
sandalwood, Javan vetiver



RÊVE DE GRASSE

The *Rêve de Grasse* diffuser is sporting a brand new look and fragrance this year! Like a generous, freshly-picked bouquet, this perfume creation signed by Karine Dubreuil graces every interior with an explosion of flowers led by triumphant rose, with a sunny trio of geranium, peony and lily-of-the-valley in its wake. Born in Grasse and now a perfumer, Karine drew her inspiration for *Rêve de Grasse* from her grandmother's garden, bedecked with magnificent red roses.

KARINE DUBREUIL,
PERFUMER

RÊVE DE GRASSE
Diffuser 250 ml
+ 10 sticks, €38



BELLE D'ARLES

“The inspiration for this perfume comes from *Les Arlésiennes*, the beautiful women of Arles in days gone by. Embodying the epitome of feminine elegance, they took infinite care of their appearance, pinning and layering fabrics and preening themselves for hours. *Belle d'Arles* is a tribute to their incarnation of the divine feminine. Orange blossom – Fragonard’s iconic flower – is layered with oriental and amber notes, reminiscent of precious spices arriving at Beaucaire market from the Orient in bygone years.”

DANIÉLA ANDRIER,
PERFUMER



BELLE D'ARLES
Eau de toilette 100 ml, €36
Soap 150 g, 9 €
Soap & soap holder set, €20

Head notes
bergamot, neroli, peach

Heart notes
orange blossom absolute

Base notes
amber



RÊVE D'ARLES

Marrying notes of ginger, cardamom, carrot seed and everlasting, *Rêve d'Arles* blossoms into notes of rose and jasmine on a powerful base of cedar and liquorice evoking the gentle sunshine of the South of France. Inspired by the “golden sun that never fades”, this creation by perfumer Carine Boin unveils floral and spicy notes as the summer heat reaches its peak...

RÊVE D'ARLES
Diffuser 250 ml
+ 10 sticks, €38

PERFUMER:
CARINE BOIN



CÉLINE PRINCIPIANO,

LEADING THE WAY

Good-humored and always on the go, Céline Principiano heads up the Fragonard Purchasing & Production Department. A genuine orchestra director for the firm's perfumery and cosmetic products, she tells us all about her exciting and sometimes-hecky daily life at the heart of Maison Fragonard's complex beehive.

Text Charlotte Urbain
Photography Olivier Capp

Born in Cannes, a student in Nice and now working in Grasse, Céline has never left her beloved Côte d'Azur. During her biochemistry and pharmacology degree, she specialized in regulations – an area requiring both thoroughness and reactivity. She joined Maison Fragonard in Grasse in 2006 as part of her specialization. Perfume and cosmetics were new to her at the time; prior to that, most of her experience was with pharmaceutical laboratories. She soon discovered, learned and adopted the codes and realities of the profession. Contrary to pharmacy, where regulatory processes are long and segmented, perfumery offered her the immediacy she craved. Vivacious and energetic, her character is perfectly in tune with Fragonard's feverish pace. Céline appreciates seeing the fruit of her labor. "I'm lucky enough to be able to follow the products throughout their lifetime, from the design stage onwards", she explains. A global vision she loves, from design to creation and production.

From 2006 to 2017, Céline exclusively took care of the legal and regulatory aspects of products made at the Fragonard factories. Perfumes, creams, shower gels and soaps... All require daily monitoring to ensure they comply with current legislation. Their ingredients are carefully studied by her department, which constantly analyzes and verifies their quality and especially their conformity vis-à-vis health and legal standards – a task that suddenly got a lot more complex in 2009, when the European Union set up new

regulations for cosmetics requiring a review of all product files. Always upbeat, Céline didn't complain and even welcomed the opportunity to work within a tight framework. "The legislation relates to what can or can't be put on the market, so it's product safety and, by extension, customer safety that's in play. Products evolve throughout their lifespan and it's our duty to stay up to date and be ready to modify our formulas at any time". The love of a job well done...

After eleven years with Fragonard, Céline now holds the reins of the Purchasing & Production Department. And she's taking the promotion in her stride – after all, she knows the firm's teams and techniques inside out! As its name implies, this key department takes care of purchasing (raw materials, bottles, pumps, packaging etc., i.e. the many components of perfumery and cosmetic products) and production (manufacturing and packaging workshops, logistics, transport, etc.), together with quality and regulatory controls. A genuine master of ceremonies, Céline relies on her teams to ensure the Fragonard boutiques are supplied with the brand's many products right on time: a challenging task requiring seamless organization and... a cool head! Her department is "at the service of all the others", stipulates Céline – and she appreciates her job's versatility.

Her greatest pleasure is being at the heart of the creative process and making sure everything is "in order", allowing production to run smoothly under her watchful eye. One of the only

firms of its kind, Fragonard has maintained full autonomy over the creation, production and sale of its perfumery products. A resolute action fan and passionate worker, Céline loves this independent stand and the infinite in-house flexibility and responsiveness it fosters. A perfume that's out of stock due to a sudden rush? No problem: Céline modifies her schedule, calls the laboratory and gets production rolling. Her teams mean the world to her (she constantly talks about their human and professional skills) and they know how to adapt to every situation – a strength she appreciates and a huge advantage for the family-owned firm. Even if the stress is sometimes tangible, Céline remains deeply attached to her way of working and loves it "when things stay on the move." Solving problems, finding solutions and moving forwards are the gifts that drive her every day. Since she joined Fragonard in 2006, she has accompanied the firm's exponential growth and feels she's grown with it, learning more every day. The digitization of the production chain promises to be one of the highlights of 2021.

"Family, tradition and innovation" is Céline's motto for Fragonard, reflecting her personal values to perfection. "Everyone knows everyone here and we share our personal and professional struggles alike". Team work is essential to her and she loves to get things done with gusto, always keeping the mood positive and dynamic. In fact it's her trademark: whatever happens, Céline sports a smile that even the health crisis couldn't erase!

GÉRARD-NOËL DELANSAY,

A FAMILY AFFAIR

Text Charlotte Urbain / Photography Olivier Capp

Tall, dark and slim, Gérard-Noël Delansay has directed the Fragonard historic factory in Grasse for the last fifteen years. A long love affair intertwined with his own life story.



His parents came from Normandy and Savoie, and Gérard-Noël spent many years as a Parisian before setting down his bags in Grasse. He studied in Paris and spent the holidays with his maternal grandparents in Savoie, dividing up his time between the two regions throughout his youth. He developed a passion for skiing – and excelled at it! He even considered making a career of it for a time. During his military service, his talent for mountain sports earned him a place in the 13th Alpine Hunter Battalion in Chambéry. And although he has great memories of his two years in the army and continuing camaraderie with his old Alpine friends, he prefers

to remain discreet about the six months he spent in Bosnia during the Yugoslav war.

Fragonard is first and foremost a family affair. His mother, Colette, was hired by Agnès Costa in the mid-1990s to work alongside her in Paris. Gérard-Noël discovered the perfumery house when he was still a student. When he visited his mother at her Parisian office he was immediately seduced by the world of perfume, Provencal luxury and the firm's dynamic atmosphere, and went on to experience them first-hand during his student years, with several part-time jobs at the Musée du Parfum. In 1999, he took part in setting up the first Fragonard boutique on

Boulevard Saint-Germain in Paris – a memory he continues to cherish today. After his studies and two years spent with the Alpine Battalion, Gérard-Noël kicked off his career as a management controller with the French building materials distributor Point P, then Axa Courtage on Place Vendôme, but his true dream was joining Maison Fragonard. Thanks to a rare opportunity in 2000, he became director of the *Musée du Parfum Fragonard*, 9 rue Scribe in Paris. His career with Fragonard had finally begun.

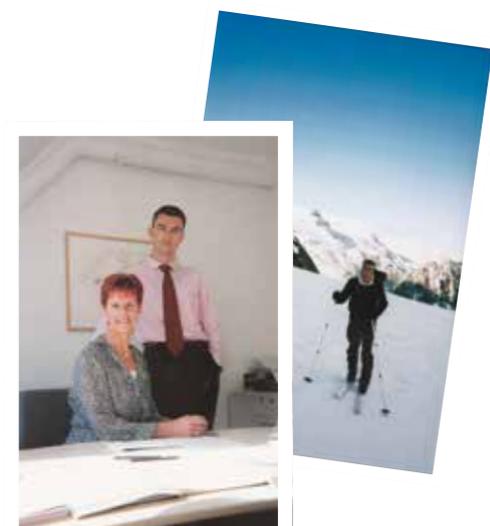
When asked how he trained with Fragonard, Gérard-Noël immediately replies “the Cardelli School”. Jean-Pierre Cardelli is an important figure for all of us. He directed the factory-laboratory in Èze-Village for forty years, before handing down his director's seat – and especially his knowledge and personal skills – to his daughter. He trained all of the firm's directors. Jean-Pierre belongs to a generation who considered work as the spice of life. A little paternal but always benevolent, Jean-Pierre knew how to convey the essence of the house to future directors: a love of a job well done, thoroughness and, especially, a warm and genuine smile for the staff. With Jean-Pierre, every visitor had the impression they were a prince touring their kingdom. He shared his talent with all the directors: his daughter Joanna Cardelli, of course, together with Lionel Farnarier, director of the Fabrique des Fleurs in Grasse and Gérard-Noël. Today, the three directors enjoy an unbreakable bond and quasi-brotherly complicity.

Every morning, Gérard-Noël does the rounds of the factory, greeting all the team members from the production workshop to the sales room with head cashiers Mickaël, Morgane, Cristina and Julie always at his side. His job has evolved over the last twenty years and Gérard-Noël looks back at his escapades at trade fairs and the many and varied tasks he has tackled over his career with nostalgia. Today, he regrets the time he has to spend on red tape, but is thrilled to have been part of Maison Fragonard's success story. And what a track record he has clocked up

“
I owe
everything to
Fragonard
”

since 2000, when he signed his first employment contract: the birth of the firm's boutiques, development of new museums and the arrival of online and export services. Nonetheless, 2020 remains a sad memory etched forever on his mind, with the full and unconditional closure of the historic factory during the first lockdown in March. The factory had only ever been shut once for the funeral of Mr. Costa in February 2012, as all the staff wanted to pay a last homage to their boss. The factory is now directed by the three daughters of Jean-François Costa, and Gérard-Noël speaks of his “lady bosses” with pride as formidable driving forces “worth forty men”.

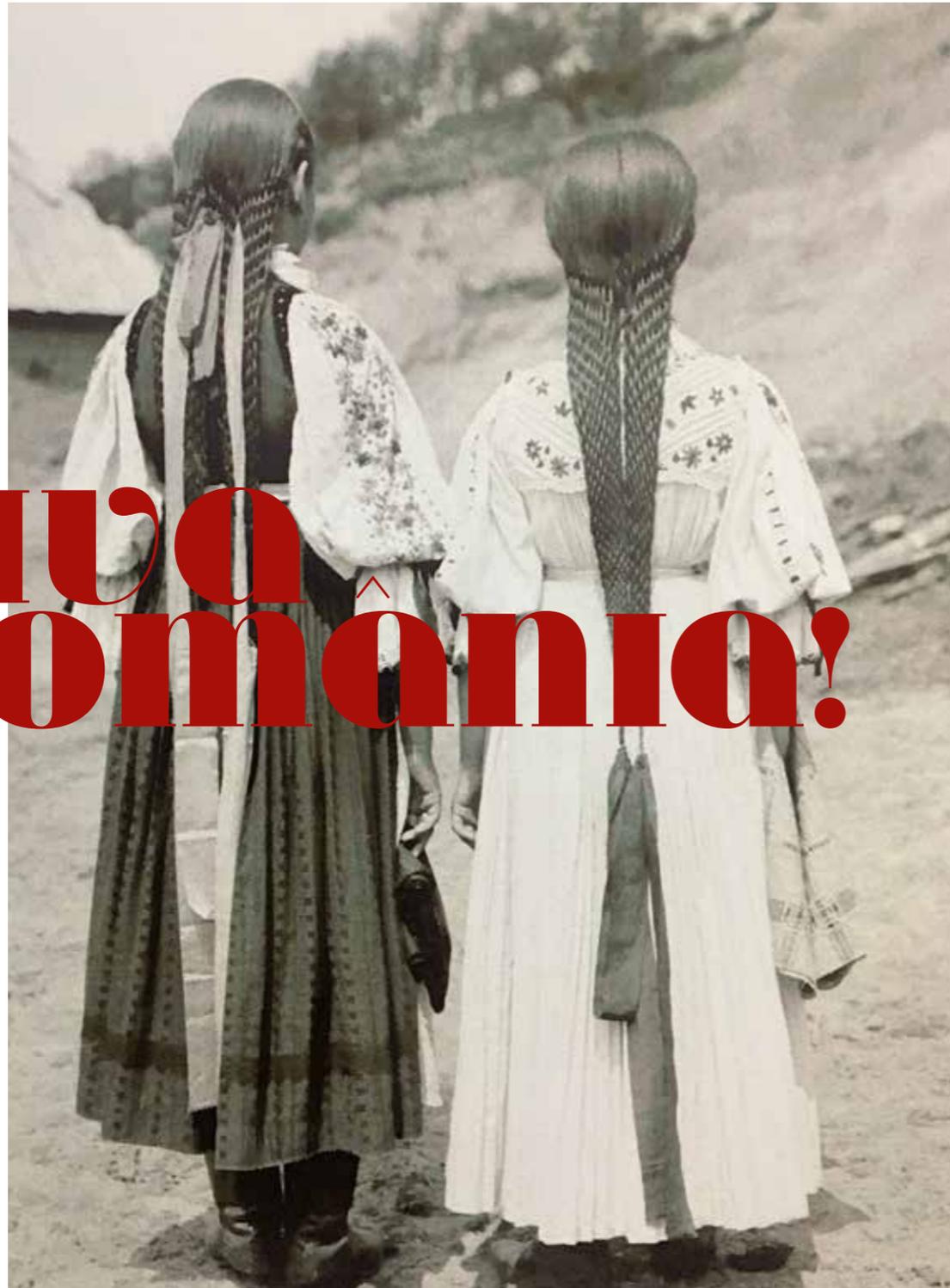
The Fragonard family is an intrinsic part of Gérard-Noël's life and he embraces the firm's values wholeheartedly. When he says “I owe everything to Fragonard”, it's easy to see he means it. Adopted by the town of Grasse, it was here that he met his Italian wife Maria, who did an internship at Fragonard after finishing her studies. Her talent, insatiable *joie de vivre* and professionalism charmed Agnès and Françoise Costa, who decided to keep her on to head up the various boutiques. Since then, the couple – happy at work and home alike – has had two gorgeous children together... A genuine fairytale that Gérard-Noël loves to relate today. Fragonard has carved his destiny and he is proud to be a part of such a fabulous adventure. To be continued.



VIVA ROMANIA!

Text
*Eduarda Bastian,
 Mihaela Grigorean,
 Rada Pavel,
 Charlotte Urbain*

Photography
*Dorin Mihai,
 George Negrea,
 Gheorghe Petrila,
 Zig Zag prin România*



Every year, the Fragonard artistic team draws its inspiration from a country outside France, where craftsmanship is alive and kicking and ancient know-how continues to be celebrated. This year, we took just a short hop from our Mediterranean shores to focus on one of our European neighbors, Romania. A far cry from the clichés and stereotypes, we discovered a country overflowing with enviable cultural and architectural heritage. With their fascinating blend of Latin, Slavic and Balkan influences, the Romanians offered us an incredibly warm and generous welcome and hard-to-resist hospitality, pampering us with smiles, kind words, plum alcohol and other national delicacies. An explosion of colors and flowers, Romanian craftsmanship is a sheer delight that continues to flourish today – a firework display of rugs decorated with huge flowers, woven aprons with wide, multicolored stripes, white blouses embroidered with flowers and magnificent ceramics. We were lucky enough to discover these many treats just before lockdown, when Andreea Tanasescu, Chairwoman of the association *La Blouse Roumaine* (see p. 33), introduced us to the artisans who have enriched our summer 2021 collection.

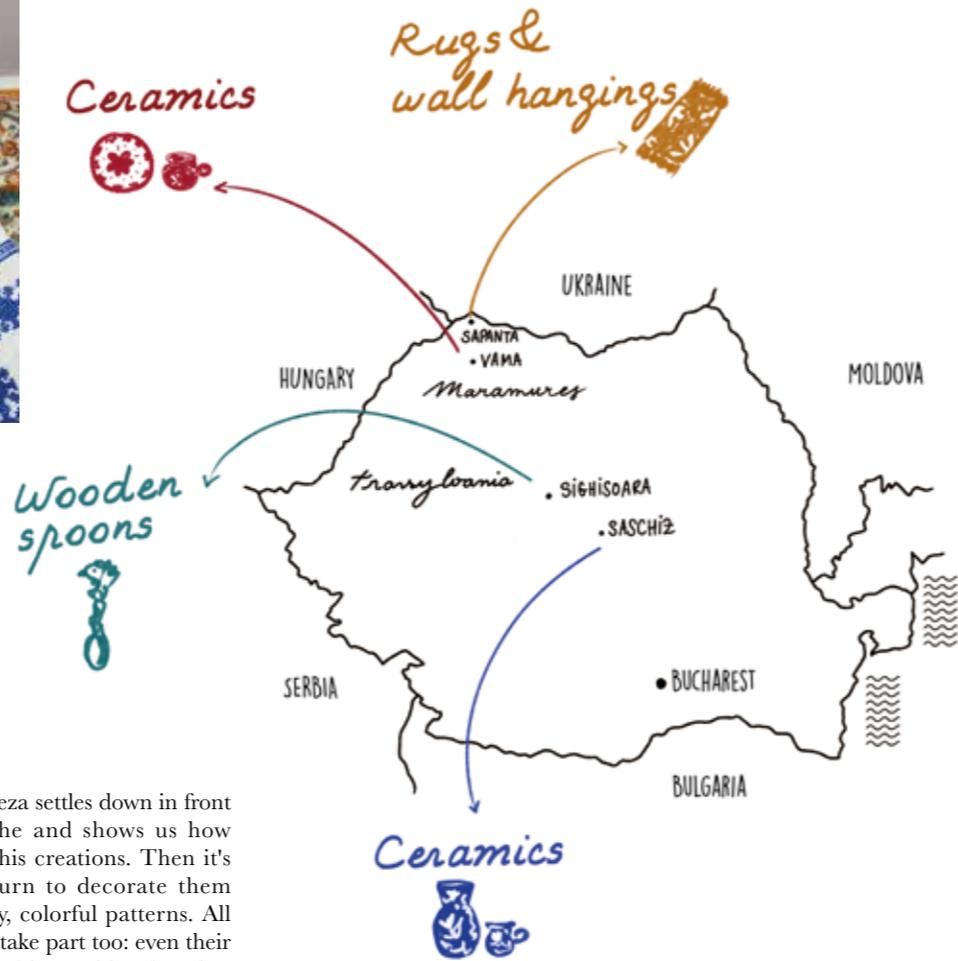
Forged by many different influences (Byzantine, Balkan, Slavic, Hungarian, Romanesque, etc.) and the various reigns that have carved the country's history, Romanian craftsmanship is unique in its wealth and resistance to change. Now more than ever, it is vital to continue to preserve and hand it down, so that artisans can continue to make a living from their art. Fragonard is immensely proud to be able to play its part and introduce you to them today.



