

## THE RESTAURANT GUY SAVOY

*Ranked among the stars in all the major restaurant guides*

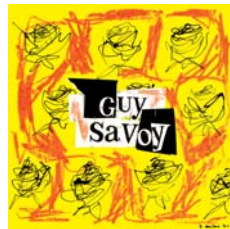
- ▶ Three Michelin stars
- ▶ 19 in Gault Millau
- ▶ 4 stars in the Bottin Gourmand
- ▶ 3 plates in the Pudlowski Guide
- ▶ AAA : "5-Diamond Award"

*Innovations for 2012*

- Starters :
  - Line-caught whiting with caviar, Dublin Bay prawn tartar and lemon jelly
  - Pan-fried duck foie gras, "infusion-bouillon" with hints of bitterness
- Main courses :
  - "Oven roasted-stuffed" red mullet and its liver jus
  - Beef chuck in two styles
- Desserts :
  - Citrus
  - Quince and grape textures

**Average price:** À la carte 200 € not including beverage

**Prestige menu:** 315 €  
**Set menu: "Colours, Textures and Savours" :** 360 €



**Truffle menu** in winter

Half-portions available; brandies from 1cl

**Parking service - Air conditioning - Private lounges**

**A private dining room** opposite the restaurant which may be hired for meals for eight to sixteen guests.

**How to get there:** Métro Charles de Gaulle-Etoile, bus 43/92/93 (Ternes-MacMahon)

**Public car park** Avenue Mac-Mahon, pedestrian exit Rue Troyon

**Closed** Saturday lunch, Sunday and Monday.

**The restaurant may be hired for private functions everyday.**

## LE RESTAURANT GUY SAVOY



*An inn for the XXIst century*

*When art is on the menu...*

A restaurant in stone, wood and leather, finding balance between the vast walls with their warm tones and the multiplicity of clear, limpid highlights.

A succession of dining rooms where Jean-Michel Wilmotte's partitions, windows, mirrors and lighting set off Guy Savoy's sculptures, paintings and other objects.

State-of-the-art techniques to ensure that all guests enjoy an environment of the utmost comfort, from acoustics and lighting to air conditioning.

A restaurant with a comforting decor in which guests feel good, yet also an "intelligent" restaurant, since it is also designed to provide ideal working conditions for dining room and kitchen staff, and even to make it easier for deliveries (in the mornings, naturally).

Although located across from it, the private dining room is an integral part of the restaurant. This is ensured by its architecture, cuisine and the team members who oversee the service. It can be reserved for private parties with meals for eight to sixteen people.

A kitchen equipped with all the latest technologies, with areas reserved for dessert service, wine service, appetizers, plus a service-hatch at which Guy Savoy himself officiates twice a day.

An imposing door made of wooden grating and glass opens onto an "inn for the XXIst century", in which the order of the day is conviviality, good-harshness, happiness and rigour.

## CUISINE ACCORDING TO GUY SAVOY

*“Cuisine is the art of instantaneously turning produce suffused with history into happiness.*

*Thinking about the variety and the years it took to perfect it.*

*Thinking also about the « life » of each type of produce, with all its individuality and the unforeseen events which it has had to stand up to”.*



For Guy Savoy, cuisine is a day-to-day discipline in which time and work combine in an exercise which is subject to the scrutiny of the eye, of the touch, of the sense of smell and of taste. The senses are what form culinary reality. Guy Savoy's cuisine first and foremost expresses his sensitivity and his passion.

Having meal at Guy Savoy means making the most of the combined talents of the chef, the dining-room and kitchen teams, so as to enhance the flavours of what our planet produces, the results of the efforts of the best farmers, producers and wine-growers, who are all aware of our common heritage.

## WORKING BEHIND THE SCENES

Making a recipe into reality means a sense of precision. With each of their specific roles, all the staff has learned to master various cooking methods, to manipulate produce and to play upon flavours according to the season, so as either to work towards perfect harmony or to make differences play against one another.

This is what Guy Savoy calls “just the right moment”, something which can never be seen from the dining room.

The work of an artist? “No,” emphasises Guy Savoy, “the work of a craftsman.”

Each ingredient attains perfection in its texture, cooking method and flavour. This is what is known as the “transmutation”, instantaneous, visible magic - the magic that animates Guy Savoy, and has kept him going all these years. This joy, this source of creativity, comes alive in front of the “piano” and comes to maturation on the palate of each guest.

## GUY SAVOY'S STYLE



*"If you respect and worship the raw materials, you can do as you wish."*

Dining at Guy Savoy means weaving your own personal fine, almost intangible, path between flavours engaged in dialogue with one another.

Guy Savoy was born in a region where people ate well without even suspecting they were gourmets. The local gastronomy was so self-effacing that its merit was simply to make the best of honest local products.

Guy Savoy has never forgotten his impatience while waiting for the apple at playtime or the first strawberries from the garden. Even today, Guy Savoy sees his profession as part of this continuity, halfway between the countryside he grew up in and a society whose secret desires he has learned to divine.

