

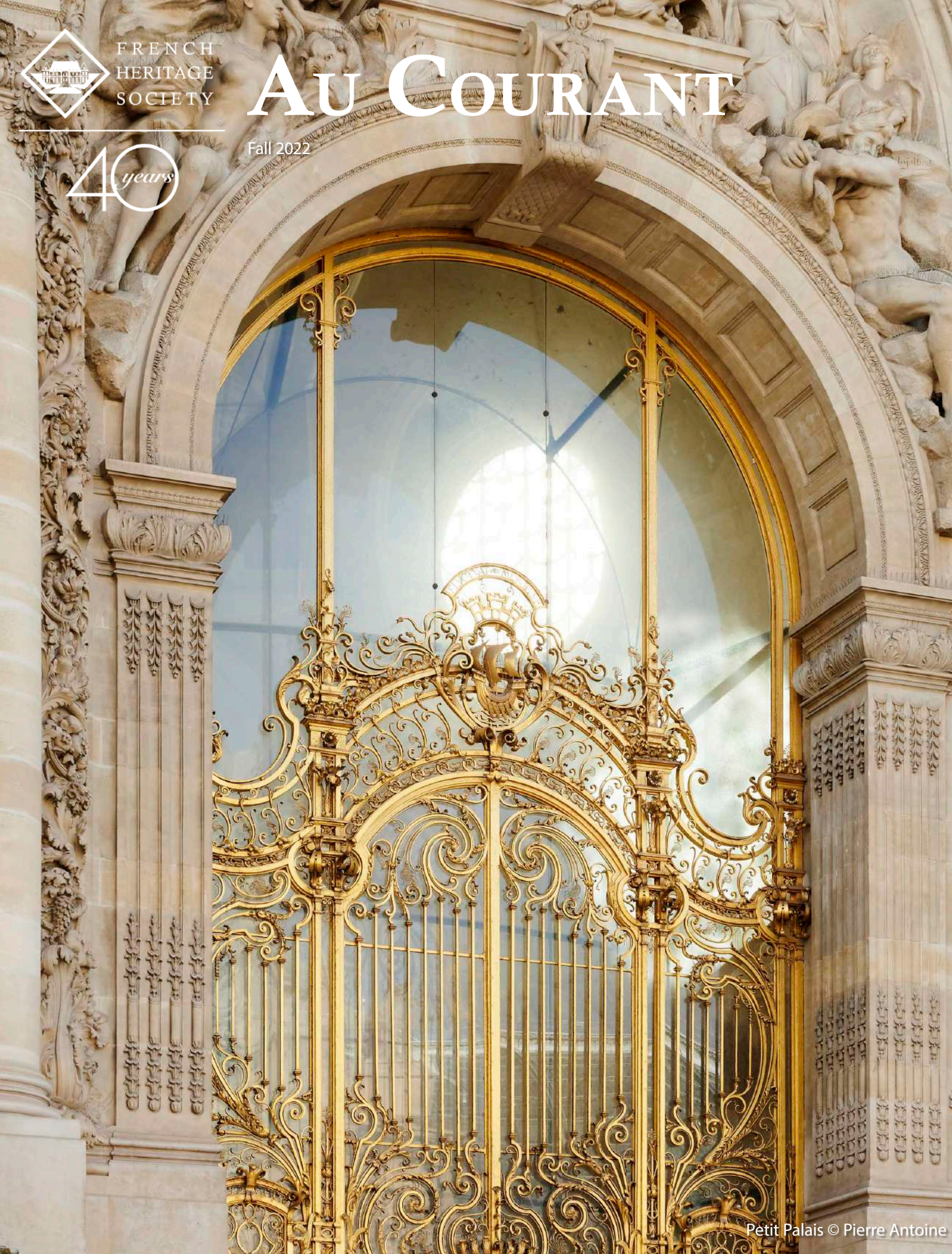


FRENCH  
HERITAGE  
SOCIETY

# AU COURANT

Fall 2022

40 years



MONTREAL - Banque Transatlantique - RCS Paris 302 695 937



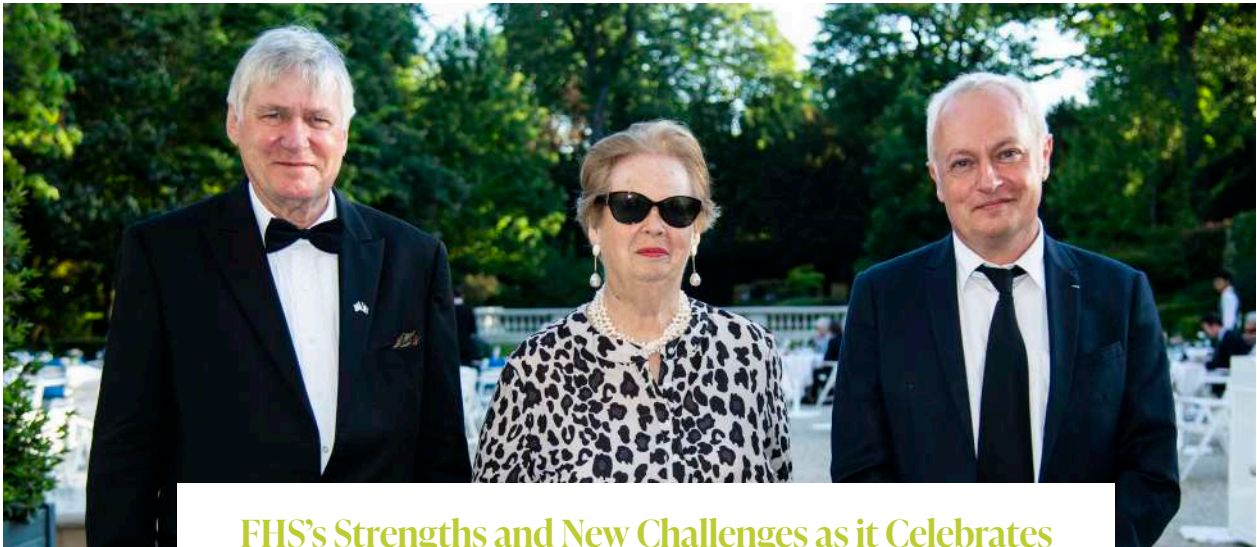
UN PONT VERS DE NOUVEAUX HORIZONS.

CRÉER DES PONTS ENTRE LES GÉNÉRATIONS. LA BANQUE TRANSATLANTIQUE ACCOMPAGNE LES FAMILLES EN ADAPTANT LES STRATÉGIES PATRIMONIALES AUX ASPIRATIONS DES PLUS JEUNES. [RETROUVEZ-NOUS SUR WWW.BANQUETRANSATLANTIQUE.COM](http://WWW.BANQUETRANSATLANTIQUE.COM) - LINKEDIN ET TWITTER

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PARIS BOSTON BRUXELLES GENEVE HONG-KONG LONDRES LUXEMBOURG MONTREAL NEW-YORK SAN FRANCISCO SINGAPOUR

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## FHS's Strengths and New Challenges as it Celebrates its 40th Anniversary

As French Heritage Society celebrates its 40th anniversary, it can legitimately point to an impressive record of having supported more than 650 restoration projects for châteaux, churches, historic buildings and gardens in France and the United States, developed dynamic Franco-American Educational Programs for over 530 of tomorrow's leaders in the heritage field and continually offering cultural activities for its members.

### What has driven this success?

First of all, its strategic choices. And from the outset, the affirmation by the Founding President, Michèle le Menestrel Ullrich of the famous "two-way street": American and French patrons support the restoration of French heritage in France, but also of French heritage bearing witness to the French presence over the past centuries in the United States.

This strategic choice sets FHS apart from other sister organizations that work for the same cause, namely the truly historic American philanthropy born after WWI, when vast American fortunes (the Rockefellers, Carnegies and others) discovered the richness of the French historical heritage, the fruit of centuries of cultural flowering. It remained a "one way street" until the grandiose great American fortunes who had, in a few years, developed enormous capital, unimaginable in the eyes of Europeans of the period, discovered the immense destruction and suffering of WWI, and that France was full of treasures that were defenseless against war, violence, and barbarism.

To be fair, these treasures were also subject to neglect and short-sightedness, because this country, heir and depository of such a considerable historical heritage, did not always live up to its responsibility. If American generosity (and particularly that of John D. Rockefeller) had not been so massive, the Palace of Versailles, to name but one, would have fallen into ruin.

Another strategic choice and growth factor: diversification, i.e. the wide range of projects supported by FHS. This diversification was present from the start, but it has grown over FHS's history. The vast majority of American associations supporting French historical heritage are in the form of "friends of..." an emblematic monument: The Louvre, the Musée d'Orsay, the châteaux of Versailles, Fontainebleau, Compiègne...etc.

When it was created in 1982 as Friends of Vieilles Maisons Françaises, its support was for private historic properties selected according to certain criteria. As of 2001, Marie-Sol de La Tour d'Auvergne, who had already been president for ten years, decided to broaden the association's scope to include historic properties that are members of other associations representing private heritage, such as La Demeure Historique (DH) and the Committee of Parks and Gardens of France (CPJF). Thus, French Heritage Society (FHS) was born and succeeded Friends of VMF and now represents all of France's private historical heritage. Today, we also collaborate with La Fondation du Patrimoine, which has acquired, in terms of preservation, a prominent role.

At the same time, on the American side another axis of development and diversification was developed with the strategic partnership established with the Florence Gould Foundation, which allowed FHS to expand its support for public monuments as well, including religious heritage sites (Abbaye du Mont Saint-Michel, Abbaye de Souvigny, Abbaye de Lagrasse, etc). Thanks above all to this partnership with the Gould Foundation, FHS has established itself as an important player for the support of public heritage including, recently, for the French National Library and the National Archives. FHS has also supported the restoration of Notre-Dame Cathedral in Paris, raising nearly \$2.6 million from over 3,400 private donors including the Lauder family and the Estée Lauder Companies, who gave a generous \$2 million grant.

—Message from the President

Finally, in keeping with this diversification, the FHS Education Program ensures the transmission of preservation skills to future generations and is essential to our mission to safeguard French architectural and cultural heritage. Since its inception 37 years ago, the Education Program has supported more than 530 brilliant young minds with career-defining transatlantic internships at unparalleled institutions in France and the United States. The Richard Morris Hunt Prize for preservation architects has had a major impact on the fellows' careers on both sides of the Atlantic. Michèle le Menestrel Ullrich, co-founder of the prize, continues to collaborate with past recipients of the prize who are now extremely prominent in their fields such as Pierre-Antoine Gatier and John Robinson.

Another decisive asset FHS possesses is its exemplarity and symbolic force. What appealed to me the most when I joined FHS in 2008 was the tremendous recognition of its role and its symbolic force in the historic relationship between France and the United States within the diplomatic corps of our two countries.


FHS has always enjoyed the enthusiastic support of the French Ambassadors in Washington and the Cultural Services in New York, as well as numerous consuls general in the U.S. Emblematic Ambassadors like Jean-David Levitte and François Delattre welcomed us so warmly during their tenures and both supported the recognition of Elizabeth Stribling, our Chairman, with the insignia of Commander of the Legion of Honor, the highest civilian honorary distinction in France. Even today, they continue to show support for our institution. FHS has also always enjoyed the support of the American Ambassadors in Paris and former Ambassadors Howard Leach and Craig Stapleton continue to remain very close to our organization. Ambassador Denise Campbell Bauer and

the American Embassy in France have joined Ambassador Philippe Etienne in offering their patronage for our 40th Anniversary Celebration.

In the eyes of their diplomatic representatives, FHS represents a bridge between our two countries, helps to maintain (both through the Education Program and through fundraising evenings and award ceremonies) strong links between patrons and managers of historical monuments, whether private or public. FHS is recognized for playing a key role in the historic relationship between our two countries

The recognition and assistance of the diplomatic corps is certainly crucial but cannot be sufficient for FHS to have the means to fulfil its action. As has been the case at each of the stages of its development for 40 years, FHS must maintain a strategic spirit and highlight its strengths. The Gould Foundation having ceased operations, FHS must use its essential assets for the pursuit of its mission: to use its notoriety to find new sources of funding by new patrons whether they be individuals, companies or foundations.

The 40th anniversary marks a milestone in our history. In the years to come, will we be able to capitalize and benefit from the notoriety that we have acquired during our 40 years of accomplishment? This is the challenge we face for our 40th anniversary celebrating American Philanthropy in the City of Lights!



Denis de Kergorlay,  
President



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## **French Heritage Society's 40th Anniversary Celebration Honors American Philanthropy and the City of Lights**

During our recent French Heritage trip to Burgundy, a journalist asked me, “Why are Americans so interested in supporting historic restoration in France?” As Chairman of FHS, it is one of the questions that I am most frequently asked. My response is perhaps personal as I usually say, “France is so rich in astounding chateaux, abbeys, and historic monuments throughout all the various regions. This heritage provides beauty and inspiration for future generations, no matter what nationality they might be. The patrimoine of France is universal.”

Upon reflection, I realize that American generosity, which is intrinsic to our national esprit, has been especially evident in France. Beginning with John D. Rockefeller, whose enormous generosity saved Versailles from collapse and destruction after WWI, American philanthropy has helped to preserve and restore historic sites all over the Hexagon. Throughout our 40 years, French Heritage grants, however small or large, have also served to motivate French players in the public and private domain to follow suit. We are proud to be American cheerleaders in the domain of cultural restoration.

