MAKERS
PARIS

Kate van den Boogert with photographs by Carrie Solomon

Prestel
Munich — London — New York
Contents

9 Introduction

10 Introducing the Makers

15 Tatiana & Katia Levha \ Le Servan, Double Dragon
chef, restaurateur

23 Delphine Zampetti \ Chezaline cook

29 Franck Audoux \ Cravan bartender

35 Yvon Lambert \ Librairie Yvon Lambert bookseller, publisher, gallerist

43 Marin Karmitz \ mk2 film director, producer, distributor, theater operator

49 India Mahdavi architect, designer

57 Youssouf Fofana \ Maison Château Rouge creative entrepreneur

65 Sébastien Kopp & François-Ghislain Morillion \ Veja creative entrepreneurs

71 Isaac Reina bag designer

79 Benoît Astier de Villatte & Ivan Pericoli \ Astier de Villatte designers

87 James Heeley \ Heeley perfumer

93 Majid Mohammad \ Muse florist

99 Sigolène Prébois & Catherine Lévy \ Tsé & Tsé Associées designers

107 Vincent Sardon \ Le Tampographe Sardon artist

115 Sophie & Dominique Sennelier \ Sennelier art supply merchants

121 Vincent Farrelly & Jean-Baptiste Martin \ À Paris Chez Antoinette Poisson
domino papermakers, decorators

127 Mathias Kiss artist-decorator

133 Pierre Hardy shoe designer

141 Alain Ducasse \ Le Chocolat Alain Ducasse chef, entrepreneur

147 Apollonia Poilâne \ Poilâne baker

155 Jeanne Signoles \ L/Uniform creative entrepreneur

161 Victoire de Taillac-Touhami & Ramdane Touhami \ L’Officine Universelle Buly creative entrepreneurs

169 Marie & Alexandre Thumerelle \ Ofr. booksellers, publishers

177 Agnès b. designer, gallerist

185 Sylvia Whitman \ Shakespeare and Company bookseller

193 Isabel Marant fashion designer

201 André Saraiva \ Amour Hotels artist, hotelier, entrepreneur

209 Yasmine Eslami lingerie designer, stylist

215 Marie Macon & Anne-Laure Lesquoy \ Macon & Lesquoy designers

221 Maxime Brenon & Julien Crespel \ Papier Tigre stationers

229 Christophe Vasseur \ Du Pain & des Idées baker

235 Pierre Coulon \ La Laiterie de Paris cheesemaker

241 Jacques Genin chocolatier, confectioner, pâtissier

249 Yves Camdeborde \ Le Comptoir du Relais, L’Avant Comptoir chef

256 Acknowledgments
Patti Smith, *Untitled (Tour Eiffel, Paris)*, undated, Polaroid, 10.7 × 8.5 cm, collection of the Fondation Cartier pour l’art contemporain, Paris
Tower
I know everyone takes pictures of The Eiffel Tower.
But I wished to as well. It is always, to me, fresh and beautiful.
I like to look at it and imagine all the artists and poets watching
it being created. The shock of love they felt for it.
I went to photograph it in bad weather so there would
be few people: I was lucky that day, for there was no one
in sight. Only the tower and me.
Patti Smith
Makers. They’re the creative people, the ideas people, the artists, the dreamers, and all those punks with the imagination, energy, ambition, and intuition to make something out of nothing. They bring a city to life. Because, after all, what are cities but human ecosystems—networks of people breathing life into buildings and monuments, gardens and streets?

This book takes you inside the most exciting human network of Paris: its makers. It maps a section of Paris’s creative DNA, detailing a piece of this dynamic human chain. Each maker introduces the next, making visible a circle of friends, collaborators, and neighbors. Meet them, then go backstage, inside their studios, workshops, and kitchens, to witness their creative processes and working lives.

