



COMITÉ
COLBERT
Since 1954

Hidden Treasures

250 Years of Franco-American
Luxury Stories

CITADELLES
& MAZENOD

Hidden Treasures

**The most exclusive exhibition on French luxury
ever held in New York**

COMITÉ COLBERT

For more than two centuries, France and the United States have shared a relationship unlike any other. Born from the ideals of the Enlightenment and sealed in the struggle for independence, this friendship has continually renewed itself through culture, creativity, and imagination.

From the Marquis de Lafayette crossing the Atlantic in support of American freedom, to the Statue of Liberty illuminating New York Harbor, the dialogue between our two nations has never been merely diplomatic. It has always been cultural, artistic, and profoundly human.

Luxury has played a discreet yet meaningful role in this shared story. French maisons, artisans, and creators have long found in America a land of curiosity, energy, and aspiration. In return, the United States has inspired generations of French designers, artists, and entrepreneurs with its boldness, its creativity, and its capacity to reinvent itself.

The exhibition Hidden Treasures – 250 Years of Franco-American Luxury Stories invites visitors to rediscover this living dialogue. Through archives, objects, and stories gathered from the collections of 65 French luxury companies and cultural institutions, it reveals how the history of French luxury has intertwined with the American experience.

These objects are more than beautiful artifacts. They are witnesses to encounters: between patrons and creators, between artists and entrepreneurs, between travelers crossing the Atlantic in search of new horizons. They remind us that luxury has never been only about objects. It is about imagination, craftsmanship, and the human desire to create beauty and meaning.

Presented as a constellation of cabinets of curiosities, each story unfolds like a fragment of a larger narrative: a shared history of admiration, influence, and exchange. Together, these hidden treasures illuminate the countless ways in which France and America have shaped one another.

At a time when the world seeks new forms of connection, this exhibition celebrates a simple yet powerful idea: that creativity, craftsmanship, and culture can build bridges across oceans and generations.

For 250 years, France and America have inspired each other.

These stories remind us that the dialogue continues, shaped by beauty, imagination, and freedom.

Villa Albertine

For 250 years, France and the United States have maintained a relationship of remarkable singularity. Born of the intellectual legacy of the Enlightenment and shaped by the history of American independence, this bond has endured not only through political ties, but through a sustained exchange of ideas, forms, and sensibilities.

From Lafayette's decisive commitment to the American cause to the enduring presence of the Statue of Liberty in New York Harbor, the relationship between our two countries has always carried a cultural and symbolic dimension that exceeds diplomacy alone. From the beginning, France and the United States recognized in one another a shared confidence in invention, transformation, and freedom. Over time, this mutual regard has given rise to a dialogue of unusual depth, in which each nation has, in different ways, reflected and reimagined the other.

It is within this long history of exchange that French luxury houses, artisans, and designers have found in the United States a space of attention, openness and reinvention. In turn, America has offered generations of French creators a powerful source of inspiration – through its scale, its energy, and its capacity to embrace the new.

Hidden Treasures – 250 Years of Franco-American Luxury Stories invites visitors to revisit this shared history through a selection of archives, objects, and narratives drawn from 65 French luxury houses and cultural institutions. Together, they illuminate the many ways in which French savoir-faire has become intertwined with the American inspiration. Conceived as a constellation of cabinets of curiosities, the exhibition unfolds through a sequence of intimate correspondences, in which each object reveals both its own singularity and its place within a broader transatlantic story.

From Jackie Kennedy's personal belongings from the DuPont collection to emblematic creations from historical French maisons – many shaped by their dialogue with American culture – and a first edition of Ernest Hemingway's *A Moveable Feast*, recalling his years in Paris, these treasures trace a journey across time, taste, and memory. Each bears witness, in its own way, to the circulation of forms, desires, and cultural references between France and the United States.

Villa Albertine – the French Institute for Culture and Education – is proud to support this exhibition as part of its mission to deepen cultural and educational ties across the Atlantic. By fostering encounters among artists, thinkers, and creators, it seeks to sustain the living dialogue that continues to unite France and the United States.

At a moment when new technologies and shifting global dynamics are transforming the conditions of exchange, this exhibition offers a timely reminder: that craftsmanship, beauty, and culture remain among the most enduring forces of connection between peoples. For two and a half centuries, France and America have continued to inspire one another. The stories gathered here show that this dialogue continues – shaped by imagination, beauty, and liberty.

Mohamed Bouabdallah

Cultural Counselor of France in the United States
and Director of Villa Albertine

Hidden Treasures

To celebrate two and a half centuries of friendship between France and the United States, Comité Colbert has brought together 65 of its member luxury Maisons along with cultural and heritage institutions for this exceptional exhibition – a collective voice for French excellence and for the transmission of savoir-faire across borders and generations.

This journey departs from a conviction: between France and America, history has also been written through objects. These objects bear witness to encounters, to the circulation of tastes and shared sensibilities, and to how two cultures have quietly shaped one another over time. From the late eighteenth century, when ideals of liberty and refinement first crossed the Atlantic together, to Hollywood glamor and today's vibrant collaborations, these exchanges have never ceased to renew the conversation. Luxury, in this sense, has served as a universal language through which to express beauty, innovation, and the restless ambition of modernity.

Each Maison contributes a singular story, iconic, iconoclastic, or intimate, embodied in a distinctive artifact that captures its bond with America. Some pieces commemorate celebrated moments; others whisper of more private connections. Together, they reveal the many faces of a relationship woven through time and a rare affinity between two nations.

Inspired by the spirit of transatlantic travel, the exhibition presents these treasures in shipping crates: fragments of a moving cabinet of curiosities, symbolizing centuries of exchange across oceans and eras. Spanning five chapters, *Hidden Treasures* unveils a constellation of tales, from legendary icons to hidden gems, tracing how French luxury and heritage have long nourished cultural diplomacy and continue to illuminate an enduring alliance, still alive with the inventive spirit that sparked it 250 years ago.



Founding Encounters

From the earliest days of the American Republic in the late eighteenth century, France and the United States entered a remarkable exchange of ideas, objects, and expertise. Forged in the urgency of the War of Independence (1775–1783), when French support proved decisive, this alliance soon extended beyond strategy into a deeper dialogue shaped by shared ideals of liberty, progress, and political renewal.

Ideas traveled first. In the salons of Enlightenment Paris and the intellectual circles of the young Republic, the outlines of a common language began to take shape. Benjamin Franklin, present in Paris throughout the war, and Thomas Jefferson, ambassador to France in the 1780s, moved between these worlds with attentive curiosity, carrying back with them fragments of thought, taste, and ways of living that would leave their mark on the nation they were building.

Soon, this dialogue took material form. French Maisons began reaching across the Atlantic, introducing their craftsmanship to American markets eager for what they offered. American merchants, collectors, and prominent families, in turn, sought out these objects with discernment, encouraging the Maisons to adapt, to surprise, to innovate.

Whether rooted in long histories or more recent encounters, these early exchanges trace a lasting pattern: two nations learning, gradually, to look at one another.



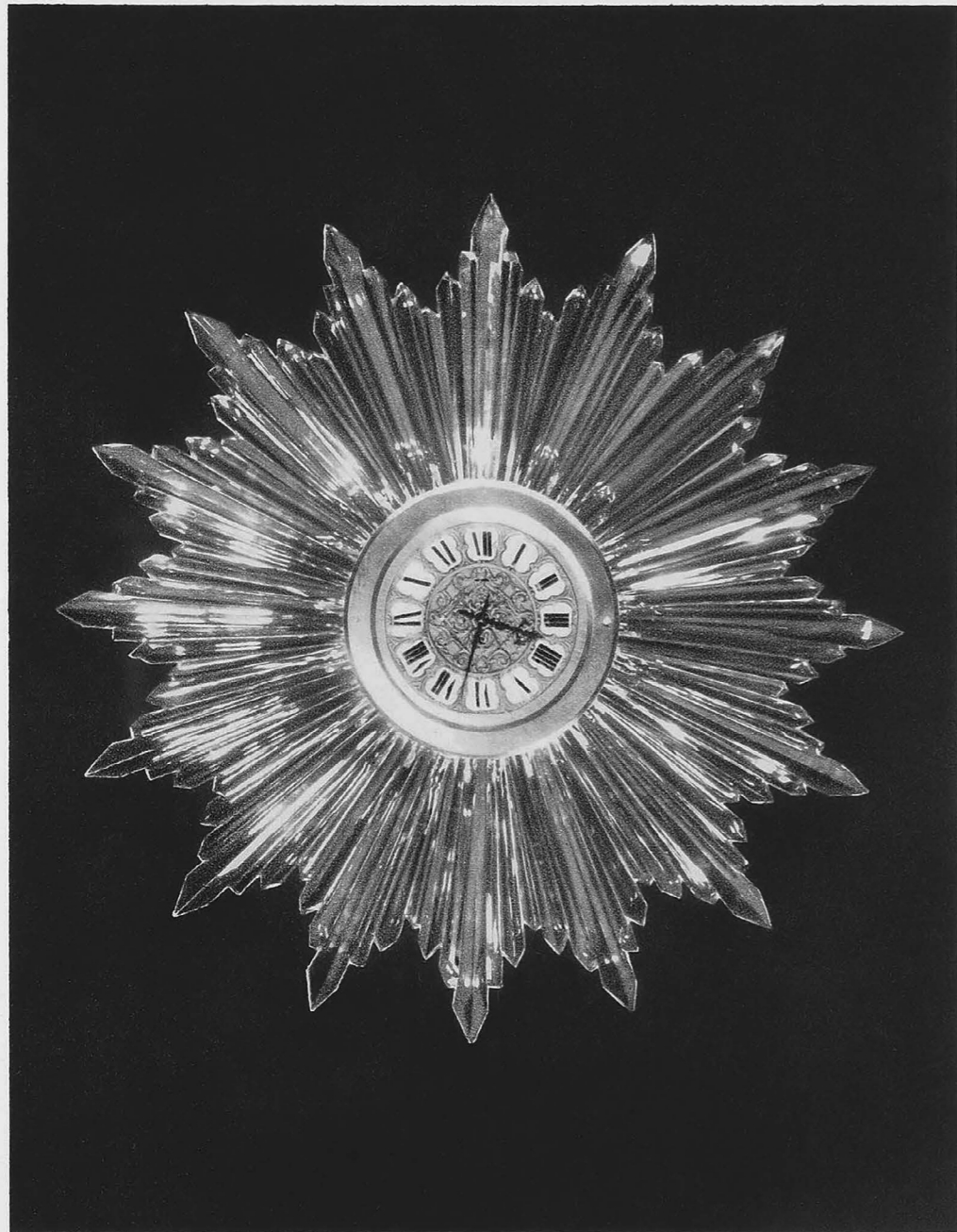
Baccarat

A RAY OF SUNSHINE IN MANHATTAN

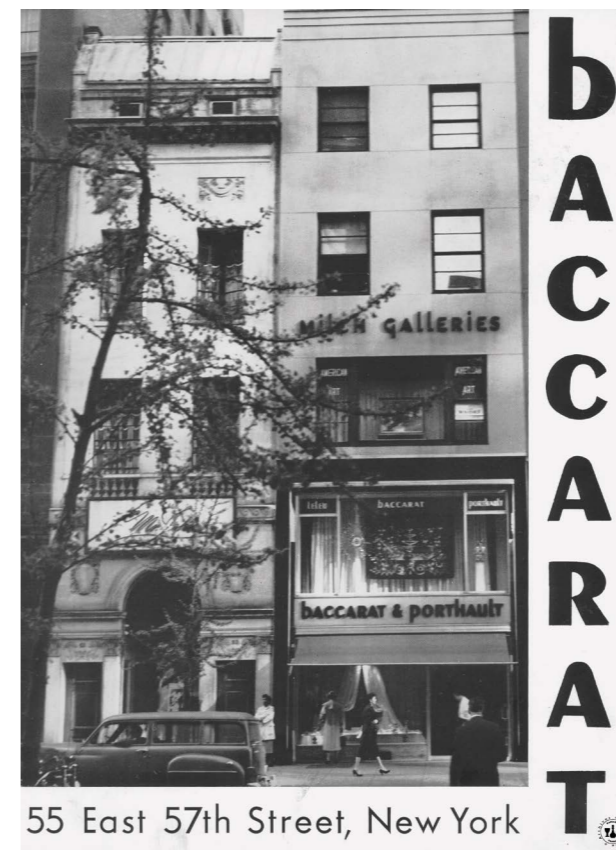
For nearly two centuries, Baccarat has cultivated a singular relationship with the United States. As early as the 1830s, the Maison dispatched its first representatives across the Atlantic, laying the groundwork for an enduring dialogue.

This connection deepened through a series of prestigious commissions, including a table service created for President Roosevelt in 1939, and Baccarat's remarkable presence at the New York World's Fair that same year.

In 1948, Baccarat chose New York to inaugurate a new chapter in its international expansion, opening its first American boutique on East 57th Street, just steps from Madison Avenue. Presented on this occasion, the Héritage Sun Clock, designed by Georges Chevalier, crystallizes this shared history. Inspired by the Sun King, its radiant crystalline form transforms time into light. A poetic object that would later find its place in the Manhattan home of Marilyn Monroe and Arthur Miller.



PENDULE EN CRISTAL DE 1 MÈTRE DE DIAMÈTRE
EXÉCUTÉE EN 1950 POUR S. M. IBN SÉOUD.



A VINTAGE FOR AMERICA

In the early 1960s, Elisabeth “Lily” Bollinger, who had led the Maison since 1941, introduced a daring idea to the American market.

Instead of creating a new prestige cuvée like many Champagne houses, she chose to release a small quantity of an exceptional vintage: Bollinger Réserve 1947, freshly disgorged after many years of aging.

In 1963, only 840 bottles were shipped to New York through the importer Julius Wile & Sons. The freshness of the recent disgorgement, combined with the depth of a mature vintage, offered collectors a tasting experience rarely encountered at the time. Four years later, this unique cuvée was given the name Bollinger R.D., standing for “Récemment Dégorgé.”

During her frequent visits to the United States, the charismatic Bollinger charmed journalists and enthusiasts alike. The American press even nicknamed her the “First Lady of France.” Her famous remark that Champagne accompanies both joy and sorrow captured a shared Franco-American art of living.



at a meeting of the insurance Institute of London. He will not, of course, reveal the names of those who have offended him. That would be bad manners.

TOUGH DEBUT

Kelly Braden, 18-year-old daughter of **Bernard Braden** and **Barbara Kelly**, is making her career in show business the hard way. She makes her debut this week singing—at £3 a time—in miners' clubs in Yorkshire. She has left the well-appointed Braden nest in Knightsbridge for “digs” in a pit village near Doncaster. Her father told me last night: “We had nothing to do with Kelly's going off on her own. It was entirely her idea.” But they think it was the right one. “Barbara and I”



KELLY BRADEN
Singer at £3 a time

and sincere. “Playing in a club up there is a much better way to start off a career than the relatively phoney atmosphere of TV where you can't get to grips with your audience.”

It was on television that Mr.

music “muck.” Miss Braden got the job by sending tape recordings of her voice to agent **Denis Lightowler**—without explaining who she was.

“If I can be a success around Doncaster,” she told me, “I can be a success anywhere.”

SNAP AT WOLVES

Sir Charles Wheeler, President of the Royal Academy and a native of Wolverhampton, is sadly

“I've told them before,” he explained to me yesterday, “that they have a fine football team but they don't pay the same attention to the visual arts.”

Sir Charles was put out by the town's refusal to send one of its paintings, **Janssens's Peace and Plenty**—Tying Up The Arrows Of War, to an exhibition of municipally-owned pictures at the Royal Academy in January.

They said they couldn't afford £175 to have the painting cleaned.

CHAMPAGNE DAYS

I ASKED Madame Lily Bollinger, head of the champagne house, who is in London to declare her 1955 vintage, how much she enjoyed her own product. Madame Bollinger (vintage 1901 herself) replied thus: “I drink it when I'm happy and when I'm sad. Sometimes I drink it when I'm alone. When I have company I consider it obligatory. I trifle with it if I'm not hungry and drink it when I am. Otherwise, I never touch it—unless I'm thirsty.”

is being made privately to raise the money to clean the painting so that this distinguished old Wulfrunian (as they call the sons of Wolverhampton) will not be let down.

SITWELL BY HAND

GOOD news of **Sir Osbert Sitwell**. I hear that, as a result of the operation he underwent ten days ago in a London hospital, he expects to be able to write by hand.

The 68-year-old writer and poet has used a dictaphone since a brain condition affected his right hand. “But he should soon be able to write normally again,” a friend at his home, **Renishaw Hall** in Derbyshire, told me. It will probably be with mixed feelings that Sir Osbert discards his dictaphone. He lists one of his favourite recreations as listening to the sound of his own voice.



BOUCHERON

BELLE ÉPOQUE DIAMOND NECKLACE, FOR MRS. MACKAY

By the end of the nineteenth century, Maison Boucheron had become a magnet for international collectors seeking the brilliance of Parisian High Jewelry.

Among them was Marie-Louise Mackay and her husband, John William Mackay, an Irish-American entrepreneur who built a fortune after discovering a silver deposit in Nevada. They settled in Paris in 1876.