GEZA & EMMA ISTVANFFY
Master ceramists, Vama, Romania

Three words could aptly sum up the work of Geza and Emma Istvanffy: tradition, collaboration and joy. Their workshop is located in the charming town of Vama, in northern Romania. Trained by his grandfather and passionate about his country's culture, Geza creates stunning ceramics, hand-painted by his wife Emma. The two artisans draw their inspiration from natural flowers and leaves, or representations of traditional old decorative objects. The colors are obtained using several types of clay, each with different properties and hues: black from Tur, red from Bixad and white from Viile Apei, all originating from the Maramures and Transylvania

regions. Geza settles down in front of his lathe and shows us how he molds his creations. Then it's Emma's turn to decorate them with pretty, colorful patterns. All the family take part too: even their eight-year-old granddaughter has been learning to model and paint for three years already. A joyful and soothing atmosphere reigns in the family workshop and we instantly feel wonderfully at ease. For Geza and Emma, tradition is all about recognizing and loving your own roots, and making the most of each passing moment. Resembling little messengers, the two little human-like vases they created for Fragonard promise to bring some of their serenity and good humor to our interiors.



MARK TUDOSE
Woodcarver, Sighisoara, Romania

Inspired by the work of his grandfather and traditional Romanian culture alike, Mark Tudose from Sighisoara, also nicknamed "the spoon man", makes extremely beautiful wooden spoons. Mark has been an artisan for over twenty years, aided and abetted by his wife Raluca. His grandfather, a master cabinet maker, bequeathed him his old wood chisels and gouges dating back half a century, and he still uses them to craft his wooden objects. Thanks to a faultless knowledge of each type of wood, including its smell and color, he carves unique pieces adorned with a plethora of details. Mark loves to convey his love of his trade in the works sculpted by his hands. He says his spoons are made up of

stories and is resolutely convinced that traditional crafts will survive thanks to the many stories that tie humanity to its past, traditions and roots. Mark created four different models of spoons made from linden for Fragonard, all decorated with animals and bearing messages inspired by Romanian folklore.



MATERNITY

The mother feeding her baby wears a crown representing the family unit over which she reigns.

ROOSTER

The rooster symbolizes hope and heralds the dawn of each new day.

STORK

The stork is a good omen and symbol of luck. According to Romanian popular belief, if a stork nests on your roof, your home will be protected from fire, flood and thieves.

OWL

A symbol of wisdom, the owl is a totem animal with the gift of perceiving what humans cannot see.

MARINEL GYÖRFI
Ceramist, Saschiz, Romania

Marinel Györfi was born and raised in Saschiz, a little village in Transylvania. Now a 25 year-old young man, he is the only artisan still producing genuine Saschiz ceramics. In 2014, this extraordinary young talent won a grant from the Camelia Botnar Foundation. A year later, thanks to a generous donation from the same foundation and help from the town hall, he inaugurated his own ceramics center, where he now practices his art in ideal conditions. Dedicated to keeping this unique craft alive, he is inspired by traditional Saschiz motifs, some over two hundred years old, drawing his inspiration from books and collections he shows us with pride. His creativity, combined with two centuries of heritage craftsmanship, lends his work an originality unique in Romania. His ceramics require highly-qualified mastery: each piece is fired several times and the unique Saschiz blue is achieved



using a cobalt-based pigment, among other closely-guarded manufacturing secrets. Marinel works hand-in-hand with the ADEPT team, a foundation that aims to revive this beautiful but poor area of Transylvania. Since its creation in 2004, it has worked to support and preserve the highly-biodiverse cultural landscapes of Transylvania and the small-scale



farming communities that have shaped them. Through Saschiz ceramics and their renown, its members strive to uphold an ancient tradition and secure additional income and jobs for the region. The foundation has now launched a donation campaign on its website (fundatia-adept.org), in the aim of training more people in this time-honored craft.

MARIA ZAPCA
Weaver, Săpânța, Romania

Listed as UNESCO Intangible Cultural Heritage since 2016, the art of Romanian wall hangings is an age-old skill passed down by women from generation to generation. Today, very few master its complexity and aesthetic finesse to the full. Considered as one of Romania's most talented weavers, Maria Zapca learned the art of traditional weaving from her mother, who trained her when she was still a little girl. Born in the village of Săpânța, Maria worked her whole life to preserve this traditional know-how, teaching children and youngsters alike through numerous events and workshops. Passionate about her work and proud of her culture, Maria dreamed that one day Romanians would take their traditional costumes out of their boxes and wear them once more: she believed that ancient clothes kept by the elderly possess a special energy. Her meticulous and



enchancing work, appreciated and acclaimed by her community and specialists alike, has been shown at numerous exhibitions around the world. Maria Zapca sadly passed away in early 2020, just weeks after she became a candidate for UNESCO "Tezaur Uman Vi" (Living Human Treasure). Her humanity, enthusiasm and fervent desire to keep the cultural heritage of her country alive will continue to inspire younger generations. Maria Zapca sourced traditional

old Romanian wall hangings for Fragonard, selected with her expert eye. At her workshop, we were lucky enough to be able to see her spinning wool, then dyeing it in various colors before weaving it on traditional wooden looms. She was a total master of her art. Maria's small personal collection of ancient, beautifully-embroidered Romanian rugs and textiles was her inspiration, as well as a tribute to the know-how of her ancestors.

**OUR
ROMANIAN
MUST-DOOS**

WHAT TO VISIT

Satu Mare Museum & Cultural Tourism Office (Mihaela Grigoran is an incredible ethnologist and director).
21 bd Vasile Lucaciu, 440031 Satu Mare
(see photos pages 26,34 - a et b)

WHERE TO STAY

La Casa Tradițiilor: a pretty little guest house run by Claudia, tastefully decorated in traditional Romanian style.
Strada Principală, nr. 794 Aleud, Maramureș.
<http://casatradiitiilor.ro> (photos pages 26,34 - c)

WHAT TO READ

The Little Communist Who Never Smiled
by Lola Lafon,
2014, Actes Sud.

WHAT TO LISTEN TO

Songs from Afar, Lucian Ban Elevation, special guest Gavril Tarmure (vocals), 2014.
Sounds Of The Unheard From Romania (vol.1 & 2), Future Nuggets (Bucarest), 2012.

WHAT TO WATCH

Sieranevada by Cristi Puiu,
2 hrs 53 mins,
2016

Andreea Tănăsescu

FLYING THE FLAG
OF ROMANIAN CRAFTSMANSHIP

Text Charlotte Urbain
Photography Dragos Cristescu (Galatea)



Touchdown in Cluj-Napoca, the capital of Transylvania. Andreea Tănăsescu – until today, we’ve only known her by reputation – is waiting for us. Tall and dark-haired, she greets us with a broad and generous smile, although her mind is already busy fine-tuning our schedule. A woman of passion, Andreea is always thrilled to share her culture and show off the riches of Romanian craftsmanship, in particular the iconic Romanian blouse. It doesn’t take us long to see that our trip to Romania in her company promises to be exceptional. Known and appreciated by absolutely everyone, she is the secret key that opens the doors to Romania’s workshops... Before embarking on the salvation of Romanian craft heritage, Andreea worked in the movies for many years as a casting director and assistant director. She tells us about her former life: twenty years during which she learned how to build a network, unite people from all walks of life and, above all, think big! It all started in 2012, when Andreea created a Facebook page called *La Blouse Roumaine*, now boasting an impressive 220,000

followers. Her aim was to use social media to promote a symbol of Romania known throughout the globe, so that younger generations from her home country could reappropriate it and learn to take pride in it. More than just a simple initiative aimed at preserving local craftsmanship – although that is, of course, part of its aim –, *La Blouse Roumaine* has become a genuine social and cultural movement. And the proof of the pudding is the exuberance with which her community greets each new Instagram post. Now an association, *La Blouse Roumaine* is at the origin of numerous local

craft projects led passionately by Andreea. Her contagious enthusiasm and national renown led us to the regions of Maramures and Transylvania, where we met with incredibly-talented potters, weavers and woodcarvers, all delighted to share their culture with us and present their ancient arts. And that is how our wonderful collaboration on the 2021 summer collection began!

Facebook: [LaBlouseRoumaine10](#)
Instagram: [@lablouseroumaine](#)
Website: [lablouseroumaine.io](#)

The Romanian Blouse

STORY OF AN ICON

Romanian blouses have been dressing women for almost 2,000 years, long before they became the topic of a hype Instagram account!

This universal and iconic item of clothing is a genuine institution in Romania, symbolizing the country’s culture, rich heritage and multifaceted character. Let’s take a look back on its history and most famous wearers...

Text Louise Andrier & Charlotte Urbain



Brought to fame by Matisse, who portrayed it beautifully in his painting *Romanian Blouse*, this buttonless shirt has become a symbol of Romanian national identity. The blouse first appeared in the Neolithic era, in the 4th and 5th millennia, in the so-called Cucuteni-Trypillia culture named after two Romanian villages. It is also featured on the bas-reliefs of Trajan’s Column in Rome, celebrating the emperor’s victory over the Dacians. These warriors of Decebalus wore the mythical tunic loosely over narrower pants. Over the centuries, pieces of fabric were added to achieve the shape known today. What was once an overall was slowly turning into a party piece...

WOVEN WITH MYTHS
AND SYMBOLS

Made of cotton, linen or silk, the style and appropriation of this history-packed garment have continually been reinterpreted through the ages. However, they do

have one thing in common: know-how passed down from mother to daughter. Recently plagiarized by a major fashion designer, traditional blouse makers have fought back by creating the association *La Blouse Roumaine*, to protect their legacy. The blouse motifs are many and varied, with flowers, buds, grapes, oak leaves, snails and flies all embroidered with fairy fingers, while mythical, sacred and even geometric elements also adorn the neck, bust and sleeves. The designs are not created by chance: the right path is indicated with straight lines, while the sun is symbolized by circular shapes.

Nothing featured on the true Romanian blouse is a coincidence; the various objects embody an entire mythology. The blouse was not considered as an element of style until the 19th century: prior to that, it was intended to protect women from dangers and witchcraft. This spiritual dimension is also present in the manufacturing process and weavers must pray before they get down to work.



a



c



b

Women play a major role in the history of the blouse and in bygone years, it was used to indicate social and civil status as well as age. Bright, bold colors meant that the woman was single, while paler, more modest tones indicated that she was already taken. Later on, Romanian blouses became a symbol of love, power, belief, energy and spirituality. However, their individual style depends largely on their geographical origin and every region has its own specificities.

The blouses are nevertheless produced in the same way in every region. Handmade in cotton or white linen using natural colors,

their authenticity can be verified by the presence of the so-called *ajur* technique. Failing which, it can be assumed that the blouse was sewn by machine, rather than assembling the various fabric pieces using a cross or herringbone stitch. The association *La Blouse Roumaine* was created to protect this priceless traditional know-how from today's cultural and stylistic appropriation, as sadly, few artists and designers openly recognize its Romanian roots.

THE RISE TO STARDOM

A peasant blouse, item of underwear and queen's costume alike, the Romanian blouse has been

coveted over the years by various and sometimes-surprising figures. In the 19th century, Princess Elisabeth of Romania, then Queen Marie in the interwar years, introduced this traditional garment to the court. Archive images show the queen strolling through Romanian villages and towns in a blouse. Marie confided: "Twenty-three years have passed in this country, each day bringing its joy or sadness, its light or dark. Every year my curiosity has expanded and my understanding has deepened; I know where my help is needed." Gabrielle Chanel – another mythical figure –, was inspired by the blouse in the 1920s and

turned it into a light summer outfit, while Yves Saint Laurent entitled his fall-winter 1981 collection *La Blouse Roumaine*. The tribute was reiterated in 1999, when Laetitia Casta wore a white blouse embroidered with gold. Other brands such as Kenzo, Oscar de la Renta, Prada, Tom Ford, Jean-Paul Gautier and Guillet have also

devoted collections to this ethnic-yet-refined blouse. Today, now fully awakened to its heritage value, Romanians celebrate the Universal Day of the Romanian Blouse with great pomp and splendor on June 24th – a date chosen for its spiritual dimension, as it coincides with the summer solstice when the gates of heaven open and the fairies descend...

WHEN CRAFTS INSPIRE ART

Painted in circa 1939-1940 and now housed at the Paris Museum of Modern Art, Matisse's work *Romanian Blouse* tells the story of gift from his Romanian artist friend Theodor Pallady. Portraying a blouse with wide sleeves and stylized embroidery, it took Matisse seven months to achieve the painting's pure lines. Its harmonious colors, shapes, curves and brushstrokes lend the work incredible strength. The blouse is worn by Lydia Delectorskaya, the artist's assistant and model. Matisse developed a passion for this garment and, thanks to Pallady, started his own small collection from 1936 onwards. Many of his ink drawings and studies depict the blouse worn by his loyal Lydia, whose Slavic origin probably played a part in his kindling his artistic passion for the garment.

HENRI MATISSE, *La Blouse roumaine* © Succession H. Matisse Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migéat



*Books are always an invitation to a voyage of the mind, even during a pandemic!
I hope you enjoy this hand-picked selection of stories and adventures from all over the globe.
Welcome to my world of great reads and exotic daydreams from the comfort of your armchair...*

By Agnès Costa

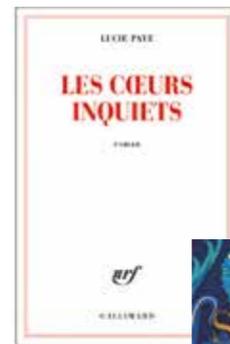
ADVENTURES FROM YOUR ARMCHAIR



FRANCE

Les Cœurs inquiets (Troubled Hearts)
by Lucie Paye,
Gallimard, 152 p.

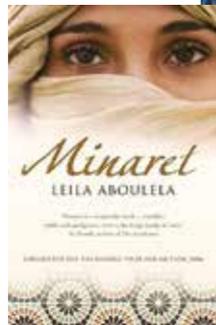
In this vibrant, beautifully written début novel, a young painter seeks a woman who appeared in one of his works and a woman writes the most beautiful letter of them all – a declaration of unconditional love. Lucie Paye’s singular, crystal-clear and poetic pen draws us into a mesmerizing mystery from the very first pages.



SUDAN

Minaret
by Leïla Aboulela,
Flammarion, 315 p.

A young and wealthy Sudanese woman becomes an impoverished refugee after a coup in which her father dies in shame. This sensitively-written and extremely stirring work switches between past and present, painting the picture of an exiled community and an uprooted woman desperately seeking a road map.



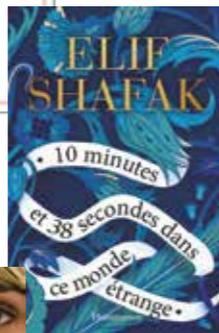
EIGHT LITERARY STOP-OFFS AROUND THE WORLD



TURKEY

10 Minutes 38 Seconds In This Strange World
by Elif Shafak,
Flammarion, 397 p.

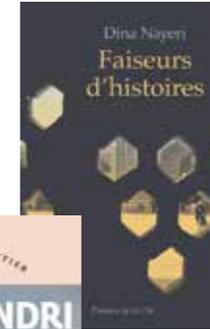
A talented storyteller, Elif Shafak invites us to read between the lines of the life and death of the beautiful young prostitute Tequila Leila in Istanbul. Born into a rich family, Tequila flees the countryside and her stifling family in search of freedom, echoing the voice of Turkish women today, deprived of the right to speak. A poignant and magnificently written novel.



ETHIOPIA

Tous, sauf moi (Everyone But Me)
by Francesca Melandri,
Gallimard, 576 p.

In Rome, a young Ethiopian sheltering on the doorstep of forty year-old Ilaria, announces that he is her nephew, the son of a brother born before WWII when their father, a black shirt during the Nazi era, was sent to Addis Abeba. A majestic fresco of Italy in the years from Mussolini to Berlusconi, where history with a capital H meets a touching personal story, both fabulously written. The characters are endearing, the author’s knowledge is astounding and the suspense keeps the reader hooked from beginning to end...



IRAN

The Ungrateful Refugee
by Dina Nayeri,
Presses de la Cité, 376 p.

“But I do know why I’m here - I’ve come because the world is turning its back on refugees, because America is no longer America and Europe is going the same way.” A narrative rather than a novel, this book tells the story of a little Iranian girl following her Christian mother driven out by the Iranian militia after the revolution in a moving account combining her experience as a refugee with the voices of the people she meets, often more unlucky than her. This timid and compelling work is a genuine plea for mutual aid and hospitality in an inward-looking world.



JAPAN

Sweet Bean Paste
by Durian Sukegawa,
Le Livre de Poche, 224 p.

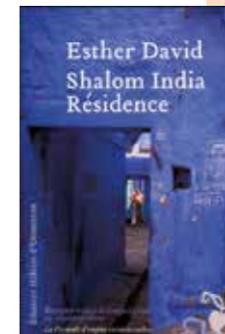
A magnificent story of a friendship between a lost young man and a wise old woman with a troubled past. As their friendship flourishes, social pressures become impossible to escape.



INDIA

Shalom India Housing Society
by Esther David,
Éditions Héloïse d’Ormesson, 304 p.

The Shalom India Housing Society is a little building in Ahmedabad, home to three generations of a small Jewish community – quite a rarity in India. A story of crossed destinies, snubs, clashes and love... A children’s fancy dress contest forms the backdrop for this endearing and colorful portrait gallery. A timeless yet resolutely current story.



UNITED STATES

The Resurrection of Joan Ashby
by Cherise Wolas,
Delcourt Littérature, 600 p.

