
NOVEL OF A WARDROBE PARISIAN CHIC FROM THE BELLE EPOQUE TO THE 1930s

PRESS KIT
SEPTEMBER
2013

CARNAVALET
MUSEUM-
HISTORY OF
PARIS

EXHIBITION
17 OCTOBER
2013 TO 16
MARCH 2014

INFORMATIONS
www.carnavalet.paris.fr



Anonyme
Femme à l'écharpe
Huile sur bois
1900

© Musée Carnavalet / Roger-Viollet

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PRESS RELEASE

Imagine stepping into one of Paris's top haute couture houses in the early 20th century: Alice Alleaume, chief saleswoman from 1912 to 1923 at Chéruit, 21 Place Vendôme, welcomes you and offers to fulfil your wildest dreams.

From 17 October 2013 to 16 March 2014 the Musée Carnavalet is home to an off-site exhibition by the Palais Galliera, the City of Paris Fashion Museum: The Novel of a Wardrobe: Parisian Chic from the Belle Epoque to the 1930s.

On public display here for the first time, this remarkable wardrobe is that of Alice Alleaume herself. Dresses by Chéruit, Worth and Lanvin, evening shoes by Hellstern, hats by Alphonsine, Marcelle Demay, Madeleine Panizon and Le Monnier, evening headbands by Rose Descat, jewellery – and much more.

The influence of Alleaume's family; Chéruit and Place Vendôme; the professional life and the tastes of this fashionable Parisienne – these are the factors that orchestrate the exhibition. And gradually the entire world of French haute couture, with which Alleaume's family was intimately connected from the Second Empire onwards, stands revealed.

Manuscripts, documents, sales records and lists of clients bring back Alice, her 'dress couturière' mother Adèle, and her older sister Hortense, herself chief saleswoman at Worth on Rue de la Paix. Loans of models and samples from the Paris Archives offer a parade of Chéruit summer and winter collections, while paintings and prints from the Musée Carnavalet conjure up those temples to luxury on Rue de la Paix and Place Vendôme before the First World War.

In addition to its heritage character and sheer elegance, this collection – which recently entered the Palais Galliera – recounts the story of a family, a Parisienne and a couture house: the novel of a wardrobe, in other words.



INTENTION OF THE EXHIBITION

This collection consists of several hundred pieces (dresses and accessories) and entered the Palais Galliera Fashion Museum of the City of Paris between 2008 and 2010 by donation. It covers nearly a century, from the 1830s until the 1930s. The majority of the pieces belong to the first third of the twentieth century. Many of them were worn by the mother of Alice, Adele (1839 - 1909) and her older sister, Hortense Baudron Dumas (1867-1932).

These parts are particularly well documented by photographs and manuscripts preserved in the family archives. They provide a valuable insight into the careers of Adele, Hortense and Alice, their clothing choices and tastes. They are also helpful in dating some models.

Beyond the tribute to the generosity of donors, this exhibition path invites us to the novel of a wardrobe. Because in addition to their undoubted heritage value and aesthetic quality, all parts of this set let us open the doors of the world of high fashion and tell a compelling story through which the scenography gradually leads us. This is the story of a family, a Parisian woman, a saleswoman and fashion house that is unjustly forgotten today. The complementary collections of the Palais Galliera, the Carnavalet Museum and Archives of Paris restores the Chéruit home at the first plan that was his at the beginning of last century and that greatly contributed to make Paris the fashion capital, recognized worldwide.



