SAVE THE MUSEE NISSIM DE CAMONDO IN PARIS

KEEP THE CAMONDO STORY ALIVE



The Musée Nissim de Camondo
© Les Arts Décoratifs / Luc Boegly

This document is confidential, subject to changes.

A Message from our President

Dear Friends,

The Musée Nissim de Camondo, a living masterpiece of French decorative art, is a place unlike any other. It is at once a museum, an aristocratic residence and the intimate testimony of a family shaped by a tragic fate. Designed by René Sergent to house the extraordinary collection of Count Moïse de Camondo, the mansion was entrusted by him at his death to the Musée des Arts Décoratifs so that it might honor the memory of his son Nissim, who died for France. He could not have ever imagined that this site of remembrance would also come to evoke the tragic end of the Camondo dynasty in the Shoah.

Today, ninety years after opening to the public, this fragile heritage requires urgent care if it is to continue to inspire visitors and, more than ever, to tell its story to audiences from around the world. It is the story of great Jewish families who made nineteenth-century France their adopted homeland and enriched it through their generosity and philanthropy.

Les Arts Décoratifs has already begun the essential work of bringing the museum up to modern safety and security standards. But we now need your financial support to complete the full restoration of the interiors, the building, and the garden that make “Camondo” such an exceptional monument, the setting for a truly unique collection. Today, this endangered heritage needs you.

Join us in this restoration campaign, the most ambitious the museum has ever undertaken. Your commitment will allow us not only to preserve an extraordinary legacy, but also to honor the memory of the Camondo family and carry forward their spirit of generosity for generations to come.

Together, let’s keep the Camondo story alive.

With my deepest gratitude,

Lionel Sauvage
President, Les Arts Décoratifs

In a Nutshell

The Musée Nissim de Camondo is a faithful recreation of an 18th-century aristocratic residence, built between 1911 and 1914 by the architect René Sergent and complemented by a garden designed by Achille Duchêne, located on the edge of Parc Monceau in Paris' 8th arrondissement.

Moïse de Camondo (1860–1935) was a devoted collector who brought together an exceptional array of 18th-century French art: intricate woodwork, fine furniture, paintings, tapestries, carpets, decorative objects, porcelain, and silver. In memory of his son Nissim, who fell for France in 1917, he chose to entrust this lifetime of passion to the Musée des Arts Décoratifs, where he had served as vice president.

Tragically, his daughter Béatrice, her husband Léon Reinach, and their children Fanny and Bertrand were deported and perished in the Nazi camps. With their loss, the Camondo family line came to an end.

Ninety years after opening to the public in 1936, the Musée Nissim de Camondo, along with its mansion and collections, is in urgent need of restoration and renewal. Preserving this remarkable heritage will ensure it continues to delight and inspire visitors from around the world.

This major restoration project, the largest in the museum's history, has four key goals:

Goal 1
Restore a historic monument at risk

Goal 2
Preserve and restore the museum's exceptional collections

Goal 3
Bring a remarkable garden back to life

Goal 4
Enhance the visitor experience

Projected Budget

Goal	Amount
Restore a historic monument at risk	€18,046,000
Preserve and restore the museum's exceptional collections	€4,000,000
Bring a remarkable garden back to life	€750,000
Enhance the visitor experience	€200,000
Total	**€22,996,000**

Beyond funding the renovation work, supporting a cultural program requires annual sponsorship of **€50,000**.

A Museum Like No Other

The Musée Nissim de Camondo is one of a kind, and it is much more than a museum.

It is a *Gesamtkunstwerk*, where the mansion designed by René Sergent complements the excellence of its collections. These treasures, once owned by kings Louis XIV, XV, and XVI, Madame de Pompadour, and Queen Marie-Antoinette, are celebrated around the world and represent the finest expression of French decorative arts from the Age of Enlightenment.

René Sergent, a leading architect of the Belle Époque, was sought after by prominent families in France, including the Rothschilds, Wendels, and La Tour d'Auvergne, as well as by clients in the United States and Argentina, such as the Pierpont Morgans, Vanderbilts, Goulds, Boschs, Alvears, and Errazurizs.

The house preserves the memory of the Camondo family, Sephardic Jews from Constantinople whose lives were extraordinary, cosmopolitan, and devoted to philanthropy. With the last members of the family lost in the Holocaust, the mansion now carries forward their legacy, dedicated to sharing their story with as many people as possible.

Visitors walking through the kitchens, bathrooms, reception rooms, and private chambers step into the daily life of Moïse and his children, Nissim and Béatrice. Their world reflects the high society described by Marcel Proust in *In Search of Lost Time*, with Proust himself counted among the Camondos' distinguished guests.



Courtyard of the Musée Nissim de Camondo
© Les Arts Décoratifs / Luc Boegly

Ceci est mon testament.

Désirant perpétuer la mémoire de mon Père, le Comte Nissim de CAMONDO et celle de mon fils, le Lieutenant Pilote Aviateur Nissim de CAMONDO, tombé en combat aérien le 5 Septembre 1917 :

Je L E G U E au Musée des Arts Décoratifs, Pavillon de Marsan à Paris, mon hotel sis à Paris, 63 rue de Monceau (VIIIe arrondissement) tel qu'il se comportera au moment de mon décès, c'est à dire avec tous les objets d'arts qu'il contiendra tels que meubles, tapisseries, statues, porcelaines, tapis, tentures, sièges, objets de vitrines &a &a &a, à l'exoep - tion de ceux que je désignerai spécialement.

Il sera donné à mon hotel le nom de " Musée Nis - " sim de CAMONDO " nom de mon fils auquel cet hotel et ses col - lections étaient destinés.