Joan Ashby has always dreamed of being a writer and becomes a wonder girl in the world of New York literature. But after sacrificing everything for her career, she gets married and falls pregnant... Devoted to her family yet determined never to abandon writing, a betrayal of Shakespearean proportions prompts her to leave everything behind and seek out the ways of wisdom in India. A little masterpiece exploring the challenges of being a woman, mother and artist, written with such talent you’d love to become her best friend!



MUSES & MUSEUMS

Photography *Lucie Sassi* - Make-Up & Hair *Sandra Lovi*

Armed with flowering bouquets and a bunch of inspiration, the Fragonard team took up quarters at the Musée Jean-Honoré Fragonard in Grasse, making the most of its temporary closure.

The aim: to turn the museum into the backdrop for the new Spring-Summer 2021 collection and strike up a stylish dialogue between the worlds of art and fashion. After all, the muse and the museum are just two little letters apart...





Hortense is wearing the *Jelena* printed cotton dress, €85 and a printed tie as a belt, €10



Andréa is wearing the *Darna* hand-printed cotton dress, €80



Alice, Andréa & Louise are wearing the *Carmen* hand-printed cotton kurta, €80



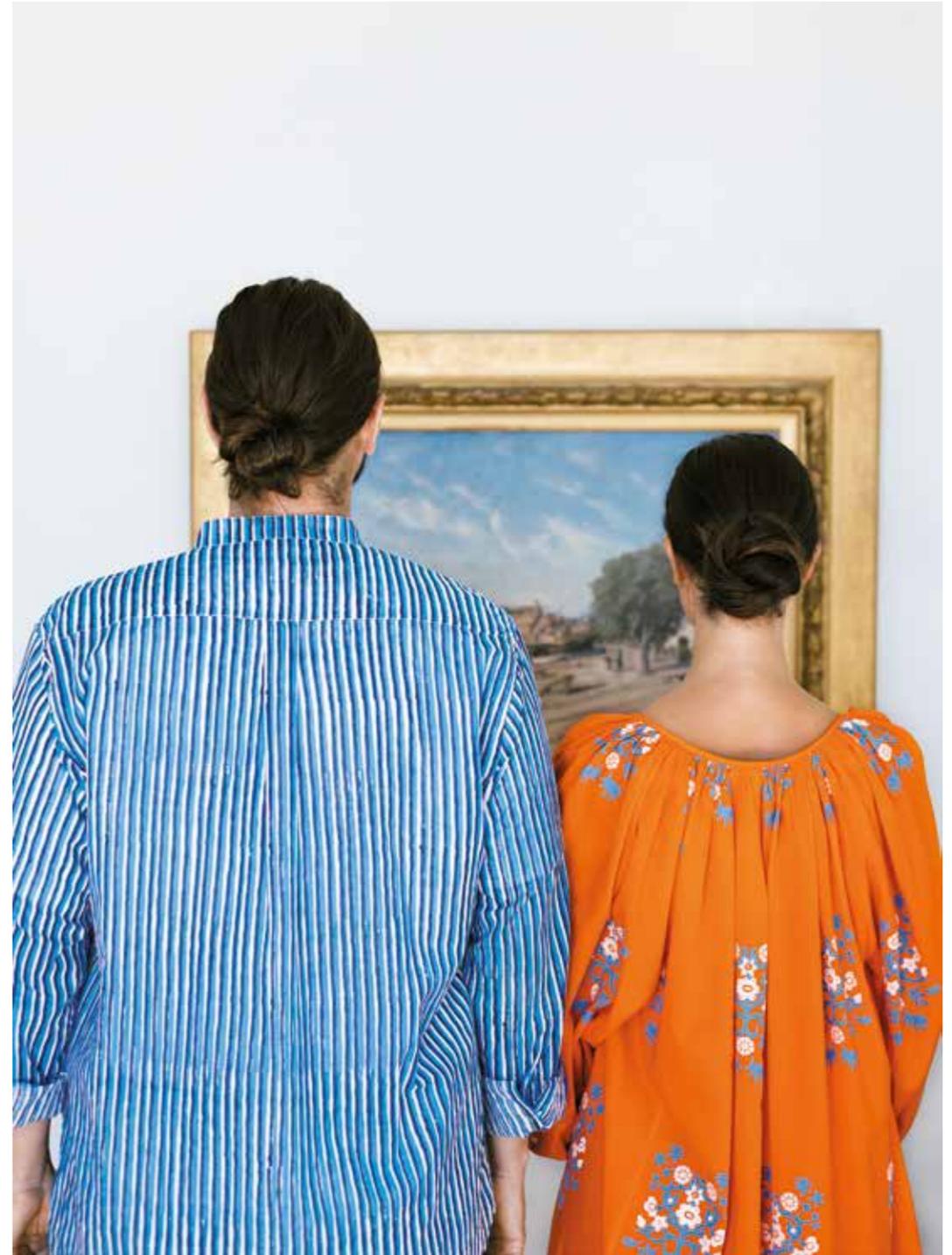
Sophie is wearing the *Narcisa* printed cotton dress, €50



Léna is wearing the *Irina* woven cotton gingham kurta with embroidered sleeves, €120



Andréa is wearing the *Karolina* printed cotton dress, €95



Andréa is wearing the *Ivana* hand-printed cotton dress, €120
Clément is wearing the *Aurel* hand-printed cotton shirt, €70



Andréa is wearing the *Irina* woven cotton gingham dress with embroidered sleeves, €105



Léna is wearing the *Amalia* printed silk blouse, €230



Léna is wearing the *Ivana* hand-printed cotton dress, €120



Hortense is wearing the *Helena* printed cotton kurta, €60
 Louise is wearing the *Karolina* printed cotton dress, €95



Clément is wearing the *Aurel* hand-printed cotton shirt, €70
 Andréa is wearing the *Amalita* printed cotton kurta, €65



Louise is wearing the *Paquerette* hand-printed cotton dress, €95
Left: Andréa is wearing the *Anastasia* woven cotton kurta with hand-embroidered collar, €85
and the *Rena* woven cotton gingham skirt, €65



Léna is wearing the *Amalia* printed silk blouse, €230



Louise is wearing the *Denisa* embroidered cotton kurta, €105



Andréa is wearing the *Gina* printed linen jacket, 150 €



Hortense is wearing the *Lana* woven cotton kurta with embroidered sleeves, €120



Alice is wearing the *Valeria* printed cotton chambray dress, €90



Sophie is wearing the light *Olga*, quilted, double-sided printed cotton jacket, €140



Andréa is wearing the *Daniela* printed cotton kurta, €60



Louise is wearing the *Bianca* printed cotton kurta with lace inserts, €90



Andréa is wearing the *Andrea* printed cotton kurta, €55
Alice is wearing the *Cornelia* printed linen dress, €95
Clément is wearing the *Pavel* printed cotton shirt, €70
Léna is wearing the *Gina* printed linen jacket, €150



ALICE & ANDRÉA
graphic designers



HORTENSE,
sales assistant



LÉNA,
product manager



LUCIE,
photographer



LOUISE
communications intern



CLÉMENT,
in charge
of the Costume Museum



SOPHIE,
Avignon boutique manager





FRAGONARD COLLECTIONNEUR

PRETTY AS A PICTURE!

Text Charlotte Urbain - Photography Olivier Capp



Illustrious or more secretive painters, extraordinary landscapes, still lifes and mythological inspirations... The eight works selected for this brand new collection offer a stroll through three centuries of the history of art, from the 17th to the 19th century. Spanning a variety of genres, their only common denominator is their artistic magnificence.

Printed in a limited edition, our new pop-up collection of silk blouses is both daring and definitely different, inviting the wearer to express their passion for art and desire to see and be seen... The collection heralds the launch of the “Fragonard Collectionneur” clothing line celebrating works of art.

Art has always been an intimate part of the history of Fragonard. Today, the house's collections of ancient perfume bottles, paintings by Jean-Honoré Fragonard and Provencal costumes all have their very own museums – an exceptional and inspiring heritage, honored by the Fragonard perfume, fashion and lifestyle ranges. Each silk blouse pays homage to two works. Welcome to their story.

The first blouse in the collection is naturally a tribute to the great Grasse-born artist Jean-Honoré Fragonard. On one side, *Flock of Sheep*, painted in 1775, is a

landscape inspired by the Dutch school, in which the painter portrays a magnificent natural scene, offering striking contrasts between a vast expanse of cloudy skies and very-detailed characters on land. A genuine artistic feat. The second painting is actually a preparatory sketch for a lost work dating from the 1770s. Marked by a fresh, casual touch and bathed in backlighting, it exhales vivacity and modernity.

Swathed in shimmering colors, the second blouse represents two indoor scenes. A famous female artist and official painter for Marie-Antoinette, celebrated with a magnificent retrospective at the Grand Palais in 2016, Élisabeth Vigée-Le Brun took her inspiration here from the Greek fable in which Amphion charms gods, humans and blocks of stone alike. Her work *Amphion and the Naiads Playing the Lyre* shows the growing admiration of the water nymphs for the son of Zeus, playing his lyre. The back of the blouse unveils *Reception of the*



4

Previous page: *Still Life Of Flowers* by Jean-Baptiste Blin de Fontenay (1653-1715)
Above: *Mountains at Thebes* by Georges Clairin (1843-1919)



2

representative of the king of Lombardy-Venetia at the Doge's Palace by Giuseppe Borsato (1771-1849), set in the splendid Sala dei Pregadi, in which members of the Senate (Pregadi) were invited by the Doge to take part in council meetings. The precision and minute detail of this work are truly outstanding.

In a different vein, the third blouse is a tribute to 17th-century still lifes. Andries de Koninck's apparently innocent fruit and lobsters are actually highly symbolic. Here, the artist offers a sumptuous demonstration of pronkstilleven: a style of ornate still life painting born in Antwerp in the 1640s, literally meaning "ostentatious still life".

The back (or front depending on how you want to wear the blouse) features Jean-Baptiste Blin de Fontenay's very-realistic *Still Life of Flowers* – an astonishingly refreshing and modest work.

Finally, the last blouse takes us into the 19th century. Quasi-abstract, the work of Orientalist artist Georges Clairin features a surreal rocky desert scene, softened by a spectacular, pink-tinged light. The mountains, described by the artist as "chained lions", contribute to the scene's magical and captivating character. This painting was presented at the "Traveling Painters & Photographers" exhibition at the Musée Jean-Honoré Fragonard in 2014. The rear shows a canine figure by Lancelot-Théodore Turpin de Crissé. Born into a family of artists and collectors, the painter – also an author – spent his life working in high-level administrative functions. His travels to Italy enriched his creative talent and spurred his taste for landscape art.



Elaborate Still Life With A Lobster by Andries de Koninck (1643-1659)



Flock of Sheep by Jean-Honoré Fragonard (1732-1806)



2

Four 100%-silk blouses,
Each featuring
a different work of art
on the front and back.

N°1

FLOCK OF SHEEP
by Jean-Honoré Fragonard (1732-1806)

&

THE VISITATION
by Jean-Honoré Fragonard (1732-1806)

N°2

AMPHION AND THE NAIADS
PLAYING THE LYRE
by Élisabeth Vigée-Le Brun (1755-1842)

&

RECEPTION OF THE REPRESENTATIVE
OF THE KING OF LOMBARDY-VENETIA
AT THE DOGE'S PALACE
by Giuseppe Borsato (1771-1849)

N°3

ELABORATE STILL LIFE
WITH A LOBSTER
by Andries de Koninck (c. 1615-1659)

&

STILL LIFE OF FLOWERS
by Jean-Baptiste Blin de Fontenay (1653-1715)

N°4

MOUNTAINS AT THEBES
by Georges Clairin (1843-1919)

&

GREYHOUND, FLOWER POT
AND SEWING BOX
by Lancelot-Théodore Turpin de Crissé (1782-1859)



ROMANIAN COLORS

A shimmering array of flowers and traditional costumes, deep blues and bright tints accompanied us on our Romanian travels, inspiring this stunningly colorful collection!

Photography *Olivier Capp*



Above:
 SASCHIZ handmade collection.
 Large dish, €45,
 Carved wooden spoon, €30,
 Salad bowl, €40,
 Plate, €15
 AMALIA tablecloth 100% cotton,
 160x160, €80
 160x280, €100

Left:
 ANITA, IOAN cushions,
 45x45cm, 100% cotton, €30
 LIVIU cushion,
 30x50cm, 100% cotton, €35



Above:
ILEANA vase,
18x10cm,
printed metal, €24

Right:
ILENA tablecloth,
160x160cm, €30
160x280cm, €100,
100% cotton

HELENA plate,
Ø 20.5cm, porcelain,
Set of 4 €30
Ø 27cm, porcelain,
Set of 4 €40





Above:
TIMEA tray,
32×23cm, €35, printed metal

Left:
TIMEA vase
18×10cm, printed metal €24.
TIMEA box,
24×16×6cm, lacquered wood, €35



Above:
ILEANA and OANA cushions,
45×45cm, 100% cotton, €30
SANDA cushion,
30×50cm, 100% cotton, €30

Right:
TIMEA pillowcases,
printed cotton percale,
45×45cm, €45



Audrey's **LITTLE HOUSE** *in Picardy*



Spontaneous and nature-loving, Audrey Maillard has been a graphic designer at Fragonard for the last decade. A vegetarian, pacifist and committed environmentalist, she lives in a pretty, 19th-century brick farmhouse located a dozen or so kilometers from Compiègne, which she shares with her three sons aged 3, 12 and 14, her partner Raphaël and her “cuddly” friends...

Text Charlotte Urbain - Photography Olivier Capp



Stepping into Audrey's home



FM: When did you first start drawing?

AM: I've always loved drawing and painting. When I was a little girl, my 1st grade teacher told my parents I made beautiful flower bouquets. Our school wasn't far from the woods and meadows and we went there a lot. The bouquets were like three-dimensional works of art to me. I started drawing and painting when I was 9. I loved doing sketches of my cats while they were asleep using watercolor paints – in fact I still use the same technique for my creative work at Fragonard. There's a very spontaneous aspect to it that suits me. And you can't go back: once you've started, you're not allowed to make mistakes!

FM: Your childhood passions have now become your profession - flowers and drawings could aptly describe your job at Fragonard! What was your first project with us?

AM: The "Jardins du Parfumeur" range! A collection of eaux de parfum, soaps, candles and diffusers launched in 2012, but I worked on the project for nearly 2 years before that. It was my first assignment, and when I showed my initial drafts to Agnès Costa, I was pretty nervous... Luckily, Agnès really liked them. My second big moment was discovering the finished products. It was magical!

FM: What do you like best about your job?

AM: Painting watercolors. It's a real privilege to be able to work by hand today rather than on a computer. Companies that don't require you to draw everything using software to save time are rare. My style has evolved over the last decade, but my work has stayed the same: real-life drawing!

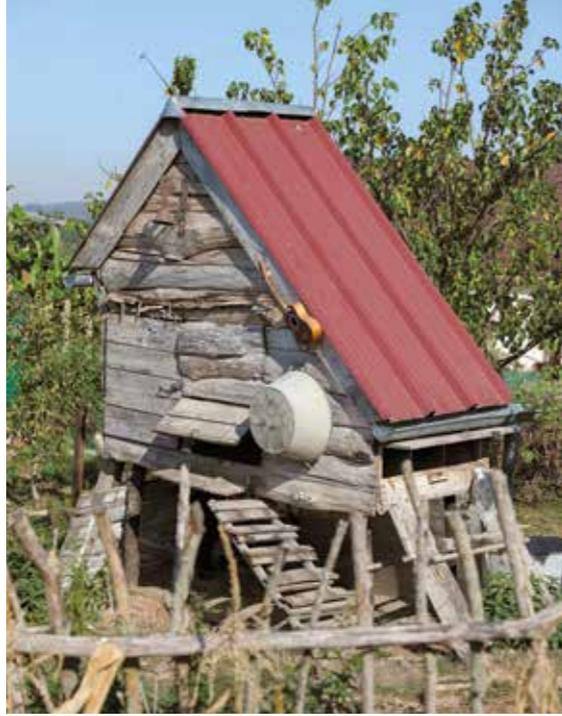
FM: Where and how do you work?

AM: I love to work in total peace and quiet. I have a big office filled



Above: Watercolors for the *Rêve d'Arles* diffuser.

Left: Fragonard tablecloth, Route de la Soie édition (2015), designed by Audrey.



with natural light that I added to the house, along with a vast bay window.

FM: Your home resembles you. It's filled with flowers, unpretentious, in harmony with nature and its walls are covered in wisteria and Virginia creeper... Tell us its story.



Above: DIY henhouse
Cochin hen

Right: Wooden furniture
hunted down in India

AM: My house echoes my garden. I've always had flower-filled gardens. I fell in love with the place immediately the first time I visited. I adored everything about it: the inner courtyard, the vaulted cellar, the well... It needed a complete overhaul – it was an old farmhouse with no upper level or electricity. But strangely, although everything needed re-doing on the inside, I mainly worked on the garden. I originally wanted to create an ornamental garden and selected

plants from home decorating magazines. But I soon realized I'd made a mistake. Today I plant local, with a few flowers between the tomatoes. The hens run around among fruit trees and I've got a large permaculture vegetable garden.

FM: What's your favorite place in the house?

AM: The henhouse. I love sitting on a bench and watching my chickens. It's such fun, they have their own language and they're amazing when they start brooding. They don't leave their nest for two or three weeks, they don't eat or drink and their combs turn white. The expression "mother hen" really is accurate! I chose a heavy variety so I didn't have to clip their wings – it's supposed to be painless but I can't stand the idea. The Cochin hens are very fluffy and I love their yellow feet and





Above: Fragonard Winter 2020 scarf designed by Audrey on a papier mâché wolf head sculpted by Audrey.
Left: Terracotta pots made by Audrey.



docile character. My hens are like plushies – they give me eggs, but especially cuddles!

FM: In addition to creating boxes and bottles for perfumery, you design our carved soaps. Is it true that Mother Nature saved one of our projects?

AM: During lockdown, I didn't have any materials to make my sculptures. So I went to the river to collect some clay, which allowed me to make the mock-up for the soap mold for our Christmas soap. I sculpt all the mock-ups for the carved soaps. It's a three-dimensional challenge I really enjoy as it's a lot like my personal work.

I used to like working with clay, but it's very frustrating as the slightest air bubble makes the sculpture explode when it's fired. Now I work with papier mâché, which is 100% environmentally-friendly. I mix egg boxes with flour glue – there's no firing involved and in the worst case, any mistakes can go in the compost. I've even discovered that I can dye the papier mâché using soil from the garden to make ochre, red, yellow or brown... only natural colors. I create lots of busts and animal trophies. My boys wanted some for their rooms. My last project was for a brand committed to fighting deforestation: they've created a chocolate spread called *Papa Outang*.