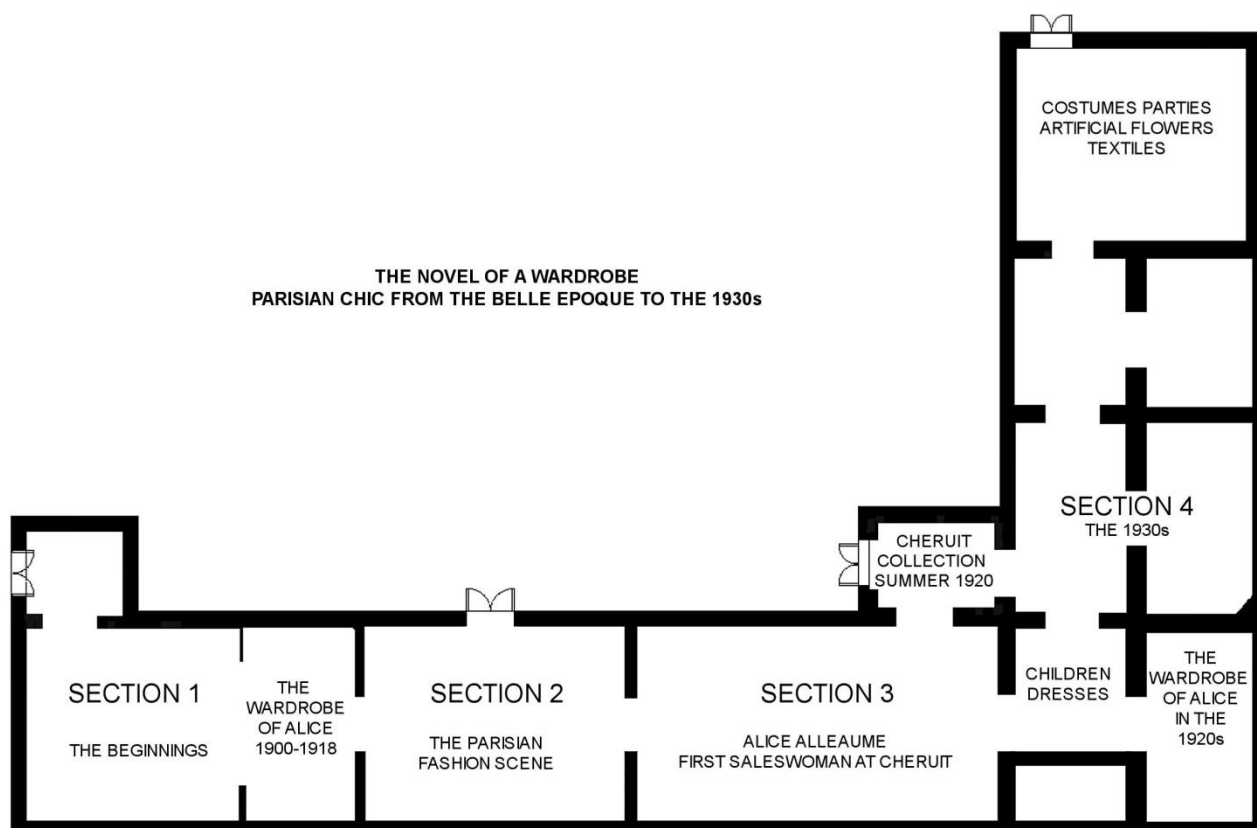
Sophie Grossiord,
General curator at the Palais Galliera,
Fashion Museum of the City of Paris

EXHIBITION PATH

Once the threshold of the exhibition is crossed, the visitor enters a mythical world that made the unmatched reputation of Paris as capital of fashion, recognized worldwide.

Accompanied by Alice Alleaume, guideline of this exhibition, some 400 exceptional pieces, dresses and accessories, textile samples, paintings, prints and photographs, manuscripts and albums, from the Palais Galliera, Musée Carnavalet, Paris Archives and family archives reveal themselves gradually providing a diverse panorama of the world of luxury.

The career of Alice Alleaume, first vendor at Chéruit, serves as a framework for the visitors through four major stages of her life. The first section presents the years of learning and the family influence which led her to the world of haute couture. The second section evokes the Parisian fashion scene in the neighborhood of the Place Vendome and the Rue de la Paix. The third section, the heart of the exhibition focuses on Alice Alleaume career within the Chéruit house. Finally, the last section devoted to the 1930's reveals the sure taste and the originality of this elegant woman, who embodies the Parisian chic.



The beginnings, family influences and the first steps of Alice in sewing

In this first section are articles of clothing worn by the young Alice, her mother and her sister Hortense, that help us understand how the family context has influenced her career choice.

Daughter of Adele Dumas (1839 - 1909), "dress seamstress" from whom a dress dated around 1861 - 1862 is displayed; Alleaume Alice (1881 - 1969) is indeed immersed very early in the Parisian fashion scene. The career of her sister Hortense (1867 - 1932), herself first vendor at Worth for many years, strengthens those family ties with the world of haute couture.

At Worth between 1901 and 1903, Hortense met Paul Poiret still in its beginnings. The young designer then proposed a kimono coat with wide sleeves and embroidered cuffs extremely innovative and promised to a great success, called "Reverend" in 1905. A sleeve and an ermine stole, who kept their label Worth, attest the passage of Hortense in this illustrious house. They are to be compared with the *Woman in scarf*, painting from the Carnavalet Museum.



Thus, under the watchful eye of her older sister, Alice turned also to the seam. After spending a few months in London in 1902, she forged her experience in various Parisian houses: Morin-Blossier (15, rue Daunou) in 1904, Laferrière (28, rue Taitbout) in 1905-1906, Doucet (21, rue de Peace), then Diemert (successors Jeanne Hallée, 3 rue de la Ville l'Evêque) in 1906. For this house, she returned to London in late 1906 and at that time manifested obvious qualities as a saleswoman with wealthy British clients. Finally, before entering the house Chéruit and spending most of her career there, she worked at Favre from 1908 to 1911, the year of her marriage.

Alice showed an early great safety of her dress sense and affirms herself through her elegance. An evening gown with no signature from 1905 attesting a great workmanship is presented.

She is a client of the biggest Parisian milliners such Alphonsine (15, rue de la Paix) and Marcelle Demay (11, rue Royale). Several non-branded hats come undoubtedly from known houses. Alice photographs in evening dress and the Cercle de l'île de Puteaux from Henri Gervex, stored at the Carnavalet Museum, recreate the atmosphere of the pre-war period.