## WAVING THE CHEF'S MAGIC WAND



The dish placed before the guest is only there thanks to a series of beautifully rehearsed and synchronised movements passed down from one generation to another.

The dish may originate from anything, be it a sensation, a memory or a chance meeting.

It takes shape through a series of stages, each stages designed to elicit an emotion.

At Guy Savoy, a meal is a celebration of life!

## NOISES OFF



Guy Savoy's recipes change with the seasons.

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*Our great classics:*

**« Artichoke and black truffle soup, layered brioche with mushrooms and truffle butter »**



Whatever the season, this soup is part of the history of the restaurant. There's no escaping its earthy flavours. The artichoke, one of Guy Savoy's favourite vegetables, is cooked in truffle juice. The flaky brioche with mushrooms further enhances the flavour. Spread with truffle butter, this elegant croûton is a savoury adaptation of the fruit brioche of his childhood.

**« Iced poached oysters »**



Oysters, oysters, and yet more oysters

The shell is lined with an oyster purée blended with a touch of cream. A raw oyster is laid upon it, and is coated with oyster juice aspic, the whole being garnished with a strip of sorrel, pepper and tiny pieces of lemon.

*Harmony and contrast:***« Sautéed mussels and meadow mushrooms, "land and sea" jus »**

A first course which symbolises perfectly the subtle harmony between the sea and the forest. Everything is pulled together by combining the mussel broth and the cooking juices of the meadow mushrooms. The "soul" of this dish is in the combination of the rich consistency of the meadow mushrooms and the dryness of the mussels redolent of the sea. Pepper, rocket and lemon juice complete the picture.

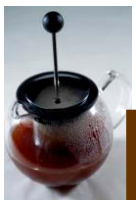
*What's new?***"Line-caught whiting with caviar, Dublin Bay prawn tartar and lemon jelly"**

Whiting? Who would think of serving whiting at Guy Savoy? Why, Guy Savoy himself, of course!

He realised that careful handling and gentle cooking of this fish could transform its flesh – considered as commonplace – into something fine, elegant and silky, even changing the appearance to make it wonderfully translucent.

This line-caught whiting is crafted in just such a way and presented in rounds, topped with caviar grains that add their salty force and act as a noble seasoning.

A Dublin Bay prawn tartar and a vegetable broth strewn with lemon beads surround our whiting with sweetness and crispness: the final touch to bring out the splendour of its delicious flesh.

**"Pan-fried duck foie gras, infusion bouillon with hints of bitterness"**

Why does the headwaiter place a teapot on the table of the guest who ordered foie gras?

Because this teapot contains a duck bouillon to which a spoonful of green tea and red beetroot is added to transform it into a real infusion. The blend is poured onto the foie gras and into a small cup to be sipped all throughout the tasting of this dish.

What about the foie gras?

After being browned in a pan and seasoned with Guérande sea salt and crispy Basmati rice, it is comfortably settled on a cushion of braised endives and waits in the company of a caramelised kumquat for its infusion to arrive... The bitterness of the green tea is sure to wake it up!



## DESSERTS



The end of the meal: the grand finale. Whatever happens, the guests must have a sensual and joyous memory of the occasion. Once again, the quality of the produce is the priority. The fruits are chosen just at the right moment so that they are of optimum quality. Christian Boudard, the head pastry cook, takes care of selecting the finest quality chocolate.

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*Great Classics :*
**« Grapefruit terrine »**


Light and fresh at the same time. Peeled grapefruit segments are set in moulds and coated in light orange jelly. The citrus flavour is accentuated by the sauce based on tea perfumed with bergamot.

**« The Dessert Trolley: the tastes of childhood »**

The dessert trolley is wheeled around among the tables, offering a nostalgic moment.



- ▶ Whole-milk crème caramel
- ▶ Chocolate mousse
- ▶ Prunes in mulled wine
- ▶ Rice pudding  
(all presented in small glass bowls)
- ▶ Chocolate tart
- ▶ Cheesecake
- ▶ Lemon marshmallows

Assortment of small cookies :

- ▶ Pistachio diamonds and vanilla diamonds
- ▶ Chocolate macarons and vanilla macarons
- ▶ Almond shortbread cookies

And then there's the whole range of ice-creams and sorbets!

**“Quince and grape textures”**

Quince trees are never far from vineyards in the south of France. This agricultural couple has become a tasty combination for the pleasure of the guest, who discovers a sunny, fragrant landscape on the plate!

The guest is invited on a journey between the quince's fullness and sweetness and the grape's acidity and energy. Then comes the discovery of slices, cubes, pearls, grains and granitas of quince, poached in its syrup, made into compote, combined with black pepper or tapioca or made crisp or crunchy. As for the grapes, they are presented in granita form or individually peeled, seeded and poached.

This “landscape dessert,” composed of just two fruits, is a delicious visual panoply as surprising as a creation by Mother Nature.

**“Citrus”**

Like layers of geological strata, the “Citrus” dessert piles up different colours and textures, flavours and scents.