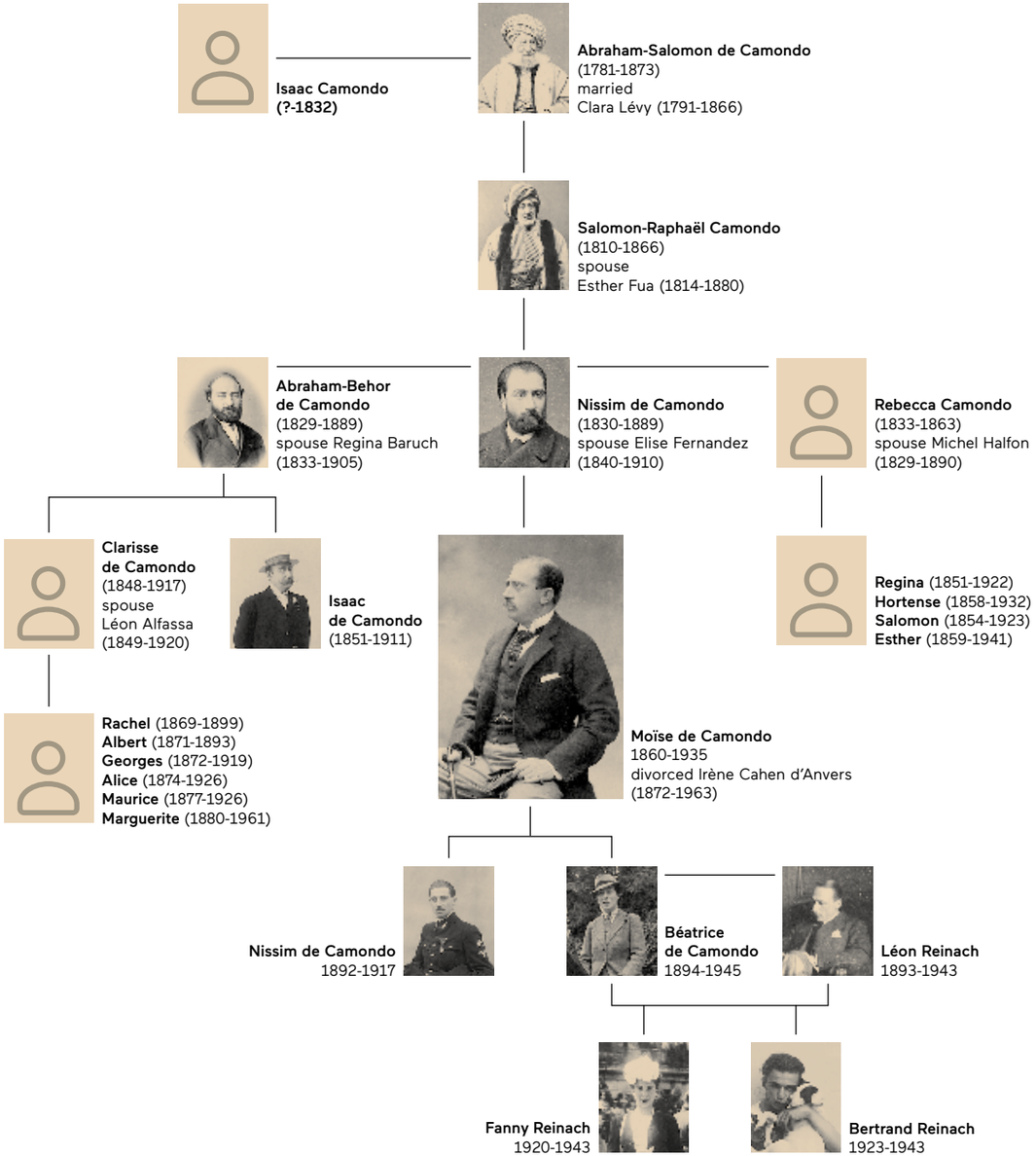
The opening articles of Moïse de Camondo's will, in which he expresses his wish to bequeath his mansion and the collections it houses to the Musée des Arts Décoratifs.

The Story of the Camondo Family

“The Musée Nissim de Camondo is a place of powerful resonance. It is both a poetic work of art and a memorial to a family who had made France their home.
The restoration that the Museum greatly needs will allow these stories to resonate for future generations and I am hopeful this appeal will find generous support.”

Edmund de Waal, January 2026

The Story of the Camondo Family



The Camondo Family, Philanthropic Bankers from Constantinople to Paris

The Camondo family, Sephardic Jews, trace their origins to the Iberian Peninsula. Expelled during the Inquisition, they found refuge in the Ottoman Empire. After spending a few years in Trieste at the end of the eighteenth century, they returned to Constantinople, where Isaac Camondo founded a bank in 1802. His brother Abraham-Salomon inherited the business in 1832. Often serving as private bankers to reformist viziers, the Camondos helped lay the foundations of modern banking while building one of the most significant fortunes in the Ottoman territories.

In nineteenth-century Constantinople, they were instrumental in developing a financial district in Galata and took an active interest in urban planning. A street would bear their name, along with their residence, several buildings, public baths, and the famous Camondo stairway. Their mausoleum still stands in the Hasköy cemetery. Committed philanthropists, they sought to modernize their community, and education was central to this vision. They founded the Camondo School, where instruction in Turkish and foreign languages was prioritized.

Although the treaties of their exile in Trieste had granted them Austrian nationality, their true homeland remained Italy. Abraham Salomon embraced the reunification efforts of Victor Emmanuel II, supporting the cause of Italian unity with generous donations. In recognition, he was granted the title of Count in 1867 and chose the family motto, “Fides et Caritas” – Faith and Charity.

His grandsons, Abraham-Behor and Nissim, joined him from the 1850s, and in 1869 they decided to settle in France. With Italian passports and noble titles, the Camondos established themselves in Paris. The bank, Isaac Camondo & Cie, remained deeply involved in the Ottoman Empire’s economic development, while in France it frequently collaborated with the Banque de Paris et des Pays-Bas, participating in numerous state loans.

The next generation, including Isaac de Camondo and his cousin Moïse, became less involved in banking. By the early twentieth century, the Constantinople office was focused solely on managing the family’s interests in the Ottoman Empire, while in Paris their work was limited to wealth management. After the death of his son Nissim in 1917, Moïse decided to close the bank.



View of Constantinople, neighborhood of Galata © MAD, Paris

Moïse de Camondo, a Discerning Collector...

Born in Constantinople in 1860, Moïse de Camondo was a descendant of a Sephardic Jewish family that settled in Paris at the end of the Second Empire. His father, Nissim, and his uncle Abraham-Behor established themselves in 1869 in two adjoining townhouses on Rue de Monceau.

Turning away from banking, **Moïse dedicated himself to assembling a reference collection focused exclusively on eighteenth-century French art.** To display it properly, he had his family's townhouse demolished in 1911 and entrusted the architect René Sergent with creating a setting inspired by the Petit Trianon at Versailles, designed by Ange-Jacques Gabriel, First Architect to King Louis XV. Following the departure of his wife Irène Cahen d'Anvers, he lived there from 1914 with his two children, Nissim and Béatrice.

Deeply affected by the tragic loss of his son in aerial combat in 1917, Moïse de Camondo passed away in 1935.

As for Béatrice, her husband Léon Reinach, and their children Fanny and Bertrand, they were deported and perished in the Nazi camps. With their deaths, the Camondo family line came to an end.

Moïse de Camondo, circa 1910 (left); his children, Béatrice and Nissim (right) © MAD, Paris





... and a Man of His Era

This passion for an idealized eighteenth century did not, however, dictate the lifestyle of this refined collector. A man very much of his time and fascinated by technological progress, Moïse de Camondo embraced the comforts of modern life, adapting his neo-eighteenth-century mansion on Rue de Monceau accordingly.

The attention he gave to the kitchen and its adjoining rooms also reveals another side of his personality: that of a connoisseur and gourmet, a lover of fine wines, who became a full member of the Club des Cent in 1928. From 1930 onward, he hosted an annual luncheon for about thirty friends, and he also organized "Louvre" and "Marsan" lunches that brought together Parisian museum curators, collectors, and other prominent figures.

Numerous archival documents – letters, photographs, and invoices – shed light on his personal interests. Passionate about yachting, an expensive pursuit, he owned two steam-powered pleasure yachts. A devoted automobilist, he purchased his first motor car in 1895 and traveled across Europe in his vehicles, sending meticulous reports on the restaurants and hotels he visited to the Club des Cent for its confidential guide.