Over three decades, Mrs. Mackay cultivated a close relationship with the Maison, commissioning nearly 50 custom creations. In 1899, she ordered this spectacular dog-collar necklace with plastron, a fashionable style of the Belle Époque. The original jewel was set with 621 diamonds, demonstrating the virtuosity and elegance of Parisian jewelry at the time. Recorded in Boucheron's commission books, the order illustrates how American patrons helped shape the international prestige of French luxury.

The Belgraves
611 Fifth Avenue Madam Mackay. Hotel Ritz.
New York City Faire un Collier
de chien tout brillant
avec pierres fines et
fourni le nécessaire

1 Rivière;	} 37	Brillants pesant 62 ^{ct} = 1/8 1/2	309 1/2 311 3/4 16 30 - 16 3/4 1/2 1/2 Pavé: 50 Syst 177 Roue Total Crim: 50 Sept 62
1 Prague & brill.			
1 Chaton isolé			
1 Collier appliqué et le centre d'un diam.	} 49	Brillants pesant 53 ^{ct} = 3/4 1/2 6	
1 Chaton isolé			
2 Pendants & brill. appliqués	} 72	Brillants pesant 3 ^{ct} = 3/4	
Petits brillants des cubes d'un côté collier et brillants du corps de la Prague			
	306	Brillants pesant 119 ^{ct} = 3/4 1/2	(Cours employés)

Dog Collar Necklace with Plastron, Diamonds,
a Special Order from Mrs. Mackay, 1899
© Boucheron Archives

Extract from a commission book mentioning the order
of the dog collar necklace by Mrs. Mackay, 1899
© Boucheron Archives

Monsieur le comte à Philadelphie. 6. 7^{bre}. 1790.

Le vin blanc de Sauterne, de votre cru, que vous avez eu la bonté de m'envoyer à Paris au commencement de l'année 1788, a été si bien approuvé des Américains qui y en ont goûté, que je ne doute pas que mes compatriotes généralement ne le trouvent aussi conforme à leur goût. actuellement que je me suis établi ici, j'ai persuadé à notre Président, le General Washington d'en essayer un échantillon. il vous en demande trente douzaines. Monsieur, et moi, je vous en demande dix douzaines pour moi-même, le tout 40 douzaines, de votre meilleur pour la service actuelle. ayez la bonté de le faire mettre en bouteilles, et bien emballer, séparément, sur le lieu, en étiquettant les 30 douzaines G.W. et les 10 douzaines T.J. afin d'arranger les malheurs qui peuvent arriver en voyage. Monsieur Fensick, Consul des Etats unis à Bordeaux recevra les emballages, et aura l'honneur de vous payer le montant, dont il est muni. ayez la bonté de m'en annoncer l'expédition, ~~par le port~~ ^{et de} m'assurer qu'ils viennent véritablement de vous.

J'ai l'honneur d'être avec la considération la plus distinguée, Monsieur le comte, votre très humble et très obéissant serviteur

Monsieur le comte de Lur-Saluze *T. Jefferson*



Château d'Yquem

JEFFERSON'S FAVORITE

Few American figures shaped the reputation of French wine more than Thomas Jefferson.

Author of the Declaration of Independence and future third President of the United States, Jefferson served as American minister to France in the 1780s. During his travels through Bordeaux he developed a deep fascination with the region's wines.

In 1787, he wrote to the American consul in Bordeaux asking him to contact "Mr. Diquem," producer of what Jefferson believed to be the finest wine of Sauternes, and to secure 250 bottles of the 1784 vintage.

Three years later another order followed, this time joined by President George Washington, who requested 30 dozen bottles after discovering the wine. Through Jefferson's curiosity and enthusiasm, Château d'Yquem entered the American imagination.



Bottle of Château d'Yquem, eighteenth century
Glass
© Château d'Yquem

Letter from Thomas Jefferson, 1790
Paper, ink
© Château d'Yquem



FÉAU BOISERIES

· PARIS · NEW YORK ·
1875

CONSUELO VANDERBILT'S PARIS INTERIOR

This panel of carved wood evokes a chapter of transatlantic elegance.

It is from the Hôtel de Marlborough, a Paris residence acquired in 1922 by Consuelo Vanderbilt, an American heiress whose life embodied the refinement of the transatlantic elite. In this hôtel particulier on avenue Charles-Floquet, French craftsmanship met the American passion for grand interiors and historic décor.

For more than a century, Féau Boiseries has recreated historically important rooms for private residences on both sides of the Atlantic, working for major American collectors such as Jayne and Charles Wrightsman, the Gettys and Henry Clay Frick. This panel evokes those exchanges, when American families first turned to Parisian ateliers to shape their interiors.

This fragment of décor reflects an enduring conversation between two cultures of beauty and heritage carried forward into modern life. Today, the Maison continues to extend its presence with a newly opened showroom in New York.



Portrait of Madame Vanderbilt
Photograph



Model of the Salon of the Hôtel de Marlborough, 2026
Wood and paper
© Féau Boiseries

Reproduction of an Original Boiserie Panel, 1922
Wood
© Féau Boiseries

BLEU DE GIEN IN PHILADELPHIA

When the United States hosted its first World's Fair in Philadelphia in 1876, the event marked the centennial of American independence, and introduced American visitors to the brilliance of French decorative arts.

Among the exhibitors was the Faïencerie de Gien, presenting ceramics inspired by the ornamental language of the Italian Renaissance.

Developed in the 1870s by designer Adrien Thibault, the decoration draws on the rich vocabulary of Renaissance maiolica: grotesques, mythological figures, and intricate ornamental bands animated across elegant forms.

The ewer displayed by the manufactory won a bronze medal in the French section devoted to ceramics. Visitors were particularly struck by its deep cobalt background, a color that soon became known as the celebrated Bleu de Gien, one of the manufactory's most recognizable signatures.



Italian Ewer on its Italian Decorative Tray No. 2, 1875
Gouache and pencil on paper
© Faïencerie de Gien



Italian Ewer with Italian Decoration No. 2, 1878
Fine Glazed Earthenware with Color-Enhanced Printing
© Faïencerie de Gien



Portrait of Richard Hennessy by Georges Scott Bertin
© Jas Hennessy & Co, Galerie Troubetzkoy / P. Gries




Hennessy

A COGNAC FOR THE YOUNG REPUBLIC

In the final years of the eighteenth century, as the new United States of America was taking shape, cognac from the Maison Hennessy was beginning its epic journey across the Atlantic.

Founded in 1765 by the Irish-born French army officer and entrepreneur Richard Hennessy, the trading house bearing his name faced the numerous upheavals of the era. Inspired by Enlightenment ideals and curious about the American experiment, Hennessy sought to do business freely in the young republic, shipping his cognac and aspiring above all to trade in peace.

Archival records confirm the first Hennessy shipments to the United States in 1794. Letters and invoices reveal the involvement of John Trumbull – a veteran of the American Revolution and famed painter of its history – who, during a stay in France, contributed to the export of what Americans then called “brandy.”

These shipments started a relationship that progressively wedded American consumers and Hennessy, initiating a storied legacy that has established the United States as Hennessy’s premier market.



Richard Hennessy 300th Anniversary Magnum Edition,
Designed by Daniel Libeskind, 2024
Crystal
Hennessy Heritage Collection

Declaration of Independence
John Trumbull, 1817
Library of Congress, Department of Prints
and Photographs, Theodor Horydozack Collection



Half-Bottle featuring the Krug label dressing, 1900s
© Maison Krug Heritage Collection



American Krug ad from the 1880s
© Maison Krug Heritage Collection

KRUG

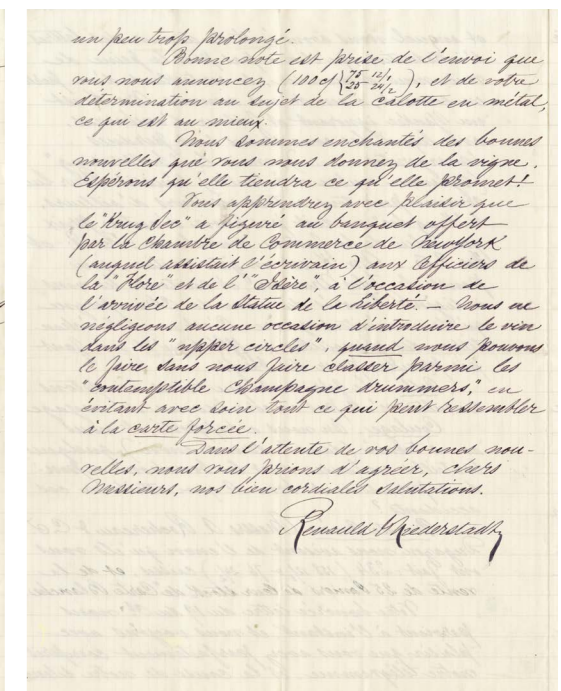
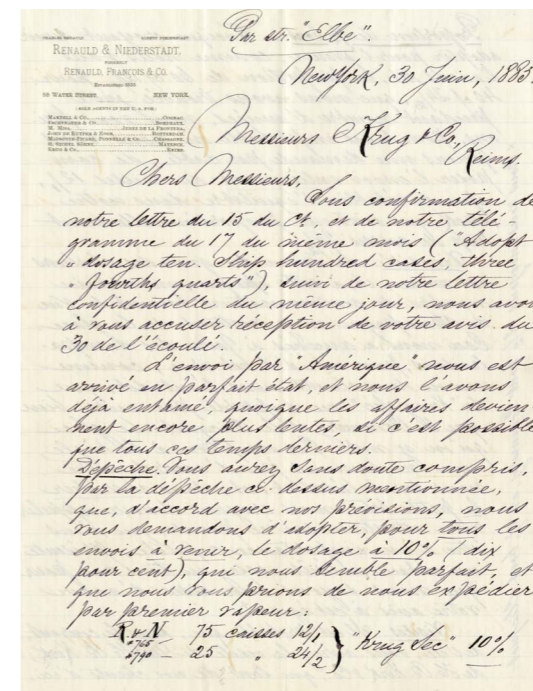
CHAMPAGNE

CHAMPAGNE FOR LIBERTY'S ARRIVAL

Champagne reached the United States earlier than one might expect. As early as 1844, only a year after its founding in Reims, the Maison Krug was already shipping its wines across the Atlantic.

Four decades later, Krug champagne appeared at a moment of historic symbolism. In June 1885, it was served at a banquet hosted by the New York Chamber of Commerce to honor the French naval officers who had escorted the Statue of Liberty to America.

Welcomed triumphantly by New Yorkers, the monument soon became one of the most powerful symbols of Franco-American friendship. Champagne flowed as the two nations celebrated a shared vision of liberty.



Letter from the Krug agent in the United States informing that Krug champagne was served at the banquet celebrating the arrival of the Statue of Liberty in New York, June 30, 1885
© Maison Krug Heritage Collection

M
LA MAISON
DU CHOCOLAT
 PARIS

PARIS ARRIVES ON MADISON AVENUE

When La Maison du Chocolat arrived in New York in 1990, it brought with it a distinctly Parisian vision of chocolate.

Founded in 1977, the Maison introduced American audiences to a style rooted in precision, craftsmanship, and restraint, far removed from mass-produced confectionery. Its Madison Avenue boutique quickly became a destination for those discovering the refined world of French chocolate.

Among the first creations presented were two elegant gift boxes that revealed the Maison's signature approach: chocolates defined by intense flavor, silky textures, and the meticulous craft of ganache, a hallmark of Parisian chocolate making.

Today these boxes remain emblematic of that moment when French chocolate culture encountered the vibrant culinary curiosity of New York.



Maison Francis Kurkdjian Paris

THE ALCHEMY OF SENSES

For master perfumer Francis Kurkdjian, fragrance is a form of invisible sculpture, an art capable of shaping memory and emotion.

Baccarat Rouge 540 was created in 2014 from the encounter between Maison Francis Kurkdjian – co-founded with Marc Chaya – and Baccarat, to celebrate the French crystal house's 250th anniversary.

Its name refers to the temperature – 540 degrees Celsius – at which 24-carat gold fuses with molten crystal, producing the Golden Red (*Rouge à l'Or*), meaning red made of gold.

Inspired by this technique, Kurkdjian created an avant-garde fragrance: a luminous composition of saffron, jasmine, amberwood, and cedarwood.

First presented in New York in 2016, the fragrance quickly captivated American audiences. Within a decade it became one of the best-selling perfumes in the United States, earning numerous awards and gaining devoted admirers across the worlds of film, music, and the arts.



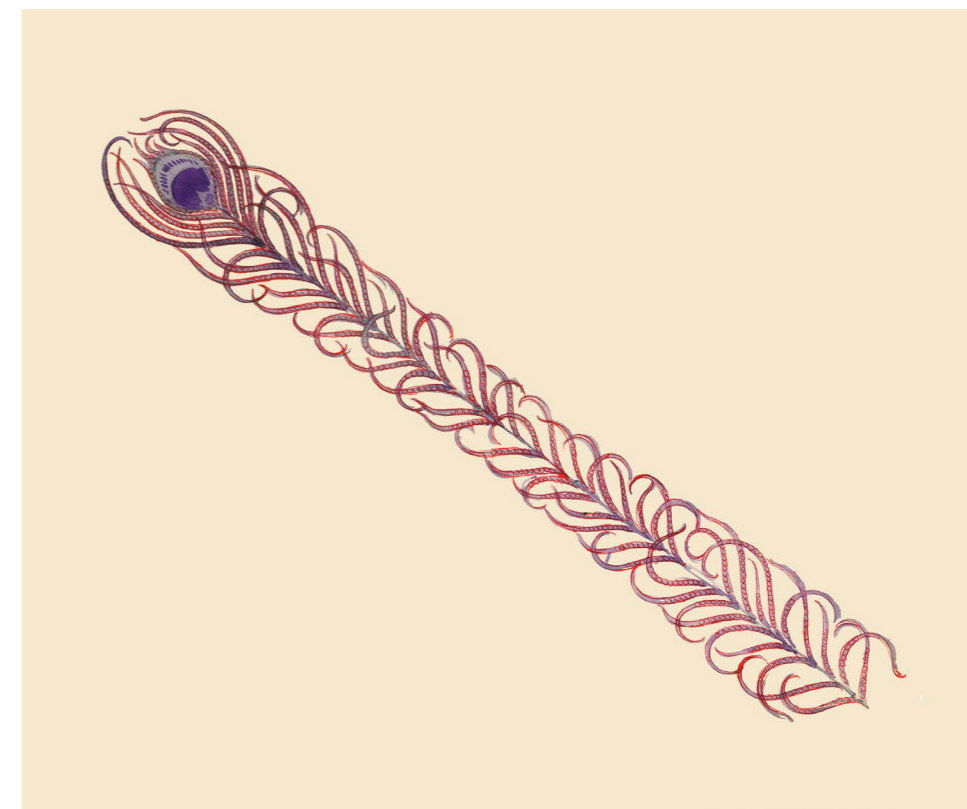
MELLERIO

DEPUIS 1613

A GENTLE FEATHER FOR MRS. BARNEY

The Talisman Paon Medal is a contemporary expression of Maison Mellerio's enduring fascination with the peacock, symbol of beauty, protection, and artistic virtuosity. Inspired by the Peacock Feather Collar acquired by American painter Alice Pike Barney in Paris around 1900, this creation reinterprets a historic design rooted in the Art Nouveau movement, where the peacock became a key motif in the Maison's heritage.

Centered around a rare shuttle-cut emerald evoking the protective "eye," the medal is enhanced by a luminous halo of sapphires, emeralds, and paraibas. Engraved and enameled details add depth and movement, transforming the feather into a refined expression of lightness and strength. Presented at Bergdorf Goodman in New York, it embodies both living heritage and contemporary savoir-faire.



Peacock feather collar, 1900
Gold, diamonds and enamel
Smithsonian American Art Museum, Washington D.C.,
Gift of Laura Dreyfus Barney and Natalie Clifford
Barney in memory of their mother Alice Pike Barney
© 2013 photo Smithsonian American Art Museum/Art
Resource/Scala, Florence

Talisman Medal Paon, 2025
Gold, emeralds, sapphires, paraibas, and diamonds
© Maison Mellerio

Peacock feather collar drawing, 1900
Graphite and gouache on paper
© Maison Mellerio archives

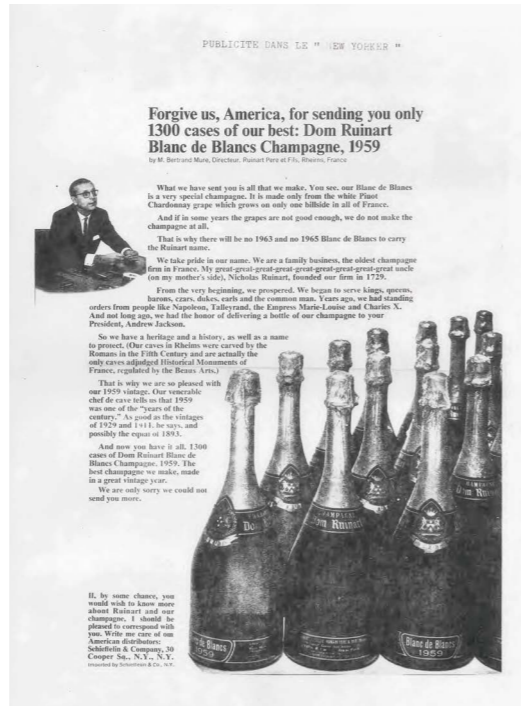
A PRESTIGE CUVÉE FOR AMERICA

The dialogue between Ruinart and the United States began early. In 1831, Edmond Ruinart traveled across the Atlantic and met President Andrew Jackson, opening one of the earliest relationships between a Champagne house and the American market.