A mandarin jelly on top of a mandarin granita on top of a mandarin and lime marbled granita on top of a citron lemon sorbet on top of a Yuzu lemon zest crunch... This powerful little volcano packs a punch on the palate!

With their sweet touch, some peeled clementine slices arranged on the plate tone down the powerful and unforgettable sensation of the “Citrus” dessert.

**“Coconut”**

White as snow!

An airy white: that of a fresh coconut julienne; a few translucent pearls: manioc starch cooked in coconut milk; a hailstorm: coconut water granité. Then, two pieces of coconut wafers stretch up to the heavens and form the contrast of this all-white dessert in perfect harmony.

This is the co-creation of the two pastry chefs from the GUY SAVOY restaurants in Paris and Las Vegas.

## OUR INGREDIENTS

*"Our products, from all over the world, all have their own histories.  
We're here to pay homage to them."*

Most of our suppliers have been farmers or wine growers for several generations. Their produce is the result of tradition and attentive daily care. It is part of our common heritage, a pleasure to be shared.



### *Fish*

Every evening, Michel talks to the suppliers (small-scale fishermen in Brittany) about the catch so as to see what he can order. On average, the supplies are delivered twice a day, which is one of the advantages of being based in Paris.

### *Meat*

Sometimes, we have a number of suppliers for each type of produce. The rib of veal comes from the Boucheries Nivernaises or from Robert Morel, butcher and livestock farmer in Bourgoin-Jallieu. He has a fine eye for cattle, and takes his profession very seriously. The lamb comes from Castille. The poultry is delivered each day and comes from Bresse, while the game comes from Sologne.

### *Vegetables*

Our vegetables are delivered daily by market gardeners in the Paris region.



The vegetables and herbs are delivered by market gardeners from the Parisian region, beginning with the "pope" of them all: Joël Thiebault. These market gardeners guarantee fresh, varied produces each day.

## CUISINE: AN INEXHAUSTIBLE SOURCE OF CREATIVITY



As someone who is totally in tune with the times, Guy Savoy was one of the first people to realise that the modern chef has a role to play in all forms of food provision. He thus became a bistro creator by opening "Bistrots de l'Etoile" in the late 80's. That was the time of the bistro revolution.



Whether it be a response to new lifestyles or the emergence of a new way of eating, it was a runaway success, and Guy Savoy was the shining example of the new concept. This success earned him an entry in the esteemed Larousse Encyclopaedia: "Owner of a prestigious Parisian restaurant; has also opened several bistros where more traditional dishes are served." Recently, the "Bistrots de l'Etoile" were handed over to Guy Savoy's colleagues so he was able to devote time to setting up new restaurants such as La Butte Chaillot, Les Bouquinistes, l'Atelier Maître Albert and Le Chiberta.



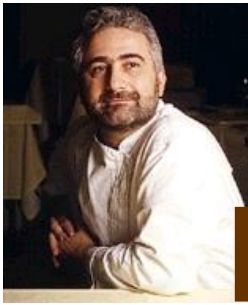
More recently, with Caesars Palace and his son Franck, he opened a "twin son" of the Guy Savoy Restaurant in Las Vegas, because gastronomes exist all over the world!

In addition, Guy Savoy has, for some ten years now, been helping out with Martinet, a leader on the caterer salads market in France.

As ever when cuisine is concerned, Guy Savoy takes his inspiration from his daily work, and his creativeness as an entrepreneur comes from his creativeness as a chef.

Naturally, there are further plans afoot. Guy Savoy, with his background as his dynamo, never stops churning out that energy!

## A CONCISE BIOGRAPHY:



- 1953 :** Birth of Guy Savoy; childhood in Bourgoin-Jallieu
- 1968 :** Guy Savoy is fifteen: he is determined to be a chef, and nothing else.
- 1968 – 1976 :** Apprenticeship and training with chocolate-maker Louis Marchand, then with the Frères Troisgros, Lasserre, at the Lion d'Or in Geneva, the Oasis in La Napoule.
- 1977 – 1979 :** Claude Vergé entrusts him with La Barrière de Clichy.
- 1980 :** Guy Savoy opens his restaurant in his own name, on Rue Duret in Paris; a year later, he earns his first Michelin star, the second was to come in 1985.
- 1987 :** The Restaurant Guy Savoy moves to Rue Troyon, to much more spacious premises.
- 1994 :** Guy Savoy opens the restaurant : les Bouquinistes.
- 1997 :** Guy Savoy has an entry in the Larousse encyclopaedia.
- 1998-1999 :** Jean-Paul Jaud makes the film "Quatre Saisons pour un Festin" on Guy Savoy and his suppliers.
- 2000 :** The Agriculture Minister awards him the Légion d'Honneur medal.  
Guy Savoy has his restaurant redesigned by architect Jean-Michel Wilmotte.
- 2002 :** The Michelin Red Guide awards him a third star.  
Guy Savoy is voted Chef of the Year by his peers.
- 2003 :** Guy Savoy is opening a number of "satellite" restaurants, all of which have been designed by Jean-Michel Wilmotte :  
- Atelier Maître Albert, a left-bank grill.  
- Le Chiberta, already honoured with a Michelin star, a stone's throw from the Champs-Élysées.
- 2006 :** Opening of a GUY SAVOY Restaurant in Las Vegas, with Caesars Palace and his son Franck: the "twin son" of the restaurant on the Rue Troyon.
- 2009 :** The President of France bestows upon him the title of Officer of the Légion d'Honneur.
- June 2010 :** Opening of a GUY SAVOY Restaurant in Singapore with the Marina Bay Sands.