Moïse de Camondo in his first Peugeot, equipped with a Daimler engine built by Panhard & Levassor, 1895 AMNC, 1184.84 © MAD, Paris



Lieutenant Nissim de Camondo in 1917 © MAD, Paris



Nissim de Camondo in hussar uniform, 1914 © MAD, Paris

An Exceptional Residence, Home to a Unique Collection

The Musée Nissim de Camondo takes its name from Moïse's son, who died tragically in aerial combat in 1917. Deeply affected by this loss, Moïse decided that his townhouse should become a place of remembrance in his son's honor. Moïse de Camondo passed away in 1935.

In accordance with his will, the house opened to the public a year later, in December 1936. It offers an exceptionally faithful glimpse into the life of Moïse and his family, preserved almost as if frozen in time. Moïse had insisted that nothing be removed or added, ensuring that the house would remain exactly as it was during his lifetime.



The "Grand Bureau" © MAD, Paris



Pair of lidded vases in petrified wood
Circa 1780
Petrified wood, chased and gilt bronze
Inv. CAM 153
© MAD, Paris / photo: Jean Tholance



Cabaret table Stamped Roger Vandercruse, known as Lacroix, maître in 1755
Circa 1760
Varnished oak and limewood, with chased and gilt bronze mounts and a Sèvres porcelain top
Inv. CAM 194
© MAD, Paris / photo: Jean Tholance



Sake bottle
Lacquered bronze
Japan, 16th century
Chased and gilt bronze mounts by François Rémond (maître in 1774)
1783
Inv. CAM 144
© MAD, Paris / photo: Jean-Marie del Moral

The Musée Nissim de Camondo is devoted to French decorative art of the 17th and 18th centuries.

The museum displays some of the finest pieces of furniture and decorative objects from the reigns of Louis XV and Louis XVI: chairs from Madame Élisabeth's Turkish salon, the sister of Louis XVI; a Savonnerie carpet commissioned for the Grand Gallery of the Louvre; pieces from the silver service that Catherine the Great gave to her favorite Orloff; and an Œben roll-top desk, among others.

These masterpieces were brought together by Moïse de Camondo, who stipulated in his will that all objects remain exactly as they were at the time of his death.

Built between 1911 and 1914, and inspired by the Petit Trianon at Versailles, the Camondo mansion was nonetheless fully adapted to the modern comforts expected in a house of the early twentieth century. It remains the only fully preserved example that allows visitors to understand the workings of a private residence in the Monceau area.

The Collection

When Moïse de Camondo inherited the family townhouse on Rue de Monceau, he already owned much of his eighteenth-century art collection, which would grow to nearly 5,000 pieces by the time of his death. The precise reasons for his passion remain unknown, though it was shared by other great collectors of the period, such as Sir Richard Wallace and Henry Clay Frick.

His collection of furniture and seating is notable both for its abundance and its coherence. Louis XVI pieces were his clear preference, with the majority of the collection dating from that reign or the late years of Louis XV's. Two exceptional black and gold Japanese lacquer corner cabinets, however, predate this period. Attributed to Bernard II Van Riesen Burgh, they were acquired in 1911 and placed in the main stairwell.

The work of Roger Vandercruse was particularly admired by the Count, with eight museum pieces bearing his stamp. Among these, a cabaret table covered in Martin varnish and topped with soft Sèvres porcelain stands out as one of his masterpieces. Originally white, the varnish has yellowed over time, no longer perfectly matching the tones of the porcelain.

Gilt bronze also occupies a prominent place in the collection, as it would in any distinguished eighteenth-century townhouse. As with the furniture, few pieces in bronze reflect the Rococo style. Two Rococo vases, rare for their type, draw particular attention. Their material is uncertain, either papier-mâché or lacquer, but they imitate Chinese porcelain, and their bronze mounts are of exceptional quality.

In many cases, Moïse de Camondo bought pieces from renowned dealers such as the Seligmanns without necessarily knowing their prestigious origins. Contemporary art-historical research has since identified the sources of several notable objects. A sumptuous Japanese lacquer sake bottle once formed a pair with a companion now at the Victoria and Albert Museum; it had belonged to Madame de Pompadour, with its fine mount commissioned by the *marchand-mercier* Dominique Daguerre in 1783. A fascinating pair of petrified wood vases once decorated Marie-Antoinette's private cabinets at Versailles, as did a Boulard screen made for Louis XVI's gaming salon.

Porcelain, the signature material of French decorative arts in the eighteenth century, naturally holds a central place in the count's collection. Among its highlights are two finely modeled soft-paste groups from the Vincennes manufactory, dated 1745–1750, and, above all, the famous table service featuring birds designed after Buffon's Histoire Naturelle, displayed in the Cabinet of Porcelain.



The entrance hall
© MAD, Paris



The salon des Huet
© MAD, Paris



The blue drawing room
© MAD, Paris

The Townhouse, a Building Designed by René Sergent



René Sergent (1865-1927)
© MAD, Paris

René Sergent studied at the École Spéciale d'Architecture, where he was a student of the engineer Émile Trélat. In 1884, he joined the office of Ernest Sanson, widely regarded at the time as the leading architect for private residences. Under Sanson's guidance, Sergent developed a deep admiration for the works of French architects, from Mansart to Brongniart, with a particular fascination for the Gabriel family.

Around 1899, Sergent established his own practice. He moved away from the previous generation's architecture, which often sought novelty but quickly fell out of style, and instead focused on advancing comfort and functional layouts. He soon became renowned for designing townhouses and country estates in a rigorously classical style.

His work was prolific during the first fifteen years of the twentieth century, extending as far as Buenos Aires, New York, London, and Santa Fe. He also expanded and redesigned the Savoy and the Claridge in London.

In Paris, his projects included the townhouse of fashion designer Jean-Philippe Worth on 4, Avenue Émile-Deschanel near the Champ de Mars, the Otto Bemberg residence at 28, Rue Émile-Menier, and the Duveen brothers' townhouse at 20, Place Vendôme, as well as the famous grand hotel, the Trianon Palace in Versailles.

Sergent designed Moïse de Camondo's mansion at 63, Rue de Monceau between 1911 and 1914 and continued to oversee its maintenance and alterations until his death.

A Vital and Urgent Restoration



The private staircase © FBAA



The salon des Huet © FBAA



The horse grooming room © FBAA



View of the Musée Nissim de Camondo: courtyard façade © MAD, Paris



View of the Musée Nissim de Camondo: garden façade © MAD, Paris

Goal 1

Restore a historic monument at risk

Goal 2

Preserve and restore the museum's exceptional collections

Goal 3

Bring a remarkable garden back to life

Goal 4

Enhance the visitor experience

Additional Goal

Bring the museum to life through a vibrant cultural program

To Be Funded

Goal 1

Restore a historic monument at risk

Funding sought: €18,046,000

The Musée Nissim de Camondo is listed as a Historic Monument (Monument Historique).*

Objectives:

- Bring the building up to modern standards and meet 21st-century requirements using the latest available technologies.
- Restore the interior decor of the former Camondo residence, from the visitor reception areas to the rehabilitation of the former stables and the covered descent, including roofs and façades.
- Improve accessibility for visitors with reduced mobility while preserving the building's historical integrity.