The Parisian fashion scene in the neighborhood of the Place Vendome and Rue de la Paix

"Rue de la Paix. These four words are a motto "(Sem, *Le Vrai et le Faux Chic*)

The following section illustrates the Sacred Way of fashion where many haute couture houses concentrate since the installation in 1857 of Charles Frederick Worth, founder of haute couture at No. 7 Rue de la Paix. This prestigious name is showcased in several models of the Palais Galliera collections.



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The reputation of the area before the First World War is also based on Paquin, Doucet, and Doeuillet Chéruit houses that occupy the first rank. Jean Béraud has been represented around 1902 *Workers Leaving the House Paquin*, painting conserved in the Musée Carnavalet. The illustrations of the elegant *Gazette du Bon Ton* presented in the exhibition reflect the refined atmosphere that surrounded these internationally renowned houses.

In the album *Le Vrai et le Faux Chic*, published in 1914, the cartoonist Sem humorously criticized the holders of fake chic fashion and opposes them to these big houses, while the album *Voyage autour de ma colonne* cites several names of famous houses of the Place Vendôme. A pair of Hellstern shoes, a man coat signed O'Rossen, hats from the milliner Madame Georgette, coming from the collections of the Palais Galliera, resound like an echo at these illustrations. *L'Alchimiste Gélot et sa cloche à melon* by Sem is put in relation with two melons hats bearing the printed signature of the renowned hatter that provided King Alfonso XIII of Spain.

This teeming universe, object of a photographic reportage that *Le Figaro* published in 1910, is presented in a slide show. **Then one enters the luxurious selling salons of those large houses where saleswomen, fitters and models are in the service of a wealthy international clientele** while under the roof and in the backyards, hundreds of seamstresses, dressmakers called "midinettes", bustle in the workshops.

During the 20s, the success of the Worth house, now led by the founder's son, continues unabated, as evidenced by two dresses worn by Princess Murat in 1925, conserved at the Palais Galliera. The tissue was designed by the famous lacquer Jean Dunand and Hortense Dumas, sister Alice Alleaume, carefully preserved both samples.



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At Chéruit, Alice Alleaume, first saleswoman

The third section, **the heart of the exhibition is an invitation to rediscover the Chéruit house through the activity of Alice Alleaume**, first saleswoman from the end of 1912 to 1923.

Madeleine Chéruit (1866-1955), founder of the house, made her debut in the Raudnitz sisters house, she bought in late 1898 with Marie Huet to establish the Huet and Chéruit company. In 1900, she met with a quick success that crowned a Grand Prix at the Exposition Universelle. She was one of the first to settle Place Vendôme, at No. 21. Some photographs of the Chéruit salons appear in the background of the scenography. Madeleine Chéruit runs her house with talent and in 1907 opens a fur department, followed by a department for children and young girls, an underwear department and wedding dresses department. Her fame led her to participate each month since 1912, to the redaction of the *Gazette du Bon Ton* alongside Doeuillet, Doucet, Paquin, Poiret, Redfern, and Worth. Madeleine Chéruit retires end of 1914. Mrs. Boulanger and Mrs. Wormser then ensured the joint management of the house until 1923. In 1915, alongside other big houses like Paquin, Poiret, Worth and Callot Soeurs, Chéruit attended the "Paris Festival" in New York to establish the French haute couture in the U.S. market. In 1923, Mrs. Boulanger, opened her own house under the name of Louise Boulanger, leaving Mrs. Wormser alone at the head of Chéruit until 1933, closing date of the famous brand. It is at 21 Place Vendôme, that Elsa Schiaparelli moved in 1935.

With couturiers, clothing is tailor-made and fits the desires of customers. Borrowing cutting details from such models, changing the length of a dress, choosing such tissue as or such color, clients were making frequent changes. They may choose from a sketch. Salespersons and fitters were active in the lounges.

As the first vendor, **Alice Alleaume encountered rich French and foreign customers** (United States, South America, Russia, England, Spain, Italy, Romania ...)

who came with each collection to renew their wardrobe and stayed in the most Parisian luxury hotels (Ritz Carlton, Meurice, Westminster ...). As her sister Hortense, saleswoman at Worth, she was fluent in English, taught in London in 1902. During her career, she had some six hundred clients, including the Queen Victoria Eugenie of Spain, the Infante Beatrice of Spain, the Queen Marie of Romania and the Princess Elisabeth of Romania, the Duchess of Arion or the Duchess de Gramont ... but also American and European resellers, to whom many commands (orders) are shipped by express. Alice dispensed sound advice and some clients stayed very loyal to her during her whole career.

The notebook, where Alice noted day after day the details of her sales, alterations to be made, sometimes measurements, as well as her address book, are displayed and are **inviting us into the everyday world of a saleswoman**. A common register, where vendors recorded some observations made on the spot about



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customers evokes scenes of a house where comments were frequent: this client was in a hurry, another will return, such just threw a look, another is recommended by a known client.

