

Press kit

PETIT PALAIS
7 MAI
– 7 SEPT. 2025



WORTH

INVENTER
LA HAUTE COUTURE



EXPOSITION CONÇUE
ET RÉALISÉE AVEC

PALAIS
DE LA MODE
GALLIERA
PARIS

AVEC LE
SOUTIEN DE

CHANEL

PARIS
MUSÉES

WORTH, UNE D'INTERIEUR OUTEGOWN, VES 1917, PALAIS GALLIERA © STANISLAS WOLFF



connaissance
des arts

Le Parisien

Konbini



france.tv

April 2025

Contents

Press release	3
The exhibition	6
Scenography	15
Press visuals	16
Exhibition catalogue	31
CHANEL, partner of the exhibition	32
The Palais Galliera	33
The Petit Palais	34
Paris Musées	35
General information	36

Press contacts

Mathilde Beaujard
mathilde.beaujard@paris.fr
+33 (0)1 53 43 40 14
+33 (0)6 45 84 43 35
Ximun Diharce
ximun.diharce@paris.fr
+33 (0)1 53 43 40 23

International press

Claudine Colin Communication,
FINN Partners
Alexis Gregorat
alexis.gregorat@finnpartners.com
+33 (0)6 63 84 35 10

Press release

WORTH

Inventing haute couture

7 may - 7 september 2025



Worth, Robe d'intérieur ou tea-gown portée par la comtesse Greffulhe, circa 1897. Palais Galliera, musée de la Mode de la Ville de Paris. © Stanislas Wolff

With the exceptional contribution of the Palais Galliera, the Petit Palais presents the first exhibition dedicated to the Worth fashion house.

Charles Frederick Worth (1825-1895) founded a fashion house that became the epitome of Parisian luxury and as such played a pivotal role in the history of fashion. Born in England and widely recognised as the inventor of haute couture, he established the "Worth & Bobergh" house in Paris at 7 Rue de la Paix in 1858. Over four generations and almost a century, the house, which later went by the single name of "Worth", became a symbol of French refinement and savoir-faire.

This unprecedented retrospective, presented in the 1,100 square metres of the Petit Palais grand galleries, features more than 400 works, including clothing, accessories, objets d'art, paintings and graphics, forming an immersive fresco that highlights not only the creations of the House of Worth but also the illustrious names associated with the maison. The broad-ranging exhibition includes pieces from the Palais Galliera collections as well as rare and prestigious items on loan from leading international museums such as the Philadelphia Museum of Art, the Metropolitan Museum of Art, the Victoria and Albert Museum, the Palazzo Pitti, and many private collections.

In a chronological overview of the evolution of the house from the Second Empire to the inter-war period, the exhibition reveals how Worth's international vision contributed to make the label an undisputed authority and Paris the capital of fashion.

The first part of the exhibition chronicles the beginnings of the House of Worth, from 1858 to the outbreak of the First World War, its early success and clientele. Charles Frederick Worth arrived in Paris in 1846 and began working as a salesclerk for Gagelin, a well-known textile merchant. He quickly made a name for himself and in 1858, with the Swede Otto Gustav Bobergh, founded "Worth & Bobergh" on the first floor of 7 Rue de la Paix.

The house dressed the Princess von Metternich, the imperial court and the Empress Eugénie, quickly confirming its prominence in Parisian fashion. In 1870, Worth ended his collaboration with Bobergh and his creations were from then on labelled "Worth". From daywear to opera coats, tea gowns to ballgowns, the exhibition presents Worth's inimitable style for silhouettes worn for all moments of a day.

The exhibition also highlights the house's prestigious clientele, the Italian Franca Florio, the American Lady Curzon and the emblematic Countess Greffulhe, who was the inspiration for Marcel Proust's Duchesse de Guermantes. Portraits painted by Carolus-Duran, La Gandara, Louise Breslau and others punctuate the exhibition and demonstrate these wealthy women's desire to be portrayed in their most beautiful Worth gown.

The year 1895 marked a turning point in the history of the house, when Charles Frederick passed away and his sons, Jean-Philippe and Gaston Worth, took over.

The exhibition brings to life the mythical Rue de la Paix and its many fashion houses including Paquin, Doucet and Doeuillet. Poiret, the couturier who debuted his career at Worth, opened his own atelier in 1903. Documents and photographs provide an insight into the daily operations of the house, which involved thousands of people, from the sewing atelier to the packing department, the photography studio to the luxurious salons frequented by its international clientele.

The final section focuses on the house's new golden age in the early 20th century. Under the direction of Jean-Philippe and Gaston Worth it continued to grow. At this time, First Empire styles were making a comeback, while fashion was also responding to new societal aspirations for more understated, straight and tapered silhouettes. Worth's creations, promoted by the specialised press, such as *La Gazette du Bon Ton*, consolidated its reputation.

In the 1920s, Gaston's own sons, Jean-Charles and Jacques took control of the House of Worth which fully embraced modernity. Each season it presented new collections of coats, capes, day and evening dresses, and the house's signature "Worth blue" reigned supreme. In 1924, Worth launched its first perfume, *Dans la Nuit*. It was followed by several others with flacons also designed by Lalique such as *Vers le Jour*, *Sans Adieu* and *Je Reviens*. An exceptional collaboration with the International Perfume Conservatory Osmothèque allows visitors to experience the revived scent of *Je reviens*.

The exhibition features four videos, made by journalist Loïc Prigent that reveal the makings of four iconic garments and the behind-the-scenes process of dressing the mannequins. Various film clips and audio stations immerse visitors in the everyday hustle and bustle of a fashion house. Furthermore, an activity trail invites 7 to 10-year-olds to experience the world of fashion and help the famous couturier invent haute couture.

The exhibition proposes an immersive experience of a legendary institution that established and defined French luxury and elegance. It opens a page in the history of fashion and of a system that remains relevant, from the catwalks and the clever marketing to the invention of the great couturier, the direct ancestor of today's star designers.