The best part is, it’s no secret society. These people are the engines of some of the city’s most thrilling boutiques, restaurants, and galleries. Places you can visit. Entry is free! Walk through their doors to encounter a real piece of Paris, something true and rooted here and only here. Urban terroir if you like. Not cynical imitations nor the result of calculated career moves, not Instagram opportunities nor concepts invented by algorithm; these are fully incarnated places that are extensions of people’s passions and personalities. You’ll meet cooks, bakers, booksellers, cheesemakers, chocolatiers, architects, fashion designers, shoemakers, entrepreneurs, gallerists, and more. Each as singular and special as the stuff they make.

All of the makers featured here have a creative journey as unique as a fingerprint, a manifestation of selfhood. Many are autodidacts, or have invented their own professions. There is no school for what they do. They have followed their own path, carved out their own destiny, or abandoned themselves to it. And each of their creative adventures unfolds against the splendid panorama of Paris. That myth! That monument! That dream!

But this city is more than just pretty décor. Imagine it like an invisible atmosphere—a gas—intoxicating everyone in its range. In Paris, we inhale centuries of radical change, of creativity and counterculture, protest and reinvention. We breathe in the Enlightenment, revolutions, the Declaration of the Rights of Man and of the Citizen, May ’68, jazz, Modernism, Montparnasse, Montmartre, and Saint-Germain-des-Prés.

Paris has always reserved a special place for its makers, and each one in this chain channels the eternal, endlessly renewing spirit of Paris, connecting every one of us to its perpetual anthem of liberté!
Introducing the Makers

**Tatiana & Katia Levha ➔ Delphine Zampetti**

“Delphine is a great cook, driven by passion, conviction. Before we opened Le Servan, when it was under renovations, we went to Chezaline almost every day. It’s a great address, you feast on simple things that you don’t find much else—where. We love the Prince de Paris ham, goat cheese and pesto sandwich, and the Spanish tortilla too. All three of us have a family life that we want to protect and Delphine has managed that very well.” (p. 23)

**Vincent Sardon ➔ Sophie & Dominique Sennelier**

“Sometimes I go to the Sennelier store, as much for the walk along the riverfront as because I have something to look for there. I am a very bad customer—I always leave empty-handed. The paper of too good quality, the sketchbooks bound with too much care, the colors in too luxurious boxes tend to intimidate me. I browse the shelves, everything’s beautiful, everything smells good, there is the murmur of cars on the street and the view of the Louvre. It soothes me at first, and then it ends up making me anxious. I return to work at my place with my usual draw at first, and then it ends up making me anxious. I return to work at my place with my usual drawing tools, a marker and shitty printer paper, which I can use without feeling like I’m wrecking something.” (p. 115)

**Sophie & Dominique Sennelier ➔ Vincent Farrelly & Jean-Baptiste Martin**

“Picasso didn’t only buy his oil pastels here, but his sketchbooks too. At Sennelier we’ve been a reference when it comes to paper since forever. Upstairs at the Quai Voltaire boutique is our papers of the world department, where we sell all kinds of paper handmade from banana fiber, papyrus, hemp, cotton, etc. We also sell the wonderful drawing and watercolor papers from the French paper mill Le Moulin du Verger, who I know also manufacture the authentic laid paper that Vincent and Jean-Baptiste use for their domino papers.” (p. 121)

**Vincent Farrelly & Jean-Baptiste Martin ➔ Mathias Kiss**

“Like us, Mathias Kiss has his creative roots in eighteenth-century French decorative arts. Of course, we are fans of his domino paper project decorated with a marble trompe l’oeil.” (p. 127)

**Mathias Kiss ➔ Pierre Hardy**

“For years now I have been creating the scenography for the shoe collections that Pierre Hardy designs for Hermès. What connects us is a contradiction: he’s very masculine, very architectural, but he designs women’s shoes; I only make angles, but this results in something delicate. There’s a symmetry between us, but in different fields.” (p. 133)