More than a century later, a new chapter emerged with the unveiling of Dom Ruinart Blanc de Blancs 1959. Named as a tribute to the Benedictine monk Dom Thierry Ruinart, uncle of Nicolas Ruinart: founder of the Maison in 1729, it became the first vintage of Ruinart's prestige cuvée.

Crafted exclusively from Chardonnay, the wine reflects the Maison's harmonious style, made of freshness, precision, and elegance, developed through long aging in the chalk cellars of Reims.

Introduced to American audiences through a 1966 advertisement in *The New Yorker*, the cuvée affirmed Ruinart's lasting connection with Champagne lovers across the United States.



BENJAMIN FRANKLIN'S MEDAL OF ALLIANCE:
LIBERTAS AMERICANA

Few objects capture the birth of the United States as vividly as the medal *Libertas Americana*, commissioned in Paris in 1782 by Benjamin Franklin and minted at the historic workshops of Monnaie de Paris.

The medal commemorates the decisive victories at Saratoga (1777) and Yorktown (1781) that secured American independence with crucial French support.

On the obverse, a female allegory of Liberty appears with wind-tossed hair beside the date July 4, 1776. The reverse transforms politics into mythology: a young Hercules representing America strangles two serpents while Minerva, symbolizing France, stands ready to defend him from the British feline.

The Latin motto reads *Non sine diis animosus infans*, "the brave child is not without the help of the gods," a poetic tribute to the alliance that helped the young republic prevail.



Original model of the *Libertas Americana* medal, 1783
© GrandPalaisRmn (Château de Blérancourt) / Gérard Blot
Augustin Dupré (1748-1833) and Esprit-Antoine Gibelin (1739-1813)



Statue of Liberty replica set against the Eiffel Tower
© Société d'Exploitation de la Tour Eiffel / Jérôme Schlichter



Eiffel Tower commemorative rivet, limited edition
Iron salvaged during renovation campaigns and recast
Puddled iron
© Lagardère x Arteum

RIVETING TWO NATIONS

No larger than a few centimeters, this rivet recalls a remarkable chapter in the shared history of France and the United States. Rivets like this one fastened the iron frameworks of both the Statue of Liberty in New York and the Eiffel Tower in Paris, two monuments linked by the ingenuity of French engineer Gustave Eiffel.

In 1881, Eiffel devised the internal iron structure of the Statue of Liberty created by sculptor Frédéric-Auguste Bartholdi. Conceived in France after an idea proposed by jurist Édouard de Laboulaye, the statue was offered by the French people to the American nation to commemorate the centennial of independence and the enduring Franco-American friendship founded on shared ideals of liberty. Inaugurated in New York Harbor in 1886, it soon became a beacon for generations arriving in America.

Eiffel unveiled another feat of engineering at the 1889 Exposition Universelle in Paris: the Eiffel Tower, assembled with more than 2.5 million rivets. Removed during restoration campaigns on the Tower, this rivet recalls the craftsmanship behind a structure that came to embody the spirit of modern engineering.

Presentation of the Statue to Ambassador Morton
Engraving by H. Meyer
© Roger-Viollet

Crossing Oceans

At the turn of the twentieth century, the Atlantic changed character. It was no longer simply a distance to be crossed; it became a space to be inhabited, a theater of modern life unfolding between departure and arrival. The rise of modern mobility transformed the scale of travel, the nature of the traveler, and the expectations they carried on board. French Maisons were called upon to think up these new environments from the inside, to invent, almost from nothing, the material culture of life in motion.

The challenge demanded a particular ingenuity. Trunks were designed for the logic of a cabin. Tableware engineered to hold its composure in a swell. Interiors orchestrated so that a passenger might feel, for the duration of a crossing, entirely at home in a world between worlds. Ocean liners such as the *Normandie*, launched in 1935 between Le Havre and New York, embodied this ambition at its most complete, fusing technical innovation with a standard of refinement that had no precedent at sea.

As mobility evolved beyond the ocean, this spirit extended into transatlantic aviation, first from the 1930s, and more fully after the Second World War, when aircraft cabins became new sites of design, answering the expectations of a clientele in motion.

In doing so, French Maisons helped shape an ideal of travel in which the promise of discovery was inseparable from a sense of wonder, and from the encounter between two cultures that the journey itself made possible. From this vision emerged a new way of life, and a new figure to inhabit it: the modern traveler.

2

BREGUET

CELEBRATING THE FIRST DIRECT PARIS-NEW YORK FLIGHT

Founded in Paris in 1775, the watchmaking house Breguet quickly became renowned for its technical ingenuity and refined design. In the early nineteenth century, its reputation had crossed the Atlantic, with Breguet timepieces sold in major American cities including New York, Philadelphia and Boston.

As travel entered the age of aviation, the Maison extended its expertise to pilot chronographs and cockpit instruments, bringing watchmaking precision to the challenges of flight.

The watches presented here pay tribute to the first nonstop Paris-New York flight of 1930, completed by Dieudonné Costes and Maurice Bellonte aboard a Breguet 19.

By helping measure time in the air as precisely as on the ground, the Maison played an essential role in shaping a new era of mobility.

Today, Breguet stays faithful to its founder's spirit, uniting form and technical audacity.



Breguet 19TR Super Bidon
Model of the airplane used by the aviator duo Dieudonné Costes and Maurice Bellonte, the first people to fly from Paris to New York. Their plane, a Breguet 19TR Super Bidon – a name chosen because of its large fuel tank – was decorated with a large question mark on either side of its fuselage.

Type XI = TYPE 11/1.24639, 1960-1980
Breguet Chronograph for dashboard, black oxidized case, luminescent numerals and hands, graduated rotating bezel, 15-minute totalizer.

Type XX vintage, N°2988, 1957
Civilian Type XX chronograph, "fly-back" function, water-resistant case in steel with screw-down caseback. Black dial, 15-minute and 12-hour totalizers. Graduated rotating bezel, Diam. 38.3 mm

Type XX 2075BH, Mouvement 7279
New TYPE XX chronograph 2025 in Breguet gold, hand engraving of the Breguet 19 aircraft, route and European and North American coasts on the back of the movement as a tribute to the first transatlantic flight from Paris to New York

Christofle

THE ART OF SILVER AT SEA

Luxury travel at sea was carefully staged, and the dining table played a central role in that experience.

The Parisian silversmith Christofle, renowned since the nineteenth century for its silver-plating innovations, supplied tableware for many of the great transatlantic liners. Its connection with the United States was already strong: the Maison had a retailer in New Orleans as soon as 1846 and exhibited at several American world's fairs.

In 1935, the legendary liner *Normandie* was equipped with nearly 45,000 Christofle pieces, from serving platters to Champagne buckets. Durable enough for life at sea yet elegant enough for the grand dining rooms, these objects transformed the Atlantic crossing into a stage for French decorative arts.



Christofle, Air, Terre, Mer, 1954
Advertising insert
© Conservatoire Bouilhet Christofle



Transat Vegetable Dish, Christofle, 1934
Silver-plated metal
Conservatoire Bouilhet Christofle
© Gwenaëlle Dautricourt for Christofle

Transat Champagne Bucket, Christofle, 1934
Silver-plated metal
Conservatoire Bouilhet Christofle
© Stéphane Garrigues for Christofle



Reproduction of the Ocean Liner *Normandie*, 1935
Paper
© Ercuis

SILVER ABOARD THE NORMANDIE

When the liner *Normandie* entered service in 1935, it represented the pinnacle of transatlantic travel between Le Havre and New York. Commissioned by the Compagnie Générale Transatlantique, the ship combined cutting-edge engineering with the bold elegance of French Art Deco.

To furnish its interiors, the silversmith Ercuis created part of the liner's tableware. Tea services, trays, and cutlery formed an exclusive collection designed for its prestigious dining rooms.

During its 139 Atlantic crossings, objects like this accompanied passengers through a world where the voyage itself became ceremony. Together they illustrate one of the ship's defining ambitions: the seamless union of naval engineering and decorative arts, presenting French modernity to travelers crossing the ocean.



Ercuis catalogue, 1935
Paper
© Ercuis

"Normandie" Tea Set, 1935
Silver-plated metal and rosewood
© Ercuis

THE FINE ART OF FLYING

Art and travel have always gone hand in hand. Between 1973 and 1994, a work of art by Zao Wou-Ki decorated the wardrobe doors in the La Première cabin located at the front of an Air France Boeing 747. Never intentionally displayed as a work of art, it formed part of the interior design, accompanying passengers for more than 20 years. With the arrival of the legendary 747, Air France continued its decorative arts tradition by inviting renowned painters to capture the essence of travel. These paintings literally “took to the skies,” linking Paris to New York, and were rescued just in time as the aircraft were being dismantled.



Air France Flight Attendant in the La Première Cabin of a Boeing 747
© La Première Air France / Jean-François Bauret



La Première wardrobe doors by Zao Wou-Ki, 1973,
Printed on honeycomb particle board
© Air France

LOUIS VUITTON

THE ART OF TRAVEL

At the end of the nineteenth century, Louis Vuitton transformed transatlantic travel into a hallmark of distinction. The Parisian house designed ingenious pieces like the cabin trunk, designed to fit perfectly under a ship's bunk. These innovations captivated a prestigious American elite, notably Louis Comfort Tiffany – the celebrated artist and son of the jewelry house Tiffany & Co.'s founder. He chose personalized trunks in the iconic Monogram canvas, created in 1896. This heritage of creative dialogue continues today through bold collaborations. A landmark example is the Monogram Graffiti canvas imagined by Stephen Sprouse for the Louis Vuitton 2001 Spring-Summer collection by Marc Jacobs, which fused traditional craftsmanship with the vibrant energy of New York's streets. From historic ocean liners to contemporary fashion runways, Louis Vuitton remains the ultimate witness to the art of travel, bridging timeless elegance with modern audacity.



Cabin Trunk in Monogram Canvas, once belonging to Louis Comfort Tiffany, 1907
Coated canvas, wood, leather, and brass
© Louis Vuitton Collection

Louis Vuitton product catalogue presenting the Cabin, Excelsior and Saint-Louis trunks, 1914
© Louis Vuitton Collection

"Cabin and Two-Tray Trunks" Advertising Insert
Published in Vogue, 1928
© Louis Vuitton Collection

Bisten suitcase in Monogram Graffiti canvas
Louis Vuitton by Marc Jacobs, in collaboration with Stephen Sprouse
Women's Spring-Summer 2001 show
Coated canvas, wood, leather, brass
© Louis Vuitton Collection



Replica of a Martell Cordon Bleu bottle, 1936
Glass, paper, fabric
© Martell

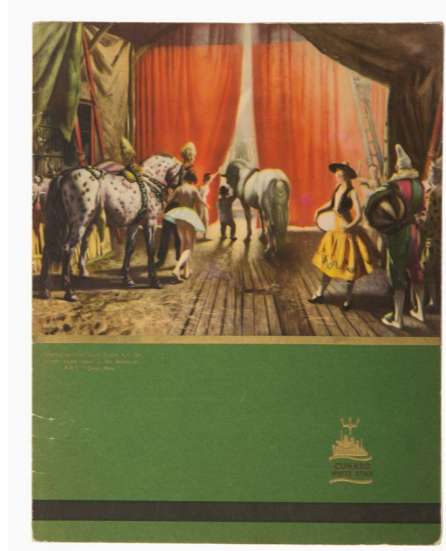


A COGNAC CROSSING CONTINENTS

At the turn of the twentieth century, the most prestigious maritime companies were competing for clients with ever-more luxurious experiences.

Founded in 1715, Maison Martell rapidly acquired an international reputation, so much so that its first cognac shipment to America took place in 1783, marking the start of an enduring commercial bond.

Anticipating the desires of wealthy tourists traveling on the great ocean liners, Edouard Martell created Martell Cordon Bleu in 1912. This one-of-a-kind cognac, regarded from the start as a symbol of French refinement and art de vivre, was served on board the *Queen Mary* on its maiden voyage between Southampton and New York in 1936. That same year, the liner captured the Blue Riband for the fastest Atlantic crossing, echoing the blue silk ribbon on the bottle of Martell Cordon Bleu.



Replica of the menu for the *Queen Mary's* maiden voyage, 1936
Paper
© Martell

ST LOUIS

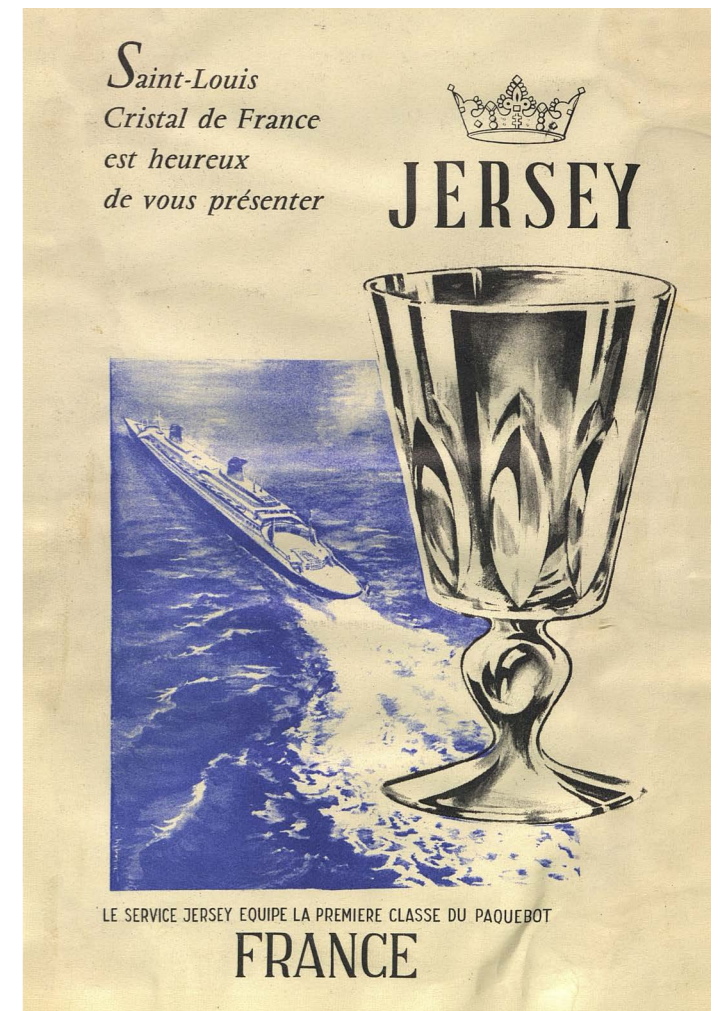
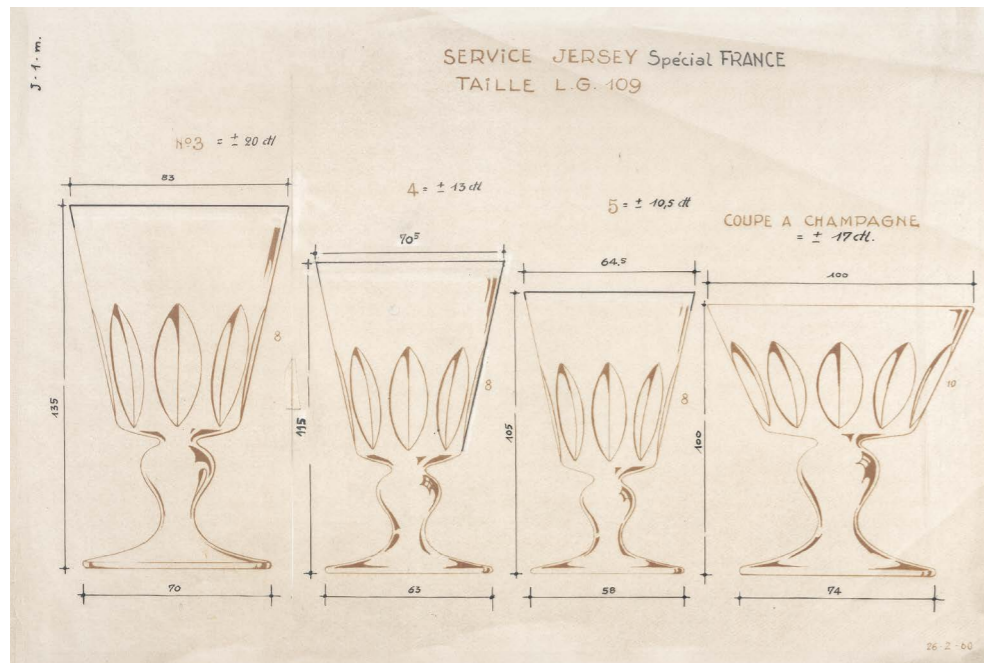
CRYSTAL UNDER THE FRENCH FLAG

The Jersey tableware had been gracing the table of the Kennedy family and their guests at the White House. It would soon serve international icons at sea, including Audrey Hepburn.

In 1962, the ocean liner *France*, the flagship of French savoir-faire, sailed between Le Havre and New York. In the first-class dining room, the Compagnie Générale Transatlantique insisted on nothing less than Saint-Louis crystal.