## THE SEDUCTION OF FINE WINE!



Wine is one of the treasures shared by most of the regions of France. Almost all of them have their own outstanding specialities. Whether the tendency leans towards dry whites, sweet whites, vin jaune, late harvest, short vinification, vin de sable, wines aged in oak barrels or wines for laying down... from Alsace to the Languedoc, long-established vineyards and traditional expertise rub shoulders with new growing areas and innovative practices to achieve the triumphant hallmark of outstanding quality.



Guy Savoy has gone beyond the entrenched Parisian belief that there are no fine wines outside of the Bordeaux and embraced the best products from each of these regions. The restaurant GUY SAVOY prides itself on showcasing wines from every part of France.

This change in trends has also been exported to America (just for once!) and diners at the GUY SAVOY restaurant in Las Vegas, so close to the Napa Valley, can taste all the regions of France assembled in the Caesars Palace wine cellars: a new wine experience guaranteed to seduce any palate!



## WORKS OF ART AT RESTAURANT GUY SAVOY

Take a stroll with us among the works of art acquired by Guy Savoy and placed in his restaurant, to gain an insight into the bonds forged between the works and the man who loves them.

These musings, purely subjective and anecdotal, are intended to describe the works as much as the man himself. A man who does not readily allow himself to be led where the artist wills, because if he likes a work, he likes it immediately and without seeking to tease out the artist's intentions or sub-text.

He likes them or he doesn't, and that's all there is to it. The explanation is not cerebral but emotional; that's the magic of art.

*"It is undoubtedly the object that chooses the collector"*

Monique Barbier-Müller



### AFRICAN SHIELD

*Provenance: Northern Cameroon; Kirdi*

*Period: early 20th century*

"A shield at the entrance to the restaurant: what better protection could you wish for? At the time of the fire that almost destroyed the restaurant, the flames actually stopped at the shield!"

Guy Savoy's far from academic introduction to a piece tells you the long and short of his relationship to works of art: they are magical. Magical because he chose them for the fascination they exerted over him; magical because, once in his possession, what they have in his restaurant is not a place but a role!

This shield from Cameroon is one of the first African pieces acquired by Guy Savoy. Back in 1993, in a Parisian gallery, it was the texture that caught his eye: he touched it, appreciated the look of it, and took the plunge.

## SENOUFO BIRD

*Wooden sculpture from Ivory Coast  
Period: 19th century*

This bird is in flight. Nose-diving, like a wooden plane thrown by a delighted child. Guy Savoy placed it at the entrance to the restaurant and loves having it alongside as he welcomes his guests.

## JAR

*Pottery from Mali; Bambura  
Period: late 19th century*

This large terracotta jar was three-quarters buried in the earth when it was used to store wood: the striking difference between the part that was buried and the part that remained above ground appealed to Guy Savoy, a lover of all that comes from the earth.

## BOZO STATUE

*Painted wood sculpture from Mopti, near the Niger valley  
Period: early 20th century*

Guy Savoy had never heard of the Bozo when he encountered this statue. He was captivated by its exaggeratedly elongated forms and its delicate polychromy. As with all his favourite pieces, he asked Jean-Michel Wilmotte to design a special place for the statue, to create just the right setting.

## BRAM VAN VELDE

Guy Savoy bought these two works on the same day that he purchased the Alechinsky, and in the same place: the Putmann collection. Whenever he looks at them, he feels their vitality. He mounted them in the restaurant and has never taken them down since: "they live in the restaurant," as he so charmingly puts it.

**IJO BIRD**

*Painted wood sculpture from Nigeria*  
*Period: early 20th century*

This blue and white bird was just poised for flight; it took off with Guy Savoy because, as Monique Barbier-Müller so delightfully put it, "It is undoubtedly the object that chooses the collector". Now it is installed in the restaurant and has no desire to leave.

Guy Savoy was attracted to its lines and barely hesitated before making it his own; his only regret was not buying the pair... So he waited, and the second bird finally settled in the rue Troyon a few days ago!

**BALINESE HARP**

*Wooden musical instrument from Bali (Indonesia)*  
*Period: late 19th century*

The harp has lost its strings and is now silent; not, however, for Guy Savoy, since it was its shape that spoke to him when they met.

A shape that points to the sky, tapering so sharply that it transformed the musical instrument into a sculpture in the eyes of its new owner.

The Balinese harp, fashioned by expert hands several centuries ago, has now found a new role in the Restaurant GUY SAVOY: a second life.