**Delphine Zampetti ➔ Franck Audoux**

“I’ve known Franck for quite a while now. We both used to pick up extra shifts at Café Burq back in the day, when he was working at Michel Rein Gallery and I was assistant to the artist Dominique Gonzalez-Foerster. When I go to Cravan it’s a bit like going on vacation (it’s our little joke). I cross Paris from my home in the 20th arrondissement and I discover another Paris: the Eiffel Tower as beautiful as ever, the 16th arrondissement with its architect-designed buildings, and finally his cocktails served in such well-chosen glasses. It’s a real trip!” (p. 29)

**Franck Audoux ➔ Yvon Lambert**

“What hasn’t yet been said about the importance of Yvon Lambert on the contemporary art scene in Paris? The gallery was complemented for so long by the great bookshop, where he champions the book as an object of experimentation. A favorite medium for artists, the artist’s book—which Yvon Lambert distributes but also publishes—was dear to the avant-garde between the two world wars. My book on cocktails, French Moderne, was imagined as a snapshot of this era when a profusion of avant-gardes across the fine arts, literature, and music, drew society into a creative frenzy.” (p. 35)

**Majid Mohammad ➔ Sigolène Prébois & Catherine Lévy**

“With their vases, Tsé & Tsé pay real attention to flowers, even if their approach is probably more ikebana than baroque. I know that their first creation, the April Vase, was launched by the Parisian florist Christian Tortu. For him, as for me, the vase has always played an essential role in the ensemble of a composition. Personally, I rarely buy new vases, I prefer to hunt for vintage pieces.” (p. 99)

**Sigolène Prébois & Catherine Lévy ➔ Vincent Sardon**

“We’ve bought a lot of things from him, like the stamp ‘Made from the remains of orphans who died of sorrow.’ He has a directness that we don’t have. But he’s also a poet. We share his love for that simple little thing, the stamp. In our early days, when we visited workshops, we were fascinated as much by what was made as by the environment, generally old and dusty. And the panels covered with stamps—one for each function—are part of that.” (p. 107)
Yvon Lambert → Marin Karmitz

“Marin is tremendously interested in contemporary art and his collection reflects this love. When I had the gallery, he came regularly to see the exhibitions. We had very friendly relations around Christian Boltanski. He is very interested in the work of Christian Boltanski, and I am too. We had this intense topic to discuss. Even if I see him less today, it is always a shared pleasure when we meet.” (p. 43)

Marin Karmitz → India Mahdavi

“My son Nathanaël worked with India on the Club Paradisio project, a private mk2 projection room located under the Germain restaurant in Paris. It’s a little paradise of a movie theater, all curves and peacock-blue leather with a jungle décor inspired by Henri Rousseau. I also like the freshness of her hotel Le Cloître in Arles, where I often go for the wonderful photo festival The Rencontres d’Arles. I even presented my photo collection there in 2010.” (p. 49)

India Mahdavi → Youssouf Fofana

“My son Nathanaël worked with India on the Club Paradisio project, a private mk2 projection room located under the Germain restaurant in Paris. It’s a little paradise of a movie theater, all curves and peacock-blue leather with a jungle décor inspired by Henri Rousseau. I also like the freshness of her hotel Le Cloître in Arles, where I often go for the wonderful photo festival The Rencontres d’Arles. I even presented my photo collection there in 2010.” (p. 49)

Youssouf Fofana → Sébastien Kopp & François-Ghislain Morillion

“I bought my first pair of Veja when I was at university, a pair of volleys, I even bought two pairs, I remember. The brand had just launched and I was really impressed by what they were aiming for through their project. Veja inspired me because they are part of the first models of social enterprises that I saw in France. There was a lot going on in the ecological, ethical niche, but they were rarely wearable pieces, whereas Veja was very cool, with an environmental and social impact as a bonus. That’s what I liked, and looking back, it’s one of the things that inspired me a lot. We share common values.” (p. 65)

Sébastien Kopp & François-Ghislain Morillion → Isaac Reina

“We love the aesthetics of Isaac Reina, the geometry and perfectly proportioned cuts. All the brand’s bags and accessories are handmade in France, using French leather. Perfect for our shop, Centre Commercial.” (p. 71)