The Jersey collection's short stem and thick base were designed so the glasses could remain steady at sea while preserving the refinement expected in first-class service.

The name "Jersey" offers a discreet nod to New Jersey, facing New York Harbor. In 1961, during their first official visit to Paris, President John F. Kennedy and Jacqueline Kennedy received the service for the White House, becoming the first Americans to own it, a gesture celebrating enduring Franco-American ties.





Rise of Icons

After the war, America became the world's great myth machine. Hollywood projected its figures with an intensity that set new terms for beauty, heroism, and the American Dream, and French couture found itself at the heart of it. The stars came wearing Paris: Grace Kelly, Audrey Hepburn, Marlene Dietrich, silhouettes born in French ateliers that traveled into the collective imagination of millions. They were a visual language, and French creation was part of its vocabulary, its glamor, its power to make the world look up.

Beyond the screen, other figures emerged who concentrated this power differently. Jackie Kennedy embodied a form of public presence in which French taste met American authority, and the result entered history, shaping a vision of sophistication at the highest level of public life.

Over time, the culture of icons expanded further still, into fashion, music, sport, and contemporary life. The dialogue remained reciprocal throughout: American culture drew on French refinement to sharpen its own image, while France absorbed the energy, directness, and narrative appetite of American personalities.

Between France and America, something took hold that neither could have planned: a shared imagination of what it meant to be seen, to be desired, to be remembered. French creation gave American glamor its silhouette. American icons gave French creation its mythology. What emerged was larger than either, and it is still with us.

3



Winter 1958 Look 77 Evening Gown, 1958
Lace, organza ribbon, horsehair, silk pongee, and organza
© Marikel Lahana



Collection photographs, Winter 1958, No. 77
© Archives Balenciaga Paris / Thomas Kublin

BALENCIAGA

THE COUTURIER OF THE BEST-DRESSED WOMAN

Few relationships illustrate the influence of French couture on American style as vividly as that between Cristóbal Balenciaga and Mona von Bismarck. In 1933 the American socialite became the first American named “the best-dressed woman in the world,” establishing her as an international symbol of elegance. She entrusted her wardrobe almost entirely to Balenciaga, whose Paris house was admired for its architectural silhouettes and technical mastery.

Created in 1958, the evening gown presented here reflects the couturier’s sculptural approach: a dramatic peacock-tail train, a plunging back, and the richness of embroidered Calais-Caudry lace in a vibrant ultraviolet tone. Balenciaga designed every aspect of the Countess’s wardrobe, even the clothes she wore while gardening, revealing a rare bond of trust between designer and client, and illustrating how couture could shape an entire way of life.



Sketch
© Archives Balenciaga Paris

Berluti

Paris

BERLUTI, A BOOTMAKER IN MOTION

Berluti has been making shoes for American feet since the 1930s. As early as 1932, the European edition of the *Chicago Herald Tribune* spread the word that the Maison was “specialised on American lasts.”

Continuing that momentum, on the rue du Mont-Thabor in Paris, not far from the Hôtel Meurice, Torello Berluti created the Alessandro lace-up shoe, an iconic model made in honor of his father: a pure, visionary design that would rapidly seduce his customers.

The last made for Dean Martin, a loyal customer of the store at 26 rue Marbeuf in Paris, next to the Champs-Élysées, which is still open today, illustrates the relationship and the appeal that Parisian elegance holds for American artists.

Thanks to a medical knowledge of the foot and technical innovations, the Alessandro today perpetuates this heritage. It is in that very spirit that, in 2026, the original model has been re-visited in the Alessandro 1895 with a more lightweight construction and a redesigned sole for up-to-the-minute comfort and style.



Replica of the Original Alessandro Lace-Up Shoe, 1930s
Calf leather
© Berluti

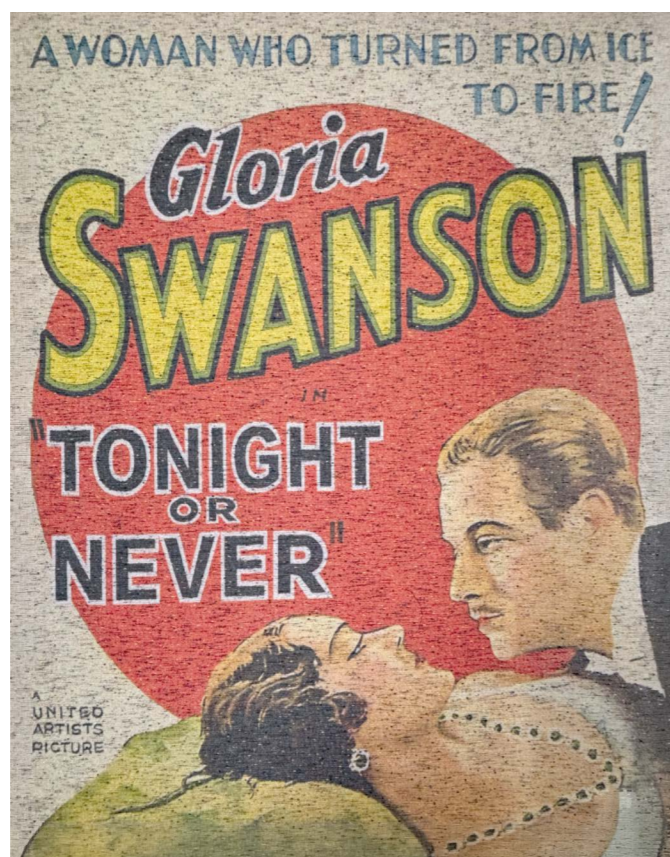
Berluti store, 9 rue du Mont-Thabor, Paris, 1930s
© Berluti

Berluti store, 26 rue Marbeuf, Paris, 1980s
© Berluti

CHANEL

WHEN CHANEL MET HOLLYWOOD

The history of CHANEL is intimately linked to cinema's own history: born at the same time motion pictures first emerged, Gabrielle Chanel instinctively understood the evocative power and influence of this new artistic medium which revolutionized the arts in the twentieth century. Witnessing its major developments, she maintained close ties with the world of film throughout her career, working with the leading filmmakers and actresses of her time. Invited by Samuel Goldwyn, Gabrielle Chanel travelled to Hollywood in the 1930s to design dresses for the United Artists studio actresses, including for Gloria Swanson in Mervyn LeRoy's *Tonight or Never* (1931). Matthieu Blazy pays tribute to this actress and this movie with this tweed silhouette from the Métiers d'art 2026 collection inspired by the film's poster. True to this heritage, CHANEL continues to maintain a close connection with cinema today, supporting a vision of cinema rooted in boldness, excellence, and creative freedom. The House supports films and the people who make them, such as Sofia Coppola's *Priscilla* (2023), Greta Gerwig's *Barbie* (2023), Richard Linklater's *Nouvelle Vague* (2025), and Alice Winocour's *Couture* (2025).



Poster for the film *Tonight or Never* by Mervyn LeRoy (1931), starring Gloria Swanson and Melvyn Douglas.
© All rights reserved



Coat and a midi skirt inspired by the poster for the film *Tonight or Never*, for which Gabrielle Chanel designed the costumes, but crafted from tweed—an exceptional and entirely new fabric. The look is completed by a shirt with a bagel pattern, a brooch embroidered by Atelier Montex, a tote bag, pendant earrings in metal and glass pearls, and silver Mary Janes by Massaro adorned with rhinestones.
© CHANEL

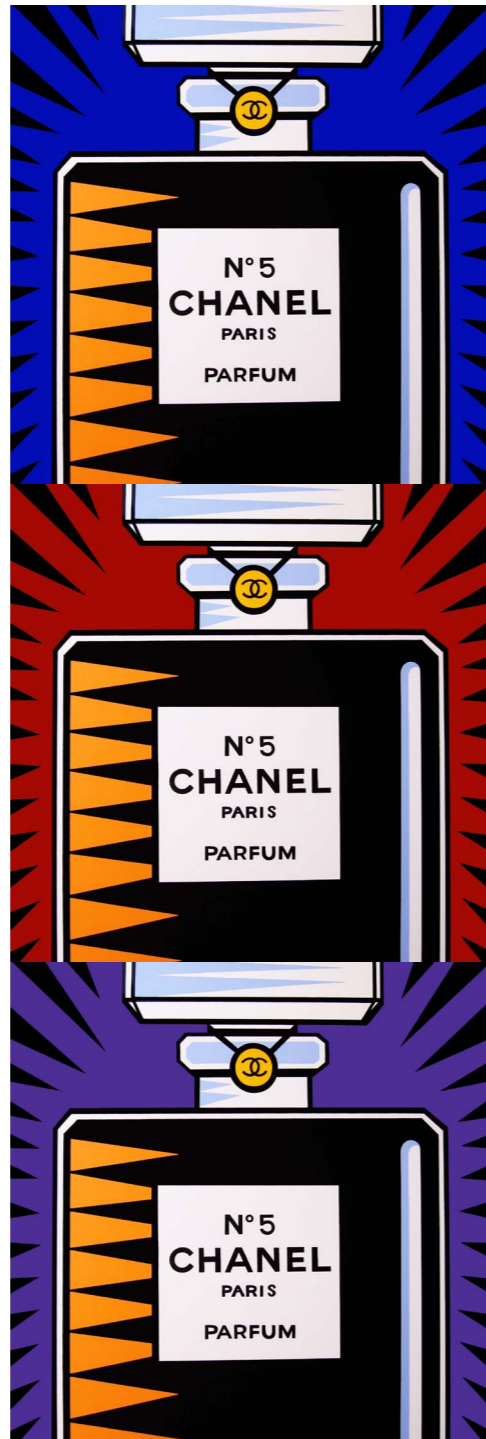
CHANEL

THE NIGHT MARILYN CHOSE N°5

Created in 1921 by Gabrielle Chanel with perfumer Ernest Beaux, CHANEL N°5 revolutionized modern perfumery. Rather than reproducing the scent of a single flower, Chanel envisioned an abstract fragrance, “just as a dress is artificial, fabricated,” blending flowers from Grasse with aldehydes in unprecedented proportions.

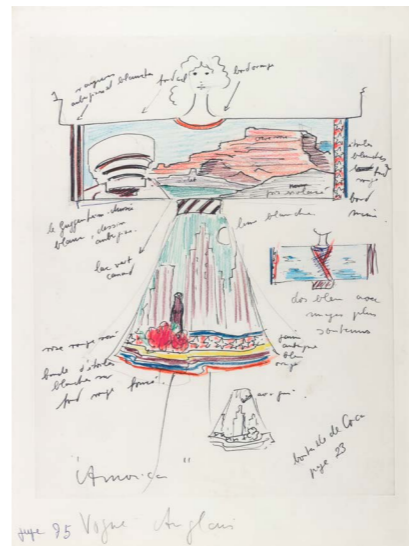
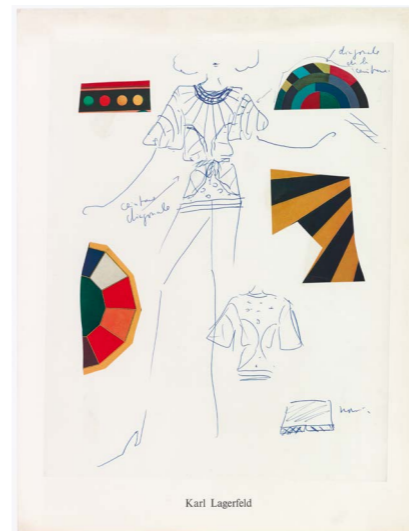
Its American legend began in 1952 when Marilyn Monroe was asked by a *Life* magazine reporter what she wore to bed. Her spontaneous, heartfelt reply “I only wear Chanel N°5” instantly entered cultural legend.

The actress became the fragrance’s first non-official, yet unforgettable ambassador. As CHANEL notes, her image, combining fragility, intelligence, and power, proved perfectly aligned with the spirit of N°5, helping anchor the fragrance at the very heart of American mythology, leaving in its slipstream a metaphor for elegance that is, by now, truly global.





"Lahore" ensemble, Spring-Summer 1971
 Chloé by Karl Lagerfeld
 Silk crepe de Chine hand-painted by Nicole Lefort
 Chloé Archive Paris / Photo by Nicolas Norblin



Spring-Summer 1971 collection, sketches and collages
 by Karl Lagerfeld for hand-painted dresses
 Chloé Archive Paris
 Collage of photographs in Karl's apartment in Paris
 dated from November 19, 1970
 The Antonio Archives

Chloé

A NEW YORK BREEZE AT CHLOÉ

Following Karl Lagerfeld's first six years at the Maison, in the early 1970s Chloé experienced a meteoric rise. Admiring the veracious talent of New York illustrator and photographer Antonio Lopez, Lagerfeld invited him to Paris, providing an apartment on Rue Bonaparte. Antonio initially arrived with his partner Juan Ramos but soon welcomed friends Corey Tippin, Jane Forth, Donna Jordan, and Pat Cleveland into this new creative home.

The band of eccentric New Yorkers often dressed in Chloé with Pat and Donna walking the runway for the house. They influenced Karl's collections for Chloé with a glamorous and cheeky pop touch, impacting Chloé's image by wearing the house's creations throughout Paris' cafés, restaurants, and nightclubs. With their youthful and provocative attitude, they contributed to making Chloé one of the most influential fashion houses of the decade.



"Lahore" cape, Spring-Summer 1971
 Chloé by Karl Lagerfeld
 Photo by APF Lewandowski-Beylard



Athena Evening Gown, Christian Dior–New York Fall Winter 1951
Silk satin
Dior Héritage Collection, Paris / Photo © Laziz Hamani

Dior

CHRISTIAN DIOR'S LOVE AFFAIR WITH AMERICA

This piece from the Christian Dior–New York line, founded in 1948, just one year after the success of the New Look, reflects the close ties Christian Dior cultivated with the United States and his American clientele.

Alongside the Paris haute couture collections, these designs were distributed through the country's leading department stores. In September 1947, invited to Dallas by Neiman Marcus to receive its prestigious Award for Distinguished Service in the Field of Fashion, Dior embarked on a tour of the United States.

Fascinated by what he discovered, he decided to expand the international presence of his label. In 1948 he opened Christian Dior–New York at 730 Fifth Avenue. Dior traveled frequently to oversee the collections and formed lasting friendships with influential buyers and journalists. This successful model ensured the rise of the Dior name around the world.



Athena Evening Gown Photographed in the Christian Dior–New York Salons, 1951
Dior Héritage Collection, Paris

Christian Dior

PARFUMS

MISS DIOR BENEATH THE STARS AND STRIPES

In 1976, as the United States celebrated the bicentennial of its independence, Maison Dior paid tribute through one of its most emblematic creations: Miss Dior. Created in 1947 in honor of Catherine Dior, the couturier's sister and a member of the French Resistance, the fragrance embodies the spirit of freedom and elegance at the heart of the Maison.

For the occasion, a unique bottle was commissioned from Baccarat, crafted in deep blue crystal lined with fine gold. Inscribed "New Orleans," it bears the city's coat of arms alongside those of the first American states, framed by the anniversary dates.

At the same time, Marc Bohan designed a white couture ensemble with a feather boa, echoing the iconic Miss Dior imagined by illustrator René Gruau. Presented at the Bal des Petits Lits Blancs in New Orleans on May 21, 1976, the living figure of Miss Dior appeared before the American flag, uniting a Parisian icon with one of the most powerful symbols of the United States.



Miss Dior Exceptional Edition for the Bicentennial of US Independence, 1976
Blue Baccarat crystal and fine gold
Christian Dior Parfums Collection, Paris
© Philippe Schlienger

Illustration for the Miss Dior Advertisement
by René Gruau, 1976
Illustration on paper
© René Gruau

Miss Dior Ensemble Designed by Marc Bohan, 1976
© Christian Dior Parfums Collection, Paris

DIPTYQUE

PARIS

A POP CULTURE ICON

In June 2001, the scented candle Baies by the Parisian Maison Diptyque first appeared organically in several episodes of the iconic New York City based television show *Sex and the City*. Often shown alongside the character Carrie Bradshaw, the candle instantly became a pop-culture reference for the city and fashion community.

Only a few months later, Diptyque – founded in 1961 by three artists and friends – chose the United States to open its first international boutique, in Boston. The press enthusiastically covered this opening and customers flocked to the store in great numbers, asking for the “Carrie Bradshaw candle.”

Diptyque’s Baies candle has become a bestseller across the globe, illustrating how cultural relevance can transform a Parisian artistic luxury house into a beloved icon.



GIVENCHY

PARIS

JACQUELINE KENNEDY'S PARISIAN ELEGANCE

When Jacqueline Kennedy traveled to France in June 1961 for the first official overseas state visit of the Kennedy presidency, she embodied a new image of American elegance on the international stage. Her fluent French, art knowledge, and couture choices made the visit a sensation. John F. Kennedy even joked that he was "the man who accompanied Jacqueline Kennedy to Paris."

For the occasion, the First Lady wore a coat from the Haute Couture Fall-Winter 1959 collection by Hubert de Givenchy.

Founded in Paris in 1951, Givenchy rapidly became synonymous with modern refinement, combining architectural lines with effortless sophistication. The coat presented here reflects that aesthetic: a garment conceived within the world of Parisian couture yet worn by one of the most visible American public figures of the time.

