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Gripoux Opens a Workshop in Paris's Place des Victoires



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by TINA ISAAC-GOIZÉ

Back in its heyday, Gripoux was famous for fabulous faux pearls, sautoirs, and other costume baubles in *pâte de verre*, or poured glass, made for the likes of Sarah Bernhardt, Gabrielle “Coco” Chanel, and Jeanne Lanvin. In the intervening years, the traditional French craft of glass jewelry-making languished. That is until the brand’s current creative director, Marie Keslassy, began shoring it up with a little help from stylists including Catherine Baba and Elisa Nalin, plus collaborations with houses such as [Dior](#), [Louis Vuitton](#), and [Tom Ford](#).

Looks like her gambit is paying off. Keslassy has acquired Gripoux outright, and this week she inaugurated a fresh chapter in the brand’s 146-year history with what she calls a “three-in-one”: a shop, showroom, and atelier on the picturesque Place des Victoires, on the Right Bank.

“Gripoux has always been an elitist story, so that’s not going to change,” notes Keslassy, adding that she recently spotted a vintage Gripoux necklace at the Puces (the Paris flea market) for 15,000 euros, or just shy of \$16,000. “What we’re trying to do is make it feel more modern.” Already a handful of spring pieces bear names like Camelia Forever (a smoky little nod to the historic [Chanel](#) connection), Nymphaea (a reference to Monet’s garden at Giverny), and Land of Plenty, a major color play.

But as it turns out, the real story is taking shape in the tiny atelier upstairs. Here, Keslassy and her four-strong team of artisans are sampling favorite elements from the ’30s, ’70s, and ’80s, and reinterpreting them into “new fundamentals,” limited-edition pieces that will be released whenever seems right, free of the usual “collection” constraints. The first set of Byzantine-inspired cuffs and twisted starfish brooches, previewed exclusively here, are set to land around Christmas time.

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