Isaac Reina → Benoît Astier de Villatte & Ivan Pericoli

“What impresses me the most is that they have their workshop inside Paris. This is very rare. They manufacture almost on an industrial scale, but within Paris itself. It’s pretty utopian, right?” (p. 79)

Benoît Astier de Villatte & Ivan Pericoli → James Heeley

“James creates perfumes that we like very much; they are very clear and precise, with very descriptive names, which correspond to his somewhat scientific mind. He is a true Parisian, elegant and nonchalant, while being a total British dandy; it’s quite paradoxical. He is discreet, but also has a lot of character. What connects us is his independence; like us he refuses everything that is not equal to his ambitions, to his idea of beauty.” (p. 87)

James Heeley → Majid Mohammad

“I was brought up in the countryside and went to boarding school in a wild and beautiful part of the north of England close to the Lake District, the country of Wordsworth. Although I lived in London as a student, I was struck by the mineral beauty of Paris in which Christian Tortu’s flower shop was like a botanical haven. His window displays were more like vitrines from a natural history museum or contemporary art gallery. It was here in his ‘green temple’ that my eyes opened to the world of scent. I’ve always seen flower shops as kind of sanctuaries in the heart of the city and I’ve often thought of recreating their distinctive cool and green, watery scent.” (p. 93)

Majid Mohammad → Pierre Hardy

“Before the taste, there is the desire, if not the craving, for chocolate. Before the chocolate, there is the shop: dimly lit, the smell of the cocoa beans; to open the door is already to taste. Then, before the chocolate there is the wrapping; the kraft paper, that raw and natural protector, the names, the words, the countries. And finally, the pleasure: the melting texture, the crunch, the sweet mixed with the fruity, sharp or bitter. Alain Ducasse chocolate carefully contrives its arrival, but delivers even more than it promises.” (p. 141)

Pierre Hardy → Alain Ducasse

“Before the taste, there is the desire, if not the craving, for chocolate. Before the chocolate, there is the shop: dimly lit, the smell of the cocoa beans; to open the door is already to taste. Then, before the chocolate there is the wrapping; the kraft paper, that raw and natural protector, the names, the words, the countries. And finally, the pleasure: the melting texture, the crunch, the sweet mixed with the fruity, sharp or bitter. Alain Ducasse chocolate carefully contrives its arrival, but delivers even more than it promises.” (p. 141)

Alain Ducasse → James Heeley

“Before the taste, there is the desire, if not the craving, for chocolate. Before the chocolate, there is the shop: dimly lit, the smell of the cocoa beans; to open the door is already to taste. Then, before the chocolate there is the wrapping; the kraft paper, that raw and natural protector, the names, the words, the countries. And finally, the pleasure: the melting texture, the crunch, the sweet mixed with the fruity, sharp or bitter. Alain Ducasse chocolate carefully contrives its arrival, but delivers even more than it promises.” (p. 141)
Yasmine Eslami → Marie Macon & Anne-Laure Lesquoy
“Girl power! I met Macon & Lesquoy at a dinner hosted by Wise Women, an association of ‘women of culture and creation.’ I really like what they do because I value craftsmanship and manual work a great deal, especially embroidery. And they treat it in a very original, joyful, and pop way using color and ideas. For my first collection I made panties in cotton voile embroidered with delicate flowers like handkerchiefs in white, blue, and pink.” (p. 215)

Maxime Brenon & Julien Crespel → Alain Ducasse
“Our work is similar in the sense that we start with a raw material and we bring just enough technique to it to create an exceptional product.” (p. 147)