Through such appearances, Givenchy became part of a shared transatlantic vocabulary of style, where French couture helped define the visual language of American power and modern femininity.



Hubert de Givenchy, Haute Couture, Fall-Winter 1959
Look 2680 – Coat, brushed cashmere wool serge
© Givenchy

BIRTH OF AN ICON: THE *KELLY*

In the mid-1930s, Robert Dumas, a fourth-generation member of the Hermès family, designed a women's handbag with straps inspired by the house's travel luggage. Implementing the aesthetics of function, this vision contrasted with the decorative fashions of the time. Trapezoidal, structured and practical, the bag reflects Hermès' equestrian heritage and distills the house's multifaceted savoir-faire into one object.

The bag gained international fame in the 1950s, when Grace Kelly would often carry hers, famously using it to shield her pregnancy from photographers. Henceforth called the "Kelly," it has become one of Hermès' most iconic creations.

Today, the bag is a reference model in the training of Hermès artisans, incorporating all the essential gestures of leather craftsmanship. An affirmation of style, the *Kelly* continues to reinvent itself through variations in size, material, and color.





HOLLYWOOD'S FAVORITE ADDRESS IN PARIS

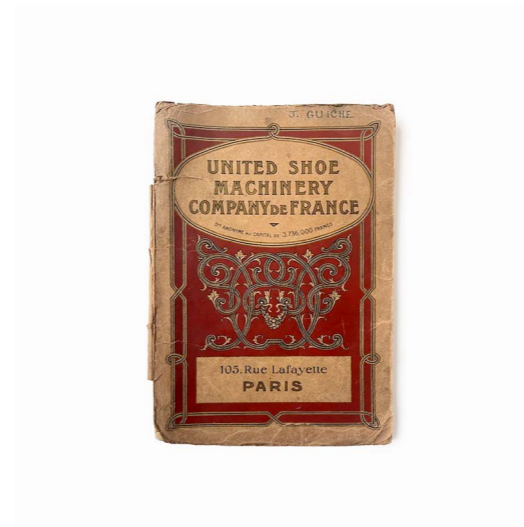
Since its opening in 1913 on Avenue Montaigne, the Hôtel Plaza Athénée has maintained a long-standing relationship with American cinema. With its iconic red awnings and elegant classic interiors, the Parisian palace quickly became a favored address for Hollywood stars visiting the French capital. During the Golden Age of Hollywood, figures such as Grace Kelly, Gary Cooper, and Elizabeth Taylor helped establish its reputation among American actors and filmmakers.

Over time the hotel also appeared in numerous productions, including *Something's Gotta Give*, *The Devil Wears Prada*, *Rush Hour 3*, and the series *Sex and the City*. On screen, the Plaza Athénée helped shape the enduring myth of a Paris long imagined and cherished by American audiences.

Something's Gotta Give
Sex and the City
The Devil Wears Prada
Rush Hour 3
The Smurfs 2
Remember Me
Emily in Paris
Julia
Miraculous



Mocassin 180, 2026
Leather
© J.M. Weston



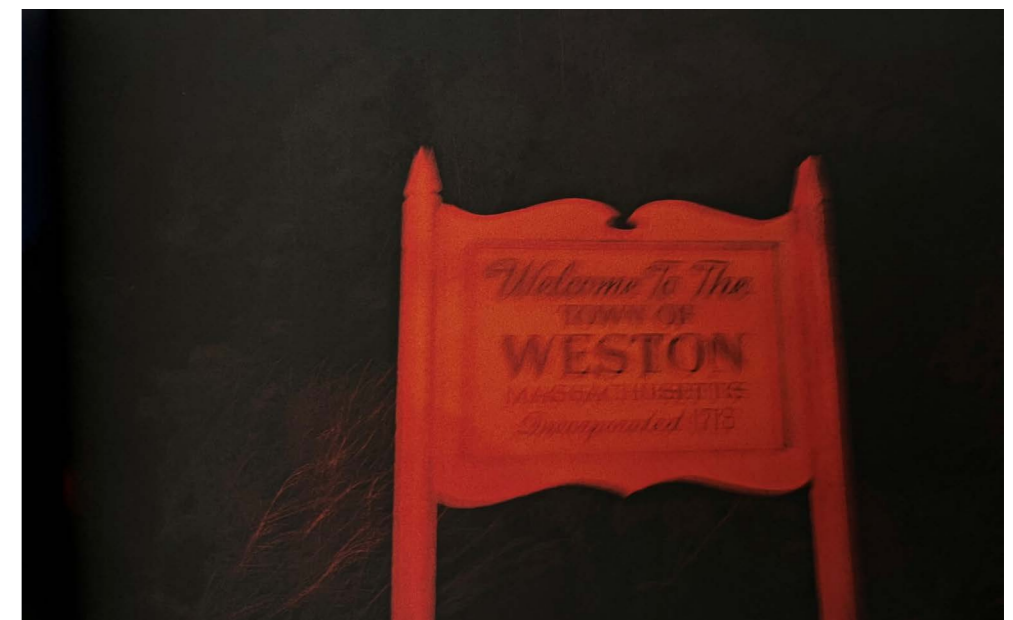
United Shoe Machinery catalogues
1920-1930
© J.M. Weston

J.M. WESTON

THE TOWN THAT NAMED THE SHOE

The history of J.M. Weston is deeply tied to the United States. In 1904, Eugène Blanchard, son of the founder of the Limoges shoemaking company, traveled to Massachusetts, where he spent three formative years studying the Goodyear welt technique then transforming modern shoemaking. During his stay he lived in the town of Weston, whose name he later adopted for the Maison in 1922.

Returning to France in 1907, Blanchard reshaped the family business by introducing American methods and machinery, notably those developed by the United Shoe Machinery Company. The iconic 180 loafer, produced in the Limoges workshops, reflects this heritage: its construction reveals the precise Goodyear welt stitching that ensures durability and allows the shoe to be resoled. Through this object, J.M. Weston tells a story of transatlantic innovation that continues to define its identity today.



Photograph of the Town of Weston by Dolorès Marat, 2003
© J.M. Weston / Dolorès Marat

Jean Paul GAULTIER

FASHION, FAME, AND THE FIGHT AGAINST AIDS

In 1992, French designer Jean Paul Gaultier staged a spectacular charity fashion show at the Shrine Auditorium in Los Angeles, to benefit amfAR, the American Foundation for AIDS Research. Before an audience of nearly 6,000 guests, celebrities and musicians joined professional and street-casted models on the runway, including Billy Idol, Raquel Welch, Faye Dunaway, and Madonna, a close collaborator of the designer.

The dress presented here was first worn on the runway underneath a scarf, the model's chest hidden beneath star-shaped stickers. The second time, during this event, Madonna unexpectedly let her jacket slip from her shoulders, revealing her bare chest, a provocative gesture that drew thunderous applause. The evening raised nearly \$700,000 for AIDS research, illustrating how Gaultier used fashion as both performance and activism while strengthening his ties with American cultural life.



Pinstripe Dress with Invisible Bra Suggested by Leather Suspenders, 1992
Wool and leather
© Jean Paul Gaultier Archives

LANCÔME

THE SMILE THAT CONQUERED THE WORLD

With *La vie est belle*, the French Maison Lancôme created one of the most recognizable fragrances of the twenty-first century. Its iconic scent transformed the market with its unprecedented concentration level and noble ingredients, like the first tasty iris. The bottle also carries a long history: its curved “crystal smile” was originally imagined in 1945 by artistic director Georges Delhomme but remained unrealized for decades, as the design was technically too complex to produce. When the fragrance was finally launched in 2012, the Maison revived this archival vision with the help of French glassmaker Pochet du Courval.

Since its debut, the campaign has been embodied by Julia Roberts, whose radiant smile became inseparable from the perfume’s message of happiness. More than a fragrance, it reflects Lancôme’s belief in optimism as a driving force and expresses a shared vision of femininity that resonates worldwide.



MESSIKA

PARIS

DIAMONDS IN MOTION ON MADISON AVENUE

Among the contemporary voices of French High Jewelry, Messika asserts a singular vision: bold, graphic, and resolutely modern. Founded in 2005 by Valérie Messika, the Maison has redefined the language of diamonds through its signature code: diamonds in motion.

The So Move necklace presented here captures this distinctive expression. In 2025, an exclusive rainbow edition was unveiled to mark the opening of Messika's flagship on Madison Avenue, New York; a vibrant tribute to color, light, and movement.

Worn by House ambassador Julianne Moore for the occasion, the piece echoes the rhythm of the city; its energy, its constant movement. A jewel conceived as a living composition, where each stone catches the light in motion.





Après l'Opéra

After opera is just one suggestion. Why wait for Aida before you try the champagne snack? Try it after The Game of the Week or The Show of the Week or while you catch up on James Bond. Try the new Veuve Clicquot, Gold Label. The Gold Label introduces our impressive 1959 vintage. If you prefer non-vintage, try Clicquot Yellow Label Brut, or Clicquot White Label if you like it demi-sec. We've been offering Clicquot since Aida was a gleam in Verdi's eye, and we've never offered better.

Veuve Clicquot

CHAMPAGNE, THE AMERICAN WAY

Few Champagne houses have created a visual identity as instantly recognizable as Veuve Clicquot's Yellow Label. Introduced in 1877, the vibrant color soon became synonymous with celebration.

Founded in Reims in 1772, the House, as early as 1782, has been one of the very first exporting champagne to the United States, where champagne quickly became part of social rituals. During the twentieth century the label appeared widely in American advertising and popular media.

In this imagery, Champagne was no longer reserved only for formal occasions. It could also appear in playful cultural contrasts, most famously paired with a quintessential American classic: the hamburger. The yellow label thus became a recognizable emblem of celebration, both luxurious and joyfully accessible.



LOUVRE

WHEN THE *MONA LISA* CROSSED THE ATLANTIC

Painted by Leonardo da Vinci in the early sixteenth century, the *Mona Lisa* is the most famous portrait in the world, renowned for her quiet pose, enigmatic smile, and subtle *sfumato*. Because of its fragile condition, especially after its theft in 1911, the painting has rarely left the Louvre. Yet, on January 8, 1963, via André Malraux and welcomed by John F. and Jackie Kennedy, she undertook an extraordinary journey across the Atlantic aboard the liner *France*. Guarded by U.S. Marines, these exhibitions ignited a global “Mona-Mania.” JFK hailed her as the “second lady” sent by France, echoing the 1886 Statue of Liberty as a symbol of friendship. This tour inspired Andy Warhol’s silkscreens, cementing her pop icon status – now celebrated by Beyoncé and Lady Gaga.



The *Mona Lisa* is carefully packed in a protective transport crate before her shipment to the United States, in December 1962
© Musée du Louvre / Agraci



Leonardo da Vinci, *Portrait of Lisa Gherardini, wife of Francesco del Giocondo*, known as the *Mona Lisa*, first quarter of the sixteenth century
Oil on poplar panel, 31 x 21 inches (79.4 cm x 53.4 cm) – Paris, Louvre Museum
© GrandPalaisRmn (musée du Louvre) / Michel Urtado



Crafting Diplomacy

Diplomacy has always spoken through things. The choice of a porcelain service, the design of a reception room, and the selection of a gift said what words alone could not. From the earliest years of the American Republic, French craftsmanship found a natural place within these rituals, giving visible form to the intentions, the taste, and the ambitions of a young nation seeking to define itself on the world stage.

Over the nineteenth and twentieth centuries, these exchanges became embedded in ceremony. Porcelain services set the table. Textiles and decorative arts defined the interiors of power. Official gifts were chosen for their capacity to say, more eloquently than any official statement, what one nation wished to express to another. The White House itself became, in part, a testament to this dialogue, some of its interiors shaped by French savoir-faire at the highest level of the state.

French Maisons were regularly called upon for precisely these moments; their creations furnished diplomatic settings, marked occasions of celebration, and contributed to an art of hospitality in which the care given to guests was itself a political act.

In this sense, the finest expressions of French luxury did not simply accompany diplomacy, they helped articulate it, giving visible form to authority, to welcome, and to the enduring friendship between two nations that have always known how to honor one another.



Cartier

A MOON GIFT FROM PARIS

In July 1969, the Apollo 11 mission carried Neil Armstrong, Buzz Aldrin, and Michael Collins to the Moon, marking the first time humans set foot on the lunar surface. At the heart of the mission was the Lunar Excursion Module (LEM), the spacecraft designed to land astronauts on the lunar surface.

When the astronauts visited Paris later that year, the French newspaper *Le Figaro* commissioned Cartier Paris to create three gold models of the LEM in their honor. Financed through a public subscription, the gift allowed thousands of readers to participate symbolically in the "event of the century." Each miniature contained a microfilm listing the names of the contributors.

The model shown here is inscribed with Michael Collins's name and signature and marked *Les lecteurs du journal Le Figaro* – a collective tribute from France to the Apollo 11 crew.



Apollo 11 Astronauts – Neil Armstrong, Michael Collins, and Buzz Aldrin – being presented with the LEM (Lunar Excursion Module) created by Cartier Paris in 1969 – Paris, October 8, 1969
Documentation Cartier Paris © Keystone-France / Gamma Rapho

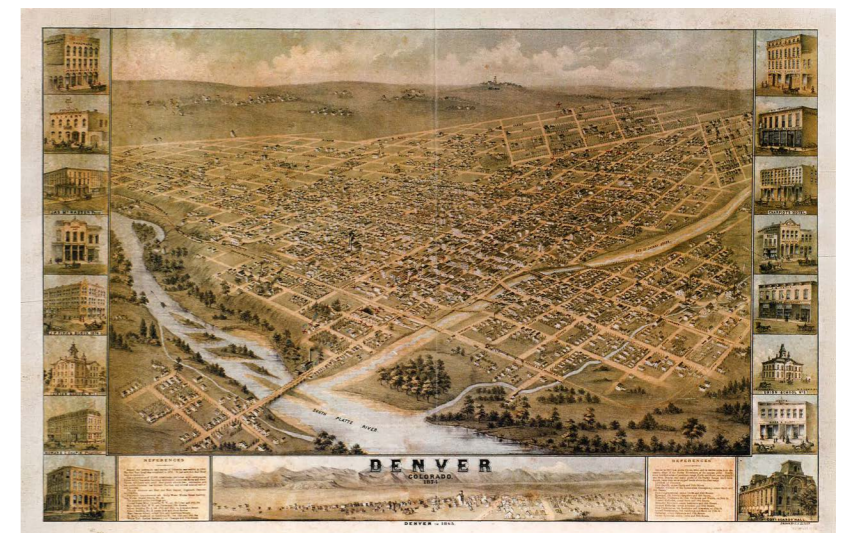
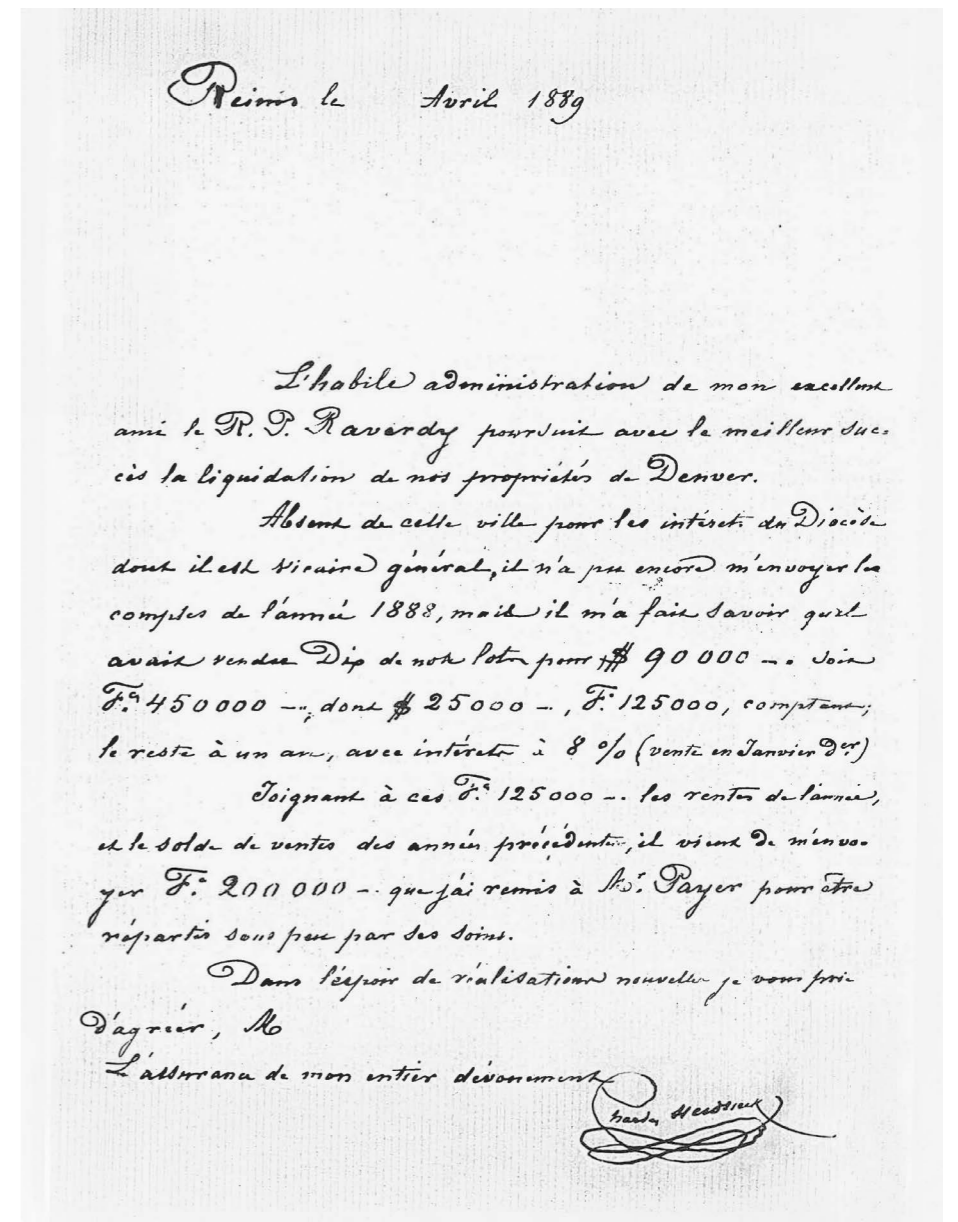
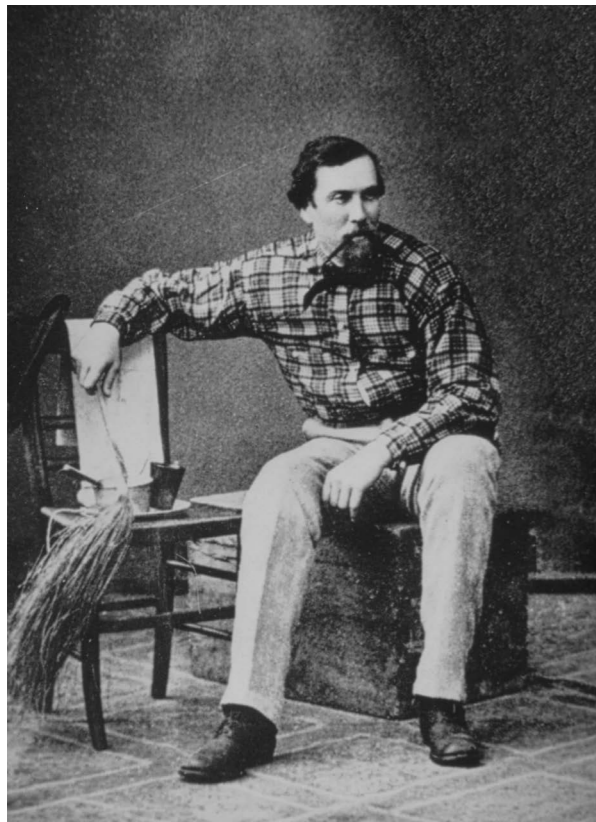