FM: Where does your environmental commitment come from?

AM: Recycling and the environment are key to my everyday life. My saddest moment as a child was when the TV presenter Patrick Poivre d'Arvor invited an Amazonian chief onto his show who presented terrifying images of the forest. I was 10 years old. I cried every night for a long time. Everything has an impact: lobbies won't change, so it's up to us. I want to give the right example to my children. It's like politeness: we teach them to say hello and thank you so why not teach them to take care of our planet too?



Above: Cat and matching parquet flooring.
Left: Embroidered door curtain (souvenir from India), Fragonard tiger mat.

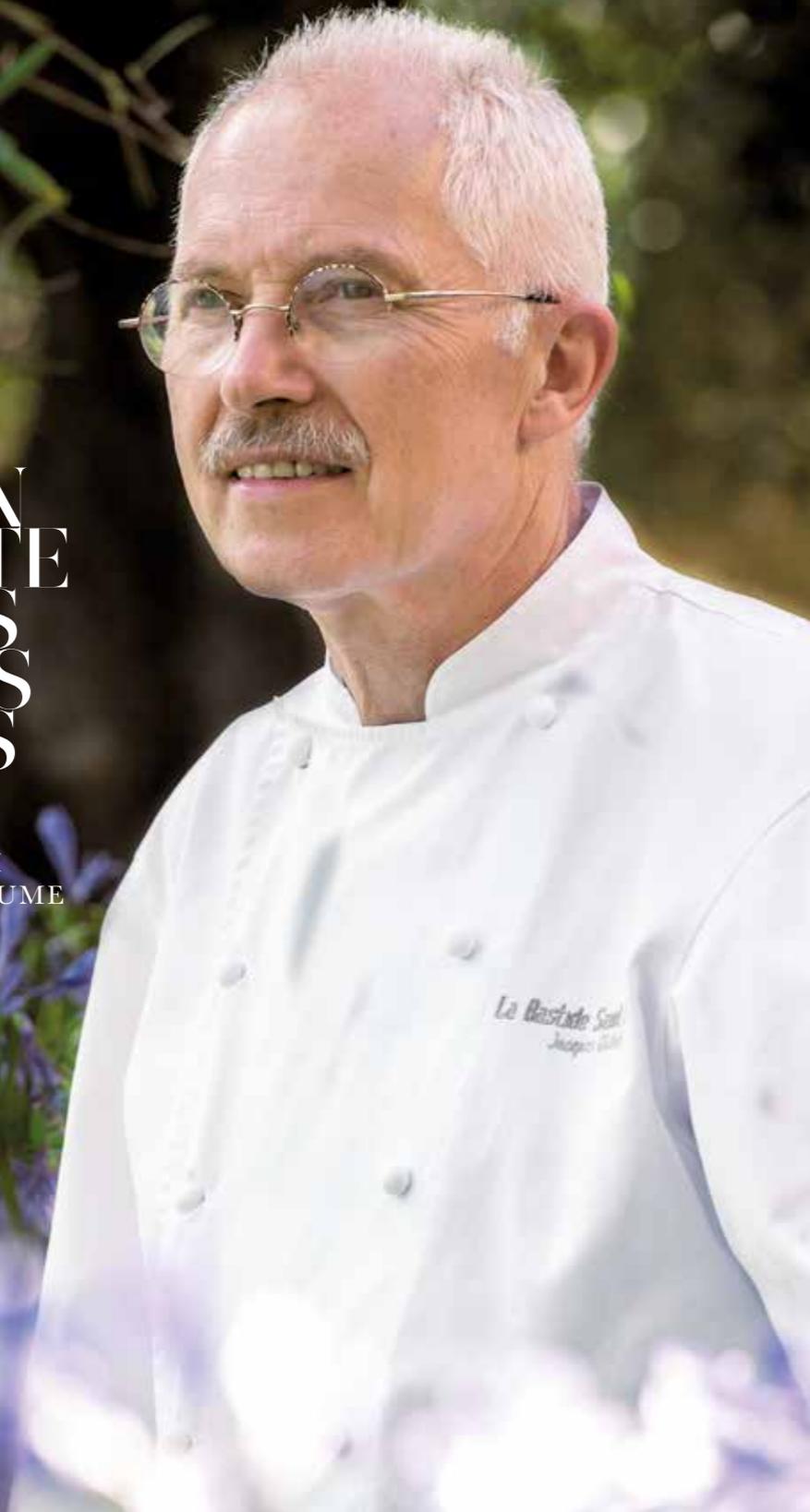
RAPHAËL'S HONEY

After training as a beekeeper in 2015, Audrey's partner Raphaël – also a graphic designer – realized that many French beekeepers didn't have good quality or personalized labels for their products. As he discovered the profession and went about setting up his own hives, he launched a successful business creating original, personalized labels for his fellow honey producers. Five years on, Raphaël owns twenty-fives hives, makes his own honey and has a website dedicated to his labels: www.beestickers.org



on **PASSION**
THE PLATE
 RECIPES
 by **JACQUES**
CHIBOIS

A GASTRONOMIC
 STROLL THROUGH
 THE CAPITAL OF PERFUME



Star-spangled Chef Jacques Chibois opened his hotel-restaurant in Grasse in 1997. The ancient terraces and olive groves of La Bastide Saint-Antoine, a grand old 17th-century Provençal house, pan out on the heights of Grasse. Crowned by top food guides including Michelin and Gault & Millau, and ranked among the *Grandes Tables du Monde* (Great Tables of the World), La Bastide invites guests on a delicious gastronomic voyage overflowing with audacious flavors, fragrances and colors. A master of taste, Jacques Chibois' heartfelt, astonishing and creative cuisine sings the praises of Provençal sunshine. Today, the Grasse chef is unveiling the secrets of two new recipes on the passion fruit theme, created specially for Fragonard. A culinary encounter of the delicious kind!

Interview Charlotte Urbain / Photography Didier Bouko

From Limoges where you were born, you crisscrossed France before setting up home in Grasse, the world's perfume capital, where you opened your hotel-restaurant La Bastide Saint-Antoine. How has perfumery influenced your art?

Setting up home in Grasse was a real revelation and profoundly changed my way of cooking. Grasse is a genuine ode to the senses: a world of flowers - many edible - that opened up new horizons for me. Being in contact with great perfumers is very enriching and I've often worked alongside the renowned Grasse perfumer Jean-Claude Ellena. We collaborated on his perfume launches: I had to create entire meals using the main ingredients comprising each perfume. The whole Grasse economy revolves around perfume, so I was bound to cross paths with the local perfumers, perfume houses and perfume plant producers at some point. I personally backed the town's World Heritage candidacy led by Senator Jean-Pierre Leleux and we entertained the UNESCO ambassadors at La Bastide. Perfume is omnipresent here and has been from time immemorial. My first book is entitled *Saveurs et parfums de l'huile d'olive* (Flavors and Perfumes of Olive Oil) - La Bastide is set in a 25-acre olive grove and we produce our own olive oil every year. I consider it as the true gold of Grasse. The local farmland, planted with veteran olive trees, orange and citrus trees has deeply inspired my cuisine. Our perfume plants and edible flowers offer a magical encounter between scent and taste.

I got together with the former president of the perfumers' guild to create a school of flavors and fragrances, because gastronomy and perfumery share the same values. Our noses are our first "tasters": flavors and fragrances converge on the same spot, situated on the olfactory bulb.

You have imagined two recipes based on passion fruit honoring Fragonard's flower of the year. What does passion fruit add to a dish? And how do you like to pair it?

Passion fruit is a fruit combining both flavor and aroma. Its succulent juice has everything to please. It has a fairly universal taste and marries well with sweet and savory dishes alike, a bit like citrus fruit. Its acidity adds a fabulous touch to sweet dishes. Its flavor and scent are powerful, without being disagreeable and its taste lingers on the palette. It's best used in small doses, as it's very strong. A few drops of passion fruit juice associated with olive oil make an exceptional vinaigrette. For me, passion fruit has infinite uses. The word *passion* is already fabulous in itself. In the kitchen, there are products that give taste and products that receive taste. Passion fruit is a giver! This fruit is as popular in gastronomy as it is in perfumery.

La Bastide Saint-Antoine, 48, avenue Henri-Dunant, Grasse
 Tel: +33 (0)4 93 70 94 94 www.jacques-chibois.com

FENNEL AND SEA BASS SALAD

with a Candied Lemon & Passion Fruit Vinaigrette



For 4 people

FISH
1 x 500 g sea bass,
filleted
150 g fine salt
150 g coarse salt
150 g sugar
5 g pepper grains
10 g cloves
1 lemon zest

VINAIGRETTE
5 cl passion fruit
10 cl olive oil
1 quarter candied
lemon
20 g honey

SALAD
2 fennel bulbs
1/4 bunch dill
The sea bass fillets

FINISHING TOUCHES
Candied lemon vinaigrette
Rosettes
A few sorrel leaves (optional)

Preparing the sea bass marinated in salt

Remove the skin from the sea bass, then put aside in the refrigerator. Place all the other ingredients (minus the salt) in a bowl and blend to crush the spices. Sprinkle some of the mixed fine and coarse salt on a plate, place the fish fillets on top and cover them with the rest of the salt. Leave in the refrigerator for 2 hours, then rinse under a gentle stream of water and drain. Refrigerate.

Preparing the vinaigrette

Separate the lemon zest from the flesh using a knife. Chop the lemon flesh and place in a bowl. Slice the zest thinly lengthways and add to the bowl with the flesh. Add the honey and passion fruit juice. Season and add a drizzle of olive oil. Put aside.

Preparing the salad

Slice the fennel and sea bass into thin slivers. Remove the leaves from the dill. Cut a piece of greaseproof paper into 4 strips measuring 20 cm x 5 cm. Place the fennel slivers in a row on one strip, overlapping slightly. Add the slivers of sea bass, then the dill leaves. Roll up the greaseproof paper to form a rosette. Repeat for the three remaining rosettes.

Finishing touches

Place the rosettes at the center of each plate and drizzle with the candied lemon vinaigrette to season. Decorate with a few sorrel sprigs as desired. Serve.

CARAMEL VANILLA CREAM

with Passion Fruit & Walnut

Preparing the vanilla cream

Bring the milk, vanilla and cream to the boil in a saucepan. Meanwhile, whisk the sugar and egg yolks thoroughly in a bowl. Pour the hot milk onto the mixture and add the gelatin leaves pre-soaked in cold water after pressing between your fingers. Whisk well again. Pour the preparation into 6 ramequins measuring around 10 cm in diameter and 2 cm in height. Place in an oven pre-heated to 90°C for 1 hour. Leave to cool, then place in the freezer. Once frozen, remove by running hot water on the upside-down ramequins, then slide them onto a chopping board using a knife tip. Allow to return to room temperature.

Preparing the caramel

Heat the sugar in a saucepan with a dash of water to make the caramel. It should be a golden brown color. Remove from the heat and quickly mix in the cream and passion fruit juice (put the seeds aside for presentation). Cook for 3 minutes.

Preparing the passion fruit jelly

Heat the passion fruit juice, sugar and water in a saucepan. Once the sugar has dissolved, remove from the heat and mix in the gelatin leaves pre-soaked in cold water after pressing between your fingers. Leave to cool and put aside in the refrigerator. Then, chop the jelly thinly and mix in a few passion fruit seeds rinsed in a fine sieve. Add the passion fruit juice. Stir in with a spoon.

Preparing the coconut

Split open the coconut using the back of a very large knife or a small hammer after piercing the top to drain the milk. Mix the coconut milk with the caramel sauce. Peel the coconut flesh using a potato peeler, then cut into slivers or chips.

Finishing touches

Place a small, even circle of caramel sauce at the center of each plate using a ladle. Place the back of the ladle on each circle and rotate to widen the circle, making it about 2 cm larger than the diameter of your vanilla cream. Arrange the jelly attractively on top of the vanilla cream, then decorate with coconut.



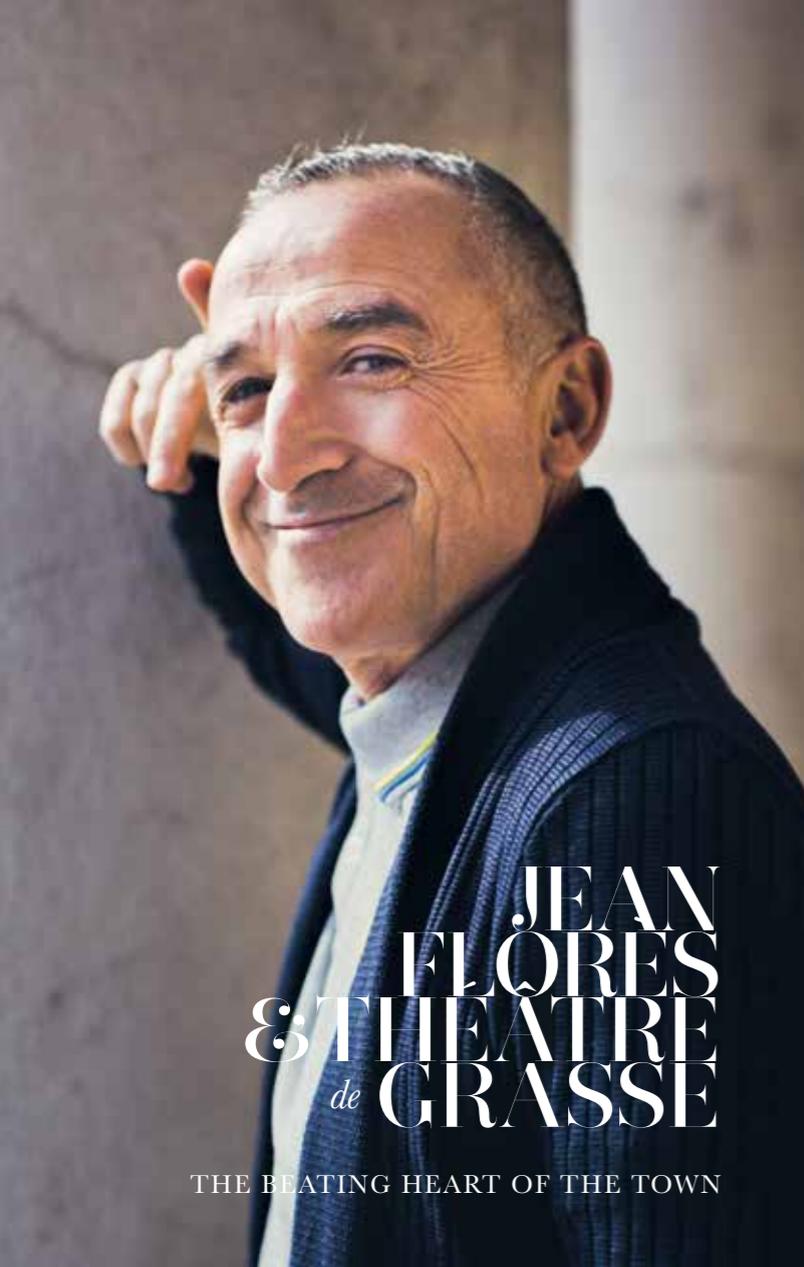
For 6 people

VANILLA CREAM
40 cl single cream
10 cl semi-skinned milk
1 vanilla pod
50 g caster sugar
7.5 g gelatin leaves
5 egg yolks

PASSION FRUIT CAMEL
75 g caster sugar
20 cl single cream
40 g passion fruit juice

PASSION FRUIT JELLY
60 g passion fruit juice
25 cl water
25 g caster sugar
2 gelatin leaves (4 g)
1 pinch powdered
curcuma

FINISHING TOUCHES
1 coconut
a few passion
fruit seeds



THE BEATING HEART OF THE TOWN

One of the town's foremost cultural figures, Jean Flores has been directing the *Théâtre de Grasse* since its creation – and even before. Today, we look back on the dawn of his career and beloved theater, now the beating heart of the town and a flagship performing arts venue.

Text Charlotte Urbain / Photography Karolina Koldubaj

His surname – meaning flowers – no doubt predestined him to thrive in the capital of perfume... And over the years, with each new theater season, he has planted flowers in the hearts of his audiences, seeds of magic in the eyes of children and sprouts of curiosity in the minds of adolescents. Originally trained as a teacher, Jean has always loved youngsters and creates acrobatic shows specially for them, driven by a desire to nourish their enthusiasm and keep his legacy alive; after all, the budding young aficionados of today will be the adult audiences of tomorrow. His theater is molded in his image: it is a lively hub *sans frontières*, where every form of art (theater, dance, circus, visual arts and music) and every nationality rub shoulders.

French nationals born in Algeria, Jean's grandparents were originally "*conversos*": Spanish Jews who converted to Catholicism and practiced their dual religion in secret. Three generations and two uprootings later (his grandparents fled Andalusia for Algeria, and his parents left French Algeria for Grasse), Jean, now a flourishing young man, built his theater career in the cosmopolitan town of Grasse, home to a North African community that echoes his birthplace and family history. When his parents moved here in 1963, Jean was barely 6 years old. His father, a dental technician, opened a practice in the historic quarter, where he worked until he retired. Jean's regular visits to his father's office to lend a helping hand undoubtedly contributed to his attachment to the town.

His maternal grandfather used to take his mother to the municipal theater in Oran, in Algeria, but Jean discovered the performing arts in the gypsy hamlet of Plan de Grasse, where his mother was the secretary of an association. The hamlet was a yearly meeting place for Piedmontese *Sinti*: gypsies who spent winter in Grasse before traveling to Saintes-Maries-de-la-Mer. As years went by, they ended up settling in the hamlet and created the *Nuits Tsiganes* festival, a genuine eye-opener for Jean, who was still a child at the time. His artistic choices often revolve around the issue of migration.

Deeply attached to the Grasse region, which he has never left, Jean Flores was one of the founding members of a cultural project launched by the former mayor

Hervé de Fontmichel. Inaugurated in 1976, the *Centre International de Grasse* was renamed the *Théâtre de Grasse* in 1990. Jean went on to launch an ambitious artistic program that hoisted the theater to fame. In 2002, it became an official "Stage of National Interest" for dance and circus arts and was awarded the "Regional Center for Cultural Development" label by the Provence-Alpes-Côte d'Azur Regional Council in 2003. More recently, in 2017, the current mayor Jérôme Viot launched a series of major works, including the complete refurbishment of the hall, restoration of the facade and modernization of the stage fittings. Jean barely had time to inaugurate his brand new venue before the pandemic forced him to close the curtains. But he isn't a man you can

keep indoors: in just a few weeks, he set up an entire new artistic project fostering solidarity between local artists named "*Par les villages*" (Walk About the Villages), in reference to the dramatic poem written by playwright Peter Handke. Thanks to this artist-in-residence program, around a dozen local performing arts troupes were able to front artistic initiatives in the villages around Grasse. In his 35 years as a theater director, Jean has always known how to reinvent himself and is more than ready for the "world after". And in his 35 years of programming, he has never ceased to hunt down talents from throughout the globe and bring them to Grasse. His track record is a fitting reminder that theater is an essential part of life – and that our liberty to dream is vital...