In planning our 40th Anniversary, what could be more befitting than a celebration of the spirit of American philanthropy? Each

of our Philanthropic Honorees exemplifies this generosity of spirit of giving in a variety of domains: music, museums and photography, education and theatre arts, as well as religious heritage. Each of our 40th Anniversary Honorees shares a passion for historic restoration and most importantly, a love and commitment to France, and the beauty of its patrimoine.

We have chosen Paris, the City of Lights, as a sparkling and befitting setting to celebrate our FHS 40th Anniversary as we pay homage to the spirit of American philanthropy.

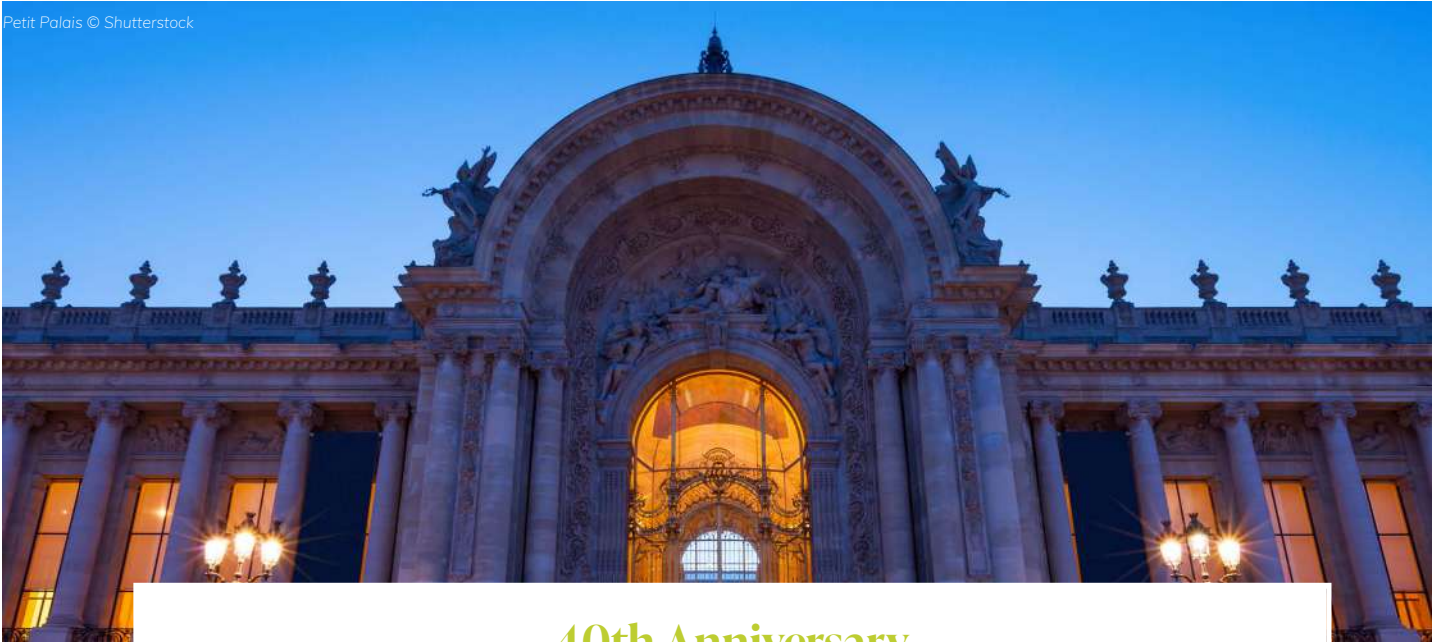
Please join me on October 15, 2022 at the breathtaking Petit Palais as we toast this milestone in our Franco American amitié.

Elizabeth F. Stribling  
Chairman of the Board

*Elizabeth Stribling, in September 2021, to the right of then Minister of Culture Roslyne Bachelot as FHS received its second Grand Mécène de la Culture distinction with other major donors and founding members of the Cercle Richelieu at the BnF (French National Library) that was awarded two restoration grants from the association for a total of \$434,000 with the support of the Florence Gould Foundation and Iron Mountain, Inc.*

Photo credit : © Laurent Julliard/ Agence Contextes/ Bns

Petit Palais © Shutterstock



## 40th Anniversary

# Celebrating French-American Philanthropy

American philanthropy has a long and storied history in France, and French Heritage Society has played an important role in this special relationship since our founding in 1982. Join us in October 2022 as we honor forty years of evolution and achievement. Travelers who join for the full week of celebrations, October 11-15, will enjoy an exquisitely curated itinerary. We will discover the unseen corners of cultural landmarks like the Opéra Garnier and Archives Nationales, dine at private residences and best-in-class restaurants, and toast French-American friendship with dignitaries at exclusive receptions throughout the city of lights.

Our celebrations will culminate with an unforgettable gala evening at the Petit Palais, a Belle-Epoque masterpiece, on Saturday, October 15, 2022. Guests will wander the stunning 19th-century galleries with cocktail in hand, enjoy a delectable dinner by four Michelin-starred Chef Eric Frechon, and dance the night away in old world style. We will fête our Honored Philanthropists, who embody the spirit of American philanthropy on which French Heritage Society was founded forty years ago. All are welcome to join us for this once-in-a-lifetime evening.

## JOIN US!

**Tuesday, October 11-Saturday, October 15, 2022:** 40th Anniversary Trip in Paris - Sold Out!

**Saturday, October 15, 2022:** 40th Anniversary Gala in Paris

**Thursday, November 17, 2022 :** Gilded Age Gala in NYC



## 40th Anniversary Trip in Paris

### Tuesday, October 11th - Saturday, October 15th

French Heritage Society has a special link with Paris, the City of Lights, making it the perfect place to celebrate our 40th Anniversary. FHS has given a number of restoration grants to important projects throughout the capital over the past four decades in addition to having an office and a Chapter there.

Our Travelers will celebrate FHS's tradition of American Philanthropy in the City of Lights with a five-day exclusive program prior to the 40th Anniversary Gala on October 15. Travelers will enjoy a series of private visits to many sites whose restoration has been supported by FHS grants. The French National Library-Richelieu, the historic cradle of the Bibliothèque Nationale de France, was awarded two restoration grants in 2018 for a total of \$434,000. Our Trip program will begin with a private visit and breakfast at the Library site, including a welcome by BNF President Laurence Engel. The National Archives received a grant of \$305,000 this year for the restoration of the 18th-century Cabinet des Singes at the Hôtel de Rohan. We will enjoy a private visit to this site as well as an evening cocktail reception to celebrate with FHS's friends and partners.

Our Travelers will also be received at the very centers of cultural power in Paris. The itinerary includes visits to the Elysée Palace, the French Ministry of Foreign Affairs at the Quai d'Orsay, the Academy of Fine Arts at the Institut de France, the Palace of the Légion d'Honneur at the Hôtel de Salm as well as private behind-the-scenes visits to the Opéra de Paris,

les Gobelins and other sites. In addition, our Travelers have been invited to exclusive receptions and intimate dinners at Parisian homes. The week will culminate with an unforgettable Gala at the Petit Palais, the exquisite Belle Epoque jewel, on October 15. In keeping with the spirit of American Philanthropy, the Petit Palais received an FHS grant for \$20,000.

FHS has received important distinctions in recognition of its commitment to preserving and protecting French architectural heritage. In 2010, the title of "Grand Mécène de la Culture" was awarded by then-Minister of Culture Frédéric Mitterrand as a token of the French State's recognition of FHS's contribution to the cultural development of France. In 2021, the Minister of Culture, Roselyne Bachelot-Narquin, paid tribute to members of the Cercle Richelieu, a group of companies, foundations and donors, including FHS and its partners the Florence Gould Foundation and Iron Mountain, Incorporated, for their contribution to the restoration of the Bibliothèque Nationale - Richelieu site.

And of course, FHS is also committed to the restoration of Notre Dame Cathedral and has raised nearly \$2.6 million from 3,400 private donors including the Lauder Family and The Estée Lauder Companies who gave a generous \$2 million grant.

We are truly grateful and have much to celebrate with our patrons and friends on both sides of the Atlantic!



*Under the High Patronage of*

His Excellency the Ambassador  
of the Republic of France to the United States  
Monsieur Philippe Etienne

Her Excellency the Ambassador  
of the United States of America  
to the Republic of France and Monaco,  
Madame Denise Campbell Bauer

*and of*

The Embassy of the  
United States of America in France

—  
*Gala Chairman*  
Sana H. Sabbagh

*Honored Philanthropists*

Donna Josey Chapman  
Carole Bailey French *and* John French III  
Celso M. Gonzalez-Falla  
*in memory of* Sondra Gilman  
Marifé Hernández *and* Joel Bell  
William P. Lauder *and the* Lauder Family  
Elizabeth Segerstrom  
Barbara Tober  
Ann *and* William Van Ness

*Visionary Philanthropist*  
Dena Kaye

FRENCH HERITAGE SOCIETY  
40<sup>th</sup> ANNIVERSARY

*Gala*

Cocktails at 8:00

Dinner by Le Bristol Paris' four Michelin-starred Chef Eric Frechon

Dancing

Black Tie ~ Long Gowns

Petit Palais

Paris, France ~ Saturday, October 15th, 2022

Petit Palais - Mosaics ©FHS



## Petit Palais

### A Belle Epoque Palace Dedicated to Paris and the Arts

The Petit Palais was built with Belle Epoque flourish for the 1900 Universal Exhibition, like its neighbor the Grand Palais. The architect, Charles Girault, wanted to infuse the building with the grandeur and dignity of an official palace to glorify the City of Paris and to celebrate the arts.

Designed as a model museum to open in 1902, the innovative techniques used to build the Petit Palais, such as reinforced concrete, a metal frame and electricity, made it a manifesto of progress in architectural style at the dawn of the 20th century. The project employed an army of artists to give the building the pageantry and dignity of an official palace with its vast mosaics, elaborate wrought-iron stairwells, spectacular cupola and stunning stained-glass. More than twenty years, from 1903 to 1925, were necessary to complete the exuberant painted and sculpted decorations. French paintings and sculptures from the late 19th and early 20th centuries acquired by the City of Paris since 1870 constitute one of its major collections today. It also houses a significant collection of decorative murals and sculptures.

The entrance lobbies, the garden peristyle and the staircase under the cupola are all elaborately decorated. The two large exhibition galleries also feature intricate decorative murals. Girault achieved a successful blend of traditional and modern architecture, allowing the natural flow

of visitors around the building and bold openings leading onto the Champs-Élysées gardens and inner courtyard garden.

FHS is proud to support the restoration of the peristyle garden portico with a grant of \$20,000. To decorate the vaulted ceiling of the Italianate-style portico, Paul Baudouin reinvented the art of fresco painting which had been neglected since the Renaissance. He painted a huge vista of vines interspersed with medallions featuring The Months of the Year and The Hours of the Day and Night. The three large sections of the vaulted ceiling are punctuated by the feminine allegories of the Seasons. More than a century after its creation, this unique work requires in-depth restoration, including deep cleaning and some repainting. Its restoration will allow a broader public to rediscover this little-known masterpiece and garden paradise in the heart of Paris

FHS will hold its 40th Anniversary Gala at the resplendent Petit Palais on **October 15th, 2022**.



Petit Palais - courtyard © Jennifer Herlein



Petit Palais © Pierre Antoine



## French National Archives - Hôtel de Rohan, a Rococo Jewel

The National Archives have been located at the Hôtel de Soubise, a former princely palace, since 1808. This is the starting point for the institution's expansion across the Marais in central Paris. With the exception of two modern buildings, this unique heritage complex is made up of residences from the Ancien Régime acquired gradually to meet the needs of the State. The Hôtel de Rohan, the former palace of the Cardinals of Rohan built in the 18th century, became part of the National Archives in 1928, after having been used for 120 years by the National Printing Office.

Since 2011, the Ministry of Culture and the National Archives have embarked on an ambitious project to rehabilitate the Hôtel de Rohan, ultimately to open this exceptional set of interior decorations from the Louis XV period up to the public. In addition to the princely salons of the Hôtel de Soubise, the most outstanding example of Rococo-style decor today in France, the sumptuous salons of the 18th-century Hôtel de Rohan, which have been closed for twenty years, will soon be fully restored. FHS is proud to have awarded a grant of \$305,000 with the support of the Florence Gould Foundation for the restoration of the Hôtel de Rohan's Cabinet des Singes by Christophe Huet.

Since the second half of the 17th century, Europeans have been amazed to rediscover the Far East thanks to the writings of Jesuit missionaries, the stories of traders from the Compagnie des Indes, or exotic imported objects. This was followed by the fashion for chinoiseries, a current integrated into the Rococo style depicting an

idealized and fanciful Far East, mixing motifs imported from Turkish, Indian and Chinese civilizations.

Christophe Huet (1700-1759) is the master of the genre and the most inventive animal and ornamental painter of the period. He probably created the scenes for the two singeries at Chantilly for the Duke of Bourbon in 1735 and 1737, as well as at Champs-sur-Marne for the Duke of La Vallière and the harpsichord at the Château de Thoiry. He also produced the exceptional painted decoration – one of his rare works preserved today – of the Cabinet des Singes at the Hôtel de Rohan. The rocaille woodwork profusely mixing sinuous lines, shells and golden garlands, allows the juxtaposition of frames depicting historical scenes in pastel colors against a white background. Following the mode of chinoiseries, they present joyful characters with sinister features and oriental costumes, often indulging in frivolous games. Floral foliage and arabesques are added to this decor interspersed with birds, insects and facetious monkeys, which gave their name to the cabinet.

In 2023-24, the fully-restored Hôtel de Rohan will open to the public for the first time so all will be able to discover its architectural and historic treasures, including Huet's masterpiece, the spectacular re-installed salons of the former Grand Chancellery of Orléans, the palatial splendor of the restored salons of the Cardinals of Rohan, and the surprising evocation of the old industrial vocation of the site when the ground floor was used by the National Printing Office.