Exhibition conceived and produced with  PALAIS
MUSEE DE LA MODE
GALLIERA
DE LA VILLE DE PARIS

With the support of **CHANEL**

The exhibition's cultural programme is made possible by the support of  FONDATION
SIGNATURE

General curatorship

Annick Lemoine, Chief Curator, Director of the Petit Palais

Miren Arzalluz, Director of the Guggenheim Museum, Bilbao, Director Emeritus of the Palais Galliera

Scientific curatorship

Sophie Grossiord, Interim Director, General Curator, Fashion Department, first half of the 20th century at the Palais Galliera

Marine Kisiel, Heritage Curator, Fashion Department, 19th century at the Palais Galliera

Raphaële Martin-Pigalle, Chief Heritage Curator, Modern Paintings Department (1890-1914) at the Petit Palais

With the help of Alice Freudiger, assistant curator at the Palais Galliera.



Worth, *Manteau de cour* porté par Franca Florio, 1902.
Palazzo Pitti / Galleria del Costume, Florence, Italie.
© Museo della Moda e del Costume, Palazzo Pitti, Gallerie degli Uffizi, Florence. Ministero della Cultura.

The exhibition



Émile Friant, *Portrait de Charles Frederick Worth*, 1893.
Huile sur toile, 226,7 x 123,8 cm. Musée d'Orsay, Paris,
France. © RMN-Grand Palais (musée d'Orsay) / Photo
Sophie Crepy

Spanning four generations and nearly a century of existence, Worth holds a special place in the world of fashion houses. Worth is the name of a man, Charles Frederick, and of his descendants who headed the house one after another. Worth is also a legend: that of a house founded in Paris in 1858 whose success laid the modern foundations of the haute couture industry.

Worth quickly became a reference, backed by the presence of a label that the founder personalised by using his handwritten signature, along with several other innovations. Charles Frederick Worth adapted the principles of serial clothing manufacturing to create “unique” customised styles. He introduced the notion of seasonal collections and fashion shows, which not only boosted sales but also the reputation and influence of his house around the world. Today’s fashion system owes much to this astute couturier, readily portrayed by his contemporaries as both a genius and a tyrant. Although often overshadowed by the figure of the patriarch, his sons Gaston and Jean-Philippe and grandsons Jean-Charles and Jacques also left their mark on the industry.

Tracing the history of the house from its foundation by Charles Frederick Worth and his partner, the Swede Otto Bobergh, to the first decades of the 20th century, this exhibition brings this legendary dynasty and label to life for the first time in Paris.

The exhibition invites visitors to observe the evolution of the house’s ever-changing styles while remaining anchored to its legendary address: 7 Rue de la Paix. Alongside rival fashion houses, a little-known, often invisible world is revealed, populated by a microcosm of discreet and indispensable seamstresses, tailors, illustrators, warehouse workers and assistants.



Nadar, *Charles Frederick Worth*, 1892.
Tirages sur papier albuminé montés sur carton, 42,5 x
30 cm. Diktats, Lille, France. © Librairie Diktats

WORTH & BOBERGH

Trained in England at the establishments of two textile merchants, Charles Frederick Worth crossed the Channel in 1846 and joined Maison Gagelin in Paris. When appointed the prestigious house's first assistant, the young Worth honed his skills selling silks, cashmere shawls and confections. These dresses, mantelets and court cloaks, produced in series and then adapted to suit the customer, contributed to the brand's reputation. In May 1853, having quickly risen to a prominent position in the business, he became a partner of the two directors.

Charles Frederick Worth's energy soon outpaced that of his associates, and in 1858, he formed a partnership with the Swede Otto Gustav Bobergh to create Worth & Bobergh, at number 7 Rue de la Paix. Close to the Tuileries, this soon-to-be legendary location also brought Worth closer to the imperial court. Princess von Metternich, wife of the Austrian ambassador to France, soon launched the couturier's career by wearing his creations. These gowns were highly coveted by the ladies of the court and even by the Empress, with whom Worth formed a relationship that outlasted the Empire.

Imperial recognition and the dynamism of the Second Empire became the two keys to the success of Worth & Bobergh. Charles Frederick Worth redesigned the shape of the crinoline, revitalised the silk houses of Lyon and gave free rein to his taste for the embellishments, lace, embroidery, passementerie and braids that increasingly adorned his styles. He transformed the fashion trends of his time and held an unrivalled position in the world of Parisian couture. Marie Vernet, his wife and main liaison for both clients and her husband, played a fundamental role in the establishment and development of the house.



Worth & Bobergh, *Costume de ville*, 1868-1869.
Faille de soie. Palais Galliera, musée de la mode de la Ville de Paris. CC0
Paris Musées / Palais Galliera, musée de la mode de la Ville de Paris

FROM WORTH & BOBERGH TO WORTH



Louise Breslau, *Madeleine Cartwright*, 1887. Huile sur toile, 215 x 124. Petit Palais, musée des Beaux-Arts de la Ville de Paris CC0 Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris

In 1870, Charles Frederick Worth and Otto Gustav Bobergh ended their twelve-year collaboration. France's rapid return to prosperity, celebrated by the World's Fair of 1878, provided the couturier with a stage on which his house would flourish.

Despite his exorbitant prices, orders poured in from all over the world. The Worth label was everywhere, attracting widespread curiosity and admiration and enabling the couturier to impose his vision and models on clients, whose submission to his diktats was not always granted.

While Charles Frederick Worth was close to the imperial couple during the Second Empire, the changing political landscape did not alter the close ties he maintained with his contemporaries – aristocrats, scientists, writers and artists – who at times accompanied their wives to his salons. His sons Gaston and Jean-Philippe assisted him, the former in the house's administration, the latter in the creative operations. Charles Frederick Worth's handwritten signature, which appeared on the label at the end of the 1880s, was a powerful symbol of the reputation of the Parisian house, which no longer needed to indicate its address.