Alain Ducasse → Apollonia Poilâne
With her leather goods company L/Uniform, Jeanne creates something between a necessity—a bag—and a luxury, just like we do at Poilâne. She adds extra poetry to the way she goes about her craft, whether by giving a number to the bags, or finding another approach to make them a little more fun. Jeanne and I met around our “bread envelope” project. The idea was to create a bag made out of cotton and linen that would keep the Poilâne miche from drying out. It fits an entire loaf, and when you get down to the half loaf, you just wrap the bag around it twice. But because I work at the bakery I never need to take a whole loaf home, so when I’m traveling I use my envelope for documents, or to protect my clothes.” (p. 155)

Isabel Marant → Sylvia Whitman
“I love the Frenchness of her clothes, the elegance and simplicity. I do occasionally walk down to the Saint-Germain boutique and have a browse. I have a pale pink linen shirt of hers that I love and that I’ve worn for years, also an electric-blue summer dress with some classic IM embroidery around the edge that is always heaven to wear. And some simple dark-green earrings that hang just right. They’re clothes that are often easy to work in, climbing up ladders and reaching high for books! You’ll always find a Marant fan on the bookshop team.” (p. 193)

Yasmine Eslami → André Saraiva
“At one point, all the girls I had love affairs with wore her lingerie, which made me want to meet Yasmine. I discovered that she was as delicious and adorable as her underwear and we became friends. We share an aesthetic style that favors simplicity, and I find her color palette quite inspired.” (p. 209)

Sylvia Whitman → Isabel Marant
“I’m pretty good friends with André Saraiva; we started out together. We’re from the same generation and a bit from the same group of, how should I say, partygoers. We have known each other for a very long time. When we were around eighteen or twenty years old, we had the same gang of friends. We hung out in the same places. And it’s true that I’ve wandered many cities in the world, and I often happen upon his little character Mr. A. It’s sort of like André’s stamp that tells me, ‘Ah, André’s been here too.’ It’s something quite playful and friendly that I like.” (p. 201)

Yasmine Eslami → Isabel Marant
“With her leather goods company L/Uniform, Jeanne creates something between a necessity—a bag—and a luxury, just like we do at Poilâne. She adds extra poetry to the way she goes about her craft, whether by giving a number to the bags, or finding another approach to make them a little more fun. Jeanne and I met around our “bread envelope” project. The idea was to create a bag made out of cotton and linen that would keep the Poilâne miche from drying out. It fits an entire loaf, and when you get down to the half loaf, you just wrap the bag around it twice. But because I work at the bakery I never need to take a whole loaf home, so when I’m traveling I use my envelope for documents, or to protect my clothes.” (p. 155)

Isabel Marant → André Saraiva
“I’m pretty good friends with André Saraiva; we started out together. We’re from the same generation and a bit from the same group of, how should I say, partygoers. We have known each other for a very long time. When we were around eighteen or twenty years old, we had the same gang of friends. We hung out in the same places. And it’s true that I’ve wandered many cities in the world, and I often happen upon his little character Mr. A. It’s sort of like André’s stamp that tells me, ‘Ah, André’s been here too.’ It’s something quite playful and friendly that I like.” (p. 201)

Christophe Vasseur → Pierre Coulon
“One can practically survive on bread and water. Then you add a piece of cheese, and it’s the Cretan diet! Like me, Pierre is an anti-industrial activist who champions and perpetuates artisanal and farm traditions. His cheese manufactory, like my bakery, is a small urban factory where we produce food artisanally in the heart of the city, using quality raw materials. And dairy products are very important for us too; after flour, butter is the raw material we use the most.” (p. 235)

Maxime Brenon & Julien Crespel → Christophe Vasseur
“Julien lives across the road from Du Pain et des Idées, so as soon as there is an event in the office, big or small, we pick up the best viennoiseries in all Paris there. There’s always a reason to pop in! Of course, we are mad about the praline rolls and the niflettes, which we scarf down in about two seconds.” (p. 229)
Jeanne Signoles → Victorine de Taillac-Touhami & Ramdane Touhami
“I met Ramdane when I was studying econometrics in Toulouse in the mid-1990s. We are of the same generation and used to hang out in the same places. He has always been at ease with anyone, and we have in common an open and curious mind. Today, we are neighbors in Saint-Germain-des-Prés. We opened our shop a little over a year after Buly inaugurated their beautiful rue Bonaparte space, and Ramdane and Victoire were among our first customers. Moreover, it is thanks to Ramdane that we found the site on Quai Malaquais; he was very attentive to our project and typically enthusiastic. I am also a client of L’Officine Buly: the Eau Triple with orange blossom or honey are my favorites. And I always have one of their scented candles on my desk, like the Alexandrie scented with mint, lemon, and black currant.” (p. 161)