Lunar Excursion Module (exact replica)
Cartier Paris, 1969
Yellow gold, white gold, black lacquer, red, white, and blue enamel – 17 × 25 × 25 cm
Nils Herrmann, Cartier Collection © Cartier

CHAMPAGNE CHARLIE'S INCIDENT

The story told here begins with Champagne and turns into an international affair. In the 1850s, Charles-Camille Heidsieck, founder of the Reims house that bears his name, traveled repeatedly to the United States, becoming one of the first Champagne merchants to build his reputation there in person. His elegance, charm, and commercial flair quickly made him a celebrated figure among American high society, earning him the nickname "Champagne Charlie."

Yet, during the Civil War, that connection nearly cost him everything. Arrested in 1862 and imprisoned at Fort Jackson, Louisiana, on suspicion of espionage, he was released only after diplomatic intervention involving his wife, Napoleon III, and Abraham Lincoln. The Denver map and later letter recall the unexpected land settlement that allowed him to repay his debts and revive his house. Few luxury houses embody Franco-American history so vividly.





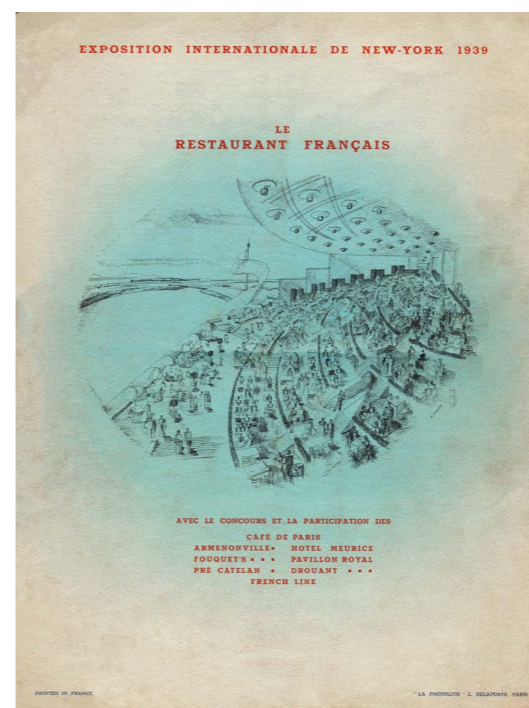
LOUIS XIII

THE QUINTESSENCE OF FRENCH ART DE VIVRE

Born in 1874 from the vision of Paul-Émile Rémy Martin, LOUIS XIII has, from its very beginnings, carried its story across the Atlantic.

As early as 1879, its decanter reached the United States, forging a bond between two cultures united by a shared pursuit of excellence. Each decanter embodies a century of foresight, passed down through five generations of Cellar Masters. As a symbol of French Art de Vivre, LOUIS XIII marked iconic moments of Franco-American history – from being served aboard the *Normandie* on its maiden voyage in 1935 to being showcased at the French Pavilion of the 1939 New York World's Fair.

The LOUIS XIII Time Collection decanter honors these milestones, echoing the original 1874 decanter. Together with the official menu from the French Pavilion, they evoke a shared history of refinement and conviviality, through which France has long addressed America not only through words, but through ritual, taste, and the language of welcome.



Official Menu, French Pavilion – New York World's Fair, 1939

LOUIS XIII Cognac

Printed paper

Fonds Roger-Henri Expert – Cité de l'architecture et du patrimoine /

Archives d'architecture contemporaine

LOUIS XIII Time Collection, 2022

LOUIS XIII Cognac

Crystal

A FRENCH PORTRAIT OF AMERICA

Long before it became one of the most recognizable settings in the White House, this panorama was already shaping an image of America. Created in 1835 by the French painter, draftsman, and lithographer Jean-Julien Deltil and printed by the renowned Zuber manufactory in Rixheim, *Views of North America* combines technical mastery, decorative ambition, and subtle political symbolism.

Hand-printed from thousands of intricately carved woodblocks, the panoramic wallpaper presents the young United States as a land of movement, abundance, and promise, its scenes unfolding from bustling commerce and travel to the spectacle of Niagara Falls and the vastness of the American landscape.

When Jacqueline Kennedy selected it for the White House Diplomatic Reception Room in 1961, she transformed this French decorative masterpiece into a stage for modern diplomacy. Ever since, it has welcomed foreign dignitaries within a distinctly French vision of the American nation.



Views of North America, 1835
Hand-printed wallpaper
© Pierre Frey / Zuber



Vermeil Flatware Set, 1961
Vermeil (gilded silver)
© Potel & Chabot

D Î N E R
en l'honneur de
SON EXCELLENCE MONSIEUR LE PRÉSIDENT
DES ÉTATS-UNIS D'AMÉRIQUE
et de
MADAME JOHN F. KENNEDY

Château de Versailles
1^{er} juin 1961

Velouté Sultane
Timbale de soles Joinville
Cœur de filet de Charolais Renaissance
Chaud-froid de volaille
Salade de romaine à l'estragon
Parfait Viviane

Riesling 1955
Château Cheval-Blanc 1955
Corton-Grancey 1955
Lanson 1952

Menu for the reception given on June 1, 1961, at Versailles by
General de Gaulle for the Kennedy Couple
© Potel & Chabot

POTEL&CHABOT

A SUPPER FOR HISTORY

On June 1, 1961, General Charles de Gaulle welcomed President John F. Kennedy and First Lady Jacqueline Kennedy to a state dinner in the Hall of Mirrors at Versailles, one of the most celebrated moments of postwar Franco-American diplomacy.

The evening required exceptional preparation: Potel & Chabot, the historic French house of ceremonial catering, orchestrated the meal under demanding conditions within the protected palace interiors.

The vermeil flatware used for the occasion contributed to the brilliance of the table and to the carefully staged spectacle of French hospitality.

Legend has it that during the dinner at Versailles, Jackie fell under the charm of the vermeil silverware chosen by Potel et Chabot. The fact is that after this trip, the gifts given by the Kennedy couple would often be vermeil objects.

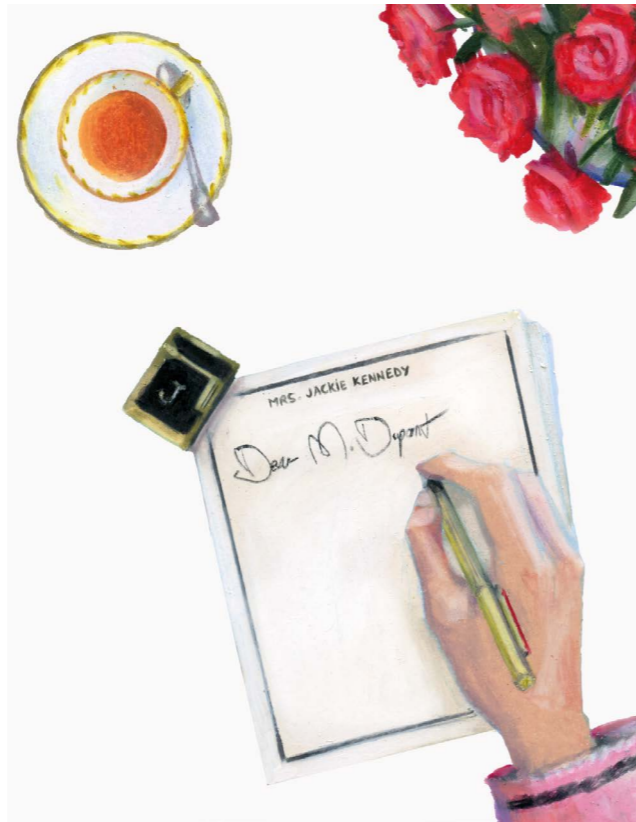
In such moments, cuisine, décor, and protocol became instruments of diplomacy, shaping a shared moment of prestige between France and the United States.

A STATE GIFT, A LANGUAGE OF STYLE

S.T. Dupont entered American political history through an object small enough to fit in the hand. The story of the *Ligne 1* lighter and the *Classique* pen is inseparable from the timeless elegance of Jackie Kennedy. In 1962, André Malraux, then French Minister of Cultural Affairs, offered the First Lady a black lacquer *Ligne 1* lighter with gold finishes, engraved with a discreet gold "J." Deeply touched by the gesture, she kept the object throughout her life.

Nearly a decade later, in 1971, she asked the Maison to create a matching pen. Although S.T. Dupont had never produced writing instruments, the house accepted the challenge. The brass and design of her *Ligne 1* lighter inspired the S.T. Dupont artisans, who transposed the lighter's signature vertical metal guilloché from the trigger onto the body of a pen. Delivered in 1972, *Le Classique* became the first luxury ballpoint pen and a symbol of modern style.

Together, the *Ligne 1* lighter and the *Classique* pen stand as enduring emblems of a singular dialogue between an exceptional woman and the excellence of French craftsmanship.





Theatre Alcove Framing the Iconic Yves Delorme Bed, 2026
 Paper, Reconstituted Wood, Mixed Media – 55 × 55 × 35 cm
 © Yves Delorme

Yves Delorme

PARIS

JEFFERSON'S ALCOVE BED

In the years when Thomas Jefferson was shaping Monticello, the Atlantic served as a corridor of ideas between France and the young American republic. Jefferson conceived his Virginia residence as an architectural stage where light, proportion, and invention expressed a new vision of the world.

In his own bedroom, he introduced the alcove bed, placing intimacy at the center of a space designed with the air of a theater. At the same time in Europe, miniature paper theaters appeared in drawing rooms, transforming intellectual and artistic ideas into small, staged worlds.

Within this cultural continuum, Yves Delorme developed the generous, layered bed that became emblematic of the House in the United States. Here, a miniature bed dressed in the archival Jubilee motif appears within an alcove framed by the columns of Monticello, evoking a dialogue between French textile savoir-faire and the American imagination, now anchored at the brand's U.S. headquarters in Charlottesville, Virginia.



Jubilee Bed Linen Set, based on an archival pattern
 © Yves Delorme



CHÂTEAU DE VERSAILLES

AN "AMERICAN AFTERNOON" AT VERSAILLES

On September 10, 1944, just two weeks after the Liberation of Paris, the Palace of Versailles welcomed more than 3,000 American GIs for an "American afternoon" organized by the United Service Organizations (USO), the American group created during World War II to support and entertain U.S. troops abroad.

The event began with a mass in the Royal Chapel celebrated by Cardinal Francis Spellman, Archbishop of New York, and continued with performances by Fred Astaire and Dinah Shore on a stage set up in the palace grounds. The moment was more than festive. Contemporary accounts noted that the French and American national anthems were sung in succession at a site already inscribed in American memory: Versailles was, in particular, where the 1783 treaty confirming U.S. independence had been signed.

The photograph shown here preserves a scene in which history, gratitude, spectacle, and alliance came together to celebrate freedom once again, in such a symbolic place for the French-American friendship.

WHEN THE GRAND PALAIS BECAME A MILITARY HOSPITAL

During World War I, the Grand Palais – built for the 1900 Paris Exposition – was converted into a military hospital.

Many American volunteers stepped in to help the suffering population.

The photographs presented here recall this chapter of our shared history.

One shows, in the Nave, the training of wounded soldiers who would return to the front, while the other depicts the Franco-American Workshop for the Wounded, founded in the Grand Palais by New York business lawyer William Nelson Cromwell to help war invalids learn a trade. This photograph is housed at the Franco-American Museum at the Château de Blérancourt, established in 1924 in Picardy and dedicated to Franco-American friendship. These photos are distributed by the GrandPalaisRmn photo agency, which provides photographic coverage of the collections of national museums and oversees their distribution.



Injured soldiers practicing weapon handling at the end of their recovery
© The Metropolitan Museum of Art, Dist. GrandPalaisRmn / image of the MMA

Franco-American Workshop for the Wounded at the Grand Palais
© GrandPalaisRmn (Château de Blérancourt) / Adrien Didierjean

DESK FOR THE FRENCH AMBASSADOR
IN WASHINGTON

Designed in 1957 by André Arbus for Hervé Alphand, French ambassador to the United States, this desk was created for the ambassadorial residence in Kalorama, Washington, at a time when interiors formed an essential part of diplomatic representation. With its mahogany, leather, brass, and glossy black lacquer, the piece expresses the refined modern classicism for which Arbus became known: elegant, restrained, and authoritative.

Today, the Manufactures Nationales – Sèvres & Mobilier national, together with the Fondation André Arbus and Philippe Hurel, have brought it back to life through a reissue faithful to its original lines, materials, and craftsmanship. More than furniture, the desk embodies a vision of diplomacy in which national identity was conveyed not only through words and ceremony, but through objects designed to receive, write, negotiate, and represent France abroad.



Desk for the French Ambassador in Washington D.C., 1957 (reissued 2026)
Mahogany, leather, brass, hand-polished black lacquer
© Manufactures Nationales – Sèvres & Mobilier national / Philippe Hurel /
Fondation André Arbus



Creative Resonances

The most enduring connections are rarely the loudest. Beyond the grand gestures of diplomacy and the mythology of icons, France and the United States have sustained a quieter dialogue, one built from shared obsessions, creative affinities across the Atlantic, and the kind of trust that only grows between people who recognize something of themselves in each other.

These were not always expected encounters. A jeweler and a choreographer. A couturier and a pop artist. A chef and an animation studio. Yet from these intimate exchanges emerged objects, images, and sounds that outlasted the relationships that produced them, pieces that entered the language of both cultures.

French Maisons have long sought out American artists as counterparts, finding in their energy and freedom a counterpoint to their own traditions. American creators, in turn, brought to French ateliers a directness, an appetite for reinvention, and an ear for the contemporary that sharpened and renewed what they encountered. Neither culture emerged unchanged.

This chapter does not tell the story of influence flowing in one direction. It traces instead a field of mutual invention, where the boundary between tradition and rupture has always been productively blurred. The works gathered here are its evidence: objects that carry within them the trace of two sensibilities, two histories, finding in each other something they could not have found alone.

5



A FRENCH SALON CROSSING THE ATLANTIC

Somewhere between memory and artifice, this door is a reproduction of the wood paneling from an eighteenth-century French salon, created in the twentieth century to be sent to the United States.

Atelier Mériquet-Carrère, the French house specializing in decorative painting, gilding, and the restoration of historic interiors, was commissioned for all decorative work on this piece. Rosewood-tone faux wood was applied to the framing elements, mahogany-tone to the panels, with a polished finish throughout and ornaments water-gilded using traditional tempera techniques.