The so-called 'upholstery' style, with its characteristic overabundance of ornamentation, ruled supreme. The crinoline, which did not survive the Empire, was replaced by a skirt whose volume was swept to the rear. The bustle, exaggerating the back of the silhouette, supported elaborate accumulations of fabric, ribbons and bows, and was extended by a train for the evening. A profusion of passementerie and embellishments defined Worth's fashion, with its eclectic array of references and fabrics, including silks, velvets, damasks and brocades, often combined to create contrasting effects.



Charles Frederick Worth, *Robe à transformation corsage du jour*, circa 1872. Jupe - Rangée de franges sur le devant, froncée derrière. Corsage de jour - Encolure carrée avec manches au coude The Metropolitan Museum of Art / Costume Institute, New York, États-Unis. © The Metropolitan Museum of Art, Dist. GrandPalaisRmn / image of the MMA

24 HOURS IN THE LIFE OF A WOMAN



The gradual establishment of the Third Republic, following the Franco-Prussian war of 1870, ushered in a period of prosperity for Worth. The unrivalled prestige of the house on the Rue de la Paix attracted a diverse and ever-expanding clientele. The aristocracy, the upper bourgeoisie, actresses and an affluent international clientele all left their dressmakers for the 'grands couturiers', and found at Worth constantly evolving styles for all their daily activities.

In the final decade of the 19th century, when Jean-Philippe Worth succeeded his father after his death in 1895, the house continued to offer its clientele the evening gowns that are still widely associated with its name. Trains were lengthened and draping reduced, creating a more fluid and linear silhouette, replacing the earlier accumulations of fabric. Dresses in sumptuous silks were still richly embellished, and lace, jet, beads and silk flowers all played a part in the theatricality that Jean-Philippe Worth shared with his father.

But that wasn't all. In addition to tea gowns – dresses for entertaining at home, often with the princess line cut (with no waist seam) invented by Worth – the house also created tailored day dresses, suits and coats for everyday and even sporting activities. Conversely, evening coats and capes were embellished with extraordinary ruffles and swirls of fabric, whose textures and shapes would shimmer in the glow of artificial lighting.



Charles Frederick Worth, *Cape du soir*, circa 1890. Satin et mousseline de soie gris. Fleurs en toile de coton mauve et verte et fils métallique gansés de soie. Doublure en satin de soie ivoire. Palais Galliera, musée de la mode de la Ville de Paris. CC0 Paris Musées / Palais Galliera, musée de la mode de la Ville de Paris

HISTORICISM AND FANCY DRESS



Charles-Emile-Auguste Carolus-Duran, *Mrs William Astor*, 1890. Huile sur toile, 212,1 x 107,3 cm. The Metropolitan Museum of Art / European Paintings, New York, États-Unis. CC0 The Metropolitan Museum of Art, New York.

The historicising trend that pervaded fashion in the last third of the 19th century was omnipresent in Worth's work and persisted despite the changing silhouette. A wide range of influences, from the Renaissance to the 18th century, were skilfully incorporated into the collections, enriching their lexicon. Slashed or oversized puff sleeves, Medici collars, guipures, jabots and cuffs, fichus, bows, ruching and frills, basques and Watteau pleats... references abounded. From tea gowns to evening dresses, and from capelets to opera coats, American museums have conserved telling pieces and accounts of the transatlantic clients who flocked to 7 Rue de la Paix in search of novelty. This wealth of influences can also be seen in motifs, such as the *Reine des fleurs*, a Tassinari & Chatel fabric used for an evening gown, which came from the bedroom of Madame du Barry at Versailles; or the medallion motif, taken from a 16th century Ottoman velvet, which adorned a tea gown belonging to Countess Greffulhe. Both of these are displayed in the next room.

Driven by a family passion for fancy dress, Worth gave free rein to his prodigious creativity for the memorable costume balls held in Paris, London and New York that contributed to his immense fame. Here, the house's taste for historicism was fully expressed, with many costumes inspired by famous old masters' paintings.



Worth, *Tea-Gown portée par Mrs Brice*, 1894. Satin de soie lavande et damas à motif vermiculé. Museum of the City of New York, États-Unis. © Museum of the City of New York

EXCEPTIONAL CLIENTS AND MOMENTS



Worth's creations were prized by royalty and the aristocracy and shone in the courts of Europe. Wedding gowns, presentation dresses, court cloaks and formal gowns were among the house's specialities. So much so, in fact, that the house exhibited preparations for a court dress at the 1900 World's Fair.

In 1867, Worth delivered the gown worn by Empress Elisabeth of Austria, better known as Sissi, for her coronation as Queen of Hungary. For the coronations of Alexander III in 1883 and Nicolas II in 1896, the house created the tsarinas' ensembles, which were displayed at 7 Rue de la Paix before being sent to Russia. The house also had close ties to the courts of Spain and Portugal. Despite Queen Victoria's preference for the creations of English dressmakers, the British aristocracy held Worth's styles in high regard, and at the turn of the century, the house opened a branch in London, just as preparations for the coronation of Edward VII were in full swing.

The extent of Worth's influence on international fashion can be seen in this room with creations belonging to the Italian Franca Florio, the American-British Mary Victoria Leiter and the extraordinary Countess Greffulhe, the model for Proust's Duchesse de Guermantes.



Charles Frederick Worth, *Robe du soir* dite « *Robe aux lys* » portée par la comtesse Greffulhe, circa 1896. Velours de soie noir, incrustations de satin de soie duchesse blanc ivoire en forme de branche de lys bordées d'un cordonnet de fils d'argent doré. Broderies de perles, paillettes, strass et fils métalliques d'argent doré. Palais Galliera, musée de la Mode de la Ville de Paris. CC0 Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

RUE DE LA PAIX – THE WORTH ATELIERS

Worth's legendary suite of salons, teeming with clients and saleswomen, represented the public face of the house. Its private facet occupied the upper floors of the building at 7 Rue de la Paix, where Worth was established throughout his life and which grew in size over the years. Over eight stories, from the basement to the seventh floor, from the street balconies to the inner courtyards, it housed a world of professions and skills and a community of people that numbered well over a thousand by the 1870s.