**WOMAN WITH BOWL**

*Yoruba painted wood statue*  
*Period: early 20th century*

When Guy Savoy spotted this "woman" in a gallery, the gallery owner introduced her as simply "an offering and a welcome".

These being the quintessential characteristics of a restaurant, Guy Savoy was struck by the powerful symbolism. Attracted in this instance not by aesthetics but by the message brought to us from so far away, he purchased the statue and placed it near the entrance to the restaurant (thereby much diminishing the warlike impression given by the shield!).

## YORUBA STATUE

*Large wooden sculpture from Nigeria  
Period: early 20th century*

Guy Savoy was beginning to linger in art galleries. These majestic statues caught his eye. He sought explanations: young people were supposed to cross the river, carrying these statues on their head, as a rite of passage into adulthood.

The expression of this tradition appealed to him; he decided to place the statue in the restaurant. Its intriguing presence has since sparked many a conversation between curious guests.

Once the first test of adulthood, the statue continues to create links between people down the centuries.

## « TERRE-EAU »

*Oil, collage and charcoal on canvas by Fabrice Hyber*

"I hadn't come up with a solution for knocking down the wall of this room, which was a little hemmed in for my taste. But when I found this painting, I knew that it would do the job for me!"

Guy Savoy's art criticism is as astringently amusing as it is iconoclastic. It hits hard, and it hits the right note.

Here we have a dining room whose atmosphere has been transformed by a painting: what finer compliment and what greater objective for an artist?

## CABINET FROM PAKISTAN

*Painted wood cabinet  
Period: 19th century*

This "cube", once painted a turquoise blue of which only a few flakes remain, has a wonderful patina for hand and eye to enjoy.

Guy Savoy fell in love with the combination of the two and destined this small piece of furniture for the private dining room in his restaurant, where it rubs shoulders on a daily basis with an Imperial-sized bottle of Yquem...

## "SAUGE ROBOT"

*Oil, charcoal, paper collage and Epoxy resin on canvas by Fabrice HYBER*

Once again, Guy Savoy becomes enthralled by a work of art, only pulling himself away when he is absolutely certain that he can admire it again at any time.

And what could better represent fine cuisine than a stomach rooted in the ground?

**« COMPOTIERS »***Painting on paper by Georges Autard*

Fruit bowls of every colour, every shape and every size, dancing in an infernal round that sets them topsy-turvy.

Guy Savoy loves this painting, with just one reservation: what a shame Georges Autard put the name of "still life" to a painting brimming over with energy and joie de vivre!

**« THE FAT LADY »***Small pottery statue (32 cm) from China  
Tang Dynasty; 618-907 BC*

Guy Savoy fell instantly under the charm of this little statue's perfect proportions, fascinated by its patina.

Its price matched its perfection, however: beyond his reach. He walked away, came back, hesitated, came back once more and finally had to admit that love at first sight is never innocent. The "Fat Lady", a lady from the court of the Emperor of China, had picked out Guy Savoy for her own, and she was skilled in the arts of seduction... so he gave in. What else could he have done?

"I never get tired of looking at her," he adds, as if we didn't already know!

**« WAITING MAN »***Iron statuette*

It reminded him of Giacometti's famous "Walking Man" but, with its feet together and posing soberly in its display case, Guy Savoy decided this would be "waiting man".

And what is he waiting for? "To enjoy himself in one of the last civilised places left on the planet," of course.

**« ROUGE »**

*Oil on canvas by Georges Autard*

Guy Savoy enjoys the work of Georges Autard; visiting the artist's studio one day, he was struck by a large monochrome work made up of so many layers of paint that it had taken on a thickness and a consistency all of its own. The result, uncommon in paintings, pleased him inordinately and he commissioned a similar work from the artist. The result was "Rouge".

Ever meticulous in the presentation of his collection, Guy Savoy asked Jean-Michel Wilmotte to create a panel especially for the painting to hang on.

**« TERRES D'AFRIQUE »**

*Black-lead pencil drawing by Merri Jolivet*

A drawing produced by Merri Jolivet on one of his returns from Africa and which happened to be lying around when Guy Savoy dropped by to admire a set of bronzes from Dogon Country.

Guy Savoy took home the bronzes... and the drawing!

**DOGON HEADS**

*Small bronze sculptures from Mali; Dogon Country*

The bronzes were fine pieces, very fine indeed. Guy Savoy pictured them in the display case separating the restaurant's two rooms.

As well as being affected by the form and the material, Guy Savoy chooses works of art on the basis of where he will place them in the restaurant, because each place must also have a part to play and, as we well know, for Guy Savoy every work of art has a role.

**« CHAPEAU DE CLOWN »**

*Painting on paper by Georges Autard*

Guy Savoy commissioned this clown's hat from Georges Autard as a New Year's decoration to welcome in 2005.

When January came to an end, Guy Savoy could not bear to give up the whimsy, the sensitivity of a painting so joyous, so festive – in short, so symbolic of a restaurant. So he purchased the original, which has now found a home in one of the restaurant dining rooms.