Agnès b. → Sylvia Whitman
“I have always had a special relationship with books. My first husband Christian Bourgois was a publisher, it’s the b. of my name. I really like Shakespeare and Company. It is a beautiful and inspiring bookstore with such a special atmosphere. There are so many stories, but for me it’s a place that is forever tied to the history of the Beats. I knew the poet Gregory Corso, he was a great person, and a very loyal friend. I made him a beautiful poet costume in brown velvet. I was touched when Sylvia gave me a first edition of one of his collections of poems. I have a lot of ties in this neighborhood, there are many beautiful things there: the secondhand booksellers, many antiques dealers, then rue Gît-le-Cœur not far away.” (p. 185)

Pierre Coulon → Jacques Genin
“The trouble I have with certain pâtissiers is that they use glucose instead of sugar – dehydrated fruit, vegetable gums, colorings, and all that crap. What I like is simplicity, making very good things with little. I could send a whole team over to Jacques Genin for his lime and basil tart.” (p. 241)

Jacques Genin → Yves Camdeborde
“I’ve known Yves since the 1990s. He’s served my caramels and chocolates in his restaurants since the days of the Régalade. I love his cooking, it’s as generous as he is. Lies are not possible with him, he always stays true to himself. And he’s someone of great generosity.Whenever things have been difficult, Yves was the person who came to see me every day. He is profoundly humane.” (p. 249)

Marie & Alexandre Thumerelle → Agnès b.
“We’ve met her a few times. She introduced me to Jonas Mekas at the Centre National de la Photographie for example. We drank vodka together, it was joyful. When I was making movies, I was very flattened that despite my young age she agreed to lend me clothes for the shoots, like a first reader who validates the seriousness of my scenario. I remember articles in the newspapers where she cited us as an example, ‘the place that inspires me today ...’ for our improvised, jazz side and the day-to-dayness of it; the idea of the ‘shop-house.’ She continues to inspire me. I know that she is still 100 percent responsible for her business, that she always has the final say on everything. She continues to open many people’s minds, it’s magnificent! She has a point of view. She has really participated in Paris, with her places, her spirit, and all the stuff she has bought from artists—her collection is huge! Thank you for them. Alongside the prevailing cynicism, she continues to live with her heart.” (p. 177)

Yves Camdeborde → Tatiana & Katia Levha
“I saw them start out in the business. I sensed the same conviction, the same passion that I had when I started in 1990. They resemble me, but they’re not copying. It’s important to understand the past, but to live in one’s own time and generation. Like me, Tatiana learned the trade working for the big names, and made the decision to express her personality, her roots, her way of seeing things. Family is vital too. Increasingly I think cooking is becoming homogenized internationally; Tatiana champions cuisine with personality.” (p. 15)
TATIANA & KATIA LEVHA

Chef, restaurateur
Le Servan, Double Dragon
Raw cuttlefish, green papaya, sesame–Sichuan cream, minced pork; calf brain, lemon butter sauce, sorrel; crispy pork belly, green vegetables, clams, ginger; asparagus, smoked mayonnaise, tofu, katsuo. This series of mouthwatering haiku is taken from the menu of the Levha sisters’ award-winning Parisian bistro Le Servan. Drawing on both a multicultural heritage and a mastery of French culinary technique and traditions, chef Tatiana spices up local produce with an abundance of fresh herbs, chili, lemon, and exotic condiments for an inspired fusion cooking style.