On the second floor, designers shared space with the models, the tailors' atelier, and the house's nerve centre: its stocks and manufacturing area. Here the fabrics were stored before passing through the hands of the cutters, who delivered a pattern's individual pieces to the seamstresses and tailors who assembled them.

In the ateliers on the third and fourth floors, these pieces were sewn together, mainly by machine. The incomparable craftsmanship of haute couture was thus able to produce garments in considerable quantities. Their ornamentation made them unique, and allowed costs to be adjusted. The 10,000 garments produced each year by around 1900 were thus personalised with passementerie, ribbons and beads, making them virtually one-of-a-kind pieces.

The upper floors housed the staff refectories and kitchens, in addition to a sample maker, offices and supplies. Finally, in the photographic studio located in the attic, the creations were photographed to register each design and thus protect from counterfeiting



Worth, *Robe du soir*, circa 1895. Palais Galliera, musée de la Mode de la Ville de Paris, France. CC0 Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris

A NEW GOLDEN AGE. THE HOUSE OF WORTH AT THE DAWN OF THE 20TH CENTURY



Anonyme, *Robe du soir plongeant derrière*, entre 1920 et 1930. Épreuve gélatino-argentique, 23 x 17 cm. Palais Galliera, musée de la Mode de la Ville de Paris. CC0 Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

At the dawn of the 20th century, the house's success was undeniable and the management skills of Gaston Worth, Charles Frederick's son, ensured that the company prospered. Worth maintained an impressive French and international clientele drawn from the aristocracy, the bourgeoisie and the art world, and kept close ties to the theatre. Actresses and divas such as Eleonora Duse and Ida Rubinstein were regular visitors to number 7 Rue de la Paix.

Around 1910, the First Empire style (1804-1815) made a comeback among couturiers, and Worth was no exception. The collections featured styles characterised by straight, tapered silhouettes, which the elegant *Gazette du Bon Ton* regularly promoted. In 1914, the caricaturist Sem cited the Worth brothers in the album *Le Vrai et le Faux Chic* as rare examples of true Parisian chic. 'They carry on the tradition of their noble house, rejuvenating it with a modern touch'.

A few years after the unsuccessful attempt to collaborate with Paul Poiret, the house adapted its designs to the evolving lifestyles of its clientele, as evidenced by an exceptional suit from around 1913, on display in this room. During the First World War, the house became involved in charity work and was converted into a hospital. The evocative names of some of the creations, such as *Mobilisé* (Mobilised) and *Artilleur* (Artilleryman), whose designs are conserved in the Archives de Paris, reflect the harshness of the times.



Antonio de La Gandara, *Portrait d'Ida Rubinstein*, 1913. Huile sur toile, 210 x 103 cm. © Collection Lucile Audouy, Paris.

THE 1920S



Worth, *Manteau du soir*, circa 1920-1922.
Soie, Velours, Crêpe, Laiton. Palais Galliera, musée de la Mode de la Ville de Paris. CC0 Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris

'One of the oldest fashion houses, yet one that has managed not only to adapt to modern tastes, but also to anticipate and inspire them, is the best definition of Worth', wrote Vogue France in an article dated 1 April 1924. In the hands of Jean-Charles and Jacques, Gaston Worth's sons, the house fully embraced modernity, as evidenced by the hundreds of photographs of registered styles conserved in the Archives de Paris.

An impressive number of coats, capes, day and evening dresses were presented in each of the house's collections. Demonstrating Jean-Charles's talent for colour, 'Worth blue' appeared in a nuanced palette of variations. Continuing the house's tradition of opulence, the couturier designed gowns with trains and evening coats embellished with embroidery, often asymmetric, and trompe-l'œil jewellery effects. 'Worth's evening wear retains a sumptuous character', headlined Vogue France on 1 January 1925.

The designer's affinity for Art Deco is manifest, particularly in his use of motifs that elevated the models to the status of objets d'art. The high-profile couturier, who appeared on the cover of Time on 13 August 1928, had close ties to the artistic world, collaborating with Jean Dunand and using textiles designed by Raoul Dufy.

In 1929, following in the footsteps of his grandfather Charles Frederick, Jean-Charles added his monogram or initials, at times oversized, to a number of styles.



Worth, *Robe du soir flapper*, dit Charleston.
Lamé, soie, fils métalliques, verre et métal, 1925
© Collection Louis Vuitton.

Scenography

Our scenographic design gives each section its own identity. The showcases are placed to encourage a dialogue between the objects and between the different categories of works presented. Each space presents the fashion house's pieces from a different angle.

In the first section, the works are presented facing the visitors. The next section, which shows outfits at different times of the day, is circular, or panoptic, in shape to enable visitors to see an entire day's wardrobe at a single glance. The third section exhibits the creations laterally, on a central platform, opposite artworks placed on the walls. From the 20th century onwards, the pieces are positioned along the walls to illustrate the evolution of the Worth style.

The placement of the works draws on the structure of the staircase, proposing a contemporary interpretation of the salons in Worth's 19th-century boutique. Subtle variations in the wall colours follow the show's evolution from chapter to chapter. Chosen to complement the nuances of the dresses, these chromatic modulations accompany visitors throughout this fabulous story.

Helft & Pinta



Press visuals



1. Nadar, *Charles Frederick Worth*, 1892.
Tirages sur papier albuminé monté sur carton,
42,5 × 30 cm.
Diktats, Lille, France.
© Librairie Diktats.

A large series of portraits (photographs and prints) reflect Charles Frederick Worth's preoccupation with his image. In their great diversity, they consistently depict the couturier as an artist. Posing like a Rembrandt of fashion, wearing a beret or a toque and enveloped in ample and timeless drapery, the man seems to express his conviction that haute couture is an art.



2. Émile Friant, *Portrait de Charles Frederick Worth*, 1893.
Huile sur toile, 226,7 × 123,8 cm.
Musée d'Orsay, Paris, France.
© RMN-Grand Palais (musée d'Orsay) / Photo Sophie Crepy.