**« L'EAU A LA LUCARNE »**

*Work by Alechinsky*

A great moment, and a great departure: Guy Savoy buys his first painting, at the age of 27.

A big financial investment for a decision that was imperative, a gesture that was unavoidable, perhaps uncontrollable... this is where the magic began.

The painting has "force, energy," says an admiring Guy Savoy; two qualities that can always be relied on at the rue Troyon restaurant.

**MATCH HEAD BUDDHA**

*Original sculpture by David Mach*

*Assemblage of red-headed matches: four versions made, each in a different match-head colour*

Is it possible to be serene when you could catch fire at any moment? Yes, replies David Mach, who created the Buddha head from matches!

Fire lurks beneath the ice: perhaps the message of this impassive Buddha from his sovereign height of detachment.

Under the spell of this mass, as imposing as it is delicate, Guy Savoy happily reorganised the layout of the restaurant's first dining room to offer the ideal place for what he calls "his" Buddha.

This is the second work by David Mach he has acquired; the first was a polar bear's head, also made from matches (white ones, in this case), for the Guy Savoy restaurant in Las Vegas.

**JEAN-PIERRE RIVES**

*Iron and steel sculpture on loan from the artist*

After stopping by his workshop to say hello, Guy Savoy asked Jean-Pierre Rives for one of his works, to be placed in the restaurant. Always highly doubtful of his own works (his "scrap", as he refers to them), Jean-Pierre Rives hesitated.

Guy Savoy managed to persuade him that the composition, of metal twisted with pain and with colour, not only had its place in the rue Troyon but, even better, that its place was ready and waiting!

## « QUATRE SAISONS POUR UN FESTIN »

*Painting on paper and collages by Georges Autard*

Georges Autard again and again... when you truly love something, you can't get enough.

Georges Autard put together various sequences from the film "Quatre Saisons pour un Festin" by Jean-Paul Jaud to create this painting. The work is as chock-full of images as is the film made with and for Guy Savoy.

## « PETIT-DEJEUNER, DEJEUNER, DINER »

*Painting on paper and collages by Georges Autard*

After dining at the restaurant one evening, Georges Autard entertained himself by making this black and white découpage/collage.

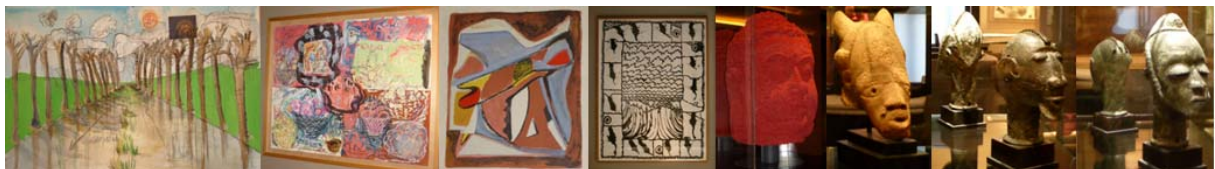
Guy Savoy was equally entertained, and gives us his interpretation: the painting, with its colourless plates, reflects a meal so delicious that all that is left are empty plates!

## THE DOUBLE COCONUT

*By Marie-Laure Viebel*

Marie-Laure was fascinated by her discovery of the largest seed in the world; she has shaped it and clothed its primitive and unusual silhouette in gold, thereby immortalising the double coconut.

"One day, she gave me one of these seeds of life and I carefully placed it in one of my restaurant's rooms. It is still shining there and, every time I look at it, I remind myself that the combination of friendship and sensuous artistic culture has not left me unmoved."



## GIFTS GALORE!

Some of the works were not chosen by Guy Savoy but given to him as gifts by guests or colleagues.

**A watercolour of a cow**, a watercolour which Guy Savoy promptly dubbed "A Tribute to Troyon", the animal painter for whom the street is named.

**A Nok mask**, remarkable for its lines as well as its texture.

A small **pottery head from Thailand**, of a man with a beaming smile: a smile that matches the easy friendliness of the restaurant that has become its home.

**A Japanese vase**, the only piece of Japanese origin, offered as a token of thanks for the restaurant's warm welcome.

**Two Han Dynasty warrior's heads** (approximately 200 BC): pottery from China's Xi'an region.

## NOUVELLE CUISINE: AN OPPORTUNITY

Guy Savoy – June 1995



*When I hear critics attacking the Nouvelle cuisine, my first reaction is to cry out: "Vive la Nouvelle Cuisine!". I consider that without this Nouvelle cuisine, the chefs of my generation and myself would never have existed. I also consider that without this Nouvelle cuisine, people would be eating less well today all over the world.*

*Nouvelle cuisine triggered change, dynamics, creativity. It offered chefs a new scale on the basis of which they could write new scores ad infinitum and endow their cuisine, as well as their restaurants, with new personality.*

*Nouvelle cuisine's Lilliputian portions and false adepts mean nothing but distortion. What I remember in a positive sense, however, is the rediscovered taste for produce through the enhancement of its texture and all the flavours it can contain in its flesh, skin or bone. I also remember the definitive banishment of all those dishes made uniform by throwing on them one of two or three standard all-purpose sauces.*

