

A photograph of a Parisian interior. The scene is viewed through a large arched doorway. In the foreground, a red leather sofa is partially visible on the left, and a dark wooden chair is in the lower left. A globe sits on a table to the left. In the center, a white tufted sofa is draped with a red blanket. A small wooden coffee table holds a glass and a bottle. A large, ornate chandelier hangs from the ceiling. The floor is made of light-colored wood in a herringbone pattern. The walls are decorated with framed paintings and a large mirror. The overall atmosphere is warm and elegant.

PARISIAN INTERIORS

BY THE EDITORS OF
ELLE DECO

PARISIAN INTERIORS

Jean Demachy - François Baudot

Copyright © 2008 Filipacchi Publishing, a division
of Hachette Filipacchi Media U.S., Inc., for the present edition.
This is an updated edition of *Insider's Paris* published in 2003.

Copyright © 2003, EDITIONS FILIPACCHI, ELLE DÉCORATION, for the original French edition

ISBN: 1-933231-51-3
Library of Congress Control Number: 2008931133

Translation: Fern Malkin-Falvey
Editing: Jennifer Ditsler-Ladonne

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in China

The stores listed in the "Strolling" sections are meant to represent the spirit of an area and are by no means comprehensive.
Addresses, telephone numbers and Web sites listed in this book are accurate at the time of publication, but they are subject to frequent change.

CONTENTS

7	Preface
9	Introduction
16	From Saint-Germain-des-Prés to Montparnasse
124	From the Marais to the Madeleine
192	From the Beaux Quartiers to Montmartre
250	The Marché aux Puces and the Suburbs
276	Photographic credits
279	Acknowledgements
I-VIII	Addresses

PARISIAN INTERIORS

Copyright © 2008 Filipacchi Publishing, a division
of Hachette Filipacchi Media U.S., Inc., for the present edition.
This is an updated edition of *Insider's Paris* published in 2003.

Copyright © 2003, EDITIONS FILIPACCHI, ELLE DÉCORATION, for the original French edition

ISBN: 1-933231-51-3
Library of Congress Control Number: 2008931133

Translation: Fern Malkine-Falvey
Editing: Jennifer Ditsler-Ladonne

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher.

Printed in China

The stores listed in the "Strolling" sections are meant to represent the spirit of an area and are by no means comprehensive.
Addresses, telephone numbers and Web sites listed in this book are accurate at the time of publication, but they are subject to frequent change.

PARISIAN INTERIORS

Jean Demachy - François Baudot

CONTENTS

7	Preface
9	Introduction
16	From Saint-Germain-des-Prés to Montparnasse
124	From the Marais to the Madeleine
192	From the Beaux Quartiers to Montmartre
250	The Marché aux Puces and the Suburbs
276	Photographic credits
279	Acknowledgements
I-VIII	Addresses

“What is essential to French art is that it absorbs all others.”

André Chastel

For centuries, Paris seems to have inhaled, absorbed and assimilated all styles.... Anyone who loves to stroll around Paris, crisscrossing the streets of the capitol (particularly those with an interest in decorating), would be fascinated to know what is happening behind the city's elegant facades. Only a team from an eminent publication like *Elle Deco* could gain access to these inner sanctums and be permitted to photograph them in stunning detail. In covering everything from family dwellings to lofts, *Elle Deco* has established a rare documentation on the manner in which Parisians actually live—from the Left Bank to the Right, from neighborhood to neighborhood.

We have mixed private residences with restaurants, hotels, as well as the shops and boutiques that actually provide the beautiful wares on view in these pages. Although we do not pretend to offer exhaustive coverage, we have collected here a wonderful selection of our favorite areas of Paris. After years of research and discovery, we are happy to include the secret, never-before-published places that capture the imagination and awaken the senses.

We were privileged to be given an insider's view of these places. Remaining true to the *Elle Deco* style, this compilation demonstrates that there is more to the art of living than just the exterior trappings of wealth and luxury—a certain style, found here, under the Parisian skies.