Painted two years before the couturier's death, this full-length portrait shows the pioneer of haute couture and founder of the Worth dynasty in his twilight years. Posing for his friend, the artist Émile Friant, he is elegantly dressed for an outing and represented in a pared, almost austere style. Charles Frederick Worth is portrayed as an aloof, thoughtful and solitary artist, far removed from the glittering exuberance of high society salons and soirées.



3. Worth & Bobergh, *Robe de ville*, 1868-1869.
Faïlle de soie.
Palais Galliera, musée de la Mode de la Ville de Paris.
CC0 Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.



4. Worth & Bobergh, *Robe du soir* portée par Mrs McCornick, circa 1866-1867.
Museum of the City of New York, États-Unis.
© Museum of the City of New York.

The dresses made by Worth & Bobergh in the 1860s were generally in plain colours. They combined a skirt, pleated into the waist and worn over a full crinoline, with a bodice, at times attached by a sash belt. These styles are similar to those worn by the Empress Eugénie and her ladies-in-waiting in Winterhalter's famous painting also in the exhibition.



5. Worth & Bobergh, *Robe à transformation*, circa 1866-1868.
Faille verte et tulle de soie.
Philadelphia museum of Art, États-Unis d'Amérique.
© 125th Anniversary Acquisition. Gift of the heirs of Charlotte Hope Binney Tyler Montgomery, 1996, Philadelphia museum of Art.

This dress 'à transformation' features two bodices, one with long sleeves for daytime (shown here), the other low-cut and sleeveless for evening.



6. Worth & Bobergh *Robe à transformation* circa 1866-1868
Satin de soie avec dentelle et tulle de soie.
Philadelphia museum of Art, États-Unis d'Amérique.
© 125th Anniversary Acquisition. Gift of the heirs of Charlotte Hope Binney Tyler Montgomery, 1996, Philadelphia museum of Art.



7. Worth, *Robe à transformation corsage du jour*, circa 1872.

Cannelé de soie gris-bleu, ruban broché multicolore, franges de soie.

The Metropolitan Museum of Art / Costume Institute, New York, États-Unis.

© The Metropolitan Museum of Art, Dist. GrandPalaisRmn / image of the MMA.



8. Worth, *Robe de jour*, 1878-1880.

Faille de soie et lampas de soie brochée, garnis de dentelle, de satin de soie et de perles.

Philadelphia museum of Art, États-Unis d'Amérique.

© 125th Anniversary Acquisition. Gift of the heirs of Charlotte Hope Binney Tyler Montgomery, 1996, Philadelphia museum of Art.



9. Worth, *Veste de femme*, circa 1895.

Velours de soie avec appliqué de soie et appliqué inversé (fourrure de remplacement).

Philadelphia museum of Art, États-Unis d'Amérique.

© Gift of Mrs. George B. Roberts, Philadelphia museum of Art.



10. Louise Breslau, *Madeleine Cartwright*, 1887.
Huile sur toile, 215 × 124 cm.
Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris.

Madeleine Cartwright, an affluent patron of the arts from New Orleans, arrived in Paris in the early 1880s. She actively participated in the social life of the capital, frequenting all the popular places. She also held costume balls, dinners and musical soirées, which were attended by many artists. Depicted in a casual, unconventional pose, Madeleine Cartwright is portrayed full-length in the privacy of her precious interior, wearing a resplendent lace, silk and satin gown by the House of Worth.



11. Worth, *Cape du soir*, entre 1895 et 1900.
Satin et mousseline de soie gris. Fleurs en toile de coton mauve et verte et fils métallique gansés de soie. Doublure en satin de soie ivoire.
Palais Galliera, musée de la Mode de la Ville de Paris.
CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

This cape was worn by the great-great-grandmother of the donor, Eugénie Baliol Brett (1814-1904), Viscountess Esher. Although Queen Victoria wasn't overly fond of French fashion, British aristocracy appreciated Worth's ballgowns and court reception dresses. The cape's wide flat back pleat evokes the 18th century's robe à la française, demonstrating Worth's fondness for this period. The frilly trims are typical of Jean-Philippe Worth's designs.



12. Edouard Debat-Ponsan, *Portrait de la comtesse Edmond Récopé, née Malher*, 1888.
Huile sur toile, 212 × 120 cm.
Petit Palais, Musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais, Musée des Beaux-Arts de la Ville de Paris.

Pauline Mahler, wife of the naval engineer Edmond Récopé, is depicted here in a Louis XVI-style robe à l'anglaise, which was likely worn for a costume ball. This historicising pastiche, a speciality of the haute couture house, was emblematic of 19th-century high society's infatuation with Ancien Régime art, while adopting its ceremonial codes.



13. Jean-Louis Forain, *Le Buffet*, 1884.
Huile sur toile, 93,5 × 148 cm.
© Collection particulière.



14. Jean Béraud, *Une soirée*, 1878.
Huile sur toile, 65 × 117 cm.
Musée d'Orsay, Paris, France.
© RMN Grand Palais (Musée d'Orsay) / Photo Hervé Lewandowski.



15. Louis Bérard, *L'Escalier de l'opéra*, 1877.
Huile sur toile, 65 × 55 cm.
Musée Carnavalet - Histoire de Paris.
CC0 Paris Musées / Musée Carnavalet - Histoire de Paris.



16. Worth, *Robe habillée*, 1894-1895.
Soie, satin, broché, dentelle mécanique, passementerie.
Musée des Arts Décoratifs (MAD), Paris, France.
© Les Arts décoratifs.



17. Worth, *Tea-Gown* ou *Robe d'intérieur* portée par
Mrs Brice, 1894.
Satin de soie lavande et damas à motif vermiculé.
Museum of the City of New York, États-Unis.
© Museum of the City of New York.

This type of large, pointed guipure collar, draped over the sleeves in the style of Louis XIII, was very fashionable in the early 1890s. The voluminous sleeves drawn in at the wrists are typical of the period.
This tea gown was worn by Mrs Calvin Stewart Brice.