*I remember Nouvelle cuisine's revolutionary work of genius, the Frères Troisgros salmon with sorrel, with the fish served filleted for the first time, set upon the sauce instead of being covered by it. I had never been able to imagine salmon and sorrel combined.*

*I remember the great proponents of Nouvelle cuisine, and I thank them every day, Chapel, the Troisgros, Guérard and others, who initiated and pursued this new direction, along with two remarkable journalists, Henri Gault and Christian Millau, who were the first to describe it and so skilfully propound it.*

*Yet again: "Vive la Nouvelle Cuisine".*

## THOUGHTS ON THE DEVELOPMENT OF CUISINE IN FRANCE

**Guy Savoy - April 1995**



*Being a chef, even a celebrated chef, means nothing more than making guests interested, every day (even twice a day) in what's on their plates. It means above all being a host who cares about his guests, whether the bill comes to twenty or eight hundred francs.*

*I see my job as an unfinished work. Every day I contribute something to the tastes, the pleasures and the happiness that can be enjoyed at table.*

*I'm very pleased to note that over the last few years cuisine has evolved, and I'm all the more optimistic for the near future.*

*My first remark would be that the snobbery arising from luxury products has been losing ground in favour of traditional products.*

*People are now daring to serve their guests good, honest food rather than so-called luxury produce. Hosts have now understood that a good meal is not necessarily a complicated meal, and that you can have a better party atmosphere with a lamb and bean stew than with a wafer-thin slice of something smoked-salmon pink.*

*Fancy names no longer make people drool. People only order the foods they find good. They are no longer judging a book by its flashy cover.*

*People are becoming more aware of being able to enjoy simple things. That's the principle of our Bistrots, where we serve simple, traditional dishes.*

*I'm convinced that nowadays, fewer and fewer consumers will be taken in by hollow names which only give you a caricature of luxury, such as crawfish, smoked salmon and foie gras.*

*My second remark, and this is a reason why I am optimistic for the future, is that consumers and producers are starting to have the same perspectives.*

*At the market, no one is buying leeks with black spots and radishes with wilting leaves. The consumer has got wise and so has the seller. We're on the right track. There's a whole new generation of enterprising producers devoted to their art, to their intangible rules and their passions, marketing their own fine products of impeccable quality and which could be described, as long as these conditions are observed, as authentic.*

*In this, there is something of a victory for the small farmer, the true craftsman with his know-how and a guarantee of quality, over the major chain stores which merely channel fashion and claim to promise a world of luxury and pleasure.*

*I should like to make it known that I have nothing, on the whole, against chain stores. I simply think that in this particular case they have not played their rôle well and that they have done so under the pretext of democracy in consumption.*

*In short, you can never cook well if you do not know your ingredients. Not only are the two inextricably linked, but also they help each other to develop. There you have my opinion and my prognosis as regards the development of cuisine in France.*

*In addition, with regard to restaurants, I believe that cuisine, much as it cannot be understood without an understanding of the ingredients, cannot be appreciated without a convivial atmosphere.*

*A well-filled plate is no longer enough. If you want people to have a good time, there need to be other parameters, from the décor and the atmosphere to the people and the relationships that they create. There is no magic formula. Alchemy is personal.*

## GREAT CUISINE: THE CRAFT OF DREAMS

Extract from Guy Savoy's lecture in front of the Académie des Sciences Morales et Politiques – 8 March 1999

*...“Great cuisine”: for me, this expression means the best produce, the finest creative minds, and the most personalised environment. It certainly does not mean silver cloches, complex preparations and starchy headwaiters. I maintain that gastronomy does not have to be surrounded by complication, and that refinement can be expressed simply.*

*I must add that when using the term “great cuisine”, I'm not implying that a second, inferior category should be made, and that this second category should be scorned. There have been all types of cuisine, from modest to extravagant, and now there is bistro cuisine. They all have their characteristics, their adepts and their points of interest, but you cannot establish a hierarchy among them. I consider myself an “innkeeper”, and I see my profession as a forever unfinished work. Every day, something is added to build a whole of taste, happiness and the pleasures of the table.*

*The word “craft”, which was your choice, I like very much. For me, the craftsman is the one who has know-how, generally acquired through constant application, who takes delight in seeing things well done and who is creative within a respected set of rules. The craftsman is the one whose human values and love of the land are the foundations of his favoured means of expression, his craft. Human labour and craftsmanship, the bond forged by human hands between the land and the human community, all this is at the heart of my concerns, the focus of my craft.*

*With regard to “dreams”, I would not dare to venture a definition. I would only say that while I try to make dreams come true for my guests, mine come true as well. Not, of course, that I spend my time dreaming in the heat of the action! I have far too much to do right then, and I'd be accused of slacking! But it is in my work in the kitchens that I find what is so fulfilling. And I firmly believe that only those who dream are capable of making others dream.*