Studies and works for upgrading and modernizing facilities (networks, fire safety, security, accessibility), including the relocation of artworks:

€4,396,000

Roofs, woodwork, and façades of the museum and outbuildings:

€5,600,000

Restoration of interior spaces (estimate prior to detailed studies):

€5,100,000

Restoration of the covered passage:

€800,000

Restoration of the horse grooming room:

€1,200,000

Treatment of asbestos flooring and painting of outbuildings:

€500,000

Installation of a publicly accessible elevator:

€450,000

Note: Urgent safety work, as well as the relocation and protection of artworks, is currently underway and funded by the Musée des Arts Décoratifs' own resources, for a total of €3,135,000. Budgeted amounts are provisional and may be subject to change.

The "Monument Historique" designation in France is a legal status granted by the State to a building or object of historical, artistic, scientific, or technical significance, in order to ensure its preservation, restoration, and enhancement for future generations.

Goal 2

Funded

Preserve and restore the museum's exceptional collections

Restoration Budget: €4,000,000

Bequeathed by Moïse de Camondo to the French State, the museum's collections are part of the French national public collections.

Their restoration requires highly specialized skills, calling upon the best experts across multiple fields, including cabinetmaking and carpentry (furniture, woodwork, frames…), metalwork (goldsmithing, bronze, ironwork, chandeliers…), historic textiles (rugs, tapestries, curtains…), graphic arts (drawings, pastels, prints…), ceramics (porcelain), painting, and sculpture (marble, terracotta…). The most fragile works, textiles and graphic arts, have suffered particularly from continuous display since 1936.

Of the 4,120 objects in the collection, **539 require full restoration, with a total budget of €4,000,000, all fees included.**

Several anonymous donations have allowed us to secure the restoration of these art objects.



The Grand Salon of the musée Nissim de Camondo © MAD, Paris

To Be Funded

Goal 3

Bring a remarkable garden back to life

Funding sought: €750,000

Objectives

- Replant and enhance the garden while adapting plant species to new climatic conditions.
- Recreate the flowerbeds.
- Restore the courtyard trellis and the laurel planters.
- Restore the stone basin.
- Open the garden to visitors.

Originally, the garden was designed at the request of Moïse de Camondo by Achille Duchêne, a French landscape architect who worked in the grand manner established by André Le Nôtre in the seventeenth century for King Louis XIV. The gardens, however, were never completed.

Since 2003, this 1,600-square-meter garden, conceived in the French style closest to the façade and in the English style toward Parc Monceau, has been listed as a Historic Monument.

More than a century old, the trees have suffered severely from the major storms that struck France beginning in 1999, and some had to be felled. They now need to be replaced in order to restore the full charm and pleasure of this remarkable garden, located on the edge of Parc Monceau.





Achille Duchêne, Garden design for the Hôtel de Camondo, Paris, MAD, inv. CD 3027.39 (left) and view of the current garden (right) © MAD, Paris

Goal 4

Enhance the visitor experience

To Be Funded

Funding sought: €200,000

Objectives:

- Engage all audiences, French and international, adults and youth, able-bodied and visitors with disabilities.
- Offer a new visitor experience that fosters a closer connection to the original atmosphere of the residence and daily life in a Parisian hôtel particulier during the Belle Époque.
- Create conditions for an immersive visit, including a multi-sensory journey (sounds and scents), presentation of authentic personal artifacts from the Camondo family, mannequins depicting the residents, and staged vignettes with facsimiles (dishes, bouquets, fruits, letters, linens, clothing, etc.).
- Develop a dedicated pathway for families and children.
- Enrich educational materials, including panels, room guides, visitor booklets, and labels.
- Design a tactile model of the building.
- Create a digital, interactive virtual tour of the residence.
- Update the multilingual audio guide.
- Publish a small book on the collections.

To meet the evolving expectations of international visitors, both young and adult, while preserving its unique character, the Musée Nissim de Camondo aims to provide a more welcoming visitor experience, highlight its collections, and offer renewed interpretive programming.





Theatrical visit and family-guided tour at the Musée Nissim de Camondo © MAD, Paris

To Be Funded

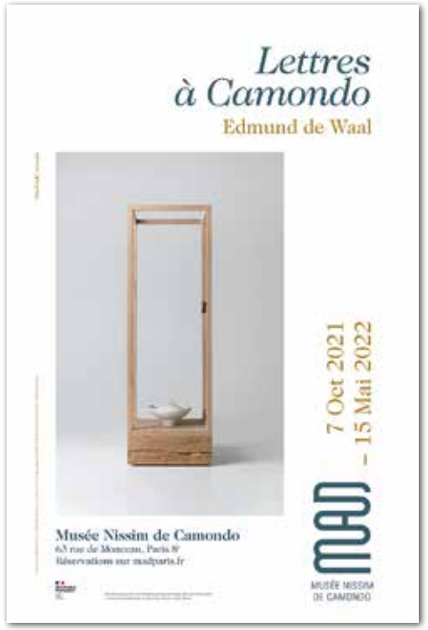
Additional Goal

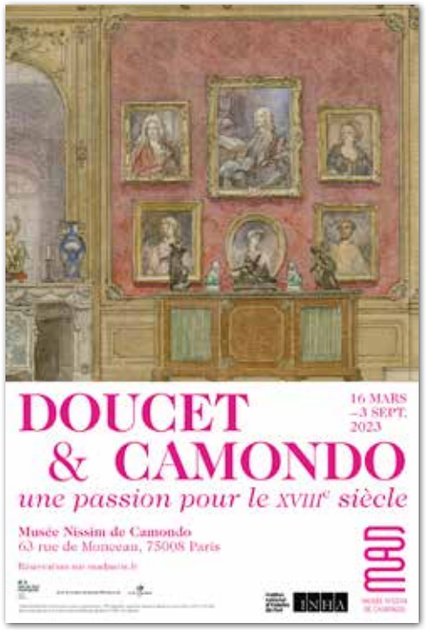
Bring the museum to life through a vibrant cultural program

Funding sought:
€50,000 (per year)

To retain and diversify its audience, as well as to increase attendance and visibility, the Musée Nissim de Camondo aims to revive an engaging annual cultural program, comprising exhibitions, lectures, and concerts, designed to enhance its appeal and renew public interest.

Support for this project can also be sustained over time through the recently established Fonds des Arts Décoratifs, which includes a dedicated endowment sub-fund to ensure the program's long-term continuity.