18. Charles-Emile-Auguste Carolus-Duran, *Mrs William Astor*, 1890.
Huile sur toile, 212,1 × 107,3 cm.
The Metropolitan Museum of Art / European Paintings, New York, États-Unis.
CC0 The Metropolitan Museum of Art, New York.



19. Worth, *Manteau de cour* porté par Franca Florio, 1902.

Palazzo Pitti / Galleria del Costume , Florence, Italie.

© Museo della Moda e del Costume, Palazzo Pitti, Gallerie degli Uffizi, Florence. Ministero della Cultura.

Franca Florio (1873-1950), wife of the Sicilian businessman and shipowner Ignazio Florio, entertained many prominent figures at her Palermo palace. In May 1902 she was appointed lady-in-waiting to Queen Elena, wife of Victor-Emmanuel III. This court cloak, created for the occasion, was also worn in Vienna in 1904 at the court of Franz Joseph, and in Berlin at the court of Wilhelm II. Organza flowers adorn the edge of the train.



20. Worth, *Robe de cour de Lady Curzon*, circa 1900.

Corsage, jupe et traîne en soie crème avec broderie zardozi en fils métalliques argentés et dorés.

Fashion Museum Bath, Royaume-Uni.

© Fashion Museum Bath / Photo Peter J Stone.



21. Worth, *Robe du soir*, circa 1902.

Corsage et jupe en soie jaune pâle avec motif feuille de chêne brodé en cordon de soie crème et chenille.

Fashion Museum Bath, Royaume-Uni.

© Fashion Museum Bath / Photo Peter J Stone.



22. Worth, *Robe du soir* portée par Franca Florio, 1900-1905.

Palazzo Pitti / Galleria del Costume, Florence, Italie.

© Museo della Moda e del Costume, Palazzo Pitti, Gallerie degli Uffizi, Florence. Ministero della Cultura.



23. Worth, *Tea-gown or Robe d'intérieur* portée par la comtesse Greffulhe, circa 1896-1897.

Soie façonnée à fond en satin vert et motifs en velours coupé bleu, dentelle de coton mécanique, doublure en taffetas de soie changeant vert et bleu.

Palais Galliera, musée de la Mode de la Ville de Paris.

© Stanislas Wolff.

The princess line (no waist seam) and position and size of the motifs of this exceptional tea gown complemented Countess Greffulhe's elegant silhouette. The fabric, made by Tassinari & Chatel, in an electric green and navy colourway, features a medallion pattern taken from a 16th century Ottoman velvet. The uniqueness of this piece provides insight into the dialogue between certain personalities and Charles Frederick, then Jean-Philippe Worth, despite the myth of couturiers always imposing their views on their clients.



23 B. Worth, *Tea-gown or Robe d'intérieur* portée par la comtesse Greffulhe (detail), circa 1896-1897.

Soie façonnée à fond en satin vert et motifs en velours coupé bleu, dentelle de coton mécanique, doublure en taffetas de soie changeant vert et bleu.

Palais Galliera, musée de la Mode de la Ville de Paris.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.



24. Worth, *Robe du soir* dite « *Robe aux lys* » portée par la comtesse Greffulhe, circa 1896.

Velours de soie noir, incrustations de satin de soie duchesse blanc ivoire en forme de branche de lys bordées d'un cordonnet de fils d'argent doré. Broderies de perles, paillettes, strass et fils métalliques d'argent doré.

Palais Galliera, musée de la Mode de la Ville de Paris.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.



25. Worth, *Robe* dite « *Byzantine* » portée par la comtesse Greffulhe au mariage de sa fille Elaine avec le duc de Guiche le 14 novembre 1904, 1904.

Tulle de coton écru brodé de perles, paillettes et cannetilles en verre et métal ; lamé or ; fourrure de lapin (moderne) ; doublure en taffetas de soie beige.

Palais Galliera, musée de la Mode de la Ville de Paris.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

Much like an empress, the Countess Greffulhe was the centre of attention when her daughter Elaine married the Duc de Guiche in the church of La Madeleine on 14 November 1904. This social event was covered by the French and international press. The hieratic character of this dress, adorned with dazzling embroidery, earned it the name 'Byzantine'.



26. Worth, *Robe du soir*, circa 1895.

Soie façonnée pékinée crème, noir et jaune, décor de fleurs lancé et broché, mousseline de soie jaune, ruban de satin noir; doublure en faille de soie beige.

Palais Galliera, musée de la Mode de la Ville de Paris, France.
CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris

This dress was worn by the wife of Henri Viguiier, president of the Bazar de l'Hôtel de Ville, nee Renée Normant.

Manifesting Worth's love of the 18th century, it is made in Tassinari & Chatel's *Reine des fleurs* (Queen of Flowers) fabric, whose design was taken from Madame du Barry's bedroom in Versailles. The pattern was also available in pink.



27. Nadar, *La comtesse Greffulhe*, 1886.

Procédé photomécanique, 29 × 16,8 cm.

Palais Galliera, musée de la Mode de la Ville de Paris.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

Elisabeth de Riquet de Caraman-Chimay, Countess Greffulhe (1860-1952), has gone down in history as the model for Proust's *Duchesse de Guermantes*. The Palais Galliera conserves the wardrobe of this ravishingly beautiful woman, with a consummate and very personal sense of style. The *Robe aux lys*, with its large white lilies contrasting against the black velvet, and in which she was photographed on several occasions, is unique among Worth's creations.



28. Anonyme, *Andrée Caroline Worth et son père Jean-Philippe Worth*, circa 1886.
Tirage moderne, 24 x 18 cm.
© Collection particulière.



29. Hay Wrightson, *Portrait d'Andrée Joséphine Carron, épouse du prince Mohamed Aga Khan III, portant une robe Worth et des bijoux Cartier*, june 1930.
Archives Cartier, Paris, France.
© Hay Wrightson.