From the early twentieth century until the mid-20s, a dozen Chéruit models are exposed. Many come from the wardrobe of Alice Alleaume such as this exceptional gold lame outfit from winter 1921-1922, or this evening dress out of ivory silk velvet embroidered with dragon designs, complete with a train, from winter 1922-1923.

The house Chéruit offers two collections a year, in summer and winter. *Les Modes*, *Femina*, *L'Art et la Mode* assure a constant advertising tackled in the exhibition through a slideshow. **In the early '20s, each collection had on average two hundred and forty adult models plus models for children.** They were subject to regular deposits, to the Labour Court of the Seine for it needed to be effectively protected against copy. The Archives of Paris conserve an exceptional collection of photographs completed by embroidered textile samples, of vibrant colors, of which a rich selection is displayed. They demonstrate the hitherto unsuspected expertise of embroiderers of the Chéruit house using materials as unusual as leather, straw, metal barbs or feathers to draw patterns of astonishing modernity. The two hundred models of summer 1920 (day dresses and evening dresses, suits and coats, blouses), integrated into the scenery with the soundscape of lounges animated by the voice of vendors, evoke the richness of inspiration and productivity of this house. And one reenters at 21 Place Vendôme, unjustly forgotten.

The wardrobe of Alice Alleaume in the '20s finds its place here. Woman of her time, she adopted in 1920 the jersey swimsuit which allows great freedom of movement. She wears beach or inside pajamas, then in vogue, the essential and comfortable sweater with very modern geometric patterns, suitable for an active lifestyle; an amazing bodice in muslin and cow imitating synthetic fur that would fit today collections. Alice is a client of the Hellstern house, close neighbor from Chéruit and famous milliners as Madeleine Panizon,

Rose Descat, Etiennette. A Mary Lucia hat in apricot velvet decorated with geometric pattern leather falls under Art Deco aesthetic. In 1925, Paris hosted the International Exhibition of Modern Decorative and Industrial Arts. In the evening, Alice chose a hairstyle with shimmering beads and tassels, an embroidered headband or a silver lame wig and a small embroidered bag beads in flower shape, with the Jeanne Lanvin signature. In 1923, Felix Bonnet took a photograph of her about to go out in dress and evening coat. **She rarely wore the same outfit and never departed from her elegance.** On holiday, sitting in front of a beach hut, she seemed well dressed for the evening. The wardrobe of her daughter echos to hers.



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30 years, Alice Alleaume, Parisienne fashion

The “lame” evening dress embroidered with a figure of Japanese pearls and rhinestones, in which Alice Alleaume posed with her daughter, circa 1928, for the painter Louis-Hector Demailly (1879-1942) introduces this section.

In recent years, Alice left the professional world of fashion. She adopted the long robes of the 30s, cut on the bias, which used complex cut ribs and inlay work. Her style is tinged with originality as evidenced by her diverse wardrobe, she carefully preserved, where a polished satin jacket, with extremely modern cutting neighbors with a black dress finished by cuffs with a zipper. These non-branded items, with a well researched cut, are evidence of the safety of her taste. In terms of accessories, she addresses Cécile Marguerite or Le Monnier, one of the most famous fashion designers of the 30s, located 231, rue Saint-Honoré. Her jewelry, sometimes in plastic, often inspired by Art Deco are all fashion items.

This elegant Parisian attended the Lanvin house, the oldest fashion houses that still exist today, founded in the late nineteenth century at No. 22, rue du Faubourg Saint-Honore. Several evening models wearing this famous signature are displayed as the "Vestal" from 1932 or the "Idol" dress, also called "Waves" from 1935. From the "Sevres" dress of 1934-1935, which design is kept in the Lanvin Heritage, remains the plastron and cuffs trimmed with ivory celluloid cabochons shaped as diamond points. And it is in the magnificent and emblematic evening dress "Valkyrie" or "Brunhilde", with the fully stitched obi belt, so characteristic of the Lanvin style, ending by train, that in 1935 Felix Bonnet immortalized Alice Alleaume.

As part of the international arts and technology Exhibition in 1937, where parties were a pretext for breaking elegance, Alice Alleaume was invited to the Comédie des Champs-Élysées and Théâtre des Capucines. The same year, she attended the screening of *L'Impératrice rouge* with Marlene Dietrich in the *Ciné l'Auto* movie theater, 31, boulevard des Italiens. An evening gown signed Marie-Henriette, 7, Place Vendome, in the late 30s, is presented.

The tour ends with a few suits reflecting the taste, common at the time for dressing and the evocation of the St. Catherine feast, celebrated with stir in the middle of the seam, on November 25. An exceptional collection of artificial flowers, used in fillings, subject of a recent restoration campaign in the department of preventive conservation and restoration of the Palais Galliera, is displayed.