J. D. - F. B.

INTRODUCTION

Ah, to live in Paris! Only a Parisian could down play her mythological status in the eyes of the world, yet an amazing variety of people share the honor of residing behind the city's elegant walls. In Insider's Paris by Elle Decor, we have divided this diverse city into four major sections. The first section, From Saint-Germain-des-Prés to Montparnasse, covers the entire Left Bank, with its ancient buildings and artist's studios. The second section, From the Marais to the Madeleine, reveals the secret places from the Madeleine to what was once the ancient prison of the Bastille, destroyed so long ago. The third section, From Montmartre to the Beaux Quartiers, includes some of Paris's most exclusive neighborhoods, where the entrenched bourgeoisie lives alongside the artists who resurrected the legendary neighborhood of Montmartre. In our last section we find ourselves on the fringe of the city where the Marché-au-Puces and the suburbs draw city dwellers to their outer limits. Subdividing the city into four sections has simplified matters; and, as they say, to divide is to conquer! Parisians love to classify and analyze, and each individual district, a village unto itself, carries its own subtle references and social connotations. But rather than each of Paris's arrondissements—which start at the center at Ile de la Cité and spiral outward toward the suburbs—having its own unique style, we have found the opposite to be true; many things have changed in Paris over the last twenty years, and within each arrondissement we find some element of the diversity that characterizes the Paris of today.

It is interesting to note, however, that with all the social changes that have swept over Paris, people living side-by-side in neighboring districts continue to identify strongly with their own neighborhood. Each arrondissement generates an ambiance all its own: All good Parisians know, for example, that those living in the Palais-Royal area do not live by the same mores as those living near the Quai Voltaire, though they face each other across the Seine every day. Similarly, those living in Montparnasse will admit to knowing little if anything about the people in the Plaine Monceau right next door. This is also true for the faubourg Saint-Antoine neighborhood too, where they seem to deny that their neighbors to the west in the faubourg Saint-Honoré practically live on the same street. Everyone in Paris is a fan of her own parish. But in the end, the people who live within the city "walls" are, if somewhat reluctantly, supportive of each other, connected as they are by a deep, abiding—and mutual—love for their city. Though built on just a few acres, the entire world fixes its gaze on Paris's splendors. Neither war, nor short-sighted architects, city planners with political ambitions, modernity or even the global economy has been able to alter Paris's essential spirit. Its private homes, if not national treasures, often display distinctive, and distinguished features worthy of attention. Although this book gives only a small taste of the feast that is Paris, it nevertheless offers views rarely seen by those "outsiders" that make up most of the world's population. We offer here our modest contribution to revealing some of her hidden charms—a labor of love that surely lends support to the old French adage, "Paris is worth any sacrifice."

Sometimes it seems like everything has already been said about Paris. We have already been shown all of its beauty and have been apprised of its faults—one as numerous as the other: from the Eiffel Tower to the Jussieu skyscraper, the Butte aux Cailles to the hillside of Montmartre. Despite its infinite attractions, Paris is still, in reality, only a small city easy to cross on foot. From the immigrant section of la Goutte-d'Or to the faubourg Saint-Germain; from the Pont-du-Jour to Bercy; from the arch at Place du Carrousel to the Arc du Triomphe at l'Etoile—even if you happen to get lost in Paris, you can never really be “lost,” because it is always easy to speak with Parisians. (It is especially easy for foreigners, as Parisians prefer to speak with them than to their own fellow citizens.) During the 20th century, only Paris has been as adept as New York City in welcoming, housing and in integrating such a variety of races and cultures. Perhaps the preamble to the French Constitution, “The Rights of Man...,” does stand for something after all. Parisians speak every language but English, which seems to be relegated to coursework in school. Home to a wide variety of ethnic groups, all religions are practiced and every kind of lifestyle is available in Paris. And with its historical and cultural sites, its architecture and gorgeous settings, sightseers on both sides of the Seine are treated to a visual feast. Whether you're reading a long or a condensed version of the last 2,000 years of Paris history, so many people have written, sung about or critiqued Paris that many of them have, over time, been lost or omitted from successive texts. To give you an idea of how many there have been, the marvelous writer Jean Favier, of l'Institut de France, in his brilliant *Paris* (Fayard, 2001) has compiled in 1,008 pages an “incomplete” collection of these often passionate, almost forgotten narratives. No one who is interested in our capital will be left indifferent by it. About those who are eventually forgotten by history, Apollinaire wrote in 1918, the year of his premature death: “Men never leave things behind without some regret, even the places, things and people that made them the most unhappy; they do not let them go without feeling pain.”