The Begum Aga Khan wears a tiara created by Cartier Paris in 1923 and a necklace made for Prince Aga Khan in 1930.



30. Antonio de La Gandara, *Portrait d'Ida Rubinstein*, 1913.
Huile sur toile, 210 x 103 cm.
© Collection Lucile Audouy, Paris.

This dazzling portrait of Ida Rubinstein (1885-1960), a dancer with the Ballets Russes, icon of the Belle Epoque and international celebrity, is by the famous socialite painter Antonio de La Gandara. The artist was known to accompany his models to the leading couturiers to choose the most flattering outfits in which to portray them. The Worth gown shown here was probably chosen with the young woman's slender figure in mind. She wore it for the dress rehearsal of Gabriele D'Annunzio's *Le Chèvrefeuille* at her home on 24 April 1913.



31. Gazette du Bon Ton, *Entre chien et loups*, 1912.
24,7 × 19,2 cm.
Palais Galliera, musée de la Mode de la Ville de Paris.
CCØ Paris Musées / Palais Galliera, musée de la Mode de la
Ville de Paris.



32. Egidio Scaioni, *Publicité pour le parfum «Vers le jour» de Worth*, 1925.
Tirage positif collé sur carton crème et papier kraft, 17 ×
22,2 cm.
Palais Galliera, musée de la Mode de la Ville de Paris.
CCØ Paris Musées / Palais Galliera, musée de la Mode de la
Ville de Paris



33. Worth, *Ensemble Dans la Nuit*, 1924.
Verre blanc pressé bleu, flacon en verre soufflé-moulé et
bouchon en verre moulé-pressé.
© Collection Benjamin Gastaud, Paris, France.



34. Worth, *Ensemble Sans adieu*, 1924.
Verre vert émeraude flacon en verre soufflé moulé et
bouchon en verre moulé pressé.
© Collection Benjamin Gastaud, Paris, France.



35. Anonyme, *Robe du soir plongeant derrière*,
between 1920 and 1930.
Épreuve gélatino-argentique, 23 × 17 cm.
Palais Galliera, musée de la Mode de la Ville de Paris.
CCØ Paris Musées / Palais Galliera, musée de la Mode de la
Ville de Paris.



36. Worth, *Robe du soir flapper*, dit *Charleston*, 1925.
Lamé, soie, fils métalliques, verre et métal.
© Collection Louis Vuitton.



37. Worth, *Manteau du soir*, circa 1920-1922.

Soie, Velours, Crêpe, Laiton.

Palais Galliera, musée de la Mode de la Ville de Paris.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.



38. Jean Dunand *Paravent à décors de poissons*, circa 1926.

Laque noire, argent, or et rouge, 170 × 140 cm.

Musée d'Art Moderne de la Ville de Paris.

CCØ Paris Musées / Musée d'Art Moderne de la Ville de Paris.

A multitasking artist whose work spanned the fields of fashion, interior decoration, furniture, design and goldsmithing, Jean Dunand created distinctive, one-of-a-kind pieces for his friend Jean-Philippe Worth, who in turn commissioned many pieces from him.



39. Worth, *Robe du soir de la princesse Murat*, Dessin de Jean Dunand pour Ducharne, circa 1926.

Palais Galliera musée de la Mode de la Ville de Paris. Paris, France.

CCØ Paris Musées / Palais Galliera, musée de la Mode de la Ville de Paris.

In 1926, Worth's loyal client Princess Murat set her sights on two evening gowns with motifs by Jean Dunand that resembled those of a Japanese lacquered screen. Although animals were common in his work, the fish motif, inspired by the Far East, was representative of his designs in the 1920s and 1930s.



40. Man Ray, *Photographie de Jean-Charles Worth*, circa 1925.

Tirage d'exposition à partir du vintage de la collection Juliet Man Ray 22,5 x 17,7 cm.

© MAN RAY TRUST / ADAGP, Paris 2025. Image Telimage, Paris

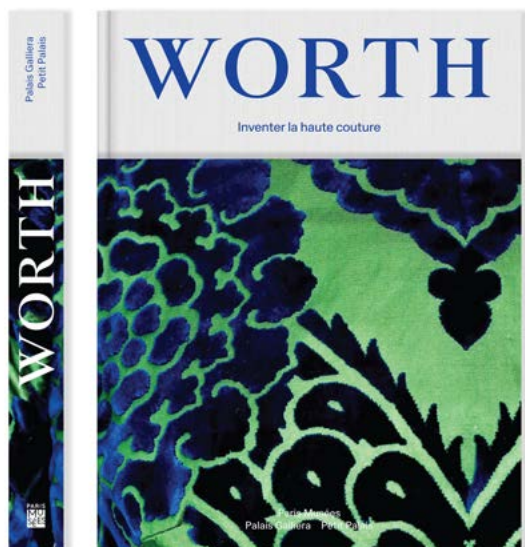
At the height of the Roaring Twenties, Jean-Charles Worth perpetuated the heyday of the House of Worth and, like his ancestors, was close to many of his contemporaries. Along with Jean Dunand and Ilse Bing, the photographer Man Ray was another of his friends in the art world. In addition to numerous elegant portraits and family photos with children, the couturier and photographer produced a series of ambiguous, subversive and deliberately provocative nude shots that reflect the closeness of the two men.

Magazines and newspapers located outside France :

All the works contained in this file are protected by copyright.

If you are a magazine or a newspaper located outside France, please email presse@adagp.fr. We will forward your request for permission to ADAGP's sister societies.

Exhibition catalogue



WORTH. Inventing haute couture

Texts by Miren Arzalluz, Alex Aubry, Elizabeth Block, Carole Damour, William DeGregorio, Sophie Grossiord, Émilie Hammen, Amy de la Haye, César Imbert, Marine Kiesel, Camille Kovalevsky, Raphaële Martin-Pigalle, Fabrice Olivieri, Anastasia Ozoline, Pascale Pavageau and Wilfried Zeisler

This book is dedicated to the couturier Charles Frederick Worth (1825-1895) and the house he founded, whose history spans four generations (1858-1954). It presents almost a century of dresses and countless other designs along with extensive imagery. The vast fresco is enriched by previously unpublished texts that document a pivotal moment in the history of fashion: the invention of haute couture in the late 19th and early 20th centuries.