FRAGONARD, A PATRON OF THÉÂTRE DE GRASSE

Jean Flores has fostered fruitful ties between the worlds of performing arts and business through the "Club of Patrons and Partners of Théâtre de Grasse", formed in 2012. Fragonard has supported this project from the outset: in addition to an annual financial contribution, our perfume house has launched numerous projects bringing our professions and infrastructures together. We still have stirring memories of the magnificent musical performance by the "Mavrigi" ensemble from Bukhara – the Fragonard team met the artists during their trip to Uzbekistan. *Théâtre de Grasse* has also held several concerts at the Jean-Honoré Fragonard museum. Today, the Club has around fifteen patrons (all from the Grasse region) and raises over €100K every year for specific regional projects.

Information: 2, avenue Maximin Isnard, 06130 GRASSE, www.theatredegrasse.com



10

YEARS OF ACQUISITIONS AT THE MUSÉE JEAN-HONORÉ FRAGONARD

HÉLÈNE & JEAN-FRANÇOIS COSTA COLLECTION

By *Carole Blumenfeld*, art historian
and exhibition curator

Inaugurated in 2011, the Musée Jean-Honoré Fragonard in Grasse is celebrating its 10th anniversary this year with a brand new exhibition. A decade rich in new acquisitions, some never-before-seen until today.

Carole Blumenfeld, the exhibition curator, unveils some of the masterpieces by Jean-Honoré Fragonard, Marguerite Gérard and Jean-Baptiste Mallet that await. The exhibition pays tribute to Jean-François Costa, who would have celebrated his 100th birthday this year. Running from June 19th to September 30th, 2021 at the Musée Jean-Honoré Fragonard in Grasse.

JEAN-HONORÉ FRAGONARD
L'Oiseau chéri
Circa 1785



In 2011, Jean-François Costa offered his beloved town of Grasse a showcase for Jean-Honoré Fragonard, Marguerite Gérard and Jean-Baptiste Mallet, designed to offer the three Grasse-born artists the recognition they deserved and encourage his fellow countrymen to take pride in their sometimes-unfamiliar artistic talent. At the time, Jean-François Costa confided that Fragonard's paintings sparked his enthusiasm for art – a passion he then handed down to his wife, Hélène, and three daughters, Anne, Agnès and Françoise. Since his death in 2012, his daughters have continued to fly the flag of his work and enrich the museum and its collections. In addition to exhibitions every summer, they are also committed to furthering research into Fragonard, Marguerite Gérard – whose first monograph was published with their backing in 2019 – and Jean-Baptiste Mallet. And especially, they have made many new acquisitions honoring their father's favorite passions and some of the little-known facets of the careers of these illustrious Grasse painters. This spring, to celebrate the 10th anniversary of the museum and the birthday of its founder – who would have been blowing out a hundred candles this year! – around ten new paintings will be joining the many acquisitions made since 2011. The museum collection has now doubled in size, offering the public a fabulous opportunity to discover never-before-seen works, while inviting them to reflect on the relationship between Grasse and its artists in the light of new research lifting the veil on their private lives and ties with the capital of perfume. Jean-François Costa and his daughters have taken up the gauntlet and continue to defend these astonishing artists, who have spread the fame of Grasse a thousand leagues from the flower fields...

THE PRIVATE LIFE OF FRAGONARD

Jean-François Costa firmly believed that Fragonard excelled in every genre. He collected religious works by the artist – such as *La Visitation* –, together with portraits, landscapes, allegories and genre scenes mostly painted between 1760 and 1770, considered for many years as the golden age of the Grasse painter's career. Until very recently, it was thought that as the French Revolution approached, Fragonard lost some of his status with art lovers and was given the cold shoulder by the most prominent dealers at the time. Today, Anne, Agnès and Françoise Costa are shining a different light on the 1780 decade thanks to recent discoveries. In 2013, the museum acquired a unique series of drawings in which Fragonard portrayed the genteel lifestyle of his loved ones alongside the family of his patron Pierre Bergeret. *L'Oiseau chéri* – a painting lost since the 19th century – was added to the collection in 2018. Its great sensitivity, combined with the artist's compelling figures sculpted in shades of green bathed in a Rembrandtesque light, caused quite a stir. By chance, a few months before this discovery, the Musée Jean-Honoré Fragonard had purchased a small painting on ivory in which Fragonard portrayed the same child depicted in *L'Oiseau chéri*. *La Nouvelle du retour* and *L'Espoir du retour*, two collaborative works by Fragonard and Marguerite Gérard created to please aficionados of the Dutch Golden Age and never shown to the public, will soon be joining this ensemble, testifying to the creative frenzy and competitive spirit of the family studio in those brilliant, dazzling years.



JEAN-HONORÉ FRAGONARD
Chien à tête d'homme, bondissant,
drawing in black stone reworked
with a quill, 1783-1788



Fragonard et sa famille au spectacle,
drawing in black stone reworked
with a quill, 1783-1788

JEAN-BAPTISTE MALLET, ANOTHER
UNFAIRLY-FORGOTTEN GRASSE PAINTER

Since its creation, one of the museum's major battle horses has been the defense of Jean-Baptiste Mallet. Jean-François Costa brought together the world's largest collection of works by Mallet, while subsequent acquisitions, including such little gems as *L'Innocence et la Fidélité ramenant l'Amour*, now throw the spotlight on an entire career of which only the early troubadour period were known previously. Today, the museum walls highlight Mallet's revolutionary years during which – as we discovered only recently – he travelled to Rome, hoping to transform the disarray of exiled families into a more poetic and spiritual reality. The exhibition focuses in particular on the Empire period, when Mallet – a disciple of Prud'hon – decided to reinvent himself, drawing inspiration from ancient literature. The career of this enthusiastic artist, who constantly strived to adapt to the desires and changing tastes of French art lovers over four decades, simply cannot be resumed in his first gouaches.

HONORING MARGUERITE GÉRARD

Museums dedicated to female artists are extremely rare and the 2017 opening of the Camille Claudel museum in her home town of Nogent-sur-Seine was a major and unique event in France. Marguerite Gérard has also been honored at Hôtel de Villeneuve for the last decade and over thirty of her paintings from all periods will soon be on show. Although Jean-François Costa had a passion for her works from the Directory and Empire, the museum has now acquired many works from her formative years under the reign of Louis XVI or later, under the Restoration, just before she laid down her brushes. Marguerite Gérard painted tirelessly for fifty years, continually renewing her style and palette to adapt to the tastes and issues of the era. Today, the museum possesses both portraits and genre scenes including the troubadour-style painting *L'Inspiration* one of her last works, painted on the eve of the July Monarchy and purchased in 2018. Shown alongside *Marie-Thérèse présentant le futur empereur Joseph II aux grands de Hongrie* by Alexandre-Évariste Fragonard, it highlights the fruitful relationship between the aunt and her nephew, and with Jean-Baptiste Mallet, whose compositions inspired by medieval literature and the Renaissance also have pride of place on the walls. Striking up dialogues between the various works, the exhibition layout offers the public new keys to understanding the rich exchanges between the artists and their interactions with the cultural context at the time.

"Ten years of acquisitions at the Jean-Honoré Fragonard, Collection Hélène and Jean-François Costa", exhibition from June 19th to September 30th, 2021 at the Musée Jean-Honoré Fragonard in Grasse



MARGUERITE GÉRARD,
L'Espoir du retour, 1788-1789



JEAN-BAPTISTE MALLET
La Sonnambule, 1810



**GRASSE.
FLYING
THE FLAG OF
A FEMALE
ARTIST**

MARGUERITE GÉRARD
L'Atelier du peintre (detail), 1822-1826

The museum is now home to almost all of the portraits painted by Marguerite Gérard during her stay in Grasse in 1790-1791, where she celebrated her 30th birthday. When she and her brother-in-law Jean-Honoré, sister Marie-Anne and nephew Alexandre-Évariste set down their bags in Grasse on the eve of the Revolution for a year's holiday intended to restore the master's health, they discovered their family

and friends hard at work reinventing and revolutionizing the social order, drawing inspiration from major literary works and building on the work of their lodges and societies. A few months earlier, when the Gérard sisters took part in the first public demonstration of artists in favor of the Revolution, travelling to Versailles to offer their jewelry to the country, it was one of her models, the deputy of the Third Estate of Grasse, Jean-Joseph Mougins de Roquefort, who rose up to ask the National Assembly to recognize these women as patriots – a request that was completely ignored by his peers. At a time when prejudice towards women was becoming more blatant every day, Marguerite Gérard benefited from great support from the Grasse politician, while the enthusiasm of her fellow countrymen for her work never dwindled in Grasse and the town's most illustrious figures all commissioned portraits from her. Over time, the paintings were dispersed around the globe: for example, the *Portrait de Jean-Yves Roubaud* was located in Tokyo until it was acquired by the museum in 2018. Luckily, many have returned home today and we are delighted to pay tribute to the Grasse militants who took pride in the renown earned by Marguerite Gérard through her work. More than just the "happy homeland" poetically described by the Goncourt brothers, their presence on the museum walls paints Grasse as a fertile soil of the Age of Enlightenment and French Revolution, where a certain equality reigned between men and women.

**TIME
QUAKES**

AN EXHIBITION BY VISUAL ARTIST
SABINE PIGALLE

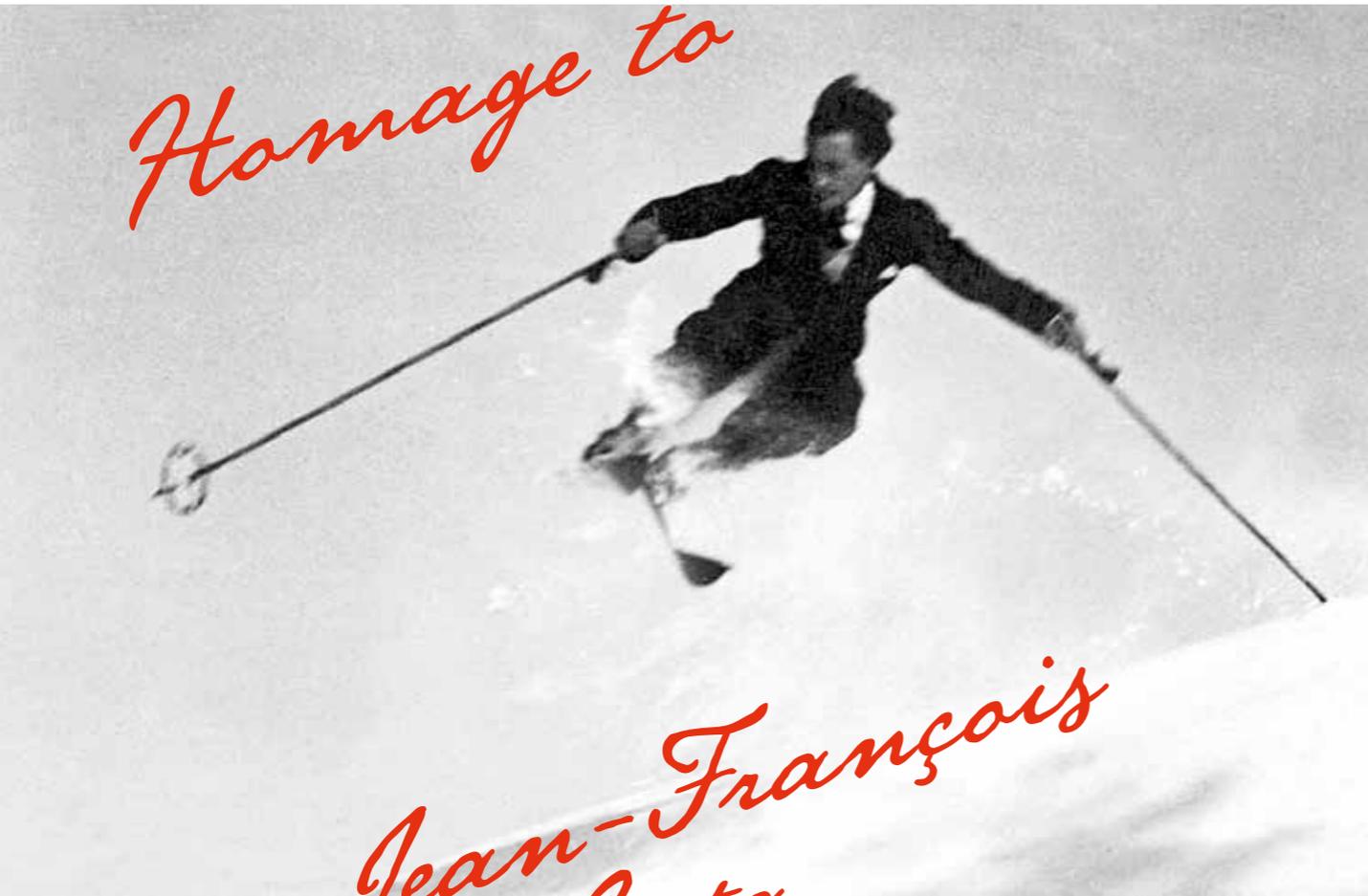
We were unable to host the "Timequakes" photo exhibition by Sabine Pigalle in 2020 due to the health crisis and closure of France's cultural venues. Rescheduled in summer 2021, the public will finally be able to discover the work of this talented Parisian visual artist. Created specially for the event, these never-before-seen works are inspired by one of the museum's latest major acquisitions - a secret well-kept by Maison Fragonard this entire time, also to be unveiled at the temporary exhibition on the museum's upper level. Sabine's digital odysseys are inspired by Renaissance masterpieces with a resolutely new twist. Sowing trouble and doubt, and questioning our memory, her enigmatic and hybrid work blurs the lines between photography and painting, two major artistic disciplines opposed for many years.



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

"Portrait of Caterina Sforza"
inspired by Lorenzo di Credi, 1480-83
© Sabine Pigalle

A-Z OF A CENTENARY



*Homage to
Jean-François
Costa*

By Agnès Costa

January 27, 1921 would have been the centenary of our father Jean-François Costa's birth. These letters of the alphabet are my very personal way of paying homage to this extraordinary man, and of sharing some memories of the many facets of his life.

is fort **ART**

Jean-François was born in the early hours of a winter morning in the Villa Costa, his parents art-filled home on the plateau Saint-Hilaire in Grasse. His mother, Émilie Fuchs, daughter of the founder of Parfumerie Fragonard, passed on her love of art and collecting to him. In fact, it was on a walk with his mother that a 15-year old Jean-François would purchase his first piece of furniture, a small Louis XVI secretaire that he would use as a... bar! His curiosity and cultivation drew him to all the arts, from furniture to silver to painting and to perfumery. His greatest source of joy was exhibiting his varied and diverse collections in the museums he opened during the time that he was at the helm of Fragonard.

is for
BOIS DORMANT

Our parents' house in Grasse was a home filled with happiness. Our father bought this simple, 19th century farmhouse in 1955 against the advice of his father, who thought it was too far away from town. Its sprawling grounds full of hiding places, scattered with flowers both wild and cultivated, were heaven for us children. My mother adored the garden, making her rounds several times a week with her flat basket and her dogs to pick the beautifully colored and scented flowers to decorate all the rooms in the house. There were rows of very fragrant roses, osmanthus, and hundreds of narcissus, sweet peas, resedas, jasmynes, and honeysuckles. The walls disappeared behind the many vines, and the stretches of lawn were dotted with wild anemones, buttercups, pansies, violets, and daisies. On a hillside, the stone-walled terraces were filled with fruit trees, and we would spend hours in their shade



selecting only the ripest cherries, figs, and even jujubes, a tree and a fruit that has by now all but disappeared. And when we had eaten our fill, we would bring more home, along with leaves as decoration for our meals and small bouquets of wildflowers for our mother. Mario, the old, straw-hatted gardener, showed us how to grow our very first little gardens of aromatic plants and flowers from which we would try to extract their essence, using all manner of macerations. There was a big bronze bell at the

entrance that would be rung whenever we ventured too far off and a heavy knocker on the front door instead of a buzzer to announce guests, who were always welcome around our table. Meals at Bois Dormant were heaven for gourmets, because as far back as I can remember, the food was always delicious. Light, local, Provençal, the cooking, which my mother oversaw with an unerring sense of simplicity, was just perfect: mostly regional, seasonal products at a table that was always elegant, beautiful, and refined.