Indeed, the very fabric of Paris is made up of regrets that refuse to die, of dear ones who have departed, of masterpieces in constant danger, and of a collection of silent grievances. And yet the city as a whole, with all its terror and beauty, has learned how to transform itself over the years without renouncing what it essentially is—Paris has understood how to be middle class without being boring. We Parisians live rather well, and if we appear to protect ourselves a little too much from those distant “barbarians” from beyond the beltway, it's because our personal secrets are our surest guarantee for maintaining our individuality. How many invaluable masterpieces (a little Corot here, a portrait of Queen Marie-Antoinette there), still hang in some old, now-decrepit salon, where a doddering old coachman still guards the gates where carriages used to enter? How many potential museums exist at the end of some dank alleyway? What kinds of eccentricities must still exist behind those massive facades designed by Eugene Haussmann for the upper crust? Paris, initially built on a limited piece of terrain, has not only expanded physically, but has evolved socially as well. What caused Paris's social stratification, where each floor of a building, as Zola so aptly criticized in *Pot-Bouille*, was reserved for a particular social class; where the rich only crossed the poorer classes in the stairwell on their way to their attic rooms? Over the last 50 years, things have greatly changed. Those with more moderate incomes have been pushed out to the suburbs; the number of singles continues to rise, as does the average

age of the population in general. The perpetual bustle of the city, fashion and peoples' passions...all these are fuel for an engine that never stops pulsing with the rhythm of the times. Today, Paris is still the most desirable city in the world to live in, and is the best suited to represent the "heart" of Europe.

Another legendary aspect of Paris is the Parisian woman—a species that still stands out from the rest. Their particular kind of seduction is so well known that it needs no further comment. As for the Parisian male, he embodies all of the characteristics that people commonly associate with him without mentioning them aloud—the suavity and style that make him a Parisian male. Then there are those Parisians who are actually from Paris—there aren't that many, so they tend to brag about it. And then there's everyone else—all those who have come from the four corners of the planet to live here. These new Parisians consistently reinforce our distinctive identity, our wealth and our differences. Out of this melting pot, they have created wonders. But you are either from Paris or you're not, and you will never be. Just accept it; those who were there before you have decreed it so.

And then of course all these fine people need lodgings. Finding a place to live in Paris is no picnic. Many Parisians live and die in the same area, perhaps even in the same house. They have spent their entire lives looking out at their city without ever noticing themselves aging. Those who have found a place they like rarely move. In the really nice houses there are always "more behinds than chairs" as the saying goes. In Paris, we give each other the once-over. We criticize one another. The rites we observe are so subtle and arcane that even the most perceptive ethnologists become discouraged. Who among them, what Maeterlinck in their midst, will write about the Parisian ants, and describe their nests, their riches and their secret retreats? *Elle Decor* is happy for the opportunity just to photograph them, as though photographing the chimney smoke curling upward from the city that pilgrims coming from afar used to love to observe. Curiosity, it is said, killed the cat. But that has been our photographers' objective—to satisfy our insatiable curiosity about a legendary place. And these Thebans are not only full of energy; they're also full of ideas.