Exhibitions posters from the musée Nissim de Camondo © MAD, Paris

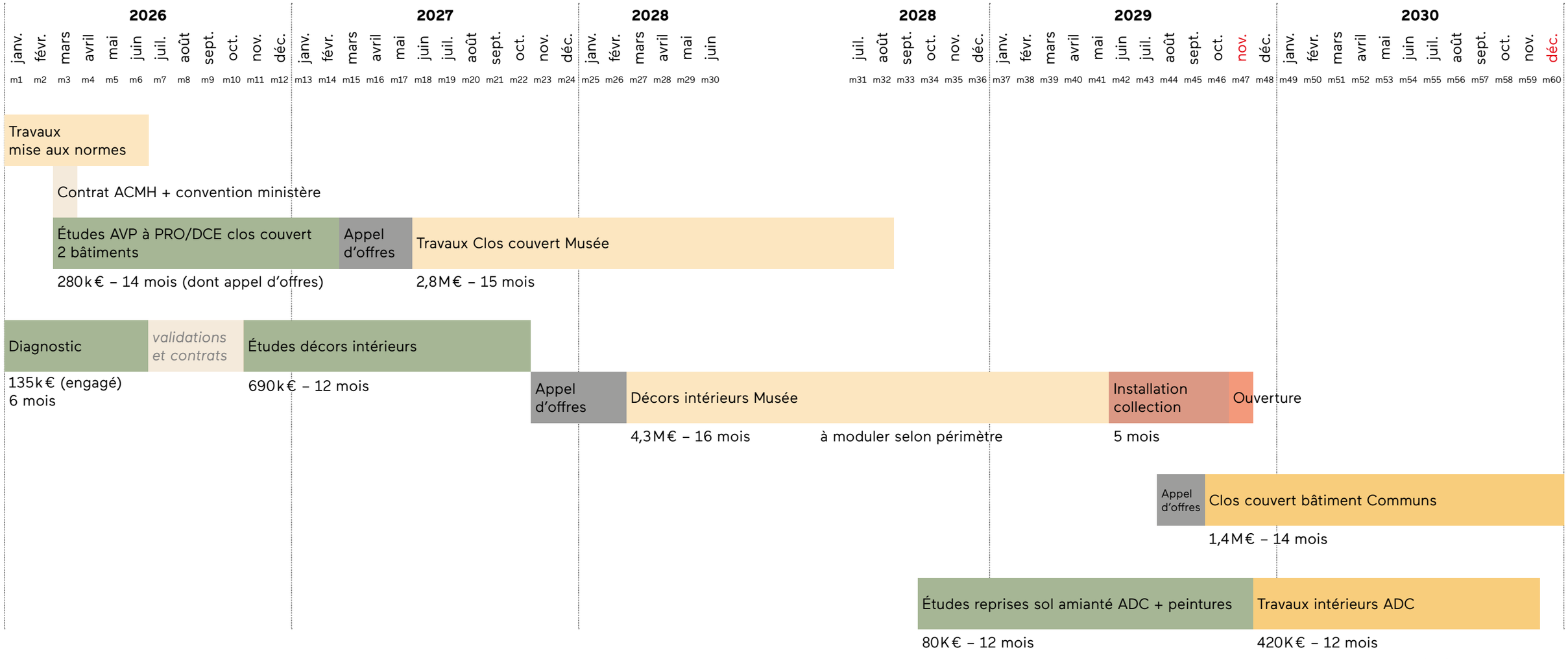
The Restoration Works

Projected Timeline

Launched immediately after the museum closed at the end of summer 2024, the electrical and safety upgrade works are scheduled for completion in June 2026. In parallel, the museum has decided to initiate a survey of the interior decor and will launch studies for the restoration of the building envelope during 2026. The museum's roofs are then expected to be restored from May 2027, followed by the interior decoration from 2028, subject to funding. Upon completion of these ambitious works, the museum should reopen to the public at the end of 2029.

19/03/2026

Musée Nissim de Camondo - Phasage études et travaux musée et bâtiment des communs



*ADC : Ateliers du Carrousel

The Interiors:
From Planning to Execution

Listed as a Historic Monument, the *hôtel particulier* must undergo mandatory studies before any restoration work can begin, including a preliminary assessment followed by project management studies conducted by the Chief Architect of Historic Monuments (*Architecte en Chef des Monuments Historiques*, ACMH).

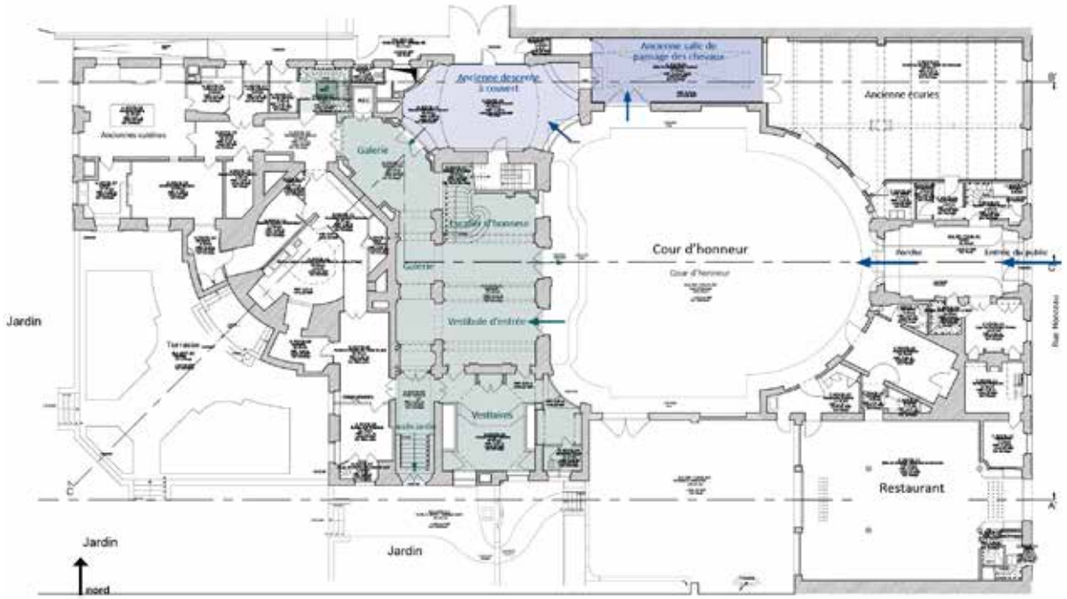
An **ACMH assessment** is an in-depth study carried out by an official French heritage expert to evaluate the conservation status of a historic monument, including its structural condition, historical analysis, and polychrome studies, before undertaking restoration work. The goal is to define recommended interventions and restoration methodologies necessary for its preservation and enhancement, while respecting its heritage integrity.

An **ACMH** is a state-appointed architect specialized in monitoring, diagnosing, and conducting architectural and technical studies, as well as overseeing restoration works on protected buildings of historical value.

The **heritage restoration of the former Camondo residence** requires highly specialized skills and technical expertise, calling on master craftsmen experienced in historic monument restoration, including decorative painting, gilding, stuccoes, plasterworks, high-value woodwork and joinery, decorative ironwork and locks, stone carving, and slate roofing.