TIMELINE

1871 September 4th	Introduction of the Third Republic
1889	Universal Exposition and inauguration of the Eiffel Tower
1891	Opening of the house Paquin, first fashion house to present day models on horse racetrack during Grand Prix
1895	Inauguration of the Galeries Lafayette, boulevard Haussmann
1900	Installation of the house Chéruit 21 Place Vendôme Universal Exposition, Paris opening its first section of subway
1903	Creation of the Tour de France
1907	<i>Les Femmes d'Alger</i> by Picasso
1909	First season of the Ballets Russes of Serge Diaghilev at the Theatre du Chatelet
1912 April 15th	Sinking of the Titanic
1913	<i>Du côté de chez Swann</i> , Marcel Proust
1913 May 29th	<i>The Rite of Spring</i> by Igor Stravinsky at the Theatre des Champs-Elysees
1914 June 28th	Bombing of Sarajevo, a prelude to the declaration of war from 1914
1917 May 15th	Strike of the midinettes
1918 November 11th	Armistice signed at Rethondes
1919	Versailles Treaty, Alsace and Lorraine were returned to France
1922 November 18th	Death of Marcel Proust
1924	Publication of the <i>Bal du comte d'Orgel</i> by Raymond Radiguet Summer Olympics in Paris, Winter in Chamonix André Citroën launches the Black Cruise
1925	Revue nègre with Josephine Baker and Sydney Bechet at the Theatre des Champs-Elysees
1925 end of April to October	International Exhibition of Modern Decorative and Industrial Arts
1927	Charles Lindbergh made the first crossing of the North Atlantic nonstop
1929 October 29th	Crash of Wall Street
1931	Start of the economic recession (until 1935) André Citroën launches the Yellow Cruise
1931 May-November	International Colonial Exhibition
1932	Inauguration of the Grand Rex
1935	Elsa Schiaparelli moved 21 Place Vendôme
1936	Popular Front: Ministry of Blum
1937 May-November	International Exhibition of Arts and Techniques
1939 September 3rd	France and Britain declare war on Germany

SPECIFICATIONS OF THE EXHIBITION

CURATOR:

Sophie Grossiord, general curator at the Palais Galliera - Fashion Museum of the City of Paris

Charlotte Lacour-Veyranne, assistant curator at the Carnavalet Museum - History of Paris

Assisted by:

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SET DESIGN / GRAPHICS

STUDIO TOVAR

Alain Batifoulier / Simon De Tovar

PRODUCTION

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THE CATERING AND PREVENTIVE CONSERVATION OF PALACE GALLIERA

In 1994, the Paris City Hall endowed the Palais Galliera with spaces and facilities leading to house reserves and restoration workshops of the museum. Deployed on 5000 m², they are a true conservation laboratory for the clothes and the accessories that constitute the museum's collection, under the care of a specialized team of twelve people.

These facilities are among the largest in Europe in their category. Collections are conserved in the storage conditions complying with international standards in museums (ICOM. International Council of Museums).

To preserve and to exhibit are the two antagonists missions of a museum. Preventive conservation acts on the causes of degradation in the storage, as well as in the presentation, the handling or the transportation of a work. It applies to all collections. The restoration treatment however applies to special cases; it is a complex curative action. The general principles of the restoration of textiles are identical to those of the restoration of art objects.

FIGURES

The "Novel of a wardrobe, Parisian chic from the Belle Epoque to the 1930s" exhibition presents nearly 70 dresses and suits including a dozen for children

140 accessories (headgear, shoes, sleeves, umbrella, belt buckles, jewelry, belts and artificial flowers)

70 documents, manuscripts and albums

100 photographs, 70 model deposits together with their textile samples

6 paintings

3 albums of Sem

Thirty sketching and prints.

5 slideshows:

- Sem, *Le Vrai et le Faux Chic* 1914

Sem, *Voyage autour de ma colonne*, 1924

- *Les Créateurs de mode*, edition of Le Figaro, Paris, 1910 (photo essay in the fashion houses of the Rue de la Paix and Place Vendôme)

- Sales and clients of Alice Alleaume, first vendor at Chéruit, through excerpts from his books and his address book

- A press review of the Chéruit house

- The restoration of artificial flowers by the service of conservation and restoration of the Palais Galliera

CATALOGUE

Novel of a wardrobe, Parisian chic from the Belle Epoque to the 1930s.