From African art to art deco, from Madame de Pompadour to the designer Madeleine Castaing, from bohemian chic to cosmopolitan sophistication...by simply strolling along the banks of the Seine, one can find curiosities of all kinds, collections of all kinds and a greater variety of treasures than one could ever hope to find in shops or bazaars anywhere else in the world: Kilim rugs, coral, crystals, silver, tapestries, religious icons.... African art, modern art, Gothic sculptures of Christ, Japanese stamps, antique treasures from every era and the recent resurgence of "modern" items from the 1960s...all this bric-à-brac, luxuries and objects one only dreams of, can be found in the windows and galleries of these labyrinthine streets that our reporters have tirelessly covered. Taking special care when exploring sites that have no equal, they have summoned the ancient god Asmodée to lift the roofs off these dwellings so we can observe, acquaint ourselves and finally understand what transpires inside these Parisian homes. For this book we set out in search of Parisians who live well—in true Parisian style—no matter what their circumstances. *Insider's Paris* is an homage to diversity, to people's fantasies and to their creative free will that, surprisingly, often manifests itself in the form of simple common sense. Even with all the diverse inclinations and never-ending alterations, a certain unity emerges. Perhaps it is what people refer to as "the spirit of Paris."

*Under the Mirabeau Bridge there flows the Seine
Must I recall
Our loves recall how then
After each sorrow joy came back again
Let night come on bells end the day
The days go by me still I stay.*

("The Mirabeau Bridge" Guillaume Apollinaire, trans. Richard Wilbur, Random House)

Paris wasn't born yesterday; it has 2,000 years of history behind it. It has experienced wave after wave of immigrants and has evolved slowly from the time of the Gallo-Romans, culminating with the authoritarian urbanization of the city under Napoleon III by the civil engineer Eugene Haussmann. Despite the ruthless destruction that has taken place in modern-day Paris, the basic layout of the streets and the initial shape of the city has not changed a bit. This is perhaps the secret to its uniqueness and to its enduring charm. Its urbanization is based on its history, beginning with the Hôtel de Ville (Paris's City Hall) to Place de la Concorde. From there, it continues in a straight line from the Champs-Élysées to the modern complex of buildings known as la Défense; on out to the terraces of Saint-Germain-en-Laye. The Seine, in contrast, gradually meanders away from this straight line, with the city's greatest monuments embellishing both sides of its banks: the Université de Paris, the Palais des Beaux-Arts, the Grand Louvre, the Hôtel des Invalides, the Ecole Militaire and the Palais de Chaillot. Symmetrically aligned are the Assemblée Nationale and the church of the Madeleine.

The walls that once demarcated the periphery of this magnificent city (which was then only a fortified village) were built and rebuilt over the ages, each time farther away from its center. Today there is almost nothing left of that original wall built around the city in 1190 by King Philippe Auguste. By the 19th century, the working-class areas expanded out to the exterior boulevards, which had been built over the top of the city's ancient fortifications. From that point outward, there is "la zone" where a mixture of people live. The outlying beltway, constructed under de Gaulle's presidency in the 1960s, came to represent by its circle of concrete just where the city limits were. From that point on, the city could grow only via its suburbs. The metro system, built in 1900, did not go out that far. (Originally the fortifications around Paris had doors that could be closed when necessary to keep intruders out. Today, these doors exist in name only.) Paris institutions have all developed within parameters that have not changed since the 19th century. Beyond the beltway, we find a bustling world—the working-class residential areas—in other words, the suburbs. Paris either controls things or it resists them, for in Paris all business activities are centrally operated.

Within such a geographically restricted area, greenery is a luxury, a lawn is an event and private gardens are a rarity. Paris is populated by people who dream of wide-open spaces. The luckier ones will move out toward the western part of the city, where the land, being less populated, gives them the illusion of living in the country. At the beginning of the 20th century, far from the foul-smelling smoke that belched forth from industries developing in the eastern part of the city, the wealthier denizens got to breathe the clean air of