It was above all paradise for a collector, namely our father, who was always on the lookout for a piece to add, be it a painting on the wall, a pair of wing chairs, a gaming table, or a piece of silver for which he spent hours in his small study, filled with books and papers, trying to discover its origin and the name of its creator. The house faced south to let in the light, from which it was nevertheless sheltered from the summer sun by large lindens and fortunately also window blinds. The rooms were filled with

a wide variety of objects, collections of moustier ceramics, Provençal furniture sculpted with flowers and fruits, mirrors in gilded wood frames, and exotic rugs. Provençal commodes and wardrobes contained piles and piles of Provençal fabrics that our mother had bought for what would one day become one of the most beautiful private collections of Provençal fabrics and jewelry, now exhibited in the museum in Grasse that we inaugurated in her honor in 1997.



is for **DIRECTOR**

Jean-François Costa spent the better part of his life working. He loved his business as much as he did his family, and he went into work every day, even on Sundays and on holidays. He would often get to his office to be alone and do what he liked best: to think. He believed that an office should be empty and orderly: "a table free of papers and files is better for thinking than the disorder with which we often live." He always took advantage of French holidays to go abroad to countries buzzing with activity, because he hated idleness. Our family vacations consisted of a rare, few days usually spent in cities where cultural activities abounded. Jean-François had the good fortune of being born into a family of perfumers who were precursors to what we now call industrial tourism. He succeeded in transforming the small business founded by his father and uncle into a dynamic cornerstone of the region. Fragonard was his family, and to the very end of his life, when he began to have a hard time walking and would only come in to work for a few hours every day, he still always had a kind word for everyone.



is for **CHANCE**

La chance in French means good luck or fortune. "The most essential thing in my life has been my good luck. The good fortune of having remarkable parents who gave me my work ethic and fostered my imagination, excellent teachers and loyal friends, the good fortune of having surrounded myself, at work and at home, with people who are capable, nice, and loyal, who have let me do other things and to envision my future, the good fortune of having a wife and three daughters who are all exceptional. The good fortune of being born in Grasse, a lovely town, and to have inherited a business that is all in all easy to run (it's easier to sell perfume on the Côte d'Azur than it is to sell iron rods in Lorraine!). And lastly, the good fortune of having had good health. So, what is luck? They say that you have to seize it, and that it's not easy to do so. It's true that I was adept enough at taking advantage of my good luck, but it's also true that she was always there for me." (from *I Did What I Could*, a biography of Jean-François Costa by Françoise-Anne Maillat-Contoz).



is for **ÉMILIE**

Attorney Eugène Fuchs, a notary in Saint-Chamond who came to Grasse to become a perfumer, had four children, all of whom were extremely talented: Lucienne studied at *Beaux-Arts*, the Academy of Fine Arts, Germaine, piano at the music conservatory, and Georges enlisted as a fighter pilot during WWI. Émilie, Jean-François' mother, became her father's assistant in the notary's office and then at Fragonard, which is where her talents truly flourished. As the head of purchasing for the

perfumery, she was the one responsible for the beautiful Lalique bottles that now form part of our collections, but perhaps most importantly, for the gilded *estagnon* that has emblemized Fragonard since the end of WWII. Problems in procuring glassware gave her the idea to gild the traditional container used in Grasse's factories, the brushed aluminum bottle. Émilie was a very cultivated woman who was passionate about art, painting, and silver, a passion she transmitted to her son, for whom she had the highest expectations. She pushed him to study chemistry, which he unfortunately had to break off because of the war, and then to join Fragonard, where they worked hand in hand.

Her health was very fragile; as a survivor of the Spanish flu and a bout with typhoid, she suffered terribly from rheumatoid arthritis later in life. Not a day would go by without Jean-François paying her a visit, and if he was traveling, they would exchange letters almost daily. Émilie was a very modern woman for her time, and her intelligence and creativity drew everyone to her for her company and advice. She passed away at 74, exhausted by her illness, but the fact that she transmitted her creative talent to me means everything to me. I am incredibly proud to be her granddaughter.



is for **GRASSE**

Our father was very attached to his hometown. The city's renown the world over, in which his company also had a hand, was very important to him, and even more so, that of its most famous native son, Jean-Honoré Fragonard, to whom he dedicated a museum.



is for **HÉLÈNE**

"Marry someone in your own town, and if you can, from your same street" (Provençal saying).

Once upon a time... It could be a modern fairy tale, because it had all the right ingredients. Of course, it was never that simple, but that won't stop us from dreaming...

Hélène was a beautiful, and well-mannered young woman, the daughter of a merchant in Cannes (her father had a butcher shop near the Forville market). A lover of life, Hélène loved the carefree years of the postwar when she was able to travel and learn foreign languages, working in Spain, England, Morocco, and in Paris. And she loved dancing with her friends at the Académie Provençale, all the while remaining a hard

and serious worker. It was by chance during a visit to Fragonard's factory with American clients that she made Jean-François' acquaintance, but serious and reasonable as she was, she refused his advances for three years, in the knowledge that he was not fully available and the belief that they were not really meant for one another. Nevertheless, by virtue of his insistence, Jean-François convinced her otherwise, and after a few months of assiduous courtship, he asked for her hand in marriage.

Lively and cultured, Hélène was very charismatic and well-liked. Of a perfect simplicity, she was also elegant and distinguished, passionate about history and literature, with a very sure eye and taste for the art objects that Jean-François would purchase.

One day, when her three daughters had left the nest, Hélène discovered her second calling in life: the creation of a collection of traditional Provencal costumes and jewelry from the 17th, 18th, and 19th centuries.

At the end of the war, the Académie Provençale was one of the places where she had been the happiest, speaking, dancing and living the traditions of her native region with a group of friends who were all as devoted to this culture as she was. In her wanderings across Provence, she rediscovered the pleasure of those years as she searched for the most beautiful, evocative costumes from the world of her ancestors.

She devoted her energies to building a very personal collection where each object had its own history and life. It was hard to persuade her to exhibit her collections in a museum, as the fabrics, which had been carefully stored in wardrobes, risked suffering from exposure to light and dust.

At the end of the day, however, the breadth of her discoveries and the desire to share them convinced her to lend them to Parfumerie Fragonard to build a museum for them.

Hélène leaves an indelible memory of an exceptional woman whose joie de vivre and taste for all things beautiful live on in the hearts of her family and friends, and in her museum, which gracefully preserves and furthers the Provencal culture she cherished so much.



is for **INSPIRATION**

It would be impossible to describe Jean-François' life without mentioning his uncle, Georges Fuchs, younger brother of Émilie Fuchs, Jean-François' mother. Georges was born at the very end of the 19th century. A young and brave infantryman in 1914, he would go on to become one

of the first aviators in WWI and, unlike most of the other pilots, one of the few to survive this new means of combat. He came back from the war intent on making the most of his existence and on living imaginatively.

Georges had a strong personality, a great sense of friendship, a very developed sense of values and humor, and exceptional charisma. He very naturally employed his talents to develop Fragonard's commercial relations with prestigious clients, such as the American firm Elizabeth Arden, which at the time was directed by its founder. He traveled extensively at a time when the journeys were much longer and more complicated than they are today.

Jean-François was his first nephew, born ten years before his oldest son Patrick. He quickly became fond of this skinny, intelligent boy and took him along on all of his travels.

Jean-François learned much from this exceptional man, and also took his inspiration from him. Uncle Georges' predilection for museums, eclectic and fanciful collections, and his joie de vivre were surely contagious. At his side, the young Provencal boy discovered the world, indeed the good life, spiced with originality, exotic travels, carefully conducted business deals, and solid, warm friendships. They traveled across the globe together, living out adventures worthy of novels, epic crossings of the Atlantic in search of Elizabeth Arden or to install a laboratory in Cuba before Fidel Castro came to power, wild evenings at George's beautiful home in Grasse, called *La Renardière*, and long working days in the family factory, where Georges' good humor and imagination made the day go by in a flash.

Today, fifty years after his death, those who knew him remember him with great affection, and everyone has a story or two to tell about him. Georges was a real character, the king of imagination and good cheer, but also of kindness, and he always did what he set his mind to, even if, or rather, especially if it wasn't what people expected him to do! He remains a legendary and very important figure in our family who inspired a good few of his descendants.



is for **LIBERTY**

"My glass may be small, but I drink from my own glass." This proverb, one of our father's favorites, was his slogan, because Jean-François was fundamentally a free man. Even if he occasionally became entangled in his own chains, he appreciated being free to do as he pleased in his business affairs more than anything, and he was immensely proud of his company's complete independence. Today, this motto has become our own, because my sisters and I cherish the freedom we have to develop and direct our firm without any constraints other than always wanting to remain independent and different. This independence also lets us stay close to our teams, without whom Fragonard would not have its very unique soul of being as personal as it is familial.

is for **JEAN-HONORÉ AND JEAN-FRANÇOIS**

"Wedding luncheon of Jean-François Costa and Hélène Torino on October 23, 1957 at Villa Costa in Grasse, in front of Jean-Honoré Fragonard's painting *The Sacrifice of the Rose*."

Our company's specificity comes from having allied itself with the name of the famous painter who, in my great-grandfather's eyes, symbolized both the refinement of French painting and the industry of this city. Over the years, the perfumer's reputation grew in the shadow of the painter, and so, it was only natural that Jean-François would want to render homage to his favorite artist, whose works he collected throughout his life.

In 2011, he had the great pleasure of inaugurating the Musée Jean-Honoré Fragonard in Grasse, which houses the main paintings from his personal collection, given to the company to establish a collection devoted to three painters from Grasse: Jean-Honoré Fragonard, Marguerite Gérard, and Jean-Baptiste Mallet. On the 2nd floor of a magnificent 18th century residence, the collection includes a hundred works that are supplemented once a year by a temporary exhibition of historical paintings and one of contemporary photography, thus perpetuating the classical tastes of both Jean-François Costa and that of the Fabre-Luce family that used to own this building, and whose ancestor is none other than Jean Luce, the famous 19th century photographer.



is for **MALLET**

Jean-Baptiste Mallet (1759-1835) was a painter born into a middle-class family from just outside Grasse. His artistic career took him to Paris, where he was widely appreciated as a painter of *fête galante*, family, and romantic scenes. Though well known in his time and highly regarded by connoisseurs, Mallet never had the honor of having an exhibition or a book devoted to his work. This was one of the reasons that compelled Jean-François to collect his pieces and exhibit them alongside his more illustrious, contemporary neighbors, Jean-Honoré Fragonard and Marguerite Gérard.



stands for **PERFUMERY OBJECTS**

Jean-François Costa began collecting his first perfumery objects in 1950. In 1968 he inaugurated an exhibition in the historic factory in Grasse of the first pieces of his perfume museum, a collection of ancient objects acquired from the estate of the curator of the Tunis Museum. Who would have thought at the time that the 21st century would see so many large companies establishing collections and foundations as a source of publicity?



is for **ROSELINE**

Roseline, Jean-François's younger sister, is the family matriarch at 97 years young. A mischievous young girl, she grew up to be a model wife to Professor Lalanne, her husband of sixty years, following him as his work took him here and there, but always loyal to her hometown and the Villa Costa, where she still lives, and to the southwest of France, where she and her husband bought a beautiful home and vineyard that produces Armagnac. During her youth, at the Académie Provençale, where she would meet her future sister-in-law Hélène, Roseline always lent a helping hand, working with humanitarian aid organizations. She devoted herself to her family, leaving the reins of the family business to her brother. Today she is our family's living memory.



is for **SISTERS**

Jean-François and Hélène married in October 1957 and had three daughters: Anne, Agnès, and Françoise. Hélène was a marvelous, very cultivated mother who pushed us to study and succeed in our lives so that we would never have to depend on anyone else. This was at the same time that our father imagined turning his business over to his sons-in-law before finally changing his mind and enlisting us to work alongside him! We have been directing the company for more than thirty years, each one of us within the sphere of our own competencies, and this forms the key to our compact and to our success.

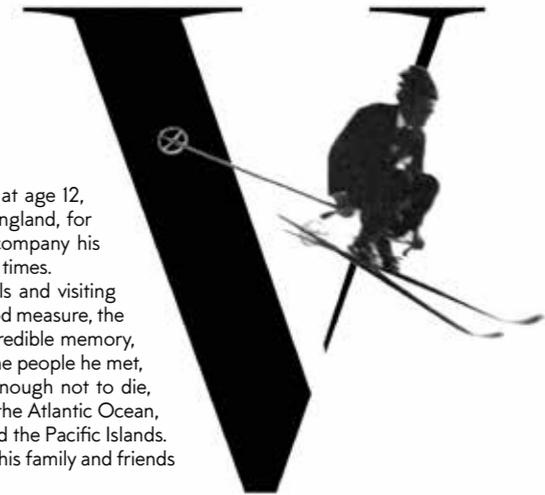


is for **USINE FRAGONARD**

"Grasse is the only city in the world where the word usine, which means factory in French, has poetic connotations." I remember as a child when our father would come home, the smell of the factory announcing his imminent arrival. There is a particular aroma that perfumers call *mille fleurs*, or "a thousand flowers," which is the result of the mixing of liquids in production. Every factory in Grasse has its own olfactory signature.

is for **VOYAGES**

After art and perfume, traveling was Jean-François' favorite activity. Already at age 12, he had crisscrossed all of France by himself, taking multiple trains to reach England, for example, where he would study English. And after the war, he began to accompany his Uncle Georges on his business trips, which took him around the world several times. In the 1950s, this meant weeks of travel between searching for raw materials and visiting clients at all ends of the earth, with some cultural visits always thrown in for good measure, the stories of which would inspire us as children to no end. My father had an incredible memory, remembering absolutely everything: places, museums, the works on exhibit, the people he met, and even the name of every airport he passed through. He was fortunate enough not to die, missing the flight taken by Marcel Cerdan, whose life ended in the middle of the Atlantic Ocean, and lucky enough to see India, Burma, Japan, the Americas, the Caribbean, and the Pacific Islands. Later in life, he organized culturally themed trips around artworks he loved for his family and friends across Europe, especially in Italy.



is for **ZIZANIE**

No longer in production, *Zizanie* was one of the first men's eau de toilettes. Launched in 1932, it would become a highly successful, spicy men's fragrance after the war, especially in the US, its formula listing over four pages of ingredients! Major advertising campaigns, all very "French" in spirit (Maurice Chevalier sung its praises in English with his extraordinary French accent), helped increase its popularity. A number of prominent figures wore *Zizanie*, the last of whom was Lord Snowdon, husband of Princess Margaret, for whom a special custom production continued until his death.

JEAN-FRANÇOIS COSTA WAS A VISIONARY IN THIS BEAUTIFUL INDUSTRY THAT IS PERFUMERY. AS BOTH A PERFUMER AND A COLLECTOR, HE MADE FRAGONARD INTO A UNIQUE AND UNUSUAL COMPANY, WHICH WE ARE PROUD TO GROW FURTHER WITHOUT EVER FORGETTING THE CORE VALUES HE IMPARTED TO US: HARD WORK, GENEROSITY, AND IMAGINATION.

A CROSS-CULTURAL PERSPECTIVE BY TWO COLLECTORS
IN LOVE WITH THE 18TH CENTURY

‘
**PROVENCE
LIFESTYLE
IN THE AGE OF
FRAGONARD**
’

Exhibition curators: *Clément Trouche & Eva Lorenzini*
Exhibition from June 19th to November 7th, 2021

Coming up in 2021, this exciting new show is an ode to the favorite century of Jean-François Costa and his wife H el ene, echoing this year’s Fragonard tribute at the *Mus ee Jean-Honor e Fragonard*, a few meters down the road in Rue Ossola   Grasse.

Left: *La Toilette*, Composition circa 1775-80, French-style striped dress in ochre yellow, beige and brown taffeta Dresde embroidered chiffon scarf and two-tiered chiffon *engageantes*.



18th-century Provence was reputed for its genteel and refined lifestyle. This year, the *Musée Provençal du Costume et du Bijou* (Provençal Costume & Jewelry Museum), an elegant showcase for the Hélène Costa collection, is welcoming her husband's decorative arts acquisitions for the first time.

An exceptional encounter between costumes and decorative arts, the exhibition pays homage to Provence's legendary lifestyle. In Moustiers, Apt and Marseille, numerous workshops and factories supplied the local markets with earthenware and textiles on a par with the quality and refinement found in the rest of France. Moreover, Marseille was one of France's leading trading ports and all imported goods crossed Provence before reaching Paris and the royal court. It was hence a favorite haunt of the local nobility, who were always up to date with the latest trends in the capital, despite cultural differences influenced by Provence's radiant, sunny climate. At the time, the rural populations of Provence developed a taste for floral prints and vibrant colors that still continues today.

Inspired by French and Provençal painting from the Age of Enlightenment, the exhibition's showcases conjure up images of genre scenes retracing the daily life of 18th-century society from dawn to dusk, and evoke series of etchings or engravings capturing the passing hours. A dressing table laden with perfume bottles, powder boxes, make-up jars and wig boxes unveils the everyday preening ritual of women at the time. Other scenes – music lessons, reading, meals, etc. – highlight decorative arts from the era. The itinerary is chronological too, crossing the century from the reign of Louis XV to the first years of the Empire and presenting costumes and objects belonging to various social classes from artisans to aristocrats, and nobility to the Third Estate. Its carefully-curated layout invites the public to discover the refined fashion of the era, along with the daily activities of women from Arles, Marseille, Aix-en-Provence, Avignon, Toulon and Grasse. The Provençal Costume & Jewelry Museum collection features over a thousand period objects and costumes, including many never-before-seen pieces selected specially for the exhibition.

Provence Lifestyle in the Age of Fragonard
Exhibition from June 19th to November 7th, 2021

Musée Provençal du Costume et du Bijou,
2 rue Jean Ossola, Grasse
Tel. +33(0)4 93 36 02 07



La Collation, detail
Moustiers white plates,
silver bowl with *calissons*
from Aix-en-Provence,
coffee cup and saucer in mixed clay
from Apt, forks and spoon,
silver milk pot, sugar pot and coffee
pot, Provence 18th century,
Collection J.-F. Costa.

La Collation
Composition circa 1775-80,
Pt-en-l'air cotton and linen bodice
embroidered with multicolored wool
Green poplin piqué and quilted petticoat
Embroidered chiffon apron
Cambrais linen scarf
Linen bonnet with chiffon linen frills,
adorned with a silk twill ribbon
Silk twill and leather mules
French *indienne* printed cotton "visiting" cape
in five colors on a white background
Furniture and silverware, Provence
18th century, J.-F. Costa Collection

The exhibition's
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of genre scenes retracing
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the passing hours.



THE ART *of* WEARING PERFUME



Is wearing perfume a form of art? Dosing your favorite fragrance according to the season, selecting the right *eau de toilette* for your day, changing your mood with a spritz of scent, or opting for a *parfum* or *eau de parfum* are far-from-mundane daily rituals demanding more than a dash of know-how...

Text: Josephine Pichard / Illustration: Alice Giraud

EAU DE COLOGNE *a generous splash*

Created in 1708 by Jean-Marie Farina, an Italian perfumer living in Cologne, *Aqua mirabilis* or "admirable water" was one of the first perfumes made by distillation, using a combination of essential oils and pure alcohol. Formulated with citrus fruit and aromatic plants, *eau de Cologne* is the lightest of fragrances, alongside "eaux fraîches". Containing around 5% alcohol, it is synonymous with freshness and often applied in the morning. Treat yourself to splash in several areas of the body – you can top it up throughout the day for extra pizzazz.



EAU DE TOILETTE *the perfect companion*

Thanks to advances in distillation techniques in the 19th century, new methods were developed to formulate perfumes and refine the aromatic plant extraction process. Light and comforting, *eau de toilette* is ideal for everyday use whatever the season. Containing around 10-12% alcohol, it can be applied directly to clothing, hair or as a mist, to leave a deliciously-scented wake behind you...



EAU DE PARFUM *precision perfume*

Sophisticated and intense, *eau de parfum* is the equivalent of that little black dress perfect for evening events. Thanks to its powerful character and an alcohol content of around 15%, you'll only need to apply it once a day. Its heady scent makes *eau de parfum* the perfect winter fragrance. Simply spray a little *psst* on your neck or scarf and let the scent work its magic as you walk.