Cabinet des Singes, detail, Le Chaudron © Archives nationales



Newly installed salon from the Chancellerie du Duc d'Orléans on the ground floor.-  
Hôtel de Rohan © F.Bréchemier



## The Rebirth of a National Treasure

### BnF-Richelieu Museum to Open in September

French Heritage Society supports the restoration of both public and private historic properties and sites. Excellent examples of its public sector support are the two grants awarded for the magnificent restoration of the French National Library-Richelieu (BnF). With the support of the Florence Gould Foundation, FHS is proud to have awarded a grant \$354,000 for the restoration of the Mazarin Gallery and, thanks to the support of Iron Mountain Incorporated (specialists in the conservation, storage and archiving of documents, objects and collections), to have provided an additional grant of \$80,000 for the restoration of the Louis XV Salon.

This newly restored site was inaugurated on September 13th by French President Emmanuel Macron and the Minister of Culture before opening to the public that weekend, which coincided with International Heritage Days.

The Richelieu site now houses the specialized collections of the BnF with 20 million documents preserved on-site (performing arts, maps and plans, prints and photography, manuscripts, coins, medals and antiques). This major restoration project undertaken by the Ministry of Culture began in 2007. The renovation is a historic opportunity for the collections as well as for the buildings. For the first time in its history, the BnF had the chance to rethink and renovate the building in its entirety. This will also allow the BnF to fully assume its place among the largest libraries in the world, alongside such institutions as The British Library in London and the Library of Congress in Washington, D.C.

In 2022, after the 300-year presence of the Royal Library on-site, for the first time Richelieu will offer the public a completely redesigned museum space presenting the treasures of the BnF collections. These displays bring together famous works (manuscripts of *Les Misérables*, sketchbooks by Degas), rare objects and furniture (Grand Camée de France, King Dagobert's throne) and emblematic documents from its extensive collections. The new museum will occupy some of the most prestigious spaces on site including the Mazarin Gallery and the Louis XV, Colonne and Luynes Salons.

French Heritage Society is proud to participate in the restoration of two of its most magnificent rooms. The Mazarin Gallery, built by François Mansart between 1644 and 1646, is one of the rare examples of a Palatine gallery in France, like the Apollo Gallery at the Louvre. Decorated in the purest Baroque style, the painted ceiling is one of the jewels of the Richelieu site with a vast series of frescoes inspired by Ovid's *Metamorphoses* and mythological and heroic subjects. The gallery, classified as a Historic Monument, is one of the most beautiful spaces in the new BnF museum and, indeed, in Paris.

Another project supported by FHS, the Louis XV Salon, or King's Cabinet, was designed in the 18th century to house the royal collection of coins and medals, one of the most remarkable in the world. Its decoration, painted by the three great 18th-century masters, François Boucher, Charles Natoire and Carle Van Loo, along with its furniture, constitute a unique ensemble in the world.

FHS is delighted to participate in this ambitious restoration project to allow the BnF-Richelieu to open its doors to visitors from all over the world to discover one of the most sumptuous historic sites in Paris. FHS is also a founding member of the Cercle Richelieu, the donors circle, and received its second designation as Grand Mécène de la Culture for its support of the project.



Detail of the frescoes before Restoration © Karen Archer





## A Man on a Mission

Interview with Philippe Villeneuve, chief architect for Notre-Dame Cathedral in Paris

With the third anniversary of the tragic fire at Notre-Dame, FHS staff's Karen Archer and Victoria Estivalèzes had the privilege of speaking to Philippe Villeneuve in the temporary offices set-up behind the apse of the cathedral. Restoration work is being carried out by the Public Establishment dedicated to the conservation and the restoration of Notre-Dame Cathedral and overseen by Philippe Villeneuve. He shared details about how the restoration work is progressing along with personal insights into his journey to restore this timeless treasure for all of humanity. It is clear that the architect has been profoundly marked by this experience and his relationship with the cathedral. Before the fire, he had the cathedral's rosace tattooed over his heart. Lifting his left sleeve, he revealed his latest tattoo – the cathedral's towering spire sketched into his flesh.

French Heritage Society's Notre-Dame Fire Restoration Fund has raised nearly \$2.6 million from over 3,500 donors from 40 countries across the globe. As part of its 40th Anniversary celebrations, FHS is honoring Philippe Villeneuve at the May 11th Diner des Mécènes in Paris.

**With the third anniversary of the terrible fire on April 15th, after the initial shock of this tragedy, what are your feelings today about the actions undertaken to save and resurrect Notre-Dame Cathedral?**

I am very determined and pleased because the necessary initial steps have been put in place to shore up the structure. We adhere to the laws governing historic preservation for Notre-Dame so there is a lot of pressure to meet very tight deadlines while still respecting the rigorous restoration process. We have a lot of interaction with scientists and researchers in all fields who are not on-site but who feed our reflection. The overall damage represents 15% of the vaults and frame and part of roof that was lost. It could have been ten times more catastrophic. Notre-Dame was relatively spared but the main parts that were affected were a result of sections collapsing. The rest of the structure resisted perfectly, holding up as the master builders of the time expected when they designed the vaulting and the structure. We had to wait 850 years to test its solidity, but all the collapsed sections were either designed in the 19th century or due to falling stones and other elements.

There have not been any unforeseen surprises in terms of the diagnosis as we have proceeded. It is all following its course, although the timeframe is very tight. With the third anniversary of the fire, we

only have a little over two years to carry out the restoration. We experienced delays due to the COVID-19 outbreak and the scaffolding took more time due to inspection regulations. It took almost two years to complete the shoring-up of the structure due to these unforeseen events.

**Were you able to examine the stones on the upper levels where the fire was the most intense to assess their condition?**

Of course, the collapsed parts will be redone. All the side walls that supported the framework were affected by fire and partly burned and our restoration method depends on the structural condition of these walls. If the walls could no longer support the framework because of the fire, they would have had to be replaced. But here we relied on studies made by engineers and the side walls, although they were affected up to 4-5cm in depth, did not lose their structural resistance. So, we are not going to replace the stones systematically, but we will have to change some, especially at certain support points to be sure that the weight is well distributed. We are going to do a lot of work to preserve the stones of the external structure. It is a very meticulous process that requires drilling small holes in the core of the blocks of stone, inserting small rods, then injecting micro-grouts to fill

all the voids which allows us to retain more of the original stones. The only traces of the fire will be in these walls. Everything else will be restored so that there is no longer any visible trace of the fire in the cathedral.

**Given that Notre-Dame Cathedral represents a universal heritage, do you approach this project differently than other projects?**

No. All eyes are on us because Notre-Dame is a very emblematic, symbolic monument. It has a soul and represents a culture and a civilization that is revered throughout the world. We are responsible for an exceptional monument but when you do the job that I do, all projects must be treated with great care. I have a huge responsibility on my shoulders, but at the same time I have a special relationship with this cathedral that is so personal, carnal and visceral that I am touched to know that I am entrusted with the care of this monument that I have loved since childhood. It's a miracle, but my life is also a miracle in a way.

Knowing that I am there for my baby, at a time when in fact she has suffered as never before, is very emotional. Notre-Dame formed me and made me want to become an architect. I undertook everything with a secret goal: to one day be in charge of Notre-Dame – our Lady of Paris. I had to be crazy to believe at 16 that one day I would be in charge of Notre-Dame. I absolutely do not believe in chance and looking back, there is no denying it was all preordained from the beginning of my life. I am here because it was meant to be.

**What is the state of the work site today? What are your priorities and next steps?**

The shoring up has been completed so we are now in a preparatory phase of decontaminating the site and cleaning the vaults and walls. All the surfaces are being vacuumed to remove lead dust so that we can work in a safe environment. Work is progressing well and at the moment we are receiving bids from companies. This morning, I had a meeting about a bid for the reconstruction of the steeple and its frame. Yesterday we met with roofers, scaffolding will be arriving soon and in fact, the first major stage of reconstruction of the site will take place at the transept because it is the key to the whole operation. It is the most difficult. I have to plan ahead to go as fast as possible to be able to reinstall the rooster.

**Is this the first phase of the major restoration work?**

Securing, shoring up and then restoration are successive phases but, in reality, the way I designed these steps was in anticipation of the restoration work. The supports beneath the vaults rest on scaffolding. Inside it is an iron cathedral and you only see the scaffolding needed to secure the cathedral to support the vaults. It is also necessary for the worksite since we will restore the vaults and we absolutely need structural support. Thanks to all of the donations, the initial restoration work began on April 16th three years ago. Everything we have been able to do is thanks to the donors. This project requires vast funding with an immense investment in people and in time, so everyone who has, directly or indirectly contributed, whether by donating money, participating in the restoration, doing research, all of these people are contributing to the resurrection of the cathedral.

**At this point can you determine that you have enough funds to carry out the restoration work?**

Yes, we have what we need and we will also be able to carry out much-needed further restoration of the cathedral because so many people contributed and showed their love and admiration for Notre-Dame. Before the fire, restoration work was planned, and we had an ongoing fundraising campaign. Once the cathedral reopens to the public, we will proceed to restore the apse, which was already planned. But the funds raised after fire will allow us to fund the entire restoration project and to renovate the cathedral which has undergone major restoration since Viollet-le-Duc. Thanks to these donations we will be able to not only save the cathedral but maintain it and give it a facelift like it had in the 19th century.

**What are your main challenges in carrying out this project?**

Methods and coordination. I need to coordinate the various tradesmen and craftsmen and all of the companies that will work on the same elements. The frame, for example, will involve several companies, the scaffolders too, and all of this is intimately linked so it will be necessary to have extraordinary organizational rigor. Technically it is a challenge, but it is not insurmountable since Viollet-le-Duc did it before us and with much fewer tools at his disposal than we have today, such as cranes and other means. Above all, my greatest accomplishment is in creating a worksite with a sense of fellowship and companionship. I am very proud of that because the human dimension is what interests me the most and being in charge of a team of men and women who give everything, their knowledge and their time for the cathedral. This involves mutual recognition and respect. So, my challenge is much more human than technical – and, of course, to meet the deadlines.

**Can you tell us about the tradespeople that work on the site?**

There are plenty. The scaffolders are still there and provide access to the various elements. Too often we tend to consider scaffolding only as a means to access different points. Scaffolding is mainly about technique and requires a lot of intelligence, organization, and understanding what the worksite requires. With a good scaffolder, the construction site will be much easier.

We had very good scaffolding, which even in the face of the fire showed that it could resist the flames and that it was admirably designed. Today, we have scaffolding everywhere, both inside and outside the cathedral.

The masons will clean, restore, redo the joints, and rebuild. We have restorers for painted decorations, painting, locksmithing, in short, all the crafts. Carpenters have the heavy task of rebuilding what has been destroyed and creating support structures. Carpenters put in place the support arches beneath the buttresses and vaults. They will redo the frame and the spire. Roofers will do the lead roof of the cathedral, including all the works of art, parts of the spire, and the gargoyles, which serve for drainage. There are also led organ builders. Workers are everywhere! Notre-Dame de Paris is like an anthill because we are not only restoring part of the cathedral but must intervene everywhere because of the dirt and pollution.





We employ many trade workers and companies. There are often 4-5 companies working on the same part of the cathedral so it is a real beehive. The number of people on the site fluctuates between 30 and 50. We are working on many fronts and have researchers working alongside the companies. We will have even more workers there when we start work on the transept, the nave and the choir. It is like in the Middle Ages with all these tradespeople working together. By decontaminating the cathedral, it is also being cleaned and having its beauty restored. We are going to have a cathedral which, after the fire, will be more beautiful than before. When people see it, they are going to be amazed.

**Can you tell us about the solidarity to rebuild Notre-Dame, both from the French and from the whole world?**

From the very start, as of April 15th, this outpouring began. This tragedy shocked, moved and astonished the whole world and people of all religions and cultures. I was dazed, it brought me back to when I was a child who dreamed of taking care of the cathedral. When I applied, it was a matter of course. When I was chosen, I realized that I wanted this position for entirely personal reasons and not at all to advance my career. For others, Notre-Dame de Paris was the holy grail, the consecration of their careers, but not at all for me. Notre-Dame has always fascinated with its stunning beauty and it was the most visited monument in Europe with 13 million visitors per year. Its appeal is enormous and universal, a jewel of French architecture and for humanity because it represents an art, knowledge, know-how and technical prowess that achieved its pinnacle and then spread throughout the world.

World heritage sites like Notre-Dame de Paris benefit all humanity and receive universal recognition from all cultures across the globe. Notre-Dame touched, shocked and wounded the whole world. And for me personally, I did not feel alone because people were very benevolent towards me which helped to sustain me. It was so brutal from a personal point of view and very difficult professionally. The political aspects are also challenging and very intense. I am both exhausted and impatient. In addition, I was pleased for Notre-Dame because I saw that she was loved by the whole world and I was so proud of my cathedral.

Notre-Dame evokes a truly personal link for many. It made people cry. If the Eiffel Tower, another symbol of Paris, were to collapse, I do not think it would illicit the same reaction. There was an intense emotional outpouring like for the Twin Towers in New York. To better handle this, I saw a psychiatrist for a time and to my surprise was diagnosed with post-traumatic stress.