Conceived to cross the Atlantic, it transposes a French interior into an imagined space on the far side of the ocean. Here, everything is a controlled illusion: every wood grain, every highlight is painted by hand. On the reverse, a checkerboard of gold leaf creates an abstract, light-filled landscape, where decorative savoir-faire bridges two worlds.



Reproduction of an eighteenth-century French salon paneling, twentieth century
Polished faux wood (rosewood and mahogany tones), water gilding, gold leaf
© Atelier Mériquet-Carrère

LORENZ BÄUMER

19 PLACE VENDÔME
PARIS

JEWELRY AS A LIVING GARDEN

Lorenz Bäumer's connection to the United States is both personal and formative. Born in Washington, D.C., in 1965 and raised in an international environment, he developed an early affinity with the American spirit of innovation and experimentation, values that would shape his approach to high jewelry.

Created during this period, the *Gourmandise* bracelet reflects his exploration of narrative jewelry. Botanical forms unfold into sculptural volumes and vibrant color, blurring the line between ornament and micro-architecture. The piece embodies Bäumer's ambition to translate French craftsmanship into a contemporary language resonating with American creativity.

Presented in 2007 in the exhibition *Lorenz Bäumer: The Creative Process of a Jeweler* at the Forbes Gallery in New York, the bracelet marked a key moment in the designer's international recognition.



The Creative Process of a Jeweler, 2007
National Jewelry Institute exhibition,
Forbes Gallery, New York
© Lorenz Bäumer

Gourmandise Bracelet, 2005–2007
Watercolor and ink on paper
Design study for a high jewelry bracelet
© Lorenz Bäumer

Gourmandise Bracelet, 2005–2007
White gold, diamonds, blue sapphires, chalcedony,
rock crystal, chrysoprase, turquoise, amethyst, lacquer
© Lorenz Bäumer



BERNARDAUD

PORCELAIN MEETS POP ART

Bernardaud's transatlantic story began in 1897 with Léonard Bernardaud's first journey to the United States. In 1911, the Maison set down roots in New York with L. Bernardaud & Co., led by Jacques Bernardaud, and its office on Murray Street. In 1926, Michel Bernardaud strengthened this presence through key negotiations with U.S. customs. That dialogue continues today through major artistic collaborations. Since 2012, American artist Jeff Koons has partnered with Bernardaud to create porcelain editions of his iconic sculptures.

Split-Rocker vase, the first bisque-porcelain edition, reinterprets Koons's Split-Rocker sculpture; based on a child's rocking toy joining a dinosaur head and a pony head. It was followed by the Banality tableware series and editions inspired by his Balloon works.

Today, Bernardaud unveils Lobster, a new centerpiece in this ongoing creative journey, for a new era.

Split-Rocker Vase Bernardaud, in collaboration with Jeff Koons, 2013
Bisque porcelain Limoges, France
Limited edition of 3,500
© Jeff Koons / Bernardaud

CELINE

PARIS

WHEN SILK MEETS THE US MAIL

America enters the story through a graphic sign. The U.S. MAIL scarf reveals a familiar visual language, translated into something distinctly Parisian.

Silk scarves, first introduced by the Maison in 1963, quickly became a fertile ground for creative exploration. In 1966, its founder Céline Vipiana placed them at the center of an advertising campaign for the first time. Among them, this design, inspired by American postal imagery, stands out as a subtle dialogue linking cultures. Only two years later, in 1968, Céline Vipiana formally expanded the Maison into the United States, opening a new chapter in its ever-growing transatlantic story.

Today, CELINE continues building on this heritage, silk being reinterpreted not only as an accessory but also as part of the ready-to-wear.



A FAIRYTALE REIMAGINED

Throughout the past three decades, © Disney and Christian Louboutin have engaged in regular collaborations aimed at reinterpreting various myths. In 2012, a glass slipper became a couture shoe when Christian Louboutin reimagined *Cinderella*. Invited to reinterpret one of America's most beloved fairy tales, the Parisian designer brought his language of fantasy, craftsmanship, and glamor to one of America's most enduring cultural myths.

For Louboutin, the project was itself a dream: "Isn't it everyone's dream to once in your life be part of a fairy tale?" he remarked when describing the collaboration.

Presented here through the finished shoe, © Disney storyboards, Louboutin's own sketch, and the invitation to its Paris unveiling, the project traces the journey from imagination to object. Guipure lace, leather, and crystal butterflies transform the legendary glass slipper into a creation of couture precision.

The collaboration reveals how an American cultural myth could be reinterpreted through the craftsmanship of a Parisian Maison while preserving the enchantment of the original tale.



GUERLAIN

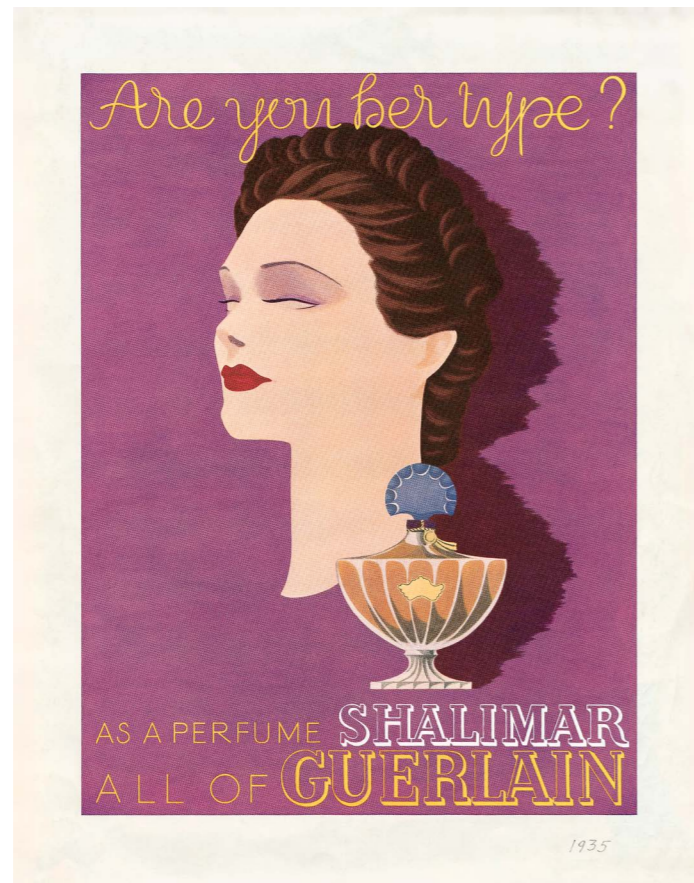
PARIS

A PERFUME BORN OF PASSION

Created in 1925 by Jacques Guerlain, *Shalimar* remains one of the most emblematic fragrances in the history of the Maison and the first great amber perfume of modern perfumery. Inspired by the legendary love of Emperor Shah Jahan and Mumtaz Mahal, its name evokes the gardens of *Shalimar* and the dream of eternal passion.

In 1927, Raymond Guerlain traveled to New York to establish the Maison's American subsidiary. During the transatlantic crossing, his wife Marie unexpectedly became *Shalimar*'s first ambassador, enchanting fellow passengers with its captivating trail.

This bottle was created in 2015 for the fragrance's ninetieth anniversary. Crafted in midnight-blue glass by Waltersperger, it is accompanied by a sculpture by Desrues: two inseparable birds symbolizing the passionate love that inspired the perfume. *Shalimar* has frequently graced the silver screen, called upon to embody luxury, femininity, and seduction.



Advertisement for the perfume *Shalimar*, 1935 – Illustration by Lyse Darcy
Paper
© Lyse Darcy



Shalimar "Les Inséparables" – Ninetieth Anniversary Limited Edition, 2015
Mass-tinted glass (Waltersperger), gold-plated pewter sculpture (Desrues), hand-painted decoration
© Guerlain / Maisons Desrues and Waltersperger

PARIS ON THE PLATE

A rat, a restaurant, and Paris: *Ratatouille* became one of America's most affectionate tributes to French cuisine. Behind that film stood close observation, including visits to Guy Savoy, one of the chefs who helped define contemporary French fine dining. Known for a deeply personal approach to cooking, where precision serves emotion and hospitality, Savoy offered Pixar a vivid point of contact with the world it hoped to evoke.

The photographs and screen excerpts presented here record that meeting between an American animation studio and a leading French culinary house. Rather than illustrating a direct portrait, they reveal how the atmosphere, reputation, and spirit of Guy Savoy's restaurant nourished a cinematic ode to French gastronomy.



LANVIN

JEANNE LANVIN AT THE NEW YORK WORLD'S FAIR, 1939

From April to October 1939, more than 40 million visitors attended the New York World's Fair, dedicated to the vision of "The World of Tomorrow." Jeanne Lanvin presided over Group J, devoted to Haute Couture and Fur, where the Maison created a striking scenography in pale "Lanvin Blue," evoking a celestial setting across two salons.

Lanvin chose to represent her house with *L'Ange*, a luminous figure dressed in a blue gown enriched with shimmering embroidery and displayed on a mannequin with wings. Both theatrical and symbolic, the presentation expressed her desire to elevate fashion toward an ideal of beauty. The design also echoes the angels painted by Fra Angelico, whose work Lanvin discovered in Florence and whose radiant blues inspired the signature shade she later developed into more than 20 variations.

This model was later acquired by a client and is now preserved in the collections of the Metropolitan Museum of Art in New York.



LONGCHAMP

PARIS

LE PLIAGE GOES POP

This foldable bag became a pop statement through Longchamp's collaboration with American designer Jeremy Scott. Founded in Paris and renowned for leather goods that unite ingenuity and style, Longchamp introduced Le Pliage® in 1993, a design that would become one of its most recognizable creations.

Since 2006, Jeremy Scott has revisited this iconic bag through a series of bold and playful reinterpretations, bringing his irreverent visual language to a French classic. The version presented here was created in 2014 to celebrate the opening of Longchamp's flagship on the Champs-Élysées.

Rendered in vibrant graphics and unexpected humor, the design transforms an everyday object into a collector's piece, carried by icons such as Rihanna, Gigi Hadid, Elle Fanning, Rita Ora, Miley Cyrus, and many others.



LES PRÉS D'EUGÉNIE

- MAISON GUÉRARD -



ANDY WARHOL AND MICHEL GUÉRARD AT THE REGINE'S, NEW YORK, 1983

At the beginning of the 1970s, Michel Guérard began traveling to the United States alongside fellow pioneers of Nouvelle Cuisine such as Paul Bocuse, Roger Vergé, and the Troisgros brothers.

At a moment when American gastronomy was entering a new phase of curiosity and experimentation, they helped spark American interest in gastronomy. Years earlier, Guérard had initiated a culinary revolution in France at his restaurant Les Prés d'Eugénie, reconciling gourmet cuisine and health. In 1976, *Time* magazine featured the world-renowned chef on its cover, introducing him to a wide American audience.

While continuing to run his restaurant, awarded three Michelin stars in 1977, Guérard pursued projects in the United States, including the opening of the famous Régine's Club in New York and collaborations promoting Robert Mondavi, one of Napa Valley's pioneering winemakers.



Andy Warhol and Michel Guérard at Régine's Club, New York, 1983
© Les Prés d'Eugénie / Owen Franken



Time magazine cover featuring Michel Guérard, 1976
© Les Prés d'Eugénie / Bill Charmatz



LIAIGRE

THE MERCER MOMENT

When the Mercer Hotel opened in SoHo in 1997, it quietly redefined the language of luxury hospitality. André Balazs entrusted the project to French designer Christian Liaigre, then little known in the United States, asking him to imagine the public spaces and 74 rooms of what would become one of New York's first "boutique hotels."

Renowned in Europe for his refined and understated aesthetic, Liaigre brought to the Mercer a vision rooted in noble materials and perfect proportions. The lamp, chair, and table presented here formed part of that interior world, where restraint replaced spectacle and elegance emerged through simplicity.

The hotel quickly became a gathering place for the fashion world and international jet set. Through the Mercer, Liaigre's quietly radical style found an American stage, helping establish the minimalist signature that would define interior design in the 1990s and beyond.



PUIFORCAT

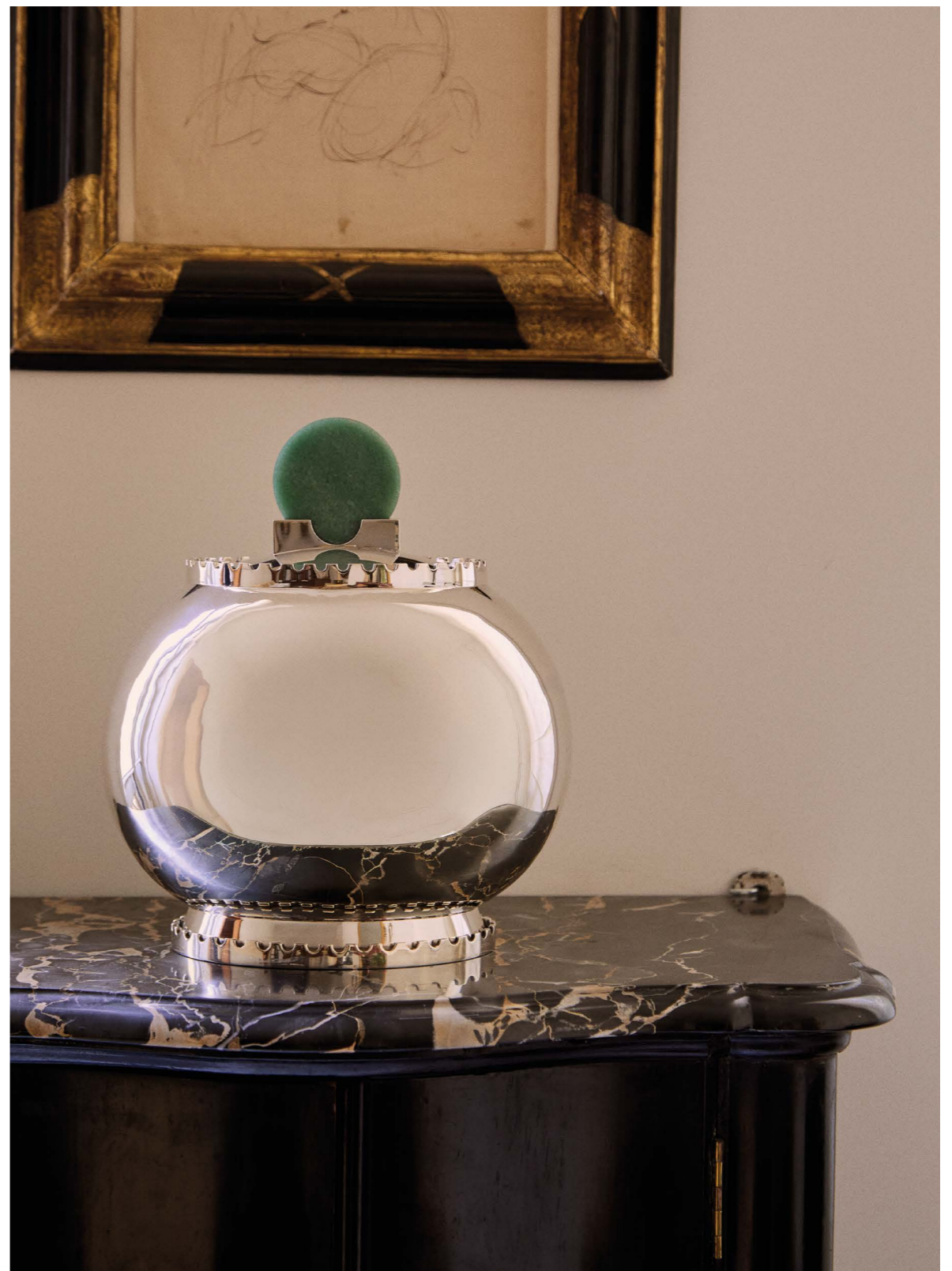
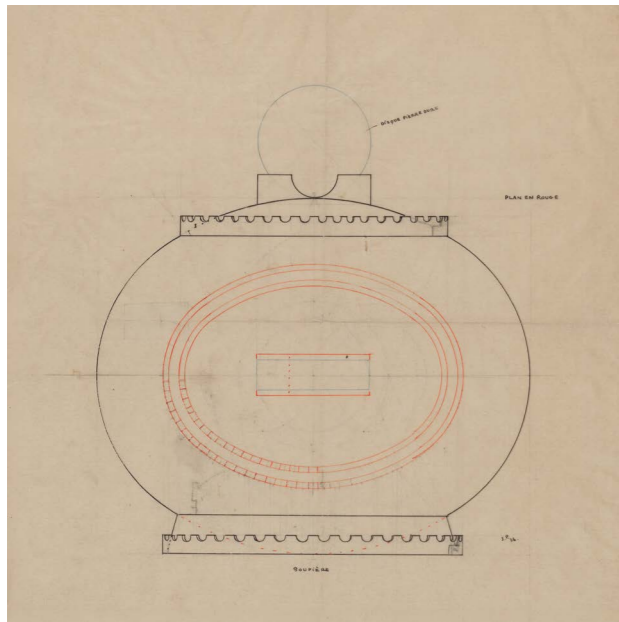
ORFÈVRE

WARHOL AND THE SILVER SPHERE

Andy Warhol came looking for Jean Puiforcat at a time when Art Deco was no longer in fashion. What he found was this remarkable tureen, designed in 1936 and known as the Egg Soup Tureen for its perfectly spherical form.