PARFUM *a meticulous gesture*

Parfum or *extrait de parfum* lasts much longer thanks to an alcohol content of up to 24%. It is the quintessence of perfume and the Rolls-Royce of fragrances. Simply dab a few drops on the inside of your wrist or elbow, your neck or behind your ear and your skin becomes the alchemist of a luscious fragrance...



Daniela Andrier

& FLEUR D'ORANGER

The Fragonard editorial team invited Louise Andrier to play the part of a journalist interviewing her mother on the creation of Fragonard's iconic *Fleur d'Oranger* fragrance.



Photography *Alexandre Isard* (Givaudan)

How did you become a “nose”?

I arrived in France when I was 15 years old. I passed the Baccalaureate with the little bit of French I'd learned and went on to study philosophy at university. I gave up my degree when I discovered perfumery and did two internships in 1988: one with Chanel and the other with Robertet. The following year, I was awarded a place at the Roure Perfumery School...

Givaudan in a few words?

They're the world's leading aroma and fragrance specialist! But especially, they were born out of a merger between several firms, in particular Roure. It's a captivating story, because Roure was a pioneer in perfume composition for fashion houses, unlike Guerlain for example, which had its own in-house perfumer. Givaudan has an extraordinary history thanks to the Balmain and Courrèges perfumes

of the Fifties and Sixties; *Opium* and *Poison* are just two of the great names from that legacy.

How did you get to know Maison Fragonard?

It's the story of a great friendship with Agnès. I met her in New York in 1998 thanks to her husband, who worked at Givaudan. The first time I saw her was at an art show and we were wearing the same shoes... We've been inseparable ever since.

What's your relationship with Grasse?

A fabulous relationship! I was lucky enough to attend the perfumery school when it was at the old location in Roure. It's a place packed with history and its story is very moving: after the merger, Givaudan gave up the factory and the beautiful site where the school was situated, and both became the property of Grasse town council. I have truly wonderful memories of those days, despite being a young German girl in a strange land, far from the French capital. I spent a year and a half in the town and I've remained deeply attached to it.

What's the story of Fragonard's Fleur d'Oranger fragrance?

The perfume was initially called *L'Eau des Aventuriers*, but the name was changed to pay tribute to the iconic flower used to make it. I actually created it for my son Étienne – he was my inspiration –, but Agnès wore it a lot and decided to market it. She didn't want to change the original composition at all.

Agnès Costa refers to a flower that sparks childhood memories. Do you have the same ties to orange blossom?

Orange blossom isn't a childhood memory for me as we don't have anything like it in Germany. So I didn't come across it as a child, but later on, I loved using it for my son. There's definitely something nostalgic about the formula that perfectly reflects the innocence of a baby. It's an ideal scent at every age: from tender children to innocent young girls and mature women – not forgetting men of course! Orange blossom is a

truly marvelous flower because it can represent any stage of life depending on how it's used. It's funny because when I like someone's perfume and ask them what it is, they sometimes turn out to be wearing my *Fleur d'Oranger*! So it really is a “chameleon”: a perfume of many facets, appearing different on each person, while unveiling the essence of their personality.

How do you explain the perfume's success?

Is it an addictive scent?

And is it particular to our European culture or do other continents love it too?

I think it's truly the perfume's ability to change and adapt like a magic potion – its “chameleon” character. The scent of orange blossom is like being wrapped in a rejuvenating natural cocoon – it's definitely a sort of addiction! Its freshness conjures up cleanliness and sensuality, and exalts the senses. It is soothing, tender and reassuring. I think the love of orange blossom is particularly French and a little bit Italian – but definitely not German. Americans are gradually starting to like it too. And tastes are evolving a lot on other continents.

You've created two other orange blossom fragrances for Fragonard: *Fleur d'Oranger Intense* and *Mon Oranger*.

How do they differ from the original *Fleur d'Oranger* and what inspired you?

The original has as many facets as there are people in this world, while the other two are more specifically for women. *Intense* is a more powerful version of

Fleur d'Oranger, but *Mon Oranger* has a completely different formula. The former is designed for women who love the original and want a more feminine version of it. The second is less fresh, with more white flowers: it's part of the nostalgic “*Tout ce que j'aime*” (My Favorite Things) collection, which pays homage to the flower meadows around Grasse.





Pair of gloves, early 17th century;
leather, silk and metal thread,
Metropolitan Museum of Art (N°28.220.1, .2),
New York

Grasse's exceptional geographical location has endowed the region with a particularly pleasant climate, perfect for nurturing many species of flowers and aromatic plants. Bathed in generous southern sunshine, Mediterranean warmth, cool nights due to altitude and abundant rivers, the town blossomed from the Middle Ages onwards.

A thriving tanning industry developed in Grasse in the 15th century, earning the town European renown. Grasse leather was famed for its quality and the green tinge obtained by steeping it in myrtle. In circa 1560, vast fields of fragrant jasmine were planted in the area and flourished thanks to its mild climate. Soon after, the surrounding landscapes were planted with May rose (*Rosa centifolia*), tuberose and lavender.

After the attachment of Provence to the kingdom of France, the exquisite local leather began to win the favors of the court. While visiting Grasse, Catherine de Medici – besotted with the fashion for perfumed gloves used to mask the odor of tanned leather, gifted to her by a Grasse tanner –, is said to have recommended the use of the perfuming techniques in vogue in Florence. The idea of perfuming gloves indeed originated in Italy: in the late 15th century, Pompeo Frangipani invented an almond-based perfume designed to mask strong odors. And that, as legend tells, is how the town's perfume industry

Grasse, the town of leather tanning and fragrant flowers, threw itself wholeheartedly into producing perfumed leathers.



Engraving of a Grasse tannery,
in *Encyclopédie, or a Systematic Dictionary of the Sciences, Arts and Crafts*,
by Diderot and d'Alembert, 1762.

began, gradually striking up trade with the towns of Genoa then Pisa... However, the French Queen's visit to Grasse does not appear on official records.

An Italian named Tombarelli may also have played a role in the town's evolution. Taking advantage of the Florentine fashion for perfumed leather, he is said to have turned Grasse from a tanning town into a perfumery town... However, this theory remains questionable in that other reputed tanning towns did not follow suit and create similar perfumers' guilds. Wherever the truth lies, perfuming gloves turned out to be a particularly difficult task. After repeated attempts, the Parisian glove maker and perfumer Simon Barbe finally managed to obtain "gloves that have the smell of a natural flower" in 1699.

In order to get rid of the smell given off by animal skins, the leather had to be thoroughly rinsed then plunged into a bath scented with essences. Once the gloves were finished, the next step was the "mise en fleurs", which consisted of superimposing gloves and layers of flowers in a sealed box. This operation had to be repeated on average every two hours for a week. The inside of the gloves was then powdered to ensure any remaining unpleasant odors were eliminated and make them easier to slip on.

Grasse, the town of leather tanning and fragrant flowers, threw itself wholeheartedly into producing perfumed leathers. Growing demand for the products, backed by the presence of the Montpellier Faculty of Pharmacy, further kindled the town's rise to prosperity. In 1614, Louis XIII created the Corporation of Master

Glove Makers and Perfumers. The Grasse chapter, comprising twenty-one members, adopted specific statutes in 1724. Louis XIV continued to issue Master Glove Maker and Perfumer licenses in 1651. Perfumery gradually became the exclusive business of the Grasse factories, then in 1759, the Corporation of Master Perfumers became independent from that of the Glove Makers. The town's continuing renown was crowned in 2018, when the ancient perfumery know-how of the Pays de Grasse became part of UNESCO intangible heritage.

A NOSE *in* OUR BUSINESS!

Interview by *Charlotte Urbain* - Photography *Givaudan*

A perfumer with Swiss firm Givaudan, Isabelle Abram is the "master nose" behind the familiar fragrances of our everyday lives. She is the olfactory magician of our bathroom products, whether shampoos, creams or hair dyes. Welcome to some of the secrets of this passionate woman in the wings.

How did you become a perfumer?

I was born in Grasse, in the cradle of perfumery. I've always been drawn to nature and loved exploring the scents, plants, soil and flowers in my parents' and grandparents' gardens as a little girl. I won a place at the Givaudan Perfumery School after several internships at designer houses, where I discovered the job of perfumer. The course lasted three years at the time. In the first year, we learned about raw materials using the method invented by Jean

Carles (editor's note: founder and first director, in 1946, of the Roure perfumery school in Grasse, now the Givaudan Perfumery School in Argenteuil). Then, we began creating harmonies and learning how raw materials combine and interact to strike up a genuine conversation. I've been working at Givaudan's Creative Center in Argenteuil for twenty years now. It brings together many perfumers specialized in consumer products, who develop unique fragrances for laundry, home and beauty products. It's one of the world's largest teams.



Were you already specialized in a particular area?

Givaudan trains its perfumers according to its current requirements. I was lucky enough to join the beauty care perfumers' team. I've always loved beauty products and been very sensitive to the scent of creams and soaps, as well as the pleasure they procure and how they spark our imagination. They represent the olfactory memory of our intimate moments. Beauty care is a unique and wonderful world that allows me to reach out to people and embellish their daily lives. I've always been drawn to the notions of sharing and closeness and they continue to inspire me today.

What's the difference between a fine fragrance perfumer and beauty care perfumer?

There aren't any major differences. To me, the dynamic is the same – a perfumer is a creator. Fine fragrance perfumers are considered as artists, whereas we work more like designers. The idea of combining artistic creation, technical prowess and business specifications appeals to me. In a way we're artisans, because we make perfumes for everyday products.

What's your typical day and how do you work?

Perfumers work on several development projects at once. The requests we receive from our customers vary a lot, so you have to know how to adapt to each need and compose an olfactory story that fits with the customer's desires, brand and identity – their DNA as it were. I'm lucky to be part of a great support team that assists us in winning future perfume contracts. Our sales people ensure the specifications drawn up by the customer are honored. We have what we call assessors too. They're our "olfactory guides" for each project; they have extensive market knowledge and are there to help assess our creations and build the perfume. We're also supported by the marketing teams who inform us of the latest trends in various market segments, even beyond perfumery; they focus on the iconic fragrances of different cultures, which vary

from one continent to the next. Once the project team is in place, we can start writing the formula. It's then sent to our development laboratory. Samples arrive on my desk, incorporated in a base. Depending on the type of product (shampoo, shower gel, cream, deodorant, etc.), I receive an application in the shape of a glass pot, spray or other. I then assess the preparation, to get the best possible vision of what the consumer will actually be using. I initially assess the samples on my own. Once I'm satisfied, I liaise with the assessor to make sure the perfume is properly calibrated. Then the customer gives us their opinion. Sometimes, there's a lot of back-and-forthing before we reach the final goal. Some projects are short, but others can take months and even years...

What are your challenges as a beauty care perfumer?

Aside from the brand / end use / budget and regulatory constraints, the main aim of each development project is to anticipate interactions between our perfume and its intended base, while incorporating the notion of enjoyment of use. We also take raw material stability into account, both individually and collectively. The challenge is to find the best possible balance between the perfume, the base and the active ingredients.

How long have we been perfuming our beauty products?

For thousands of years! Products used for hygiene and beauty have always been perfumed. Eau de toilette literally used to be perfume poured into water and used as a toiletry product, either in a washbasin or bath. Perfumes used to be considered as medicinal: for example, aromatic vinegars or pomanders were said to protect from disease. Everything changed with Pasteur and the discovery of bacteria and people understood that perfume alone wasn't enough to heal. Perfume took on new connotations of pleasure and beauty, while remaining synonymous with hygiene and cleanliness. It's also interesting to note that in the late 19th century, the best-selling products of the finest perfumery houses were creams and soaps, long before alcohol-based perfumes dominated the luxury market.

Do we know anything about past trends?

The first known perfumes were very natural and fairly simple blends, sometimes resembling Eau de Cologne. For example, Nivea cream, which recently celebrated its 100th anniversary, is based on a very fresh and fragrant citrus scent combined with a floral heart. Chemical prowess and synthetic materials played their part from the late 19th century onwards. Molecules such as coumarin, heliotropin and vanillin were born at the time and – along with many others – continue to play a major role in perfumery today.

What are the current trends?

Perfume trends – like clothing fashions – have evolved faster and faster in recent decades. For example, shampoo, which was mostly floral-scented, now tends to be fruity, with notes of melon, pear, strawberry or coconut. In recent years, we've especially seen the emergence of sweet *gourmand* notes, as in the world of fine perfumery. Today's products are increasingly trending towards powerful *gourmand* fragrances, which would have been difficult to imagine just fifteen years back.

How do you adapt to various international markets?

Consumer expectations and product uses can vary from one country to another. We adapt to each tendency and culture – that's what makes perfume creation even more exciting! For example, the Indian population mainly uses soap bars for daily hygiene. So their beauty products generally have soapy fragrances. As a result, when we develop a perfume for an Indian beauty product, we try to incorporate the country's specific vision of cleanliness so the end user identifies with the perfume and enjoys using it. Immersing yourself in a new culture is an absolutely fascinating experience – and very moving too. And of course, customs are completely different from one country to another. It's a genuine sociological and anthropological experiment. At Givaudan, we're lucky to be able to make home visits: when we travel we're sometimes invited to stay

with locals, who share their beauty rituals with us and tell us how they perceive our perfume.

Aside from the cultural and sociological factors influencing your creative process, do you also have to factor in climate?

Temperature, climate and water quality have a considerable impact in perfumery and can completely alter a scent. Volatile molecules can be exacerbated by heat and ambient humidity and the perfume can change according to the type of water used. You have to have experienced it to really grasp the phenomenon. The same scent can be perceived very differently depending on whether you smell it here or elsewhere. I remember a scent that was described as very powerful – a fruity, fairly green melon fragrance with notes of "cucumber skin" – being interpreted elsewhere by the same people as a translucent and quite delicate floral fragrance with fruity facets. The olfactory impression changed completely with the location, due to the different climate and environment.

What roles do brands and identities play in your profession?

We focus entirely on each brand and work hand in hand with and for the customer. It's very important to get to know them, absorb their history and discover their origins, culture and values, so we can understand their world and what they want to convey. I had a really interesting challenge a little while

back, when we were asked to create a perfume evoking the very-familiar scent of Nivea cream. The project involved a full immersion in the brand and minute study of every step of product perception, from opening the pot to applying the cream. To truly grasp the scent of the cream, the key was to decode the influence of its base, with its unique texture and scent. It took a huge amount of work to create a perfume that embodied the sensuality of the cream – it's a great example of the complexity of the beauty care perfumer's task. The products and brands we work with are anchored in our everyday lives. They are an intrinsic part of our daily rituals and intimate moments, so they need to fulfil the consumer's desire for pleasure and enjoyment. We have to take all these factors into account, and that's what makes my job so special and captivating.

A perfume for every zodiac sign!

Fragonard played a little game with different perfumes and personalities to unveil your olfactory zodiac sign... Each element has its favorite scent families, while each sign has its own unique color and realm. Welcome to a deep dive into the perfume horoscope!

Texte Louise Andrier / Illustrations Andréa Ménard



TAURUS
April 21-May 20

Fervent, passionate, sensual and pleasure-seeking, your perfume resembles a sensual kiss and pays homage to your hedonistic nature.



Rose Ambre
Natural and elegant, *Rose Ambre* combines bergamot, blackcurrant, rose, almond, patchouli, amber and vanilla. A sensual elixir reminiscent of the Far East, it suits you to a T.

Mon Immortelle

Radiant and unforgettable, *Mon Immortelle* makes a lasting impression with its notes of bergamot, cardamom, everlasting, jasmine, cedar and musk. The ideal partner to your sentimental personality.



Suivez-Moi
Your masculine allure is at its height with this eau de toilette redolent with sensual notes of bergamot, mint, cedar, incense, patchouli and vetiver.



EARTH

Earth signs appreciate balance and structure. Country, flowery, woody, aromatic, fruity and musky fragrances are your best allies.



VIRGO

August 23-September 22

Meticulous, skilled and well-organized, you love discreet, light, flowery and aromatic fragrances reminiscent of harvest time.



Fleur d'Oranger
Fleur d'Oranger is a balanced, silky and radiant fragrance combining neroli, bergamot, jasmine and musk to form a gentle perfume echoing the Virgo's attachment to their family roots.



Eau du Bonheur
Light and joyful, *Eau du Bonheur* exhales refreshing notes of bergamot, bitter orange, orange blossom, maté, sandalwood and cedar. It promises to enchant and soothe.



Toujours Fidèle
Disciplined, orderly and reasonable, the Virgo man will easily recognize himself in this eau de toilette blending neroli, green apple, rosemary, thyme, cedarwood and vanilla.



CAPRICORN
December 22-January 20

Patient, persevering, cautious and devoted to self-improvement and serving others, your perfume is mature and evokes mineral and mountain landscapes. It is as balanced as you are reasonable.

Fragonard

Floral and colorful, our eponymous fragrance is perfect for the Capricorn woman, marrying tangerine, petit grain, hyacinth, jasmine, honeysuckle, wood, amber and musk.



Verveine

Harmonious *Verveine* surrounds itself with notes of grapefruit, jasmine and ylang-ylang. A light and fragrant eau de toilette perfect for nature-loving you.



Beau Gosse

This elegant perfume for men is your ideal mate. A blend of fresh, light notes, it leaves delicious marine scents combined with cardamom, nutmeg, musk and patchouli in its wake.



CANCER
June 22-July 22

Tenacious, sensitive, introverted and sometimes nostalgic for your childhood, you seek gentleness. Gourmet, powdery scents draw you like a magnet and underline your inner tenderness.



Belle de Nuit

Warm and original, *Belle de Nuit* wraps you in mirabilis, ylang-ylang, violet, geranium, rose and plum. As lush and deep as the night itself...



Beau de Provence

Notes of fig, bergamot, basil, ylang-ylang, sandalwood and vetiver go hand in hand in this Provence-inspired fragrance reminiscent to sunny summer holidays.



Désert

A tempting blend of tangerine, sage, saffron, tobacco, tonka bean and oud, *Désert* is an ideal scent for men with a tender heart.



Diamant

A jewel of a thousand faces, *Diamant* perfectly mirrors your maverick spirit. Its dazzling and intense wake exhales notes of orange, rose, jasmine, patchouli, musk and caramel.



Patchouli

Woody and intense, *Patchouli* is a distillation of leaves and bitter orange, ginger, rose, musk and tonka bean. Powerful and persistent, it is your perfect partner.