**What role does American support play?**

The significance of American support is not so surprising due to the very strong ties between France and the United States. As in any long relationship, we sometimes disagree but there is always a foundation of mutual respect. Americans appreciated our help during the American Revolution and at the same time the French are grateful to the Americans who came to save not only France but Europe during WWII. There is a kinship and plenty of French people have gone to the U.S. When we hear Americans speak about France, it is always

with starry eyes. Americans come to Notre-Dame almost as if on a pilgrimage. American generosity, patronage and philanthropy is so engrained in their culture. When Americans come to France, it is like going back to their roots, returning to the source. Even before the fire, we had many American donors for the ongoing restoration work at Notre-Dame.

**What has been your most surprising discovery?**

It is the researchers' new discoveries about the assemblage of wood, the composition of the mortar and the construction of the vaults. We are learning a lot more, for much good has also come of this as the fire has allowed us to learn more than we could have through traditional research. We now know the composition of the mortar of the vaults and how the stones were cut, whereas before we didn't because we had never dismantled the vaults. Now we know their precise thickness as we were able to access elements that allowed us to understand how they were built and with what methods. For the vaults alone we have gained many new insights. The same goes for the walls in order to observe how the structure ties together. We also discovered traces of polychromies while cleaning. Notre-Dame was very dirty but bore traces of a soul that transcends time. When people go inside the restored cathedral it will be flooded with light and they will not recognize it, but through this process it will regain the dignity that other cathedrals have already found due to restoration work.

The cathedral has a life, a soul, which for the moment is on hold. A question I ask myself is when the work is finished, will I find the cathedral I have known and loved? Will it be the same, we are all wondering? When you entered Notre-Dame de Paris there was a smell, a warmth in the air, the scent of dust, candles and incense all mixed together. We will have the same acoustics, but I wonder, will it smell the same?

We are not just cleaning and restoring, we are removing layers of its history, of the life lived there. We got used to that at Chartres as everyone was used to something black with superb stained glass. Now you have something that is a little too light and the stained-glass windows have lost some of their impact. In Chartres the perception of people who visited before the restoration 15 years ago is not the same as those who visit today. The change will not be as radical at Notre-Dame but there will be a notable difference.

**Do you have a particularly striking anecdote that you can share with us?**

I have plenty of them but my most poignant memory is when I found myself alone in the cathedral after I had forbidden everyone else from going inside. On the morning of Easter Sunday, I was in the north aisle, and I walked towards the heap of stones and rubble. The gaping hole above cast an unfamiliar light over everything that I had never experienced in Notre-Dame, and I saw the statue of the Virgin all alone in silence. And then and there I wept. I was overcome at once by a sadness, a kind of bewilderment and at the same time a confidence about the future. The fact that the statue of the Virgin was still intact and standing upright was for me the obvious sign that up there they had not wanted the cathedral to be destroyed.



Photo © David Bordes / Etablissement public chargé de la conservation et de la restauration de la cathédrale Notre-Dame de Paris

After the fire, I went home and did not ask myself any questions because I knew where I was, but I did not have time to question it. I did my job and only later did I allow it all to sink in. So, I sometimes say that I died the day of the fire because I totally suppressed my feelings and buried everything inside. Afterwards I was able to transform all that. I am no longer dead, I am in a coma and when I wake up and I see the horror, the gaping hole and everything we have lost, I go back into a coma and work.

And when I entered the cathedral all alone, it was one of the rare times I came out of this coma. I saw that statue and I received a message that I understood and then I left to carry on. That was an encounter between the post-fire cathedral and me. It was the first time that a calm descended. I was in my own bubble and then afterwards, I went back to work. That was it, just her, the cathedral, and me.

**Was that the hopeful message you needed?**

Yes, and it was very positive. On the other hand, there is something I'm going to keep an eye on, which is the famous Pietà at the back of the cathedral that cradles Christ with his hand touching the ground. I noticed that Christ's hand had a trace of molten lead on it and

I thought, we will not touch that. In any case, I saw symbols everywhere and I may have missed many others.

**The fire is now also part of the history of the cathedral.**

Yes, and it occurred right in the very heart of the cathedral, so that is significant, too.

**Finally, what is your wish for the future of Notre-Dame de Paris?**

That we cherish it for all time, that we do not neglect it, that we do not get used to seeing it grow old. The chain that I have been a part of since the 12th century, after Viollet-le-Duc and me, really needs to last because the world cares about it. She lived 850 years and I want her to live another 850. I would like her to continue, to stay, to bear witness. I can honestly say that what I do is not out of pride. I see it as a mission, so it is not even a burden anymore, or something heavy to bear. It is under my care, but I want to give it back to the world and if I can help show the world its beauty and its necessity in our lives, I will have won.

*Translated from French by Karen Archer*

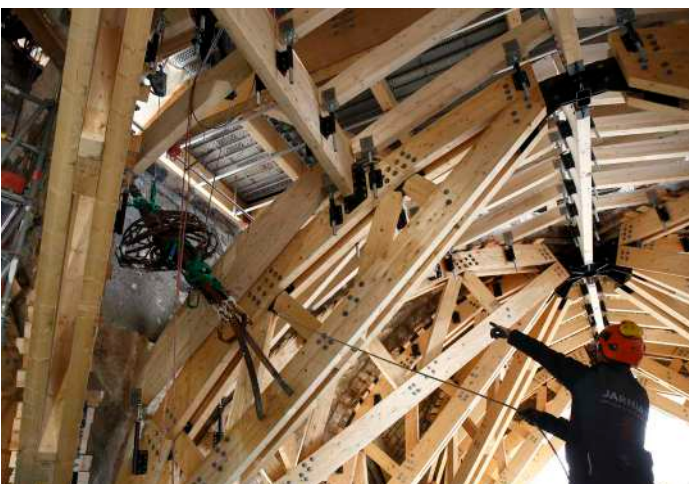


Photo © David Bordes / Etablissement public chargé de la conservation et de la restauration de la cathédrale Notre-Dame de Paris



Photo ©Patrick Zachmann / Magnum Photos

CHÂTEAU  
ROQUEFORT

FAMILLE BELLANGER

LES ROCHES BLANCHES

SAUVIGNON BLANC

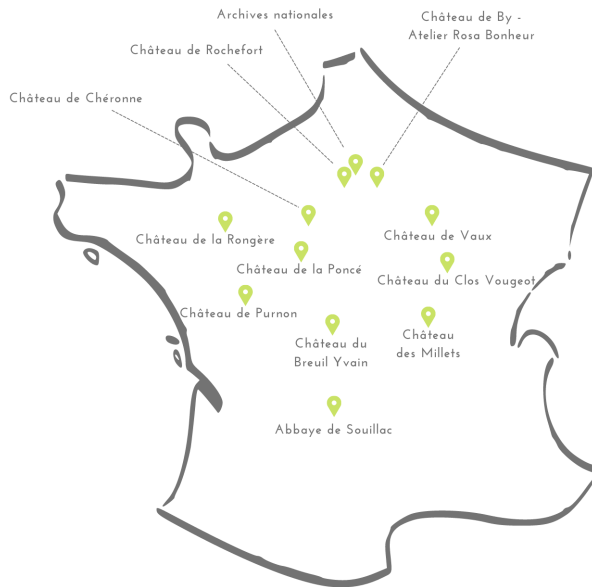
CABERNET FRANC & MERLOT



THE MINERAL MEMORY  
OF ROQUEFORT



French Heritage Society awards **\$1 million** over the past two years



FHS has awarded 14 Restoration Grants and a Cultural Grant for a total of nearly \$470,000 so far in 2022 with several exciting projects still to come. Over our 40-year history, restoration funds awarded to nearly 650 grants have amounted to almost \$14 million in direct aid, resulting in double that amount due to our matching fund requirement. Over the past two years alone, FHS has awarded over \$1 million for restoration and cultural projects in France and the U.S.

## The first YPC Paris Grant in the honor of our 40th Anniversary!



The Young Patrons Circle Paris in front of the Elysée Palace in Paris

The Young Patrons Circle Paris is proud to present its new initiative of supporting a restoration grant for a young owner's château through fundraising events.

The YPC took a vote and selected the **Château de Vaux**, owned by Edouard Guyot, who is part of *Les Audacieux du Patrimoine*, a dynamic group of young château owners. He acquired the château in 2015 when he was only 22 years old with the intention of restoring it and opening it to the public.

Through this initiative, **\$1,200 will be awarded in addition to the \$10,000** grant supported by the Atlanta Chapter for the restoration of the second and third floors of the east wing and the east pavilion.

The Château de Vaux embodies the new generation's commitment to the preservation of French architectural and cultural heritage.



### Les Archives Nationales in Paris (Paris)

\$305,000 — The Florence Gould Foundation  
The cabinet des Singes in the Hôtel de Rohan

Since 1808, the National Archives have been located at the Hôtel de Soubise, originally built for Prince and Princess de Soubise. The Hôtel is the starting point for the institution's expansion across the Marais this unique heritage complex includes exceptional former residences from the Ancien Régime.

**Restoration project:** the Cabinet des Singes by Huet in the 18th-century Hôtel de Rohan, former palace of the Cardinals of Rohan. Since 2011, the Ministry of Culture and the National Archives have embarked on an ambitious project to rehabilitate the Hôtel de Rohan, which features some of the most outstanding examples of Rococo-style décor in France.



### Château du Clos Vougeot

\$25,000 – in honor of George J. Martin, Jr. with the support of FHS Chapters and private donors

The Château du Clos de Vougeot, an exceptional historical monument in the heart of the Burgundy vineyards. The cellar and winery built by the monks of Cîteaux from the 12th century still bear witness to the importance of the Burgundy vineyards since the Middle Ages. The chateau, a mansion with square towers, was built in 1551. In 1944, the severely damaged chateau was entrusted to the young Brotherhood of the Knights of Tastevin, who set out to restore it. The chateau is also a UNESCO World Heritage Site.

**Restoration project:** consolidate the northeast tower



### Petit Palais (Paris)

\$20,000 to date – supported by private donors

The Petit Palais, like the neighboring Grand Palais, was built for the 1900 Universal Exhibition. It was designed as a model museum using innovation like reinforced concrete, a metal frame and electricity. The Petit Palais became a manifesto in architectural progress at the dawn of the 20th century. The site was designed to glorify the City of Paris and to celebrate the arts. Today, it houses a significant collection of decorative murals and sculptures. It is also home to a collection of 18th-century furniture donated by American philanthropists Edward Tuck and his wife Julia Stell. FHS will hold its 40th Anniversary Gala at the Petit Palais on October 15th, 2022.

**Restoration project:** the frescoes decorating the vaulted ceiling of the garden portico.



### Château de By- Atelier Rosa Bonheur (Seine et Marne)

\$16,500 – supported by FHS Chapters and a private donor in memory of Francis de Marneffe

Rosa Bonheur, a 19th-century French artist, is renowned for her paintings of animals, landscapes and portraits. Her works were exhibited around the world. The first retrospective dedicated to Rosa Bonheur will be held at the Musée d'Orsay in Paris. to celebrate the bicentenary of the artist's birth. Additional exhibitions are anticipated in the U.S and at the Fine Arts Museum of Bordeaux. Since 2019, an FHS intern has been placed at the chateau and this will continue during the excitement of the bicentenary.

**Restoration project:** the "Chambre à Chasselas" or Grape Room



### Château de la Rongère (Mayenne)

\$15,000 - supported by the Louisiana, New York and Philadelphia Chapters

In 1294, the lands of La Rongère were sold to Macé de Quatrebarbes. The château consists of the Louis XIII and XIV wings. In the 18th century, the de Montecler family constructed the Louis XV wing. In 1890, the château underwent extensive restoration work on the Louis XIII and XIV wings. Ornamentation and numerous sculptures were included on the facades. And the chapel was completely restored in 19th century style. This château has an impressive French park and formal gardens created by the Abbé de Montecler in 1760 that remains the most magnificent in the Mayenne region.

**Restoration project:** the roof and masonry of the chapel



### Château de Ponce (Sarthe)

\$15,000 - supported by the New York Chapter

The Château de Ponce is a remarkable architectural ensemble and has the label of Remarkable Garden. The Caroline Terrace, a precursor of the troubadour Gothic style, was very fashionable among the Romantics. This building is often compared with the work of Prosper Mérimée and the rediscovery of the Middle Ages. The château is particularly famous for its Renaissance coffered staircase from 1542, labyrinth, gardens, and the Caroline Terrace. The astonishing and original decor is comparative to an opera house or theater.

**Restoration project:** the Caroline Terrace, an architectural “folie” built in 1830 against the face of a limestone cliff. In the 1980s, the folly’s central section collapsed. The restoration is imperative to prevent the edifice from collapsing and placing the château in danger.



### Château du Breuil-Yvain (Indre)

\$15,000 – supported by the New York Chapter and a private donor in memory of Lilibeth Dewavin

Château du Breuil Yvain is an ancient fortified domain in the lower Berry region dating back to the 13th century. The château held an important defensive position for the Duchy of Aquitaine. During the Hundred Years’ War, the king proposed additional reinforcements, including the châtelet, a fortified entrance gate. A 15th century “poterne” or postern was also subsequently added. The medieval château was destroyed by a fire in the early 18th century. A new, more comfortable wing was then built in classic elegance. The current owners are the 20th generation of their family to own the château.

**Restoration project:** the fortified gate house (châtelet) from 1450.



### Château de Millets (Allier)

\$14,000 - supported by the Boston and Chicago Chapters

This late 15th century fortified château was embellished with a Renaissance façade in the 16th century. The 18th century interior décor also received 19th century additions. The estate is designed to live in economic independence and has a fishpond, stables, dairy, vegetable gardens, orchards, wine press and wine cellars, bread oven, and watercress cultivation. The concept of self-sufficiency is embraced by the owners and drives their current and future development of the site.