After abandoning studies in literature and languages, Tatiana entered Paris’s prestigious Ferrandi cooking school in 2005. Here she met her partner, the precocious Parisian chef Bertrand Grébaut of Septime fame, who has been by turns an essential model, rival, and champion throughout her career. After Ferrandi, Tatiana gained experience working alongside two of France’s most influential and inspired chefs. At Astrance, Pascal Barbot is famous for incorporating exotic influences into a contemporary French style. And is there anything left to say about the legendary Arpège, where Alain Passard transforms biodynamic vegetables from his own garden into edible koans?

Meanwhile, Tatiana’s younger sister Katia was getting training and experience in the hospitality industry, studying at a hotel school in Switzerland, then working in restaurants in Paris and a palace hotel in London while developing a passion for natural wines along the way.

Tatiana was just twenty-nine years old and Katia twenty-five when the pair opened Le Servan in 2014. The relaxed but stylish bistro was immediately filled with happy diners—and critics! French food guide Le Fooding awarded it Best Bistro for 2015. In 2018, the Levha sisters followed up the success of Le Servan with Double Dragon, a no-reservations spot that serves a more spontaneous rendition of their cultural heritage and childhood spent between the Philippines, Hong Kong, Thailand, and France.

With their restaurants, the Levha sisters are at the heart of a new generation of young chefs and restaurateurs that define Paris’s contemporary dining scene today. A scene where French tradition and terroir are dusted off to become the raw materials for personal expression, creativity, conviviality, and fun.
At Le Servan, your bill comes in one of these battered old tins Katia likes to pick up at flea markets.
Le Servan and Double Dragon are very much a family affair. The sisters both have partners and young children and have carefully organized their working life to accommodate both. Le Servan is closed on weekends and Monday lunch (as is Septime, the restaurant of Tatiana’s partner chef Bertrand Grébaut), meaning they can spend time together on the weekends.

**Why do you do what you do?**

K: Running a restaurant together is something we’ve wanted to do since we were very young. When you really want something, there’s a sense of urgency. And it didn’t feel too difficult, even if it’s been lots of work, but we’ve been very lucky with many things. It took off immediately.

**A life-changing meeting?**

T: Evidently, Bertrand Grébaut is important in both my working and private life. He’s been very important in the work choices I’ve made, in the desire to start my own restaurant quite quickly. Because he opened his quite soon after finishing school. He started two years before me and on the whole he has stayed two years ahead. We are good work companions.

**What’s a typical day for you?**

K: We get here at 9 a.m. We place the orders with the suppliers. These conversations to find out what’s good, what’s new, are a daily routine. Everyone is very passionate, so they’re enjoyable exchanges. We inspect the deliveries, we check that everything’s there, that there are no problems. Then we prepare lunch. At 11:45 we eat together, at 11:40 we return to work. The service starts at noon, until 2:30, 3 p.m. After, we get back to it at 5, 5:30 p.m. for the dinner service. We try to see and talk to each other as much as possible because that’s what makes everything work. Since we opened Double Dragon, we see each other less and we miss not working together as much.
How do you explain your success?
K: In all modesty, Tatiana’s cooking. For me, it’s the best, and it’s something we believe in. We also have great suppliers with whom we’ve been working from the beginning and who provide us with wonderful materials to work with. They are beautiful things to share.

What inspires you?
T: Rather than inspiration, I work according to constraints. Constraints really drive creation in fact: the kitchen, the team, their size, the workload, the customer, the season, the price of ingredients, the quantities available. What is possible or not with what we have. It’s the unifying theme, and it’s restrictive in a good way, it prevents us getting distracted. We have the chance of having access to everything in Paris, so it’s good to have some constraints that help us focus and produce something coherent.

What is your favorite neighborhood in Paris?
T: The 11th arrondissement. It’s a very mixed neighborhood, there are people from everywhere. And at the same time there is a real dynamic around food, in a broad sense—restaurants and shops—there’s a real local clientele for that. So you eat well, and it’s a nice family neighborhood to live in with your kids.