Eau de Hongrie

Inspired by the original 14th-century men's fragrance, *Eau de Hongrie* is sober and authentic. Its deep harmonies of lavender, galbanum, cistus and amber mirror your perfectionist nature.



PISCES
February 19-March 20

An emotive, sensitive and inspired daydreamer, you seek gentle and reassuring fragrances that are both mysterious and romantic. Scents evoking escapism, exoticism and sensuality fit you like a glove.



SCORPIO
October 23-November 22

A persistent, passionate, creative maverick, you are particularly fond of gourmet and even heady fragrances. Your perfume must be as intense as your personality.



WATER

Water signs love to escape into their rich inner world and boundless imagination. Round, gentle, voluptuous, gourmet, exotic, sensual and powdery fragrances are your friends.

Rêve Indien

Splendid and exotic with its notes of bergamot, rose, iris, amber and vanilla, *Rêve Indien* is an ode to travel and distant climes. A languid and very-feminine perfume.



Île d'Amour

A voyage filled with promises, *Île d'Amour* transports you to a faraway land of rose, osmanthus, lilac, lily of the valley, musk and amber. A gentle and reassuring fragrance.



F !

Exhaling notes of black pepper, verbena, nutmeg, cedar and patchouli, *F !* eau de toilette for men is an ode to your surprising personality.





ARIES

March 21-April 20

Independent, courageous and energetic, you love perfumes that assert your uniqueness. To you, perfume is a weapon of seduction *par excellence...*



Grain de Soleil
Inspired by sunshine and warm, sandy beaches, your sign is sure to love Grain de Soleil: a concentrate of iris, orange blossom, cinnamon and vanilla.



Encens - Fève tonka
Stand out in a crowd thanks to *Encens - Fève Tonka* with its notes of rose and incense. A bewitching fragrance synonymous with self-confidence.



Mon Poivre
A virile and daring scent, *Mon Poivre* exhales natural essences of black pepper, cedarwood and patchouli. A mysterious perfume simply made for the Aries man...



Émilie
The very-feminine *Émilie* echoes the generosity of the Leo. Floral, with notes of rose, jasmine, violet, sandalwood and amber, it underlines your sign's self-controlled and aristocratic nature.

Mon Lys
Romantic and noble, *Mon Lys* offers up distinguished notes of clementine, lily flower, ylang-ylang and musk. Its floral aldehydes make it a genuine little jewel...

Eau du Séducteur
Your sign's taste for sensual pleasures instinctively guides you to the spicy *Eau du Séducteur* for men, with its ornamental harmony of citrus fruit, nutmeg, tonka bean and cedar.



LEO

July 23-August 22

The epitome of *joie de vivre*, ambition and elevation, the sometimes-proud Leo craves jewel-like ornamental perfumes that adorn and crown your powerful, noble personality.



FIRE

Fire signs love to stay active and assert their personality. Fragrances based on floral chypre, spices, citrus, oriental spices and oriental woods are your best allies.



SAGITTARIUS

November 23-December 21

Independent and always on the move, you are a born nomad. Exoticism, travel and sunny climes inspire you and woody essences are your friend.

Cœur de Soleil

Dazzling *Cœur de Soleil* mirrors your exotic character to perfection. Its notes of tangerine, blackcurrant, rose absolute, amber and cedar spark your enthusiasm.



Étoile

Étoile will delight your generous heart and optimistic nature with its notes of apple, ginger, lily of the valley, jasmine, amber and musk. An enchanting invitation to travel.



Homme Élégant

Free-willed and optimistic, the Sagittarius man's loyalty to woody essences is embodied by *Homme Élégant* with its notes of cardamom, mint, incense, cedar, iris, patchouli and vetiver.



GEMINI

May 21-June 21

A lover of human contact with great communication skills, your kind, outgoing nature draws you to light, floral fragrances that conjure up old memories, such as white flowers and sun-laden fruit.

Belle de Soleil

A genuine ode to your sunny nature, *Belle de Soleil* wraps you in a sweet caress. You love its notes of citrus fruit, tiaré, vetiver and benzoin mixed with scents of the sea.



Frivole

Redolent with tangerine, bergamot, jasmine, peony, iris and musk, *Frivole* is synonymous with happiness. The ideal scent for your youthful and seductive personality.



Ma Bergamote

A gentle mix of bergamot, petit grain bitter orange, jasmine and amber, *Ma Bergamote* brings together the finest sources of your inspiration as a nature-loving man.



AIR

Resolutely outgoing, Air signs are always where the action is. You are seduced by clean, light, citrus, aromatic, floral, floral chypre, tuberose and lavender fragrances.



LIBRA

September 23-October 22

An ambassador of balance, justice and moderation, you have a preference for harmonious, gourmet fragrances. Constantly seeking serenity, your heart melts for melodious scents.



Lune de Miel
An ideal marriage of blackberry, tuberose, sandalwood, musk and vanilla, the irresistible and rounded scent of *Lune de Miel* reminds you of a delicious dream.



Pivoine
Harmonious *Pivoine* suits your well-balanced sign to perfection. Combining rhubarb, syringa, peony, iris, musk and amber, it is a genuine symphony in a bottle.



Valentin
With its refreshing and masculine notes of bergamot, lemon, cardamom, nutmeg, cedar, oak moss, vetiver and sandalwood, it is the perfect fragrance for you, the genteel lover.



AQUARIUS

January 21-February 18

An ode to fraternity, independence and cooperation, the Aquarius is an original character who loves unique, woody, vanilla-scented and juicy perfumes.

Vanille

Deliciously scented with vanilla, this floral and gourmet eau de toilette promises to enchant you. Jasmine, tiaré flower, vanilla absolute, musk and caramel marry to form a luscious union.



Murmure

Elegant and mysterious, *Murmure* celebrates your unique character with notes of bergamot, ylang-ylang, lily of the valley, angelica, musk and wood.



L'Aventurier

Free, intrepid and independent, this perfume is an ode to your personality. Lemon, pink berries, patchouli, vetiver, leather and musk unite in this aromatic, virile and resolutely-unique elixir.



IMPRESSIONS OF CAMARGUE

BY JEAN HUÈGES,
FRAGONARD
CREATIVE DIRECTOR

Photography *Olivier Capf, Patrick Trouche*



You need to be humble when you're talking about Camargue. It's a place I know very little about, a place where tradition never seems to have given way to folklore and where the sky isn't always picture-postcard azure-blue...

You really have to let go to be able to capture Camargue's palette of sensations, conjure up images of its landscapes and evoke the mistral wind rustling in its reeds.

So I chose to talk about it through some of the childhood memories that resurfaced while I was on a trip to this land of solitude and silence. Once upon a time, schoolchildren were asked to draw the rivers of France. The Rhône was my favorite, because it's relatively straight and especially because it ends with a funny triangle called a delta. It was my Bermuda Triangle, inhabited by legends, white horses, black bulls and pink flamingos.



Salin-de-Giraud saltmarshes, tinted pink by *Dunaliella salina* algae.

Pink flamingos, protected in France since April 1st, 1981.



HISTORIC LANDSCAPES AND ICONIC FAUNA

One morning, as I found myself facing the ramparts of Aigues-Mortes, I thought back to an illustration in my history book: that of Saint Louis's triumphant departure to the Far East and death from typhus at the gateway to Tunis on August 25th, 1270. Although the memory of Louis IX is closely tied to this walled town, the Matafère tower was built before he was crowned by Charlemagne to provide protection for the salt merchants and fishermen who had inhabited the region since Antiquity. Access to the sea became easier in the 15th century when a port was built just next to Tour de Constance tower. The view from the top of the tower is truly beautiful.

On my way again to Salin-de-Giraud...

A source of wealth from time immemorial, the salt mountains somewhat resemble old coal tips as dusk falls. I must confess I'm fascinated by this site where salt reigns; it's probably also out of respect for the old laborers from Greece, a country dear to my heart. In the last century, sponge fishermen from the island of Kalymnos came here to flee poverty. Can you imagine anything stranger than this little village built from scratch on the drawings of a mining town in northern France, complete with austere, cookie-cutter constructions? This pioneering proletarian project is now a monument to 20th-century working-class France. As I cross it today, its movie-like decor loaded with history fires up my imagination and I can almost hear the sound of bouzoukis accompanying dances in front of the orthodox church on festive days, now muffled forever by the evening wind...

Like a magic potion taken from an ancient book of spells, the *Dunaliella salina* – the saltmarsh algae – tints the saltmarshes with pink at certain times of the year. It is eaten by a tiny little variety of prawn, savored in turn by pink flamingos which, over the years, owe the color of their feathers to it.

Panoramic view of Saintes-Maries-de-la-Mer from the top of its fortified church.



SAINT SARAH, MOTHER OF THE GYPSIES

Not to be confused with the Spanish fighting bull, the Camargue bull has raised horns shaped like a lyre. It conjures up images of Apis, the Greek name of a sacred Egyptian bull and a symbol of fertility, sexual power and physical strength, which reminds me that Egypt was also the birthplace of the servant Sarah, the faithful companion of Mary Magdalene, Mary Salome and Mary Jacob: the Three Marys. Abandoned at sea off the coast of Palestine in a boat without sails or oars, a fortuitous wind washed them up on the shores of Camargue. I was fascinated by this story as a child. Especially as Martha, who was also in the boat, went on to slay the *Tarasque*, a mythical beast that devoured the inhabitants of Tarascon! Built in the 11th and 12th centuries, the fortress-like Saintes-Maries-de-la-Mer church protected the local populations from pirates. Built near the mouth of the Petit-Rhône river, its majestic keep gazes out over the surrounding scenery. Inside, the impressive collection of ex-votos is an absolute marvel. And as for Saint Sarah, also called "Sara the Black", she is still worshipped by the Gypsy community and the subject of popular celebrations. There are many legends about her: one of them claims that she resembled an Indian goddess and the Gypsies adore her because they also have Indian origins.



THE MYTHS AND LEGENDS OF "FAR WEST" CAMARGUE

The somber bull and white horse stand shoulder to shoulder by day and by night. *Crin-Blanc* (White Mane) was one of the first movies I ever saw. Filmed in the Fifties by Albert Lamorisse, it gave many children their first glimpse of Camargue – and I'm sure it made a few of them cry! A symbol of freedom, the nonchalant silhouette of the Camargue horse can be seen everywhere here. It's a rustic breed, well-armed to tackle the burning summer sunshine and winter frost. If you're out strolling along a lane, you can shake a bag of grain to coax them over and get a glimpse into their eyes. How nice it would be to be able to befriend them. As you stand on this wild delta, you can't help but dream of the Far West...

The legendary old ranch owner Folco de Baroncelli attracted movie crews here in 1910, contributing to the rise to fame of the local Camargue cowboys. But I still think the name *gardian* is nobler – these riders, whose only protection consists of fitted pants and a Provencal printed shirt, are as proud as knights in shining armor. And they are all part of the ancient *Confrérie des Gardians* brotherhood, founded in 1512. They really are a sight to behold as they drive the bulls from their grazing grounds to the pens of the Arles arena for the *Course à la cocarde* rosette contest. On that day, *raseyeurs* all dressed in white confront the bulls, showing courage, virility and respect in the face of their black bovine opponents.



CELEBRATIONS AND QUEENS OF A CULTURE

The annual *Fête des Gardians* celebration is one of the highlights of the Camargue calendar: on May 1st, hundreds of riders dressed in festive clothes get together in the streets of Arles, the capital of Camargue, and over a thousand women from throughout the Arles area dress up in their finest traditional costumes to pay tribute to them. The heart of some of the young girls beats very fast that day, because they know one of them will be crowned as the Queen of Arles for next three years. The tradition dates back to 1930 and celebrated the centenary of the birth of Provencal poet Frédéric Mistral.

I was lucky enough to have dinner with Naïs Lesbros, the current holder of the prestigious title. Being the Queen of Arles means you have to be able to converse in Provencal dialect and ride a horse, but you also have almost as many yearly engagements as a British royal... There's an undeniable "dynastic" aspect to it. The lucky chosen one must be of French nationality too, and born in Arles or have parents originating from the Arles area.

The heiress to a long line of twenty-two Queens of Arles, Naïs had to have the historic, literary, artistic and architectural knowledge necessary to fly the flag of the culture and traditions of Arles and its vicinity.

The word devotion could aptly describe the young woman's attachment to her mission as an ambassador for the traditions, history and heritage of Provence. Her love for the traditional costume of Arles seems limitless - and she wears it royally. It appears to me to be the fruit of great knowledge of textiles and dress codes, and the work of patient, agile hands. Not to mention financial sacrifices.

As I'm no specialist, I won't even attempt to describe the various pieces of the costume and how they've evolved over the years, but what touched me about Naïs was her desire to wear it and adapt it to every occasion, from a simple printed cotton dress for rural celebrations to precious embroidered silks for days demanding pomp and splendor.



©Patrick Trouche

Above
Naïs Lesbros, 23rd Queen of Arles,
with kind permission of Festiv'Arles.

Left
Camargue horse.
Camargue bulls with
their lyre-shaped raised horns.



©Patrick Trouche

Pont aux Lions
This majestic construction celebrated the arrival of the railroad in Arles. The carved lions are part of the original fixed bridge, which replaced the old ferry services across the Rhône river.

Streets of Arles lined with architectural wonders.



AN ARCHITECTURAL STROLL THROUGH BEAUTIFUL ARLES

I've always said to myself that if Jacques Demy hadn't left us so prematurely, maybe one day he would have chosen the streets of the Camargue capital as the backdrop for a musical. Everything about this town enchants me and I love imagining what *The Young Ladies of Arles* would have looked like, as a follow-up to Demy's famous movie *The Young Ladies of Rochefort*.

A town of art of light, Arles unveils an extraordinarily-diverse palette of facades. Smiling and humble abodes, noble mansions and palaces seem to have rubbed shoulders here since the beginning of time, alongside majestic Roman ruins.



ROMAN BEAUTY

The Roman amphitheater, Roman theatre and Baths of Constantine all stand witness to the magnificence of Arles. At the Alyscamps – the remains of an outdoor cemetery – mausoleums and sarcophagi shaded by trees offer the most romantic walk imaginable.

Touring Arles is like poring over the pages of an architecture book. After the Roman era, the Middle Ages offered the town the Palais des Podestats, Saint-Trophime cathedral and cloister, Tour de Roland tower and the amphitheater towers.

The Sainte-Luce commandery, which housed the Knights Templar then the Knights of the Order of Malta, has a varied architecture. A fine example of a Provençal medieval abode, its flamboyant gate and northern facade dating from the late 15th century are characteristic of the Renaissance era in Arles. The building itself – the former grand priory of the Order of Malta – was erected in the same era. Purchased in 1796 by the painter Jacques Réattu, who lived and worked there, it now harbors a museum named after the artist and is one of the town's must-see sights.



Above
Arles Amphitheatre
This arena was built under the reign of Domitian by an ancient Roman colony and is the largest monument still in existence from the era.

Left
Set on the Camino de Santiago, this is one of Provence's largest medieval constructions.



BETWEEN THE AGES,
A HAPPY ARCHITECTURAL ALLIANCE

The *Tour de l'Horloge* clock tower cleverly ties in the Renaissance period with one of the town's finest pieces of Classical architecture: the *Hôtel de Ville*, or town hall. Completed in 1676, its barrel-vaulted lobby is a marvelously-audacious technical feat.

The Hôtel Quiqueras de Beaujeu, whose architecture is inspired by Parisian mansions, Hôtel de Divonne and Hôtel de Grille, testify to the prosperity of Arles between the 17th and 18th centuries.

In the 19th century, Provençal poet Frédéric Mistral founded the *Museon Arlaten* museum inside a sumptuous monument erected in the late 15th century and reworked in the 18th century. This ode to everyday life in Provence from the 18th century to current day is simply charming. And especially, don't miss a visit to the ancient chapel of the Jesuit College, sheltering a monumental wooden altarpiece and marble altar.

In the 19th century, the railroad prolonged its service to Arles, providing work for part of the population who began to lose interest in the Rhône river. I don't know if Van Gogh used the railroad to travel to Arles in early 1888. Dazzled by the colors and light of the South of France, it was during his fourteen-month stay here that he created the paintings and drawings that now crown the renown of international museums.

The 20th century saw the classification of Arles' historic center as part of UNESCO World Heritage and creation of the *Musée de l'Arles Antique* archeology museum. The natural treasures of the Rhône Delta are now protected by the 37,000-acre Camargue reserve, set up in 1927. Between 1940 and 1960, the protection was extended to neighboring territories, then to smaller plots in the Seventies and Eighties. I have moving memories of Christian Lacroix's first haute couture show, which paid homage to Arles traditional costume – but with a clever twist. Christian was born locally and helped spread the town's fame throughout the world. Arles is set to become a fashionable destination: our *belle parisienne* women love Souleïado's Provençal prints and the Feria has definitely become the place to be!



Barrel-vaulted lobby
of the Town Hall.

Entrance to the Museon Arlaten.



IN THE 21ST CENTURY, THE FUTURE IS BEING BUILT
AND THE PAST CONTINUES TO UNFOLD...

The town is now home to the Luma Arles and its twisting tower of glittering aluminum tiles designed with brio by Frank Gehry, while the Rhône river continues to deliver up ancient treasures and archaeological digs have unearthed the remains of a Roman villa dated 1 BC on the site of the Trinquetaille glass factory, complete with incredibly luxurious Pompeii-style painted decors, unique in France. The discovery of the chapel of the Paleo Christian Basilica during refurbishment work on the Saint-Césaire enclosure is a little miracle too.

Arles in every season!

Arles is a great place to visit throughout the year and even though the famous International Photography Festival and ferias are high points, I can't recommend it enough in spring and autumn too. Take all the time you need to savor, explore, marvel and, especially, lap up the lilting southern accent of the men and women who form the beating heart of this sensational town.



The Luma tower
by architect Frank Gehry.

FRAGONARD FACTORIES AND MUSEUMS

Grasse

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

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

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

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

Eze-Village

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

Paris

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

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

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

FRAGONARD STORES

Grasse

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

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

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

Grasse

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

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

Cannes

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

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

Eze-Village

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

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

Nice

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

Saint-Paul de Vence

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06570 Saint-Paul de Vence
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75001 Paris
Ph: +33 (0)1 47 03 07 07

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

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

Paris

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

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

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

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

Milan

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

Arles (opening 2021)

La Maison Fragonard
7/9 rue du Palais
13200 Arles

AIRPORTS & DEPARTMENT STORES

Fragonard Stores

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

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Terminals AC, E, F

Marseille Provence Airport
Terminals 1 and 2

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