**Restoration project:** the roof of the 16th-century fortified château with its Renaissance façade.



### Château de Purnon (Vienne)

\$11,000 - supported by the Atlanta, Northern California, Paris, Southern California Chapters

The Château de Purnon and its outbuildings were built between 1772 and 1791 for the page of the Duke of Orleans. Due to the French Revolution, the family emigrated in 1791 and only enjoyed the newly-built chateau for a brief time. The chateau has belonged to only three families owning it. After a period of affluence, WWI began the gradual deterioration of the estate. In May 2020, after more than a decade of abandonment, the property was bought by an Australian couple who are determined to preserve and live in their new home.

**Restoration project:** the stonework sculpted décor of the façades and the slate roof in Philibert de l'Orme style



### Château de Vaux (Aube)

\$11,200 - supported by the Atlanta Chapter & the YPC Paris

The Château de Vaux was built in 1721 by Germain Boffrand, the famous Lorraine architect (Châteaux de Lunéville, Haroué, Hotel de Soubise). The Montmort family, exiled to England during the Terror, kept the chateau until 1855. It was later sold and remodeled without touching the exterior architecture, outbuildings or salons. In 2015, the chateau and 60 hectares of park were sold to a young entrepreneur whose family has a long history of buying and restoring historic chateaux to breathe new life into them through viable commercial projects.

**Restoration project:** the flooring on the 2nd & 3rd floors of the East wing and pavilion.



### Domaine de Chéronne (Sarthe)

\$10,000 - supported by the Dallas Chapter

The Château de Chéronne and its logis-gate building have never been sold and have been passed down to successive generations through marriage. The impressive logis-gate, that marks the entrance of the estate, dates from 1455-1498. In the 18th and 19th centuries the ground floor of logis-gate was occupied by the head farmer of the estate and the rest of the building was used for storage of agricultural equipment and tools. The logis-gate is an authentic testimony to the chateau's role over the centuries as a functioning agricultural estate with its distinctive style and character in the heart of a traditionally agricultural region.

**Restoration project:** the late 15th-century logis-gate building.



### Château de Rochefort (Loire-Atlantique)

\$10,000 - supported by the Paris Chapter

The Château de Rochefort was built in 1764, just after the Seven Years' War, by a prominent family from Nantes. They planted a vineyard there and had wine presses and cellars built and constructed Louis XV style offices in order to manage the estate land. The remarkable ensemble has had limited modification leading to an enormous need for restoration today.

**Restoration project:** the roof and façades of the chateau and outbuildings to protect from water infiltration.





**Abbaye de Souillac**

\$ 4,037.50 -supported by private donors

Since Roman times, Souillac has been a trading crossroads and then a major pilgrimage site. The city remains guardian of its major treasure, the Medieval Abbey of Sainte Marie of Souillac. Founded by St Eloi, in the 10th century, it is a Benedictine abbey, daughter of Aurillac Abbey. Its roman-byzantine style was inspired by the architecture of Sainte Sophia in Constantinople. The convent buildings were completed in the mid-11th century. It has withstood the ravages of the Hundred Years War, the Wars of Religion and the French Revolution and remains a 1000-year-old architectural jewel.

**Restoration project:** several architectural masterpieces: the inner portal with its elaborate pillar, the Moorish entrance, the tower porch, and 12th century mural paintings



**Prieuré du Mont Saint-Michel (Manche)**

\$1,000 - donated from Dori Bonn in honor of Marie-Sol de La Tour d’Auvergne (in addition to the 2017 FHS Grant of \$22,000)

The Mont-Saint-Michel Foundation works for the cultural, patrimonial and spiritual influence of Mont-Saint-Michel and highlights its privileged relationship with the nearby Abbey. Benedictine monks established their agricultural estate here (orchards, vegetable gardens, plowing) and the seat of the barony since the 10th century. As of the 12th century, the Priory became a place of study and relaxation for the monks, as well as a retirement mansion for the abbots.

**Restoration project:** the Saint-Michel building.



**French Sculpture, an American Passion - Cultural grant**

\$10,000 - supported by the Boston and Paris Chapters and a private donor

This grant supports the publication, in both English and French versions, of a coffee table book tracing the significant and history of French sculpture in American collections. Eight interns, with support of FHS’s Education Program, contributed to this book

**IN THE U.S.**



**Village of Bourbonnais (Bourbonnais, IL.)**

\$16, 000 - supported by FHS Chapters

In 1835, the Bourbonnais Grove settlement was established. Two years later, a log schoolhouse was built. French-Canadian fur trader Noel LeVasseur’s trading post served as a meeting and focal point for the new community. By 1847, there were 77 French-Canadian families residing in Bourbonnais Grove, including its future first mayor, George Letourneau. Due to Quebec Province’s political, economic, religious, and agricultural problems, many of the Quebecois settled in north-eastern Illinois in what would become part of the French-Canadian Heritage Corridor. French culture was prevalent, and French was the primary language in the corridor until the 1960s. The Log Schoolhouse, once rebuilt, will attest to the historic French presence there.

**Restoration project:** to rebuild Kankakee River Valley’s First Log Schoolhouse (1837-48) which was demolished in 2011. 60% of the original logs were removed, stored and will be used for this project.

## Education Program - Class of 2022

Ensuring the transmission of preservation skills to future generations is essential to our mission to safeguard French architectural and cultural heritage. Since its inception, FHS's Education Program has supported more than 500 brilliant young minds with career-defining transatlantic internships at unparalleled institutions in France and the United States.

We are thrilled to announce that 22 deserving students will take part in our Education Program this year! After two years of COVID, we are delighted to fully resume our activities and provide new internship opportunities for students.

### Our French Interns



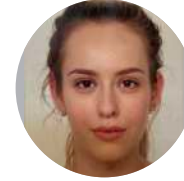
Ninon Arbez Gindre  
Ecole du Louvre  
New Orleans Jazz Museum



Adèle Bugaut  
Ecole du Louvre  
Barnes Foundation



Emma Fourgeaud  
Ecole du Louvre  
Historic New Orleans Collection



Juliane Frechard  
Ecole du Louvre  
Barnes Foundation (remote)



Louise Héran  
Ecole du Louvre  
French Colonial America



Claire Langellier  
Ecole du Louvre  
Museum at FIT



Camille Lataste  
Ecole Nationale du Paysage  
New York Botanical Garden



Alexandre Lemeur  
Ecole du Louvre  
National WWII Museum



Josselin Milliere  
Ecole Nationale du Paysage  
Magnolia Plantations



Christopher Morin  
Ecole Nationale du Paysage  
Magnolia Plantations



Paul Vergonjeanne  
Compagnons du Tour de France  
University of Texas at Austin



Juliette Vielcanet  
Ecole du Louvre  
Laura Plantation



Leslie Zacharie  
Institut National du Patrimoine  
Harvard Museums - Straus Center

### Our American Interns



Sophie Bennett  
Georgetown University  
Château de Vaux-le-Vicomte



Liman Cheng  
Les Arts Florissants -  
Jardins de William Christie



Yadira Lopez  
NYU  
Musée Picasso



Grayson Matula  
Smith College  
Château de la Mazure



Rhianna Quiroga  
NYU  
Archives Nationales



Harrison Saunders  
Swarthmore College  
Atelier Rosa Bonheur



Stephanie Stroher  
University of Chicago  
Musée d'Orsay



Jed Surio  
Tulane University  
Château de Fontainebleau



Zoe Volpa  
Bard Graduate College  
Musée Carnavalet



Alexandra Morrison interning at Musée d'Orsay in 2017



## News from our Alumni

**Alexandra Morrison, PhD from Yale, assistant curator at the MoMA in New York City**

Alexandra Morrison, alumna from 2017 (Musée d'Orsay) and 2019 (Château de Vaux-le-Vicomte), has recently been hired at MoMA as a curatorial assistant for painting and sculpture after completing her doctoral thesis at Yale University entitled “Copying at the Louvre”. At FHS’s New York Gala in November 2021, Alexandra spoke about her experience with the Education Program and the impact it has had on her career.

Five years ago, I received a call requesting applications for summer internships in Paris from French Heritage Society. At the time, I was mid-way through my dissertation and half-heartedly regretting this academic ambition. I applied for an internship with the sole aim of expanding my professional network and undertaking research that was not about copies at the Louvre.

I was placed by the dynamic Paris team at the Musée d'Orsay, with Curator of Paintings Paul Perrin, whose talent and alacrity for curatorial work were matched perhaps only by his collegiality and kindness. That summer I assisted with the weekly reshuffling of gallery installations and the final preparations for the exhibition *Colors of Impressionism*, which traveled to Singapore, Australia, and Morocco. I left Orsay with new colleagues, new skills, and a renewed energy for my dissertation, which I defended in the spring of 2019.

French Heritage Society remained a fixture of my life in France—I joined their Young Patrons Circle and its international community of passionate supporters of culture and “patrimoine.” Shortly after

I defended my thesis, the Paris team thought of me for a spectacular opportunity—a six-month internship at the Château de Vaux-le-Vicomte. I accepted immediately and began helping develop grant applications to support the creation of academic programs at the château. Alexandre de Vogüé, one of the three brothers at the helm of Vaux, was a formidable mentor and helped me expand my skill set beyond the curatorial field. And shortly before the pandemic, when I discovered the identity of the pseudonymous impressionist “Jacques Francois,” one of five women to participate in the shows, it was Alexandre who helped secure an introduction to the artist’s descendants.

It is no exaggeration, therefore, to say that my experiences with FHS have been pivotal moments for me professionally over the last five years. It feels fitting that in my new role as a curatorial assistant at MoMA, I will be working on an exhibition with a focus on Fontainebleau—a site favored by the impressionists featured in the Orsay exhibition and a stone’s throw from Vaux.



Alexandre de Vogüé, co-owner of Château de Vaux-le-Vicomte and Alexandra Morrison, intern at the château in 2019



Alexandra Morrison at FHS’s New York Gala in November 2021



## A Stonemason's Tribute to Notre-Dame de Paris Transmitting Skills and Knowledge

Paul Vergonjeanne is a French Ph.D. candidate at the Ecole Nationale Supérieure d'Architecture de Paris Malaquais. His fields of research cover stereotomy, stone cutting techniques, and conservation. He participated in a year-long conservation program in both Bari, Italy, and Madrid, Spain. Supported by FHS's Education Program in 2021-22, he studied historic preservation at the University of Texas at Austin, School of Architecture. As a stonemason, he has worked in châteaux, cathedrals, and churches. Today, he teaches stone masonry in Paris for the Compagnons, the institution where he honed his craft.

[He now shares his insights on the restoration of Notre-Dame Cathedral in Paris from a stone mason's perspective.](#)

It has been three years since the devastating fire at the Cathédrale de Notre-Dame de Paris. The event captured the world's attention and launched a productive period for the field of heritage conservation. It became an opportunity to apply craftsmen's skills and knowledge to further develop many aspects of stone masonry and carpentry.

A stone mason, past or present, has to be skilled at drawing, carving and executing his work. During the Middle Ages, the drawing room, loggia or salle de trait, was where skills and techniques were learned. The Stonemasons Guild, under its own rules and secrets, have a long history of maintaining the quality of their craft. Their efforts focus on developing plans to coincide with execution. The Notre-Dame fire forced artisans and others to unite and better understand Gothic construction techniques. The restoration project is fostering close collaborations between architects, engineers, craftsmen, historians and scientists.

### **A Personal Relationship to Notre-Dame de Paris**

As a Parisian child, I saw Notre-Dame as a "spider" in my imagination. My grandfather, the head of a construction company, explained to me the reasoning behind the cathedral's shape. I learned that the architecture was determined by the thrust or distribution of the weight of the structure. The flying buttresses are more than just an aesthetic element. They carry the weight of the vault and connect it to the foundation. I realized developing a builder's instinct required practice by drawing and actually creating the arches.

When I decided to become a stonemason, I joined the Compagnons. The French Compagnonnage is an organization of craftsmen dating back to the Middle Ages and the heritage of craftsmen's guilds. The French Compagnonnage system conveys knowledge and history by linking trades that work with stone, wood, metal, leather, textiles and food. The Compagnons have boarding houses throughout France that host journeymen. To become a Compagnon, a journeyman completes a Tour de France which is a 7 year educational exploration. My own experience enabled me to see the cathedral as a masterpiece. I aspire to convey my knowledge as a Compagnon to young journeymen and architecture students. An Incredible Opportunity for Stone Structure Engineering

My university laboratory "Géométrie Structure Architecture" GSA, is a member of a group of experts for masonry structure. Currently, the GSA is studying a numerical model of a section of the Notre-Dame Cathedral which consists of about 1000 blocks of stone. As part of this study, the lab made a model of a quarter of the vault and two flying buttresses. This allows us to examine the evolution of the shape of the vault before and after being shored up. The second step consisted of burning the vault to see the fire's impact on its resistance. The third step is to reinforce the extrados with a lime mortar slab to determine if this is the support needed. All these experiments are crucial stages in heritage conservation and structural research in collaboration with different universities.

### A Model of a Gothic Rib Vault

At a workshop facilitated by the university laboratory and the Compagnon, we built a rib vault to examine the differences between the model and reality. Over the four-day workshop, architecture students and apprentice stonemasons drew, carved and created the vault. The “Heptapod” has seven support points. The base is made of horizontally placed stone. At the top of the vault, the keystone represents the convergence of all the different arches. An arch has a horizontal and a vertical thrust which is why buttresses are needed. Once all the stones are carved, they are placed on a wooden support frame using the same method as the builders from the Middle Ages. When everything is ready, the support frame is removed... keeping fingers crossed that the structure does not fall! This workshop allows students to understand the richness and the complexity of Notre-Dame’s design and is also useful to test the calculation hypotheses in the university laboratory.