The Interiors:
Scope of Restoration Works

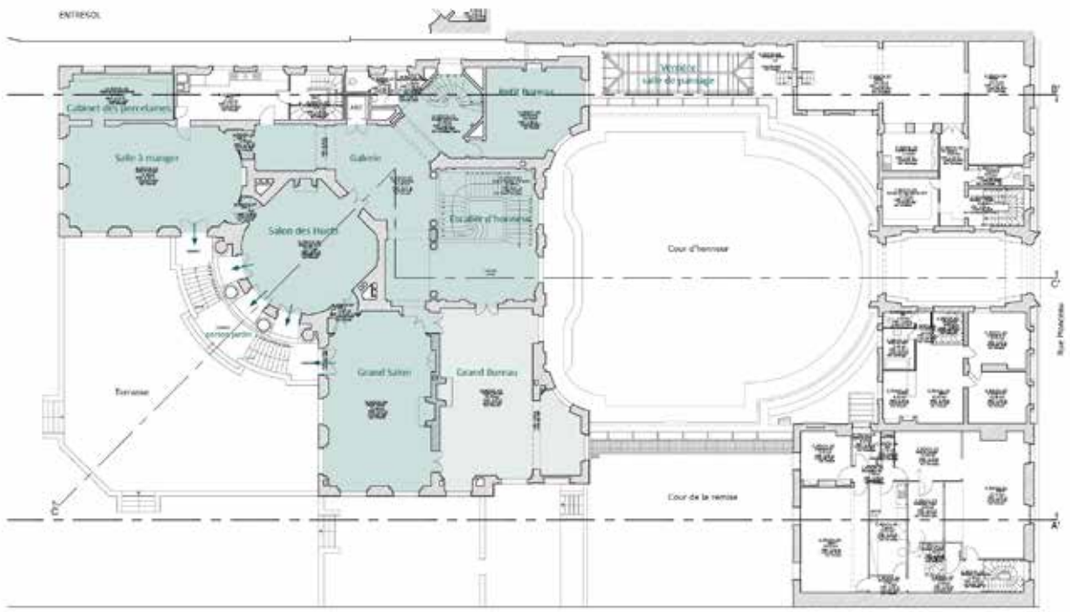
Lower Ground Floor





Entrance hall © MAD, Paris

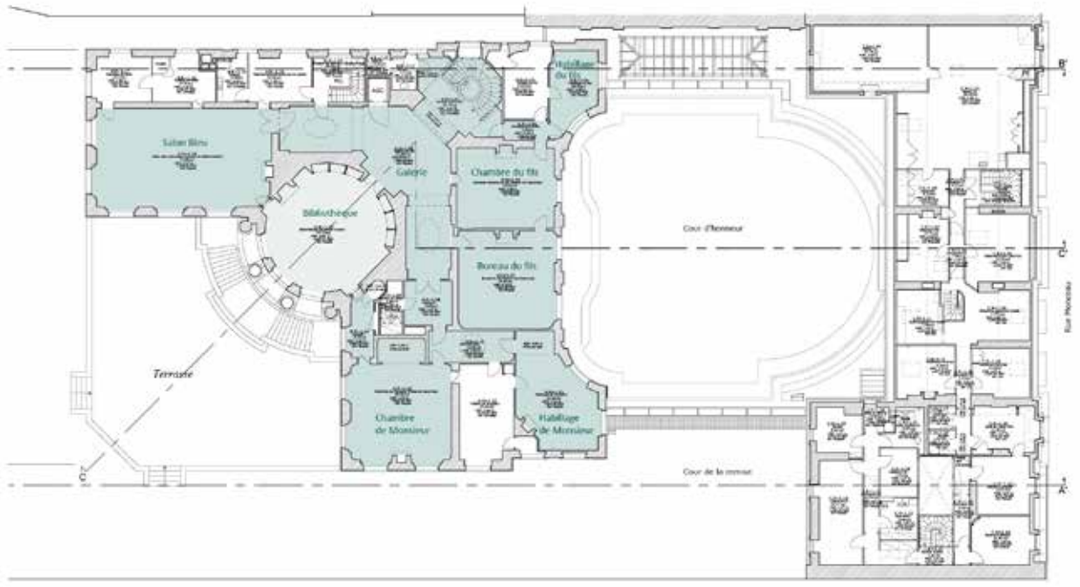
Upper Ground Floor
The Reception Rooms





The dining room © MAD, Paris

First Floor
The Private Apartments





Nissim de Camondo's apartment © MAD, Paris

A Closer Look at Three Areas

The Former Horse Grooming Room (*Salle de pansage*), a New Space for Special and Cultural Events

Funding sought: €1,200,000





A Closer Look at Three Areas

The Covered Passage (*Descente à couvert*)

Funding sought: €800,000



A Closer Look at Three Areas

Restore the Old Elevator to Enable Access to Disabled Visitors

Funding sought: €450,000





The upper floors of the Museum are currently not accessible to disabled people.

The Restoration Works: Key Figures

EUR 23 million
Total restoration budget

5 years
Project duration

4,000 sqm
Total area to be restored

70,000 - 80,000 hours
Total hours needed to restore the building

700 sqm
Area of floors identified, numbered, and removed for preservation

539
Artworks to be restored

27 km
Length of electrical wiring replaced

110
Fire detection systems installed

140
Wooden windows and doors slated for restoration

Restoration Needs

The Restoration Project





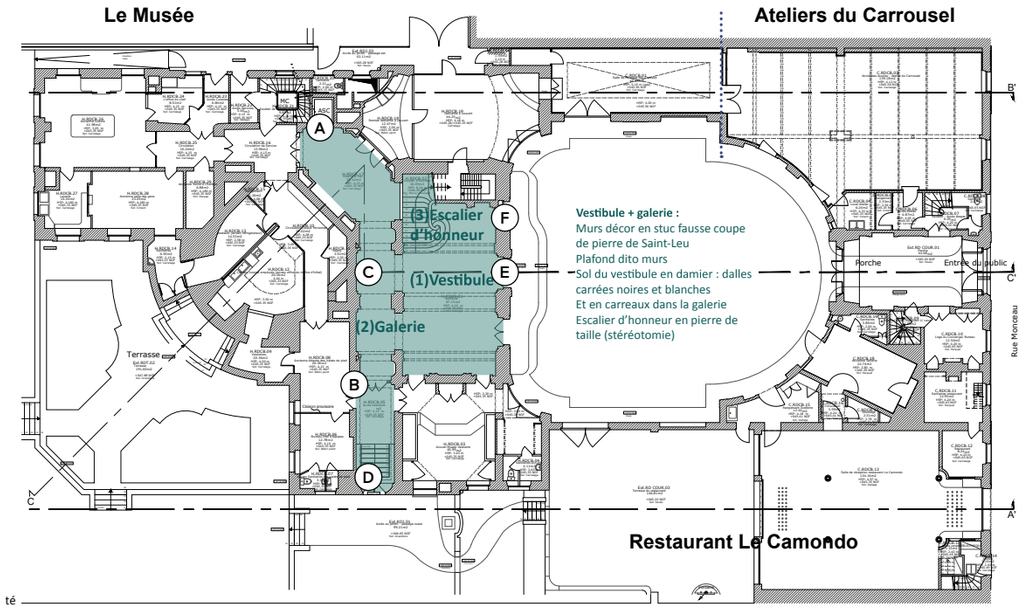




© FBAA

Plan RDC bas - État des existants

(en vert, emprise du projet : (1) vestibule ; (2) galerie et (3) escalier d'honneur)





A

Galerie : Traces d'efflorescences et sels hygroscopiques ; Encrassement peintures sur menuiseries et vétusté de la quincaillerie. Paumelles peintes en couleur dito ouvrants portes.



B

Vestibule : encrassement avancé du décor en stuc en fausse coupe de pierre. Perte de la vibrance et tonalité de la teinte d'origine imitant la Saint-Leu. Serrurerie décorative peinte en couleur dito ouvrants portes.



B

Vestibule : encrassement du décor en stuc et du sol en dallage pierre en damier. Encrassement des marches en pierre de l'escalier d'honneur.