French Bordier butter lined up next to fermented black bean sauce and Japanese Tosa vinegar, a fermented black rice vinegar flavored with bonito.
Le Servan prepares their own pickled chilies and flavored vinegars, this one is infused with garlic and tarragon.

Le Servan’s short menu is reconfigured daily, depending on mood, season, and provisions.
Spring onions are a staple in Chinese and other Asian cuisines; chervil is one of the four traditional *fines herbes*, along with tarragon, chives, and parsley, essential to French cooking; and dill is the emblematic Mitteleuropean herb, used to flavor everything from borscht to Polish pickles. With a French-Polish father and a Filipino mother, Tatiana’s multicultural heritage is often memorably translated into a dish.
NOSE TO TAIL

Start your meal at Le Servan with a glass of wine and a couple of zakouskis, the Polish word for appetizers made for sharing. The black pudding wontons with sweet chili sauce have been a fixture on the menu since the restaurant opened. Typical of Tatiana’s cooking style, this dish combines French and Asian flavors. As well as black pudding, you might also find calf brains, sweetbreads, tongue, beef cheek, or duck hearts on the menu, as Tatiana follows a sustainable “nose-to-tail” ethos; “if you’re going to kill the animal, it seems only polite to use the whole thing,” to quote pioneering London restaurateur Fergus Henderson.
DELPHINE ZAMPETTI

Cook
Chezaline
Delphine Zampetti owns and runs Chezaline, a perfect, modern little deli in the 11th arrondissement. By noon every day there’s a queue running out the door. A self-taught cook, Delphine grew up in Bordeaux, where she went to art school before moving to Paris to work a variety of jobs, including set design for film. She remembers feeling dejected by the meals delivered on set. “One day it’s Italian, the next Vietnamese, or Japanese, and in the end everything tastes the same; it was hard on long days to not eat well.” After having her son Diego in 2005 with her partner, Chef Iñaki Aizpitarte of the restaurant Le Chateaubriand, she started working part time with a photo studio, catering shoots, which is how her career as a cook began. After a few gigs in the kitchen at some cool foodie spots in Paris (notably the gourmet wine bar with attitude, Le Verre Volé) she decided she wanted to open her own place, as working nights on top of parenting had become too exhausting.

Chezaline is a revamp of the classic French traiteur, a sort of deli where dishes—typically French or regional classics—are prepared for takeout. But at Chezaline these rusty old recipes are given a makeover, precisely cooked and seasoned, then served cold in delicious gourmet sandwiches. Crunchy baguette or a soft sesame bun are filled, depending on the day and the season, with chicken pot-au-feu, herring, rabbit, smoked haddock, or Spanish tortilla. Delphine also likes to prepare beef tongue or cheek. “Offal is great for Chezaline because it can be stewed in a sauce and kept warm.” And there are always a few veggie options too. Then the fillings are expertly garnished with perhaps fresh herbs, mayonnaise, pesto, tapenade, or pickles.

If Delphine had a lot of experience cooking before setting up Chezaline, the direct contact with the clients was new. “We can’t hide; we’re not in a hidden kitchen.” She enjoys the feedback and interaction. Here her assistant Raphaëlle makes final adjustments to the counter before the lunch rush.
Each day Delphine adjusts the menu depending on what she’s prepared for the day. A hot dish of the day is also available—today beef cheek stew served with celeriac and parsley tabbouleh—and the leftovers will be recycled the next day as one of the cold fillings for the sandwiches. “Alain Ducasse came by just after we opened and he chose the rabbit sandwich, which reassured me that I could actually reuse hot dishes from the day before by transforming them into a cold filling. I was really happy that he chose that sandwich.”

A classic French entrée, eggs mimosa, are on the menu at Chezaline every day: remove the yolks from hardboiled eggs and garnish with a dollop of homemade mustard mayonnaise, then grate the yolks over the eggs, sprinkle with chopped chervil, and serve.