Puiforcat, the French silversmithing house renowned for silver objects of radical clarity and precision, played a defining role in modern decorative arts. Under Jean Puiforcat, the Maison transformed tableware into sculpture through pure geometry, rare materials, and an exacting sense of proportion.

Warhol's fascination with this piece, which he acquired to complement his extensive collection of European fine arts, gave it a new American afterlife. The object links two strong artistic visions through a shared appreciation for form and modernity.

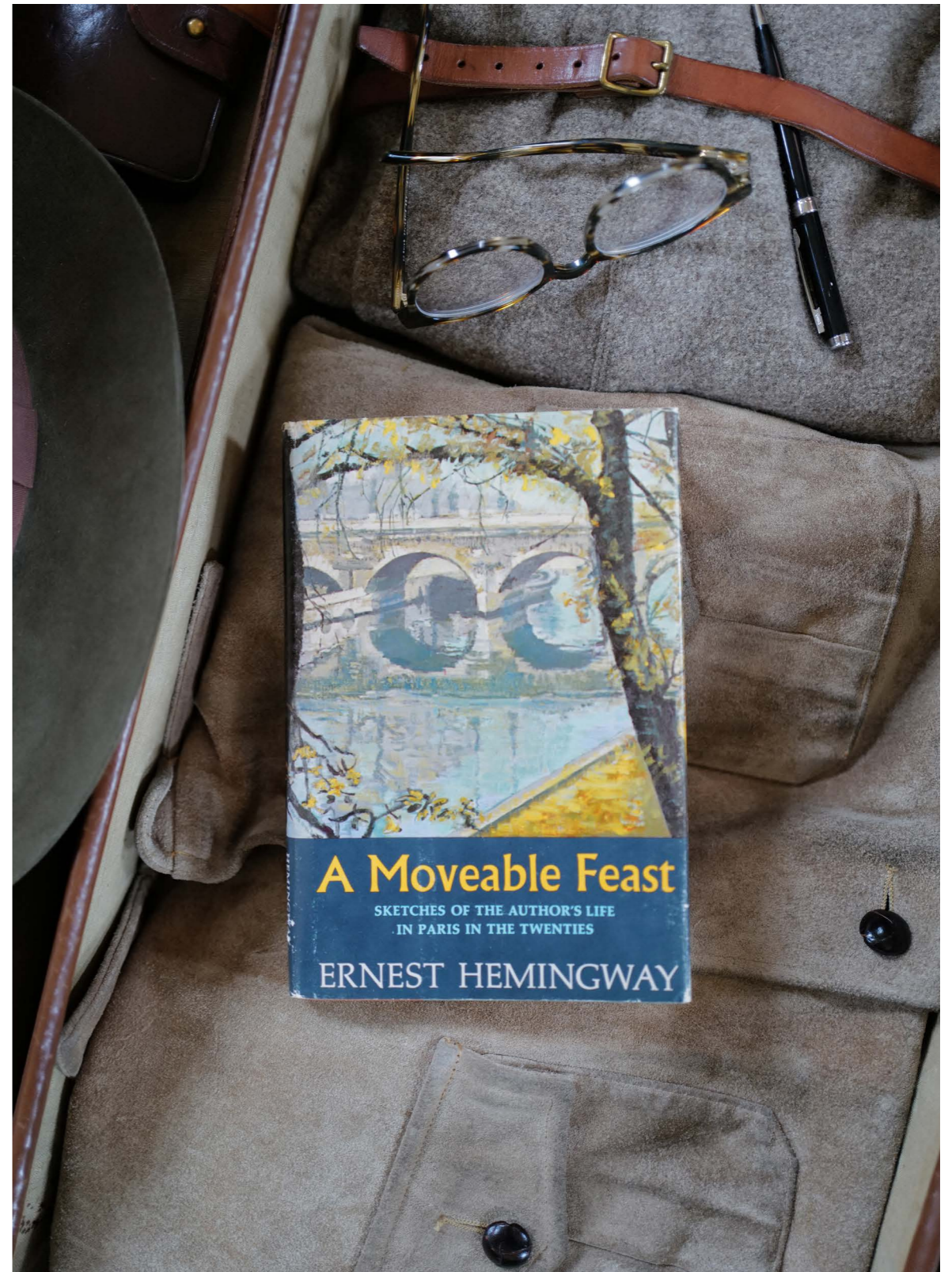


WHERE AMERICAN WRITERS FOUND PARIS

Since defining modern luxury hospitality in 1898, the Ritz Paris has become one of the hotels most frequently evoked in American literature, from Zelda and F. Scott Fitzgerald to Lauren Weisberger, from Anita Loos to Bret Easton Ellis, from Louis Bromfield to Dan Brown.

Among them, Nobel Prize-winning author Ernest Hemingway remains its most legendary guest. A devoted patron of the hotel and its bar, where the famous Bloody Mary was created for him, Hemingway shared a lasting bond with the Ritz Paris. In 1928 he entrusted the manuscript of *A Moveable Feast* to the hotel, retrieving it 28 years later.

Today, the bar that bears his name carries another American story: since 9/11, firefighters, police officers, and military personnel passing through Paris leave their unit badges on its walls, echoing Hemingway's own words: "When I dream of paradise, the action always takes place at the Ritz."





Supreme Alto Saxophone
Brass, lacquer finish, 2025
© Henri SELMER Paris

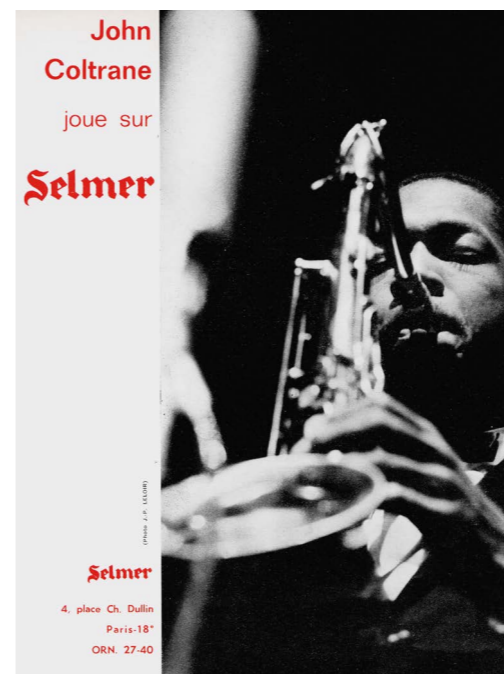


SUPREME SAXOPHONE, A TRANSATLANTIC LEGACY

From a small workshop in Montmartre in 1885 to the stages of New York, the history of Henri SELMER Paris has long unfolded in dialogue with American music. For more than a century, its saxophones have accompanied artists who shaped jazz, from Coleman Hawkins and Lester Young to Sonny Rollins and John Coltrane, linking French craftsmanship with the creative energy of the United States.

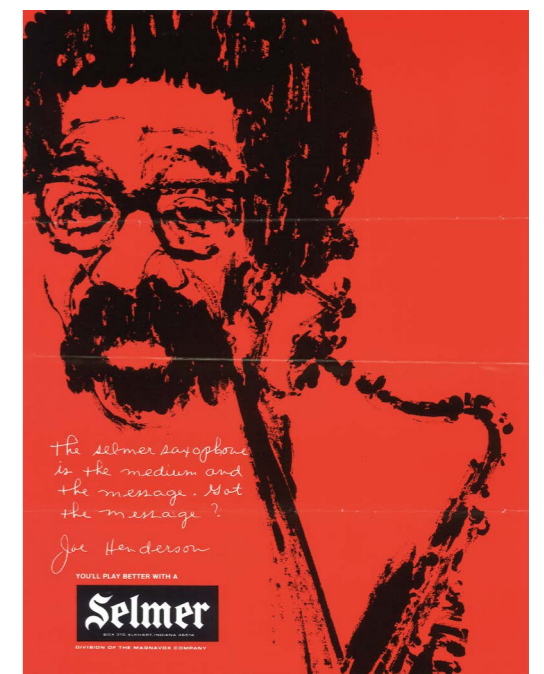
Crafted in the Maison's historic manufactory in Mantes-la-Ville, which has been in operation since 1919, the SUPREME embodies this legacy while opening new expressive possibilities for today's musicians. Its name pays tribute to *A Love Supreme*, Coltrane's landmark recording, evoking the pursuit of artistic elevation that has defined generations of jazz.

Beyond the saxophone, Henri SELMER Paris continues this tradition through clarinets, mouthpieces and reeds, sustaining a shared musical heritage across generations and across the Atlantic.



Boilermaking workshop – soldering saxophone tone holes,
Henri Selmer Paris manufacture, Mantes-la-Ville, 1930s
© Henri SELMER Paris

John Coltrane with tenor saxophone
Jazz Hot vintage advertisement, 1962
© Henri SELMER Paris

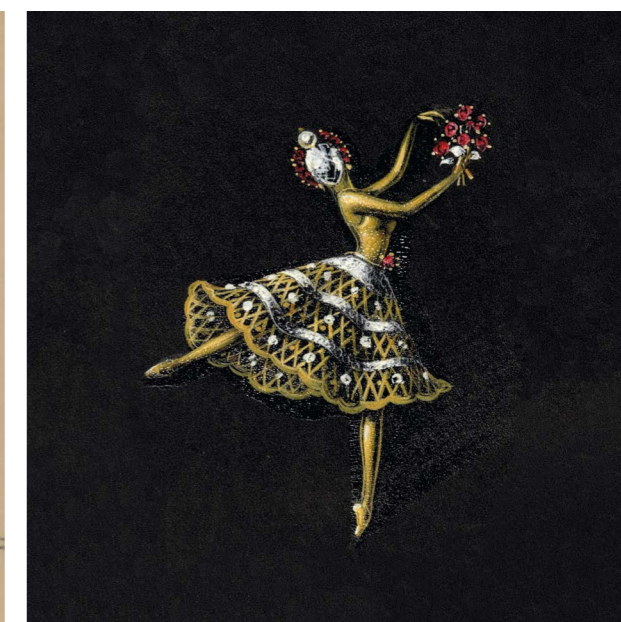
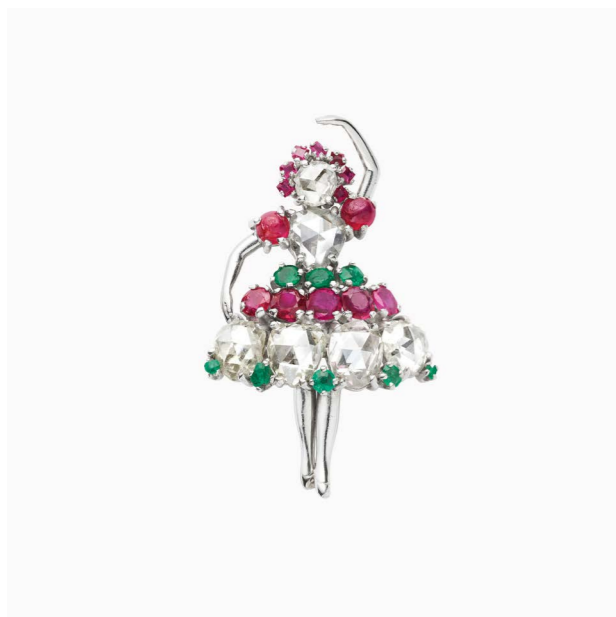
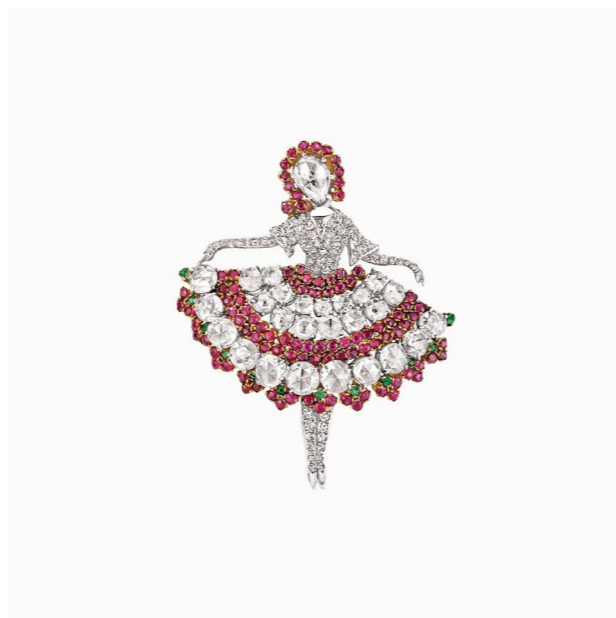
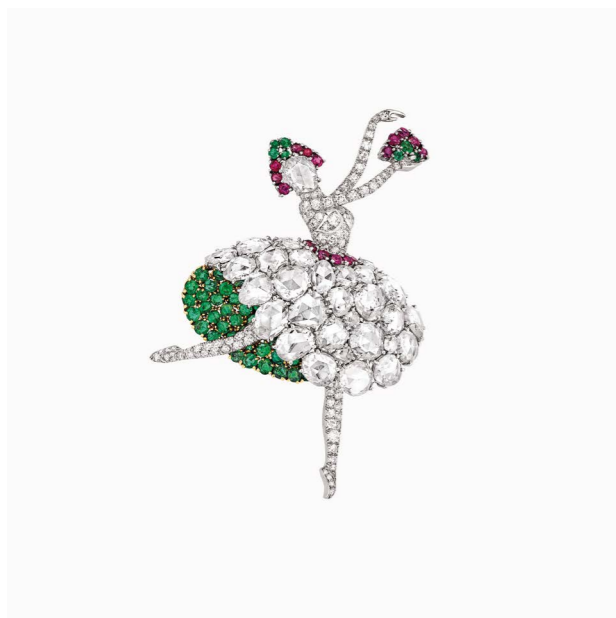


Joe Henderson. Ad for Selmer & Cie (USA),
published in *DownBeat* magazine, 1972
© Selmer & Cie (USA)

Van Cleef & Arpels

A PRECIOUS PAS DE DEUX

Since its founding at Paris's Place Vendôme in 1906, Van Cleef & Arpels has developed a close relationship with the United States. In 1939, the Maison opened an office in the Rockefeller Center, before inaugurating a boutique at 744 Fifth Avenue in 1940. In the 1940s, American collectors acclaimed the Dancer clips: feminine figures dressed in delicate tutus, depicted performing arabesques, leaps, and entrechats. In the late 1940s, Claude Arpels met choreographer George Balanchine, co-founder of the New York City Ballet. Their shared interest in precious gemstones inspired the ballet *Jewels*. Since its 1967 premiere, the work has remained deeply linked to the Maison's history. In 2007, to celebrate *Jewels'* fortieth anniversary, Van Cleef & Arpels launched a High Jewelry collection: Ballet Précieux. The ensemble has been regularly enriched ever since with new precious ballerinas.



Dancer clip, 1941
Platinum, yellow gold, emeralds, rubies, diamonds
Van Cleef & Arpels Collection

Dancer clip, circa 1943
Platinum, yellow gold, emeralds, rubies, diamonds
Van Cleef & Arpels Collection

Small Ballerina brooch, 1942
Platinum, emeralds, rubies, diamonds
Van Cleef & Arpels Collection

Dancer clip, 1948
Yellow gold, platinum, rubies, sapphires, diamonds
Van Cleef & Arpels Collection

Dancer clip designs, 1940
Black pencil and gouache on paper and tracing paper
Van Cleef & Arpels Archives

ACKNOWLEDGMENTS

A transatlantic journey, 250 years of shared history, and an uninterrupted dialogue between two nations: by drawing upon the very heart of this centuries-old bond, *Hidden Treasures* is the work of a collective driven by a shared ambition – to reveal that which unites us.

This journey was born, first and foremost, of trust: the trust of the 65 Maisons and cultural institutions – all members of the Comité Colbert – that agreed to unveil closely guarded archives. It is also the trust of their teams on both sides of the Atlantic, to whom we extend our deepest gratitude. This adventure would not have been possible without the support of the Comité Colbert's Ambassador to the United States, Stéphane Blanchard, President of Chanel USA.

Bringing such a vision to life required prestigious patronage. Today, this dialogue resonates thanks to the efforts of those dedicated to fostering Franco-American friendship: the Embassy of France in Washington, D.C., and Villa Albertine in New York, joined with equal enthusiasm by Lizzie and Jonathan Tisch, JCDcaux, *WWD*, *The Wall Street Journal*, and the ISG Luxury Program. The ecosystem surrounding this project was further strengthened by the commitment of Paris je t'aime and Business France.

The creative vision of the exhibition took shape thanks to exceptional allies. From the hospitality of The Shed to the expertise of Museum Studio, alongside the teams at PR Consulting, our Creative Director Pierre Hajizadeh, and our consultants Marie de Foucaud in New York and Odile Idkowiak in Paris, each played a vital role in crafting this showcase, designing its communication materials, and amplifying its reach.

A seamless extension of our exhibition, the book you hold in your hands – printed by Citadelles & Mazenod – is its lasting legacy, serving as both a record of memory and a vehicle for transmission.

Finally, this journey bears the imprint of the unwavering commitment of the Comité Colbert team – Bénédicte Epinay, Alain Proust, Lucille Romero, Garance Ferrand, and Juliette Bracq – united around one core mission: to ensure our heritage remains an endless source of connection and dreams.

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