### Compagnonnage and the Spire of Notre-Dame

Notre-Dame’s original spire dates from 1250. The carpenter’s corporation built the spire located at the intersection of the transept and the nave which was dismantled at the end of the 18th century for structural reasons. In the middle of the 19th century, architects J-B. Lassus (1807-1857) and E. Viollet le Duc (1814-1879) focused on conservation by strengthening the cathedral’s structure with restoration initiatives. The gallery of kings and the tympanum were restored on the west façade. They also made significant contributions with the stained-glass windows, as well as decorations and furniture inside the cathedral. Their most striking addition was the construction of a new spire in 1859 which resulted in the modification of the structure of the transept.

Many carpenters, including journeymen, worked on the project. The new spire was inspired by the cathedrals in Amiens and Orleans. An iron plaque on the spire depicts carpenters’ tools to pay tribute to their trade in the construction. Additional spire restoration projects happened in both 1935 and 2019. In addition, a 1/20 scale model of the spire of Notre Dame was made in 1969-1970 by three Compagnon carpenters.

The exhibition « The Art of Framework » in Paris showcases collaboration between two French institutions involved in heritage conservation, the Compagnon and Ecole de Chaillot, training architects specializing in restoration. The partnership is an opportunity to share knowledge among architects and craftsmen. The exhibit features three structures built to different scales by a team of apprentice carpenters and stonecutters. These models reproduce several sections of the framework and the extrados vaults of the cathedral.

These models broaden our understanding of the purpose of the frame’s structure and the joining method. Since there is no written documentation explaining the original reasoning for constructing the arches of the vault, assumptions have to be made about how it was built. We also don’t know the exact order in which the different sections of the cathedral were built. Yet, we think that the wall and the carpentry work were done first, then the center arching was implemented to build the vault.

### Object and Observer

The current debate surrounding the restoration of Notre-Dame is heated. The two schools of thought, the Violletan (over-restoration) and the Ruskinian conservation (non-intervention) are opposed. This pivotal argument underscores the need to increase awareness and bestow knowledge to future craftsmen and architects on the preservation fundamentals. Theory and practice change the way we look at a building and allow the development of critical thinking.

Notre-Dame is a part of our cultural heritage and examining its construction broadens our outlook. The contribution of stonemasons and carpenters through the ages reinforced the “social value” of Notre-Dame de Paris for the Compagnon or craftsmen. It is, of course, tragic to lose a part of an emblematic monument. Thanks to donors, volunteers and passionate supporters, the fire also offers a unique opportunity to research and learn from the past techniques of craftsmen to advance the field of heritage preservation. These examples are but a small part of a much larger project surrounding the restoration of Notre-Dame Cathedral.



Exhibition at Grand palais éphémère, 1:20 model, Paris, 2021 © Thierry Caron/Divergence



Exhibition at Grand palais éphémère, 1:10 model, Paris, 2021 © Thierry Caron/Divergence



## Focus on Fashion Institute of Technology

*The Museum at FIT holds one of the most important collections of clothing and accessories in the world and it has always been a dream of mine to be able to intern at this institution.*

*This dream came true this summer. - Khemais Be Lakdar*



Upper picture - Valerie Steele, Museum's Director and Chief Curator at Museum at FIT with Anita Spadoni 2019's intern

Left picture - Valerie Steele with Khémais Ben Lakhdar, 2017's intern

Right picture - Claire Langellier, 2022's intern



Salomé Dudemaine, intern at Museum at FIT in 2018

Since 2017, some of FHS's most talented students from the Ecole du Louvre in Paris have had the unique privilege of traveling to the Museum at FIT in New York City for a 6-week internship in fashion studies and curation. They work under the supervision of Valerie Steele, the Museum's Director and Chief Curator, whose work focuses on raising awareness of the cultural significance of fashion.

Khemais Ben Lakdar (2017), Salomé Dudemaine (2018), and Anita Spadoni (2019), all 5th-year students at the Ecole du Louvre, worked on the book and exhibition "Paris, Capital of Fashion, tracing how Paris came to be known as the International Capital of Fashion." They researched multiple archives from the U.S., France, and Europe. Khemais is currently completing his Ph.D. at the Sorbonne University and the Institut de la Mode and is writing a thesis on "La mode Orientale à Paris au passage du siècle (1860-1925)". Dudemaine is now a consulting curator at Kenzo Heritage in Paris. And Spadoni is a fashion archivist at ANGLEO Vintage Palace in Italy.

In 2020, Claire Langellier, a graduate student from the Ecole du Louvre, was selected for a six-month internship at FIT. The COVID-19 global health crisis postponed her internship until January 2022. Langellier worked on an upcoming shoe exhibition for Museum at FIT. She researched shoe collections to provide set designs for the exhibition. Langellier also contributed the following essay on French-American culture influence on fashion history. She delves into hairspray and the mythology behind it for young women in the 1960s.

## Hairspray and a Sixties Cross-Cultural Style

Hairspray may be a common product, but it is an unusual subject to research. I found it so interesting that I devoted my first-year master's dissertation at the Ecole du Louvre to this useful spray can, which haunts nearly every woman's bathroom cabinet. During my six-month stay in the United States, I decided to compare the use of this artifice in the U.S. to France. I focused on the big hairspray "boom" in the sixties which saw some of the most incredible hairstyles in women's fashion since the eighteenth century and our beloved Marie-Antoinette's famous wigs.

How did the emergence of this wonderful artifice in haircare contribute to changing feminine appearances in France and America in the sixties? Today, hairspray continues to be part of a fantasy universe, regularly depicted in movies and TV shows. In the 1988 comedy *Hairspray* (remade in 2007 with John Travolta), a hairspray manufacturer produces *The Corny Collins Show*. The movie's heroine, Tracy Turnblad, dreams of becoming a dancer on that TV show. In *Hairspray*, women can't seem to get enough hairspray to hold their enormous hairstyles in place. The satirical show depicts extravagant backcombs that even prevent students from seeing the blackboard! More recently, the TV show *Why Women Kill* also perfectly depicts the sanitized and glorious America of the 1960s.

Like many products, hairspray was born out of necessity: fashion. As hairstyles went up in volume, something had to be found to support such concoctions. Their volume increased at the end of the fifties encouraged by actresses like Brigitte Bardot and her famous "chouchoute." Bardot was a true idol among the younger generation who copied her style.

In France, the first hairspray, *Oréal Net*, created by l'Oréal in 1957, was quickly followed by *Elnett Souple* in 1960. This new product advantageously replaced *Brilliantine*, which made the hair shiny and greasy (as seen in the aptly named movie *Grease*). When hairspray was first introduced, it "bound" the hair creating a "helmet-like" look. It remained invisible, a change in comparison to other products being used.

Backcombing became a global phenomenon in women's fashion during the sixties. Women used it to give volume to their hairstyles. The combination of both hairspray and backcombing created a voluminous bun on the back of the head. This hairstyle became popular on both sides of the Atlantic. Before the sixties, a woman going out without a hat was inconceivable. Hats played a big part in a lady's respectability. The gradual rise in hairstyles made hats impractical and impossible to wear. As a result, hairdressers took a preeminent place in both sixties' society and women's social life. Elaborate hairstyles required going to the hairdresser's weekly. Since natural hair and hairspray were not always sufficient to attain the desired look, hairpieces also became vogue.

The preeminence of women's magazines led to hairstyles in France being influenced by America during the sixties. French women's magazines showcased American hairstyles and trends. Women admired First Lady Jacqueline Kennedy's hairstyles. They chose to replicate hairstyles of Kennedy and other celebrities. A 1962 *Marie-Claire* magazine highlighted several of Actress Audrey Hepburn's

voluminous hairstyles. In France, advertisements featured the American word "hairspray" instead of "laque" encouraging French consumers to buy the product and enter a dream world. Hairspray became synonymous with glamour, high-quality and achievement. For the same reason, foundation ("fond de teint") was renamed "makeup" at that same time. Hairspray and makeup were marketed as conduits to help women become beautiful and successful.



16 years old French girl, 1962

© Claire Langellier



16 years old American girl, 1962

© Claire Langellier

Television became a transformative influencer during the sixties. Commercials and TV stars highlighted products like hairspray. Television opened a window into a world for housewives stuck at home. The influence of TV shows on women's hairstyles cannot be denied. In France, women copied Tara King's hairstyle from *The Avengers*. *Star Trek*'s enormous hairstyles probably influenced American girls more than their French contemporaries. These sixties looks required hairspray! Proper use of hairspray began to mark a rite of passage in girls' lives from childhood to adulthood. Perfect hair played a big role in the "neat appearance" of any respectable woman.

The first episode of *Bewitched* in 1964 reinforced this ideal. Samantha and her husband are invited to a dinner party. Her attire is not as classy as the others. She endures unkind remarks from her hostess who is the very image of respectability: perfect dress, make-up and hairstyle. Tired of being the hostess's punching bag, Samantha takes her revenge by messing up Sheila's perfectly hair-sprayed hair. She even manifests a gust of wind that exposes the hair was actually a wig. Even today, on both sides of the Atlantic, perfect hairstyles are synonymous with respectability.

Americans enjoyed voluminous hairstyles, even in sports! The "Bouffant Belles", a Texas track team were known for their make-up and extremely elaborate hairstyles. According to their coach, Mrs. Ellison, their "bouffant" hairstyle prevented loose strands of hair interfering during races and supported looking as elegant as possible when competing. The team members changed their hairstyles for each new meet illustrating the variety of possibilities.

Although women still use hairspray today in France and the U.S., traces of those glorious sixties hairstyles appears more prevalent in America. Even in 2022, extravagant and hairspray-sculpted chignon for women are a fashion statement at events and even in daily life in the U.S.. Undoubtedly, hairspray continues and will continue to have a pronounced impact on both American and French style trends.



## Richard Morris Hunt Prize for Preservation Architects

Fellows Sixte Doussau de Bazignan (2018) and Mary Brush (2005)

Reflect on Their Career-Changing Experiences

The Richard Morris Hunt Prize (RMHP), created in 1990, provides historic conservation and restoration design experiences to French and American preservation architects. The RMHP is the cornerstone of French Heritage Society's Education Program. Every year, it contributes invaluable support to selected fellows and scholars. The award recipient receives a \$25,000 stipend, travel assistance and project support. FHS is also able to introduce fellows to valuable resources connecting them to a network of experts in conservation and restoration.

Recently Karen Archer, FHS team member, interviewed two past RMHP fellows: Sixte Doussau de Bazignan (French) and Mary Brush (American). Sixte Doussau de Bazignan is partner at the agency RL&Associés, founded in 2014. He is based in Lyon and Paris and works with Didier Repellin, Honorary Chief Architect of Historic Monuments, and heritage architects Maïe Kitamura and Justine Richard. Mary Brush launched BRUSH Architects in Chicago, IL in 2012 which has projects for a blend of private, academic schools and universities, and government projects. Doussau de Bazignan and Brush shared how their fellowship experiences enhanced their careers and created strong French-American ties.

### What are you currently working on?

**Doussau de Bazignan:** Since my return from the United States at the end of 2018, I have been working on numerous projects in the Southeast of France, ranging from the rehabilitation of the site of Fourvière in Lyon for archaeological excavations dating back to Roman times, to the restoration of 19th-century monuments; new construction sites in collaboration with Jean-Marie Duthilleul's architectural firm and major landscaping project in Orange (Provence) with archaeological remains from the Roman, Medieval and 17th century periods all within a large landscaped park designed at the beginning of the 20th century. We have just completed the restoration of the Roman arch in Orange, a very challenging project and continuing the rehabilitation of a courthouse next to Avignon, a former 17th-century episcopal palace with numerous mural paintings.

**Brush:** We recently restored the Chicago Federal Plaza by Mies van der Rohe starting with the United States Post Office Loop Station and completed the feasibility study of the Kluczynski and Dirksen federal buildings. We work with the University of Illinois-Chicago for the assessment of the brutalist 'field theory' buildings by Walter Netsch. Our portfolio includes buildings constructed from 1860 through 2020, churches and other cultural institutions, Chicago's vintage skyscrapers, and several historic residences including one designed by the illustrious Bruce Goff. I am also the Frank Lloyd Wright

Trust Preservation Architect with design authority for the Home and Studio campus as well as the Robie House, both on the Unesco World Heritage listing.

### How has the RMHP fellowship shaped your career?

**Doussau de Bazignan:** It provides the opportunity to meet the best professionals in the field of restoration. In New Orleans, I had the chance to meet many professionals related to my subject, Natural Disasters and Heritage Preservation. I was moved to be able to visit buildings that had been or were being restored after Hurricane Katrina. The RMHP Fellows met for a week in New Orleans and we were able to visit the beautiful Laura Plantation, a sugar plantation located on the banks of the Mississippi River. This house is a demonstration of the intelligence of historic buildings, of adaptation to a site and to a known natural risk (Mississippi floods). Raised above the ground, resting on columns and glazed brick walls supported by a pyramidal foundation 2.5m deep, the house was constructed above the flood levels of the river. Its façade made of cypress, a local wood, is very resistant to the harsh climatic conditions of Louisiana. This house is a fine example of humility in the face of nature and very intelligent, meticulous design.

**Brush:** My focus as the 2005 laureate was the development of documents and their use on construction sites. At the time, I was already designing the restoration of Chicago's historic skyscrapers.



A wonderful conversation with Frédéric Didier, Chief Architect for Historic Monuments, on the scaffolding at Versailles was so memorable. Sculptors were working on a limestone capital to be reinstalled.