From the Second Empire to the Roaring Twenties, it highlights a key page of the history of fashion: how the notion of the great couturier emerged, paving the way for today's star designers, and the development of new creative, promotional and marketing techniques.

A work of reference that sheds light on the birth of a new world combining the best of creativity and craftsmanship.

24 x 30 cm, hardback with dust jacket

288 pages, 270 illustrations

Éditions Paris Musées

ISBN 978-2-7596-0607-8

45 €

CHANEL, partner of the exhibition

The House of CHANEL, the oldest Haute Couture House still in operation today, has the pleasure of supporting the exhibition "Worth, Inventing Haute Couture".

This retrospective presents different aspects of the life and work of Charles Frederick Worth. It provides a better understanding of the importance of Paris as the world capital of Fashion, the exceptional quality of Haute Couture, and the major role of creation and the transmission of savoir-faire for a House of Fashion and Luxury.

A key figure in the history of fashion, Charles Frederick Worth was at the origin of the figure of the great couturier, marking his influence on customers through the creation of seasonal collections and thus breaking with the pre-existing customer-seamstress relationship. In this respect, he influenced the definition, activity and representation of a 'Fashion House' as we know them today.

Much more than a 'simple' *couturière*, Mademoiselle Chanel was the ambassador of her own style and art of living. Extending Worth's change in the status of the artisan dressmaker, she was the actress and, through her creations, the interpreter of the radical changes taking place in society, as well as a patron of the arts, filmmakers, writers and personalities of her century.

The Palais Galliera



© Paris Musées / Palais Galliera / Pierre Antoine

Located on the hill of Chaillot, the Palais Galliera houses the Paris Fashion Museum. Composed of nearly 200,000 works - garments, accessories, photographs, drawings, illustrations and prints, its collections reflect the dress codes and clothing styles, in France from the 18th century to the present day. Whether extravagant or precious, simple and casual, they bear witness to the creative genius of fashion right up to its most contemporary expressions.

It was at the request of Marie Brignole-Sale, Duchess of Galliera, that the architect Léon Ginain designed a palace to house her extensive art collection. Completed in 1894, the building is very much the product of its era: hidden beneath its dressed stone façade, a metal structure created by Gustave Eiffel's company supports an edifice inspired by ancient and Renaissance architecture. Set in the midst of a garden with views of the Eiffel Tower, the Palais Galliera showcases an aesthetic that gained considerable popularity in the 19th century: the "Beaux-Arts style".

Through its collections exhibitions frequently renewed, the museum shows a part of its collection, among the world's largest in this domain, and retraces the history of fashion from the 18th century to the present day. Its temporary exhibitions allow a wider public to discover fashion through different approaches, ranging from artistic creation to sociocultural phenomenon, and explore its great names.

The museum also organizes many events throughout the year: film festival, concerts, family week-ends, talks... More than just a museum, the Palais Galliera is a place where fashion meets performance arts.

More than ever, the Palais Galliera is the place for fashion amateurs and professionals – it is the only museum in Paris which permanently displays a Parisian fashion history from the 18th century to the present day through its collections.

The Petit Palais

The City of Paris Museum of Fine Arts



© Paris Musées / Petit Palais / Benoit Fougeirol

Built for the Exposition Universelle of 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewellery by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

The programme of temporary exhibitions at the Petit Palais alternates ambitious major themes such as *Paris Romantique*, *Paris 1900*, *Les Bas-fonds du Baroque*, *Modern Paris* with monographs that allow us to rediscover forgotten painters such as Albert Edelfelt, Giovanni Boldini, Theodore Rousseau, Jusepe de Ribera. Each autumn, contemporary artists such as Thomas Lerooy (2015), Kehinde Wiley (2016), Andres Serrano (2017), Valérie Jouve (2018), Yan Pei-Ming (2019), Laurence Aëgerter (2020), Jean-Michel Othoniel (2021), Ugo Rondinone (2022) and Loris Gréaud (2023), as well as the Street Art in 2024 have been invited to exhibit in the Petit Palais' permanent collections to create a dialogue with these paintings and reveal the links between their works and those of the museum.

Paris Musées

A museums network

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality.

To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings.

Their permanent collections, which are free*, and the temporary exhibitions and varied cultural programming reached 4.8 million visitors in 2024.

Get the Paris Musées card!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities.

It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums.

In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or on [petitpalais.paris.en](https://petitpalais.paris/en)

*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.

General information

WORTH

Inventing haute couture

Petit Palais

MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS
Avenue Winston-Churchill,
75008 Paris
Tel : +33 (0)1 53 43 40 00
petitpalais.paris.en

Horaires d'ouverture

Tuesday to Sunday from 10:00 a.m to 6:00 p.m
Late opening on Friday and Saturday until 8:00pm
Closed on 1 May and 14 July.

Admission

Full rate : 17 euros
Reduced rate : 15 euros

Reservation of a recommended visit time on petitpalais.paris.en

Accessible to people with disabilities.

General tour of the exhibition in English

Tuesdays, Thursdays and Saturdays at 12am.

10 et 22 May

7, 14 et 24 June

1st, 5, 10, 12, 15 et 29 July

19 August

Duration 1h30. 7 + admission to the exhibition.

More information on petitpalais.paris.en

Access

Metro

Lines 1 and 13: Champs-Élysées Clemenceau

Line 9: Franklin D. Roosevelt

RER

Line C: Invalides

Bus

Lines 28, 42, 72, 73, 83, 93.

Vélib'

Station 8001 (Petit Palais)

Café-restaurant Le 1902

Open from 10:00 a.m to 6:00 p.m

Late opening on Friday and Saturday until 8 p.m

Bookshop

The Petit Palais bookshop is closed for works until June 2025