C

Vestibule : Dallage fracturé et/ou descellé



D

Vestibule : encrassement important du décor en stuc, décollements et lacune du décor (problèmes d'humidité).



E

Encrassement des peintures sur les menuiseries. Serrurerie et quincaillerie défectueuse avec interventions modernes inadaptées.

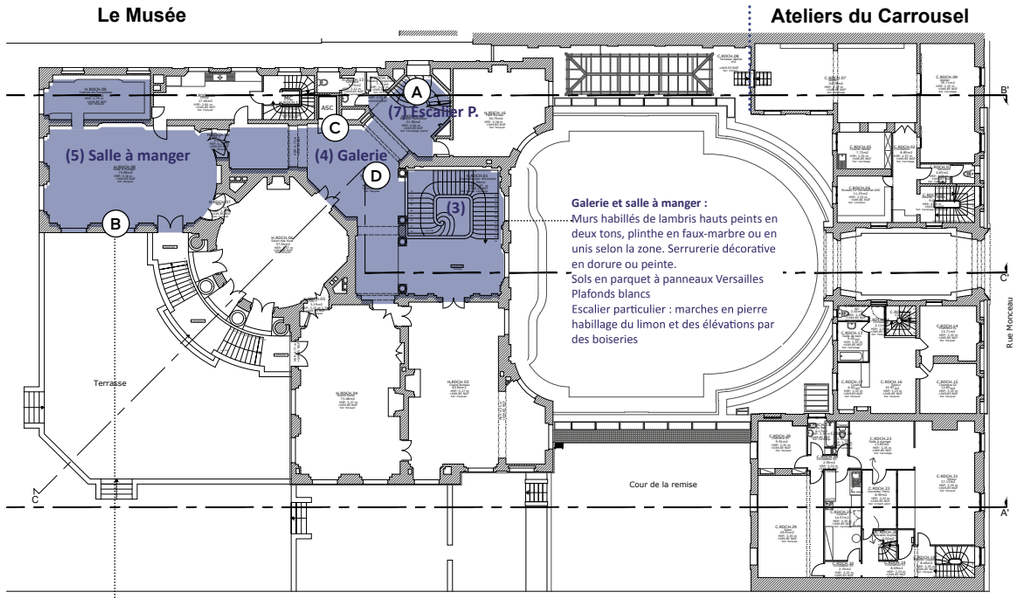


F

Escalier d'honneur : encrassement avancé des stucs, lacunes et décollements. Perte de la teinte d'origine et de sa vibrance imitant la pierre de Saint-Leu.

Plan RDC haut - État des existants

**(en bleu, emprise du projet: (4) Galerie; (5) Salle à manger;
(6) Cabinet des porcelaines, (7) Escalier Particulier)**





A

Escalier particulier: Fentes sur l'habillage bois du limon. Ouvertures et déformations au niveau des joints d'assemblages. Encrassement avancé des peintures des boiseries.



A

Escalier particulier: Desquamation avancée des marches + encrassements.



B

Salle à manger: Altération chromatique des peintures liée au vieillissement, jaunissement du vernis, encrassement et ternissement des couleurs (teinte à rechercher).



B

Salle à manger: Ouvertures d'assemblages des boiseries. Menuiseries à remettre en jeu; serrurerie et quincailleries: finitions usées.



C

Galerie: Fentes et ouvertures au niveau des assemblages des panneaux de menuiseries et boiseries. Serrurerie vétuste.

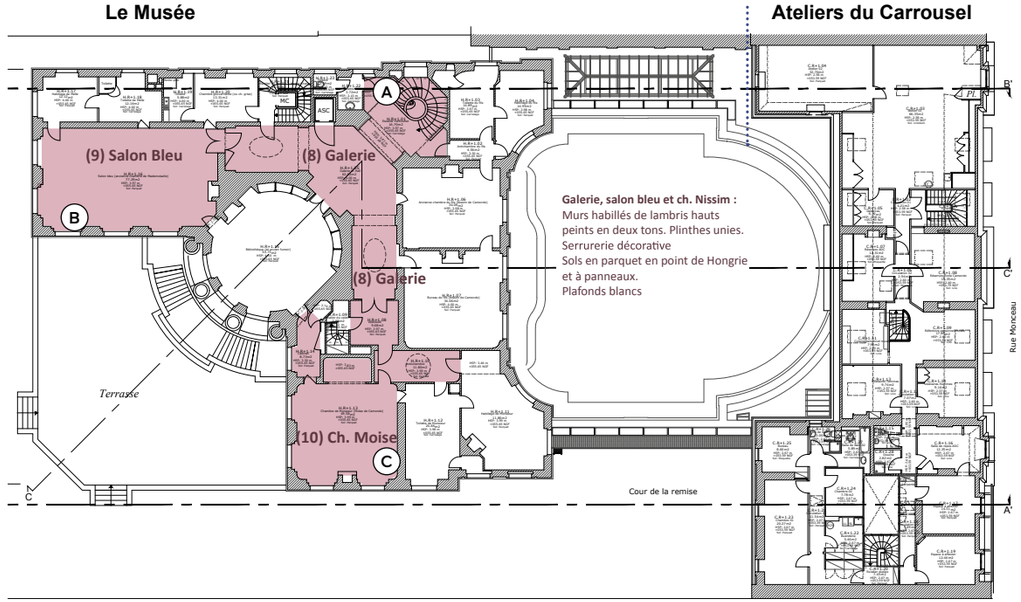


D

Altération chromatique des peintures liée au vieillissement, jaunissement du vernis, encrassement et ternissement.

Plan étage 1 - État des existants

(en rouge, emprise du projet: (8) galerie; (9) Salon bleu et (10) Chambre de Moise)







A

Galerie: Fentes et ouvertures au niveau des assemblages des panneaux de lambris hauts. Humidité et fissurations du plafond et corniche.





B

Salon Bleu: Épaufrures et lacunes dans la corniche en gypserie. Fissures au plafond. Altération chromatique des peintures et jaunissement du vernis. Fentes dans les lambris bois. Serrurerie et quincaillerie: finitions usées, parfois repeintes en unis. Plinthes peintes en uni dito lambris à investiguer.





C

Chambre de Nissim: Fentes et ouvertures au niveau des assemblages des panneaux de lambris haut. Altération chromatique des peintures, encrassement et ternissement. Teinte moderne (?) à vérifier

SUPPORT US!

Projected Budget for the Restoration

Total Budget*: €22,996,000

Secured funding	Forecasted income
Own resources of Les Arts Décoratifs (safety and electrical compliance work; ACMH assessment of interior decorations)	€3,135,000
Grant from the Ministry of Culture (support for safety work and ACMH assessment of the structure and roof)	€520,000
Financial sponsorship	€5,231,158

Secured Funding: €8,886,158

Total Funding Sought: €14,109,842

*Subject to the findings of the ACMH studies

April 17, 2026

Your Support
Why Support Us?

Family Memory
The Musée Nissim de Camondo preserves the memory of an extraordinary cosmopolitan Sephardic Jewish family, whose history is shaped by success, generosity, and tragedy. Restoring the museum means safeguarding the legacy of Moïse de Camondo, of his son Nissim, who was killed in 1917, and of Béatrice and her family, victims of the Holocaust, ensuring that this memory is never allowed to fade.