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PUBLICATIONS PARIS MUSEES

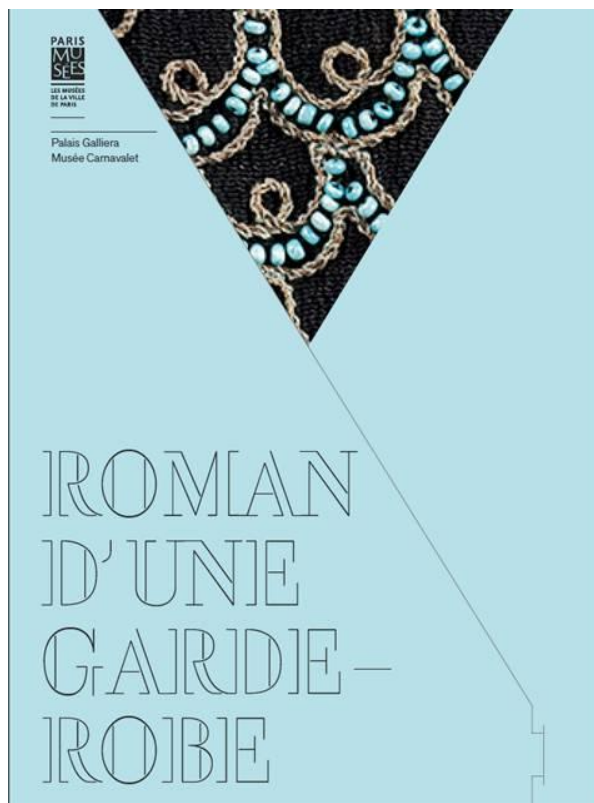
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VISUALS FOR THE PRESS



1 - Anonyme
Femme à l'écharpe
Huile sur bois
1900.
Anonyme © Droits réservés
Photo © Musée Carnavalet/Roger-Viollet



2 - Robe du soir (non griffée), début XX^{ème} siècle.
Mousseline de soie rose, tulle ivoire brodé de paillettes, tulle ivoire, broderies de perles et de strass.
© Stéphane Piera/Galliera/Roger-Viollet



3 - Chéruit, ensemble, 1921-1922.
Robe en lamé or, ceinture en lamé or et cordonnet jaune et fils métalliques or. Culotte en pongé de soie brun orangé et lamé or.
© Stéphane Piera/Galliera/Roger-Viollet



4 - Robe du soir (non griffée), vers 1922-1924.
Crêpe de soie noir, broderies de perles turquoise, de perles transparentes argentées, de fils de soie rose fuchsia et bronze (motifs d'écailles et fleurs). Fleurs en velours rose.
© Stéphane Piera/Galliera/Roger-Viollet



5 - Jeanne Lanvin, Robe du soir « Walkyrie » ou « Brunehilde », 1935.
Robe en lamé or, ceinture en soie bleu marine surpiquée.
© Patrimoine Lanvin
Photo © Stéphane Piera/Galliera/Roger-Viollet



6 - Jeanne Lanvin, plastron et paire de manchettes « Sèvres », 1934-1935.
Cabochons en celluloid ivoire en pointes de diamants cousus sur un fond en toile de soie ivoire.
© Stéphane Piera/Galliera/Roger-Viollet



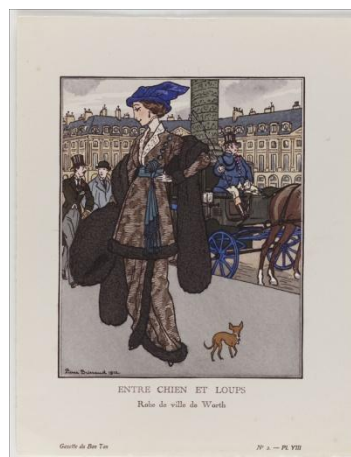
7 - Robe du soir (non griffée), 1920-1925.
Lamé argent et bleu, pans en mousseline de soie bleue, broderies de strass sur tulle de soie bleu.
© Stéphane Piera/Galliera/Roger-Viollet



8 - Corsage (non griffé), vers 1925.
Fourrure synthétique ivoire et marron imitation vache. Mousseline de soie marron.
© Stéphane Piera/Galliera/Roger-Viollet



9 - Robe du soir
« Sèvres », 1934-1935.
Illustration originale
à la gouache,
extraite de l'album
Collection 1934-1935, réalisée dans
les ateliers Jeanne
Lanvin.
© Patrimoine
Lanvin



10 - Pierre Brissaud,
Entre chiens et loup.
Robe de ville de
Worth, 1912.
Gravure au pochoir
colorisée à la
gouache, extraite de
la Gazette du Bon
Ton.
© Pierre Brissaud /
Droits réservés
© Gazette du Bon
Ton / Droits réservés
Robe © Worth, Paris
Photo © Stéphane
Piera / Galliera /
Roger-Viollet



11 - G. Agié, Salon de
vente Chéruit, 1910.
Photographie, extraite
de l'album *Les
Créateurs de mode*
(édition du Figaro,
Paris).
© Édition du Figaro/Droits
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Photo © G. Agié/Droits
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Prise de vue © Gérard
Leyris



12 - G. Agié, Les
mannequins, 1910.
Photographie extraite
de l'album *Les
Créateurs de mode*
(édition du Figaro,
Paris).
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13 - Jean Béraud, La
sortie des ouvrières de
la maison Paquin, rue
de la Paix, vers 1902.
Huile sur bois.
© Musée Carnavalet/
Roger-Viollet