They had the original on the scaffold, and the replacement block was to be reinstalled and carved in its intended spot on the wall. Their anchorage hardware was exactly the same that I specified for my projects. However, I was amazed that they could carve on site. My projects required the replacement stone to be perfect upon arrival on site. Stone cannot be carved 40 stories above a busy sidewalk, it had to be installed perfectly the first time. The parallel of my work restoring 1920s skyscrapers and the work restoring the Château de Versailles was immediately clear.

**Could you give an example of an experience that marked your fellowship?**

**Doussau de Bazignan:** . I was moved to be able to visit buildings that had been or were being restored after Hurricane Katrina. The RMHP Fellows met for a week in New Orleans and we were able to visit the beautiful Laura Plantation, a sugar plantation located on the banks of the Mississippi River. This house is a demonstration of the intelligence of historic buildings, of adaptation to a site and to a known natural risk (Mississippi floods). Raised above the ground, resting on columns and glazed brick walls supported by a pyramidal foundation 2.5m deep, the house was constructed above the flood levels of the river. Its façade made of cypress, a local wood, is very resistant to the harsh climatic conditions of Louisiana. This house is a fine example of humility in the face of nature and very intelligent, meticulous design.

**Brush:** I was with Pierre-Antoine Gatier, Chief Architect for Historic Monuments and the first French RMHP fellow back in 1991. We started the day at the Institut le Corbusier with the exciting discovery, due to historic color sampling, that the colors on the walls were not white, and that some of the paintings in storage might match. The basement contained fabulous archives of Le Corbusier, including his black spectacles in some box. Then we drove to a project at the Château de Chantilly. The discussion there was on proper gilding of plaster with gold leaf. I learned the effect of base colors upon the hue of the gold, and the quality of the gold. All in one day we time travelled through centuries of architecture. Of course any day with Didier Repellin was magic, seeing his projects of the Villa Medici in Rome, The stage modifications to the Theatre Antique of Orange, and the papal palace in Avignon.

**What personal enrichment and insights did this opportunity provide?**

**Doussau de Bazignan:** The six months spent in the United States was a very memorable experience from a personal point of view which allowed me to broaden my vision and my points of view on my work as an architect. It gave me great energy to carry out beautiful and great projects!

**Brush:** Discussions on the evolution of preservation and its application to buildings across centuries in France does impact my thought processes of buildings designed in the more recent history of the 1800s onward in the US Midwest. Personal enrichment for me included furthering my love of the French language and French people. My grandmother was born in Saumur and the extended family lives in Paris. I learned French while I was young and continued through college, but had let it lapse. I am so enriched by my connections to France. I am one of the founding members of French Heritage Society Chicago Chapter and our first event was a presentation of my experience as a RMH laureate and how it has impacted my work as an architect.

**How does this Franco-American network of fellow alumni continue to impact you today ?**

**Doussau de Bazignan:** It is both a professional network for sharing experiences among all Fellows, as well as a network of friends. We regularly exchange views on issues we may encounter, and everyone contributes with his or her experience. We meet every two years, either in France or in the United States. The last meeting was held in Lyon in May, 2022.

**Brush:** The Richard Morris Hunt Prize is a fellowship with a lifelong commitment to the advancement of the preservation profession. The prize itself may last only a few weeks or months - but perpetually exists within us. We are a network. We have reunions every two years either in the United States or in France. At the reunion we have public presentations with one of our visiting laureates to present their work or experience with the local community hosting us. We are a network of advisors with project specific restoration experience. Some of us have had the opportunity to collaborate on projects. Personally, I host the laureates in my home while they are in Chicago to further our friendships and sense of community between the two countries.



Mary Brush



Sixte Doussau de Bazignan



## Chairman's Circle Trip to Burgundy

Tuesday, May 17 - Sunday, May 22, 2022

A region renowned for its cultural and architectural heritage, Burgundy is also a must-visit destination for fine gourmets. French Heritage Society's Chairman's Circle members enjoyed a special, curated trip from May 17–22, 2022 that featured private receptions in châteaux, fascinating city tours in Autun, Dijon, Beaune and Vézelay that highlighted their architectural treasures, and, of course, authentic regional cuisine at Michelin-starred restaurants.

With eight UNESCO World Heritage sites, Burgundy is a cultural marvel. Over the years, FHS has awarded 38 restoration grants totaling over \$357,000 to privately-owned châteaux and religious sites in the region. FHS's travelers were privileged to experience first-hand the excellent art, architecture, history, gastronomy and wine-producing heritage that sets Burgundy apart from any other region in France, and indeed the world.

### **A Rich and Diverse Architectural Heritage**

Burgundy has a fascinating religious architectural heritage with eight cathedrals and numerous chapels and abbeys. En route to Burgundy, FHS's travelers visited Saint-Etienne Cathedral in Sens, the first Gothic cathedral to exemplify the major architectural transformations of the 12th century.

### **Dijon and the Dukes of Burgundy**

FHS's exploration of the major cities of Burgundy began with the stunning Dijon, the land of the Dukes of Burgundy. The group visited the Ducal Palace, a 2010 FHS grant recipient, which is now the Musée des Beaux-Arts. Its collection spans from the antiquity to contemporary art and is among the richest in France. The city visit also included Notre-Dame of Dijon Cathedral, which features an impressive façade with a triple row of gargoyles.

### **Autun and its Gallo-Roman heritage**

Autun is a 2000-year-old city that was once a center of Gallo-Roman culture. FHS's travelers visited its Gallo-Roman ramparts, Roman gates, and the beautifully preserved ancient theater. The group also explored the upper town around the Cathédrale St-Lazare, which is an impressive example of Burgundian Romanesque art from the 12th century that is known for its Last Judgment tympanum over the main portal. The Musée Rolin's extensive medieval art collection was also explored.

### **Vézelay, a UNESCO World Heritage Site on the Pilgrimage Route to Santiago de Compostela**

A full day was devoted to Vézelay, one the most beautiful cities in France. Located on top of a steep hill, the majestic Basilique Ste-Madeleine, which was restored by Viollet-le-Duc in the 19th century, stands watch over the wine growers' houses and Renaissance residences below. This masterpiece of Romanesque art is admired for its exceptional sculpture and Gothic choir.



Elizabeth Stribling, Denis de Kergorlay with the Duchesse de Magenta, her children at the Château de Sully.



Travelers group at Autun

### **Exceptional Vineyards and Incredible Gastronomy**

FHS's travelers enjoyed visits to prestigious vineyards and wine tastings, including Grand Cru selections. Renowned for its gastronomy, Burgundy boasts many Michelin-starred and best-in-the-region restaurants. The trip included invitations to exclusive private receptions and an exceptional lunch hosted by Juan-Pablo and Pilar Molyneux at their stunning Château de Pouy-sur-Vannes. The Duchesse de Magenta hosted a private lunch at the Château de Sully, a 2021 (and 2009) FHS grant recipient.

### **Abbey of Citeaux and the Birth of the Cistercian Order**

After a tour of Beaune, FHS's travelers visited the Abbey of Citeaux, which was built in 1098. The abbey was a major spiritual center that deeply influenced the religious, economic, and social life of the Christian West in the Middle Ages. It favored a return to a more rigorous respect for the rule of St. Benedict, in contrast to the powerful Order of Cluny located nearby. This new monastic order experienced considerable growth throughout Europe thanks to the charismatic Burgundian monk Bernard de Clairvaux. Today, it is run by Cistercian-Trappists.



Wine tasting Domaine Faiveley Drouhin et Leflaive



Lunch at Château du Clos de Vougeot

Our group was treated to a memorable dinner and wine tasting at the legendary Château du Clos de Vougeot, which was originally built in the 12th century by the monks from the Abbey of Citeaux. The château is located among the "Climats du vignoble de Bourgogne", parcels of vineyards on the slopes of the Côte de Nuits and Beaune that are distinguished by their specific natural conditions (geology, exposure, grape variety, etc.), and classified by UNESCO as a World Heritage Site in 2015. FHS's travel group stayed in Beaune, the ultimate wine city, which is renowned for its Hospices, or hospital, that was built in 1143 and features a prestigious 60-hectare estate that produces renowned Burgundy wines. These vineyards come from bequeaths and donations, and their production is sold yearly on the third Sunday of November during one of the most famous charity auctions in the world.

A regional television station, France 3 Bourgogne, caught up with our group for this picturesque coverage of the return of American travelers to the region: <https://www.youtube.com/watch?v=sldgl2BEo5I>



## French Heritage Corridor

**Vive French America and the French Corridor!**

French Heritage Society is proud to highlight restoration projects and initiatives that it has supported in the United States as part of its mission to safeguard and promote the French architectural heritage on both sides of the Atlantic. To date, FHS has supported over 100 restoration projects in the United States for nearly \$1.4 million. These range from magnificent plantations and Creole cottages in Louisiana to colonial architecture of the Mississippi River Valley in Sainte Geneviève, Missouri, which is just an hour's drive from Saint Louis. Our projects also include Vauban-style fortresses such as Ticonderoga in New York State and the two “Houses of the Illustrious” (Maisons des Illustres) on American soil, Marguerite Duras’s La Petite Plaisance in Maine, and the Edgar Degas House in New Orleans. This history has left a long trail of distinctive footprints tracing the French presence in America through built heritage sites evoking the long-standing friendship that has been continually reinforced over the centuries.



Fort de Chartres, Prairie du Rocher, IL

Recent FHS supported projects in the United States include a grant of \$14,220 to Mount Vernon, George Washington’s historic home in Virginia, for the restoration of the Lafayette bedroom. With a renewed focus in the heart of the Midwest, the Chicago Chapter funded the restoration of the Chatillon DeMenil House in Saint Louis, and Fort de Chartres in Prairie du Rocher, IL, the latter receiving a grant of \$12,000 from FHS’s Chicago and Louisiana Chapters and the William T. Kemper Foundation. As a reaffirmation of French-American ties of friendship in what was once France’s pays en haut and to mark FHS’s 40th anniversary, every FHS chapter contributed to a \$16,000 grant to the Village of Bourbonnais, IL to rebuild its first log schoolhouse.

Lisa Kahn, Chicago Chapter Co-Chairman, explains what projects in the Midwest mean for her chapter. “Supporting and being able to visit Fort de Chartres - which celebrated its tricentenary in 2020 - opened our eyes to the treasures of French heritage that still exist in the Midwest. We became aware of their difficulties following the closure of the site during the pandemic, resulting in the cancellation of celebrations and other cultural events. “

This fort marks the site of the last of four successive French forts all named “de Chartres” and what was once the western frontier of Colonial France.

Lisa points out that “most importantly, this site creates a way to connect Chicagoans and FHS to the often-neglected rural communities along the Mississippi River who are the custodians of these places that still keep French traditions alive today.”

She concludes that “FHS’s Chicago Chapter creates a real awareness of the importance of preserving and celebrating our shared cultural past in the Midwest and strives to build a collaborative future.» She

enthusiastically reports the positive effect French Heritage Society is making, noting that on July 13, 2022, legislation was introduced in the United States House of Representatives and in the Senate to make Prairie du Rocher, IL, and the French Colonial District a National Park. « Now more than ever,” Kahn observes, “we are building momentum with bi-partisan support to create a national French Heritage Corridor in the heart of the Midwest, stretching along both sides of the Mississippi River, from the Great Lakes in the north toward the Gulf of Mexico. And in this way, we strengthen this lasting friendship.”

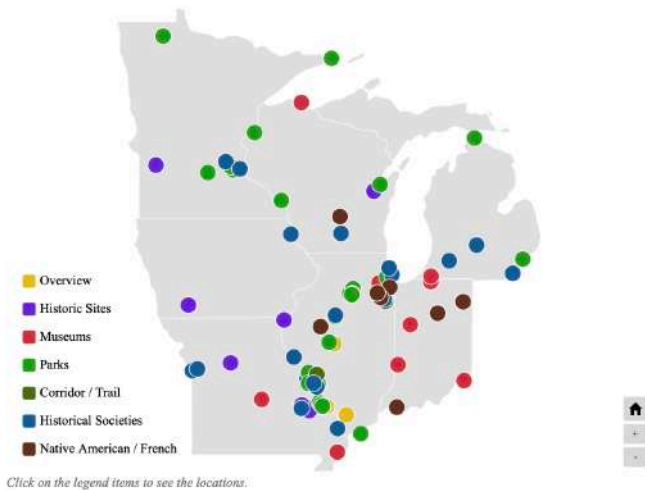
Great strides have taken place in that respect with the launch of the French Heritage Corridor initiative and website, which features an interactive map and a calendar of events: [frenchheritagesociety.org/fhc/](https://frenchheritagesociety.org/fhc/)

It comprises seven states in the Midwest (Iowa, Illinois, Indiana, Michigan, Minnesota, Missouri, and Wisconsin). This network, joined by waterways connecting with the Mississippi River and the Great Lakes, transcends borders to recreate in the Midwest what was once la Nouvelle France.

While French history and heritage of eastern Canada and of Louisiana are typically well known and understood by the general public, the region comprising the French Heritage Corridor that lies between them is not as universally appreciated.

The French Heritage Corridor is dedicated to developing synergy and raising the collective awareness about the rich French history and heritage that has, since the 17th century, melded with the vibrant multicultural landscape in what is today the Midwestern United States.

### Discover French Heritage Sites in the Midwest



Screenshot of the interactive Map



Members of Chicago Chapter at Fort de Chartres, Prairie du Rocher, IL

## Chapter programs



**Atlanta Chapter - Reveillon**

**Cyndae Arrendale, Peter Pomeroy and Debi Akers**

On Friday, December 3rd, 2021, members and friends of the FHS Atlanta Chapter gathered at the Piedmont Driving Club for their annual holiday celebration, Réveillon De Noël. This black-tie dinner is always a festive and memorable evening, featuring a silent auction made possible by the generosity of local members.