Transmission
The Camondo collections and architecture were never meant to remain frozen in time. They are meant to be seen, understood, and shared. The restoration project will ensure that this unique heritage continues to inspire and educate future generations, in keeping with Moïse de Camondo's wish to make his collection accessible to the public.

A Shared Heritage
Though born of a private collection, the Camondo house and its works now belong to everyone. Each donor becomes a steward of this rare heritage, helping to secure its preservation and ensure it is shared with all who seek wonder and understanding.

The Role of Patrons
Great works endure through the commitment of those who choose to protect them. Becoming a patron of the Musée Nissim de Camondo is an act of cultural responsibility. It extends the legacy of a generous Jewish family and leaves a lasting mark in service of memory, art, and the heritage of France.

Corporations
Sponsorship & Patronage

Les Arts Décoratifs is a private, non-profit institution of public interest, and as such, it offers tax benefits for both individuals and corporations. Contributions may be made either in cash or in kind. You can support this project in partnership with the Musée des Arts Décoratifs in one of two ways, through **sponsorship** or **patronage**. Each form of support grants you tax benefits, along with a range of benefits in return.

Sponsorship

Amount of donation	Subject to sales tax (VAT)
Tax reduction	Not subject to tax reduction
Benefits	50% of the donation
Actual cost	50% of the donation
Communication	Institutional

As a commercial relationship, sponsorship is subject to VAT. It entitles you to 50% of the value of your donation contribution but does not grant you a tax deduction.

Patronage

Amount of donation	Not subject to sales tax (VAT)
Tax reduction	Up to 60% of the donation
Benefits	25% of the donation
Actual cost	15% of the donation
Communication	Commercial use permitted (50% of the donation)

For any sponsorship of the Musée des Arts Décoratifs, your company is entitled to a tax reduction equal to 60% of the amount of the donation, up to a limit of 0.5% of sales, excluding V.A.T, for the portion of the donation less than or equal to €2 million. For donations exceeding €2 million, the tax reduction is set at 40% of the donation amount, with a limit of 0.5% of sales, excluding VAT. Should this threshold be exceeded, the law allows for the excess to be carried forward over the following five tax years.

Individuals
Donate

Becoming a patron of this project entitles you to a range of exclusive benefits, along with tax benefits in France, Europe, and the United States. Several levels of support are available, allowing you to engage with the project in a meaningful and lasting way.

Your Support
Benefits & Recognition Opportunities

Your donation directly supports the restoration and continued vitality of the Musée Nissim de Camondo, while allowing you to establish a lasting philanthropic commitment. In recognition of your support, Les Arts Décoratifs offers bespoke benefits tailored to the level of your contribution and wishes. These benefits are defined in close collaboration with you, whether you are an individual donor or corporate sponsor.

Non-exhaustive list of benefits that may be offered to both individual donors and corporate partners (to be mutually determined):

Exceptional visibility
A lasting recognition in the institutional materials (such as a donor recognition plaque within the museum or the naming of a gallery)

Levels	**Amounts**	**Acknowledgments***
Leading Patron	**€5 million and above**	Naming of the future reception and cultural programming space
Supporting Patron	**Between €2 million and €5 million**	Naming of the museum's cultural program
Patron	**Between €1 million and €2 million**	Plaque at the entrance of the garden
Major Benefector	**€500,000**	Plaque at the entrance of a main room
Benefactor	**€250,000**	Name associated with the artist's residence

**For a maximum term of 25 years.*

Privileged access
Exclusive invitations, including private tours of the restoration project, invitations to the museum's reopening ceremony, special opportunities to meet the curatorial team, and VIP access to the museum.

Special Events
Opportunity to host private events either rue de Monceau and/or rue de Rivoli, whether for a private tour, dinner or a cocktail reception.

Your Support
Ways to give

Les Arts Décoratifs is a private nonprofit organization recognized as serving the public interest, which qualifies for tax benefits in France for both individual donors and corporate contributors.

By bank transfer (France)
Reference: Musée Nissim de Camondo;
Les Arts Décoratifs
Bank Code: 30004
Sort Code: 00274
Account number: 00010230512 – RIB Key: 58
IBAN: FR76 3000 4002 7400 0102 3051 258
BIC: BNPAFRPPXXX

By check (France)
To "Les Arts Décoratifs"
107, rue de Rivoli, 75001 Paris

By Wire Transfer (USA)
In the United-States, a 501(c)3 not-for-profit organization allows American residents to make tax-deductible donations.
Friends of the Musée des Arts Décoratifs
Account number: 6792721881
ABA routing number: 021 000089
Swift (international): CITIUS33

By TGE (Europe)
Les Arts Décoratifs has partnered with Transnational Giving Europe (TGE) to allow its European patrons to take advantage of the tax benefits available under the laws of their country of residence.
At present, 19 countries are members of the TGE network: Germany, Belgium, Bulgaria, Spain, France, the United Kingdom, Hungary, Slovakia, Ireland, Italy, Luxembourg, the Netherlands, Poland, Portugal, Romania, Slovenia, and Switzerland.
For more information:
www.transnationalgiving.eu.

By CAF – Charities Aid Fund (Worldwide)
CAF is an organization that facilitates charitable giving for individuals based in Canada, the United Kingdom, India, Australia and South Africa

Your support can also be pledged over time through a long-term partnership with the Musée Nissim de Camondo.

Charitable endowment
A charitable endowment fund will be established to receive contributions from our generous patrons. The endowment fund will be dedicated to supporting major projects, such as the cultural programming of the Musée Nissim de Camondo.

Legacy and planned gifts
Bequests are provisions set out in a will by individuals who wish to support a specific cause after their passing. They offer the advantage of exemption from inheritance taxes. Les Arts Décoratifs accepts all forms of bequests, whether universal, specific, or made verbally.

Les Arts Décoratifs



The nave of the Musée des Arts Décoratifs © MAD, Paris

Les Arts Décoratifs, a public-interest association, is recognized as one of the leading private cultural institutions in France and Europe, thanks to its exceptionally rich collections spanning the Middle Ages to the present day.

Founded in 1864 at the initiative of artists, collectors, and industrialists who wished to create a space devoted to the applied art, including fashion, textiles, design, jewelry, and graphic arts, Les Arts Décoratifs aims to build bridges between industry and culture, heritage and creativity. It serves as a conservatory of art and craftsmanship.

Since its inception, patrons, partners, private philanthropists, and companies have played a crucial role in ensuring the institution can sustain its mission: preserving and expanding its collections, supporting artistic creation, and transmitting knowledge and skills to professionals, creators, and the wider public.

Today, the institution encompasses the Musée des Arts Décoratifs in Paris's 1st arrondissement, the Nissim de Camondo Museum in the 8th arrondissement, as well as the library, the Camondo School, and the Ateliers du Carrousel.

THANK YOU

By supporting the restoration of the Musée Nissim de Camondo, you help preserve a unique heritage and keep alive the memory of a family, a home, and an extraordinary way of life.

Your commitment ensures that this masterpiece endures through time and continues to inspire generations to come.

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Moïse de Camondo's bedroom © MAD, Paris