14 - H. Bocklage,
Alice Alleaume,
vers 1912.
Photographie.
Photo H.
Bocklage/Droits
réservés
Prise de vue ©
Gérard Leyris



15 - Hellstern & Sons, paire de salomés
du soir, vers 1925.
Lamé façonné, imprimé et peint de
fleurs multicolores. Rubans en lamé or.
Boucle en métal et strass. Talon
recouvert de lamé or. Doublure en cuir
ivoire.
Photo © Stéphane Piera/Galliera/
Roger-Viollet
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THE CARNAVALET MUSEUM AND THE GALLIERA PALACE

CARNAVALET MUSEUM - HISTORY OF PARIS

Under this mysterious name to the uninitiated visitor, hides in fact the most Parisian museum in the capital. The Carnavalet museum, museum of the history of Paris, holds collections that illustrate the evolution of the city from prehistoric times to the present day. Housed in two mansions in the Marais, it presents in the middle of historical settings, a wide selection of art and memorabilia evoking the daily and intellectual life of the capital. This museum, owned by the City of Paris, aims to promote the history of Paris from its earliest origins to the present day and in its most diverse aspects. Historical museum by definition, Carnavalet is not less an art museum, with essentially art representative of the Parisian genius, in an architectural and a decorative frame that invites the visitor to a walk, source enrichment and pleasure.

ITS HISTORY

The idea of a museum devoted to the history of Paris is imposed under the Second Empire, while a large part of the historic heart of Paris disappeared under the pickaxe of demolition workers. In 1866, at the instigation of Baron Haussmann, the municipality purchased the Carnavalet hotel to house the new institution. The building, built in 1548 and remodeled in the seventeenth century by François Mansart, was inhabited from 1677 to 1696 by Madame de Sevigne.

The museum opened in 1880. Expanded several times, it occupies since 1989, the Le Peletier de Saint-Fargeau neighboring building. Built in 1688 by Pierre Bullet, the Le Peletier de Saint-Fargeau, was expanded several times and occupied by the museum since 1989. Its recently restored orangery houses prehistoric and Gallo-Roman collections.

ITS COLLECTIONS

The Carnavalet museum has over 100 rooms, collections of great diversity, which combines archaeological remains, views of old Paris, models of ancient monuments, signs, decorative sets from missing buildings, historical or anecdotal scenes, portraits of famous Parisians, memories of famous men or evidence of everyday life as well as a unique set of the revolutionary period. In addition to the collections on permanent display, the museum also has a collection of graphic arts – gathering an important collection of drawings, prints, photographs and posters - and a remarkable numismatic department, both accessible by appointment.

Several temporary exhibitions enrich the presentation of the permanent collection.

www.carnavalet.paris.fr



Jardins du musée Carnavalet
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PALAIS GALLIERA, FASHION MUSEUM OF THE CITY OF PARIS

A few steps from the most prestigious showcases of haute couture, the museum is housed in a Renaissance-style palace, completed with a garden. Built in the late nineteenth century, this stone monument hides a metal structure designed by the Gustave Eiffel agency. If its primary purpose was to house the private collection of Mary Brignole-Sale, Duchess of Galliera, history decided otherwise. In 1977, it became a museum dedicated to fashion.

When it reopened in September 2013 after the restoration work to meet safety standards and accessibility, Galliera received its public in renovated spaces and resumed its program of temporary exhibitions. Monographic or thematic these exhibitions will be presented alternating between contemporary and historical themes. The Palais Galliera will always try to give a renewed vision of fashion whose history will never finish.

COLLECTIONS GALLIERA

Mirror of clothing codes and clothing habits in France from the eighteenth century to the present day, the collections - with nearly 100,000 garments and accessories - are exceptionally rich. Simple or extravagant but also daily or precious, these pieces reflect the creative genius of fashion even in its most contemporary expressions.

GREAT REVIEW FOR REOPEN ALAÏA

The Palais Galliera opens with the Alaïa retrospective in September 2013. This monograph offers a selection of iconic designs of couturier Azzedine Alaïa since his arrival in Paris in 1957 to its most recent collections. Inventing new morphologies to the garment by a simple game of complex seams, Azzedine Alaïa has become the couturier of a work that transcends time. His influence on contemporary fashion and all generations of designers and fashion is essential. The exhibition continues at the Museum of Modern Art of the City of Paris with a presentation in the Matisse room of models specifically created for the occasion by the couturier.