**Atlanta Chapter - Champagne Charlie**

**Kathryn Spetz, Jennifer Horner, Nathalie Mason-Fleury, Valery Alston, Freddie Akers**

On Thursday, November 11th, 2021, members and friends of the FHS Atlanta Chapter gathered in the home of an Atlanta Chapter member for a "cocktail culture!" presentation by authors Don and Petie Kladstrup on their new book, "Champagne Charlie: The Frenchman Who Taught Americans to Love Champagne." The event was generously sponsored by Barbara White, a member of the chapter's committee.



**Chicago Chapter - Wine and War**

**Chicago Chapter co-chair Pascale Kicheler, authors Don and Petie Kladstrup**

On Saturday, November 13th, 2021, members and friends of the FHS Chicago Chapter gathered at the home of Co-Chair Pascale Kichler for a wine tasting and presentation by authors Don and Petie Kladstrup on their book "Wine and War: The French, The Nazis, and the Battle for France's Greatest Treasure" which was simulcast via Zoom.



**New York Chapter - Fifth Annual FHS Book Award**

**Laura Auricchio, Elizabeth Stribling, Agnès Poirier**

On Thursday, April 7th, 2022, supporters of the New York Chapter gathered at Villa Albertine to celebrate Notre-Dame: The Soul of France, winner of the Fifth Annual FHS Book Award. A book-signing with winning author Agnès Poirier preceded the award ceremony, which featured a discussion with Ms. Poirier moderated by Laura Auricchio, Dean of Fordham College at Lincoln Center, followed by an elegant cocktail reception.



**Northern California - Spring Cocktail**

**Hernando Torres-Fernandez, Consul General of Peru, Adriana Torres-Fernandez, Farnoosh Hariri, Elizabeth and Patrick Malkassian**

On Saturday, March 19th, 2022, members and friends of the FHS Northern California Chapter gathered for an elegant cocktail reception in the home of Sarah and Austin Mills to celebrate the onset of Spring.



**Paris Chapter - Château de By - Atelier Rosa Bonheur**

**Members of Paris Chapter**

On October 12th, 2021, members of the Paris Chapter had the privilege of enjoying a private visit of the workshop of the artist painter, Rosa Bonheur



**Philadelphia Chapter- Galette des Rois**  
**Baird Standish, Julie Jensen Bryan, Robert Bryan**

On Sunday, January 16th, 2022, members and friends of the Philadelphia Chapter gathered in the home for their annual Fête des Galettes in the Chestnut Hill home of co-chair Julia Ward



**Philadelphia Chapter- Fête de Noël**  
**Julia Ward, Celian Putnam, Anne Jensen and Barbara Delacato**

On Wednesday, December 22nd, 2021, members and friends of the FHS Philadelphia Chapter gathered for their annual Fête de Noël celebration at The Cricket Club, featuring French wine and live music.



**Washington Embassy Dinner**  
**Barbara Price, Dr. Wesley Price, Elizabeth F. Stribling**

On Friday, October 29th, 2021, FHS members and friends traveled to join the FHS Washington Regional Chapter for an afternoon tour of Mount Vernon, where they visited Lafayette's Bedchamber, and FHS Restoration Grant Recipient. In the evening, Philippe Etienne, Ambassador of France to the United States, hosted the group for a dinner at the Résidence de France



**Washington Chapter - Visit to Mount Vernon**



**YPC NYC - End-of-Summer Swing**

**YPC Co-Chair Johnsonie Casimyr, Allison Ecuang, YPC Co-Chair Blake Funston, Elena Ayot**  
On Thursday, September 15, 2022, members of the Young Patrons Circle New York celebrated the start of a busy Anniversary events season with a cocktail reception at the home of YPC Co-Chair Blake Funston. With music provided by Michael Arenella & His Dreamland Orchestra, wine by Maison Lorigeril, and champagne by G.H. Mumm, the "End-of-Summer Swing" made for a delightful evening..



**YPC Paris - Opéra Garnier**

**Members of YPC Paris for a exclusive visit of Opéra Garnier**

On Monday, June 20, 2022, members of the Young Patrons Circle Paris had the privilege of enjoying a private behind-the-scenes look at the Opéra Garnier, a masterpiece of 19th century theater architecture.



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**Join the Heritage Circle** and define your legacy through French Heritage Society. At the heart of our charitable mission is a belief that the most enduring expression of a culture is the preservation of its highest achievements. By joining the Heritage Circle in support of our Planned Giving Program, you will help ensure that French architectural and cultural treasures in the United States and France survive and continue to inspire future generations

**Consider French Heritage Society in your estate plan.** A bequest to French Heritage Society in your estate plan can support our mission and secure your philanthropic legacy. When structured properly, charitable contributions can also provide donors with significant tax benefits, some extending beyond the gift year. Though there are many creative ways to provide for charity, a simple bequest in a will or designation on a beneficiary form are often sufficient.

Please contact our New York office at 212-759-6846 to learn more or to obtain sample bequest language to include in your estate plan. If you have already named FHS as a beneficiary of your estate, please let us know so that we may welcome you into the Heritage Circle. Requests for anonymity will be honored.

## WAYS TO GIVE



### MAKE A GIFT IN YOUR WILL

Marie Bord student from the Ecole du Louvre at Lyndhurst Mansions in 2019

Charitable bequests through a will or a trust are among the easiest ways to make significant future gifts to the individuals and charities that most matter to you. We hope that you will consider FHS in your estate plan



### NAME FHS AS A BENEFICIARY OF AN ACCOUNT

Guillaume Garbe, owner of Château de Carneville - FHS Grant 2018

Retirement accounts, life insurance policies, and other investment accounts can be dedicated to charity through beneficiary designation forms. Due to special tax considerations, these assets could make an excellent choice for funding a charitable gift



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# FRANCE-AMÉRIQUE

## In Memoriam

### JAY PAUL

Elizabeth Stribling informed the FHS community last spring of the passing away on March 11th of our friend and former Board Member, Jay Paul.

« Jay was a dedicated Board member of FHS for six years. He was introduced to us by CeCe Black, elected to the Board in 2013, and resigned recently at the very end of 2019, due to health issues. »

« I first met Jay on a trip to Morocco with the American Friends of Blérancourt and immediately fell under the warmth of his ebullient personality. He was a lifelong Francophile, and his home on Long Island was patterned after a house in Provence. He was especially pleased to travel with French Heritage to the Cote d'Azur one summer; everywhere we visited happily reminded him of his own abode ! »

« Jay was charming, elegant and full of joie de vivre. He was thoroughly committed to French Heritage Society's goals, supportive of our activities and his presence at our galas in Paris, New York and Palm Beach was always memorable. I am so thankful for the time and guidance he gave during his time on the Board. My condolences to his lovely friend, Martha Talton. »

#### Jay Paul's Obituary

Jay was born in Montreal, Canada where he obtained a BA in Fine Arts. He relocated to New York and began a distinguished career in advertising with Mccann Erikson Inc., quickly becoming an Account Executive (an early Mad Man!).



He then became Sales Promotion Manager for the Continental Can Company, ultimately obtaining the position of Exposition Manager at the Society of Automotive Engineers (SAE). Jay discovered Bridgehampton and fell in love with the Hamptons which prompted his early retirement. He designed and built his beloved little French Villa which was featured in architectural magazines. Jay was very philanthropic, loved the Arts and was involved with numerous charities in New York and Florida. He served on the boards of the French Heritage Society and the American Friends of Blérancourt. As the nephew of Arthur Judson, who managed the New York Philharmonic and the Philadelphia Orchestra and founded Columbia Artists Management and CBS, Jay was instilled with a lifelong love of and appreciation for music and supported many opera companies and music festivals.

### FRANCIS DE MARNEFFE

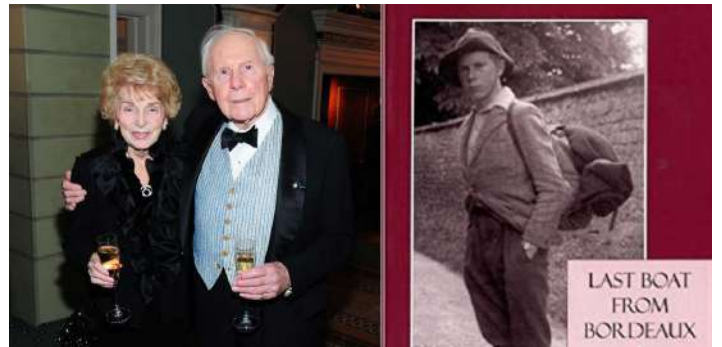
Elizabeth Stribling informed the FHS community of the passing of Francis de Marneffe, longtime Co-Chair of the Boston Chapter, in spring. She shared: "Francis was an admirable person from his youthful and daring biography as a young man in Belgium to his very full life in the USA, and of course, his loving and devoted life with his adored Bobbi. His many contributions to FHS and the Boston Chapter are so appreciated, and we will remember his joie de vivre and sharp wit with fondness. "

#### Francis de Marneffe's Obituary

Francis de Marneffe, MD and former Director of McLean Hospital near Boston, passed away peacefully at age 97, on April 15, 2022 surrounded by his children.

Francis first arrived on the McLean campus in January of 1953. His intelligence, compassion, and operational acuity enabled a rapid rise through hospital leadership roles, and in 1960, he was appointed assistant to the Hospital Director and Psychiatrist in Chief. Two years later, at 38, he was appointed McLean's general director, a position in which he served until 1986. His 24-year tenure was the longest in McLean's more than 200-year history.

After escaping to England when the Germans invaded his native Belgium in 1940, Francis trained with the Royal Air Force before becoming a British citizen and attending medical school at the University of London.




After graduating, he decided to head to the United States. Fascinated by people's life stories and fueled by a drive to help, Francis chose to specialize in psychiatry at McLean. He was instrumental in the construction and development of the Hall-Mercer Children's Center and the Rehabilitation Center and construction of the de Marneffe Building and the Admissions Building, as well as spearheading the founding of the Arlington School, of which he was most proud.

Francis's wit, intelligence and generous spirit were evident throughout his long life and lent a contagious enthusiasm to all his endeavors and charmed all those he met. He was a driving force for FHS's Boston Chapter as he settled into the role of « doyen » in later life. He and his late wife Bobbi actively supported the restoration of the Edith Wharton House which was also an FHS grant and remained dear to their hearts. A memorial service for Francis de Marneffe is being planned for the fall.

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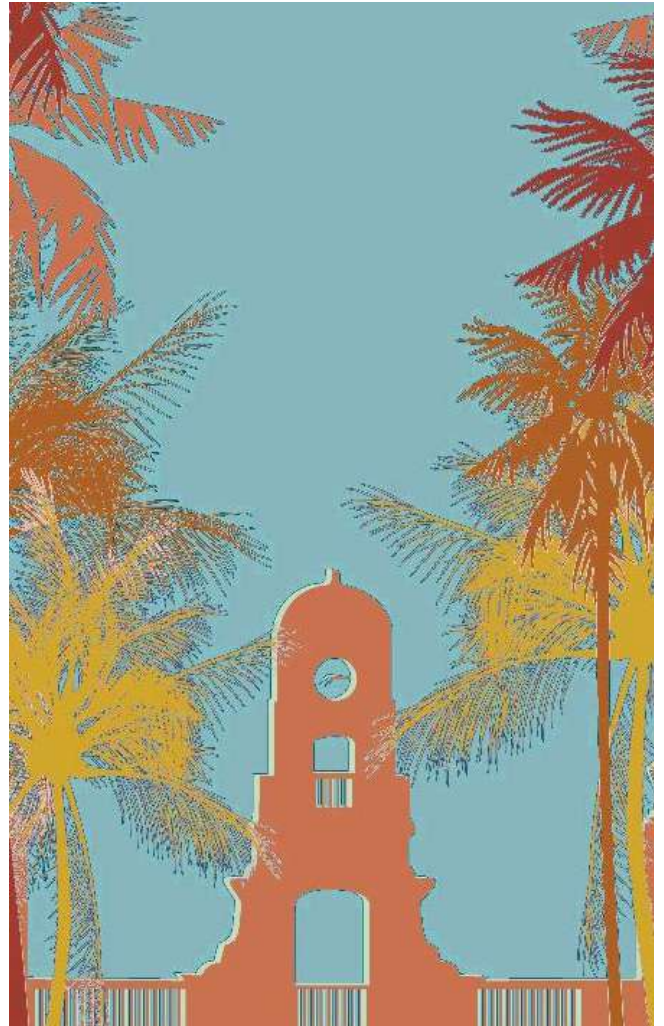


HONORING  
Jean Shafiroff

## **New York Gala**

Thursday, November 17th, 2022

Our annual New York gala dinner dance returns as the Gilded Age Gala on November 17th, 2022 at a private club in Manhattan. This year we are delighted to honor longtime FHS Board member **Jean Shafiroff** for her influential career as a philanthropist, author, and tastemaker. With music by Bob Hardwick Sound and an elegant theme evoking New York's answer to la Belle Epoque, the evening will be a perfect way to close out our 40th Anniversary year



## **Palm Beach Gala Dinner**

Sunday, February 19th, 2023

Our historically sold-out Palm Beach Dinner Gala returns to Club Colette on **Sunday, February 19th, 2023**. Featuring cocktails, dinner, and dancing, you won't want to miss this always festive evening!

INTO THE BLUE



LALIQUE



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