OUTSIDE THE WALLS PROGRAM

Initiated in 2011, the outside the walls program of Galliera - with, among others, Madame Grès, la couture à l'oeuvre at the Bourdelle Museum and Paris Haute Couture in the City Hall, remained in the memories - will continue after the reopening the museum. *The Novel of a wardrobe the Parisian chic from the Belle Epoque to the 30s* is the first rendezvous of the season.

www.galliera.paris.fr

PARIS MUSÉES, MAÎTRE D'ŒUVRE DU RÉSEAU DES MUSÉES DE LA VILLE DE PARIS

Museums of the City of Paris have a specific organization, resulting in the history of the Paris community and its status. Since 1 January 2013 the public institution Paris Museums manages the network of 14 municipal museums, depositories of municipal collections: Museum of Modern Art, Maison de Balzac, Museum Bourdelle, Musée Carnavalet - Histoire de Paris, Catacombs, Cernuschi Museum - Museum of Asian Arts, Cognac-Jay Museum - Museum of the eighteenth century, the archaeological Crypt of the Notre-Dame parvis, Palais Galliera - Fashion Museum, General Leclercq Hauteclocque and Liberation of Paris Museum / Jean Moulin Museum, Petit Palais - Museum of Fine Arts, Maison de Victor Hugo, Museum of Romantic Life, Zadkine Museum.

It is chaired by Anne Hidalgo, First Deputy Mayor of Paris, with Daniele Pourtaud, Deputy Mayor in charge of heritage, as vice president. The headquarters are located at 27 rue des Petites Stables in the 10th arrondissement.

This reform adopted by the Mayor of Paris, Bertrand Delanoë, is an ambitious project for museums. It strengthens the strategic management of the network, optimizes the management and is accompanied by a significant financial effort of the City to continue the renovation of buildings and improve the functioning of museums.

The priorities set by the City to the new public are: the development of municipal collections, the computerization and digitization of works, the development of research, the programming of events and réaccrochages intended to raise awareness of the collections of the City, which are freely available to visitors since 2001, the programming of exhibitions and the producing of publications of high editorial quality, to contribute to the cultural richness of the capital and its national and international reputation, the development and expansion of the public through enhanced educational policy and increased attention to the comfort of your visit and cultural mediation.

Today the museums of the City of Paris welcome nearly three million visitors, the goal is to consolidate this dynamic and to contribute to an even greater democratization of access to culture.

www.parismusees.paris.fr

LA DIRECTION DES SERVICES D'ARCHIVES DE PARIS

For over two hundred years, according to the "Code du Patrimoine" (Book II, Articles 213-1 to 213-8), the Archives of Paris collect, inventory, maintain, communicate and highlight documents of historical interest concerning Paris or the former department of Seine, were they produced by the prefecture or by the services of the municipality of Paris, by the decentralized services of the State (in the county and in the region) or by establishments a public service.

Built on the site of a bastion of the old fortifications of Thiers, the main center of the Archives of Paris, boulevard Serrurier, replaces a building built in 1878 Quai Henri IV, that became cramped and unsuited to new conservation requirements.

Built by the architects Henri and Bruno Gaudin and commissioned in 1990, this archive building has conservation areas with a capacity of 27km linear and public spaces with a hundred places for viewing original microfilmed or scanned documents. In addition, 50 line kilometers of archives are kept in an annex in the Parisian region.

The Archives of Paris and the exhibition "Novel of a wardrobe the Parisian chic from the Belle Epoque to the 30s"

The Directorate of Archives Services of Paris conserves the fund of deposit models of the Labour Court of the Seine. In the perspective of the exhibition "Novel of a wardrobe the Parisian chic from the Belle Epoque to the 30s," the first part of the deposits of the Chéruit house has been subject to a systematic treatment. The period covered - 1917 to 1922 - represents 1861 photographic prints, 36 drawings and more than a thousand textile samples. This restoration, packaging and inventory work was conducted by the Workshop of the Archives of Paris with the precious and very professional help of the photographs restoration and conservation Workshop of the City of Paris (ARCP) for 275 prints. This first set will thus be available to the public by the end of the year. Photographs, drawings and samples will be packaged in storage cabinets for easy handling and the most fragile samples in boxes suitable for conservation. The years 1923 to 1927 will be subject to further processing.

This exhibition has also allowed the scanning of the entire Chéruit collection of 1920: 417 models, made by Gérard Leyris, multimedia technician Carnavalet Museum - history of Paris.

Archives of Paris
18 boulevard Sérurier
75019 Paris
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<http://canadp-archivesenligne.paris.fr>

PRACTICAL INFORMATIONS

**NOVEL OF A WARDROBE
THE PARISIAN CHIC FROM THE BELLE
ÉPOQUE TO THE 30S
OCTOBER 17, 2013
TO MARCH 16, 2014**

MUSÉE CARNAVALET

History of Paris

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Open Tuesday to Sunday,
10 am to 18 pm
Closed Mondays and holidays
Closes at 5:30 p.m.

Website

www.carnavalet.paris.fr

Catalogue

Roman d'une garde-robe, le chic d'une
Parisienne de la Belle Époque aux années 30
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Rates of the exhibition

Enquiries: + 33 (0)1 44 59 58 58
Full price: 8 €
Reduced price: 6 €
Young price: 4 €
Free up to 13 years of age and for friends of
the Carnavalet Museum

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Receptions and partnerships

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Museum bookshop

Free access to the museum's opening hours
Closing at 17:30
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