*Why not dream together?*

*Why is great cuisine the craft of dreams?*

*First and foremost because to cook in this way you have to have been seduced by it, to have had that spark which gives life a direction.*

*The spark came to me when I noticed that cuisine was the art of turning things which are merely edible into something pleasurable in a matter of minutes. I had this*

*revelation when I was around five or six, the day my mother, who always ensured the biscuit tin was full of home-made biscuits, let me make some finger biscuits. Like her, I had shaped little fingers of dough and put them on the baking sheet, then saw them suddenly spread out and go a little brown at the edges. A few minutes after they came out of the oven, the biscuits were crispy and crunchy with a buttery taste. I have never forgotten that. I had understood that cuisine means transforming substance into joy before your very eyes. There is nothing magical about it, it's really happening, like at the circus. The ingredients are manipulated for a limited time, are consumed in an equally limited time and give pleasure immediately. This reduction in time still fascinates me, all the more so since you have a reaction within minutes. No other art, with the possible exception of music, provides the artist with such immediate feedback.*

*From finger biscuits to truffles, it has been a smooth and gentle ride. It has been a story of affinities and passions which are projected onto people and events, a desire to do things well and a lasting wish to live well.*

*This state of mind, common among craftsmen, comes from those major culinary artists, eternal dreamers and tireless workers who were my masters: Jean and Pierre Troisgros, with whom I did a lot of my training, instilled this unquenchable desire in me to do things well, and for them, and with them, I learned how to live out my dreams and help others live out theirs.*

*As chefs, we are thus craftsmen, and we work with other craftsmen. These craftsmen are the livestock breeders, the fish traders, the farmers, the fishermen, the mushroom gatherers and those who go searching for truffles. All these people impassioned by their craft form a long chain of enthusiasm and quality leading up to the great restaurant with its fine cuisine and the festive atmosphere it creates and presents to its guests.*

*The great restaurant, being the culminating point of all these crafts, is an irreplaceable showcase for the land and those who work it. We are right to talk of dreams and the crafting therefore, for what better definition is there of dreams than this harmonious interplay of passions resulting in the shared happiness of the guests?*

*My rôle is to create an ultra-civilised space – one of the last on earth – in which the guests are spoiled for three or four hours. They are there to enjoy a moment of pleasure, emotion and happiness. One of the joys of this profession is being occasionally applauded by a dining-room full of people. That is a true state of mind which you share with your colleagues. Young people who come to us are impassioned and are ready to make sacrifices.*

*I should like now to insist on two points which I consider to be essential:*

- ▶ *Great cuisine cannot make a dream come true by itself.*

- ▶ *Great cuisine is not necessarily synonymous with luxury.*

***Great cuisine cannot make a dream come true by itself.***

*While, we chefs, excite our guests' imaginations by offering them moments of happiness, this is not only due to what is on the plate. Serving foods which delight the palate and the eye is nowhere near enough. The walls, the furniture, the lighting and the decorative objects are as important as the food itself. Beauty comes from the harmony. Just as cuisine cannot be understood when isolated from its ingredients, it cannot be appreciated without an atmosphere. And I believe that this philosophy will spread. There will be less and less focus on the plate alone; other elements will have to come into play, from décor and atmosphere to the people and the relationships they forge. There is no magic formula; each of us will deploy his own alchemy.*

*My restaurant's brochure bears the quotation:*

***"The sensitivity of a beautiful setting,  
the pleasures of lavish attention,  
the spark of an unexpected flavour."***

*By this, I wanted to highlight the unbreakable bonds linking the atmosphere, the welcome and the cuisine, because only the three working together can pave the way to happiness and thus to dreams... or vice versa.*

*The other point I wanted to insist upon is this: **great cuisine is not necessarily synonymous with luxury.***

*It is impossible to talk about great cuisine without mentioning just cuisine, characterised by its simplicity and accessibility.*

*After all, if gastronomy is isolated to such an extent that pleasure can only be gained from what is rare and costly, how can we hope to encourage people to come and dine in fine restaurants?*

*Unjustly insisting on the notion of luxury as a yardstick of pleasure means giving in to the puritanical tendency to make people believe that everything that is good must by definition be rare and costly. It is a way of telling them they are not entitled to pleasure.*

*Pleasure is pushed aside because of its supposedly immoral connotations. It is said to be distracting and to prevent people from concentrating on useful tasks, but in fact it helps them to live and to act. I firmly believe that if people learned from childhood that day-to-day life in all its detail is a source of pleasure, that worlds of delight can be found hidden in a simple market stall, they would be less inclined to see pleasure in their imaginations, in artificial paradises or in an uncontrollable race towards all kinds of excess. And the world would probably evolve on healthier foundations.*

*It is thus my firm conviction that great cuisine is not synonymous with luxury. However, it is strikingly synonymous with celebration. What better link is there between great cuisine and dreams than celebration? A celebration is the perfect moment to forget your day-to-day concerns and give yourself over to joy and pleasure. This is what I hope to provide for all the guests who cross my threshold.*

*Celebrating a birthday, a success or an encounter usually means dining. A convivial atmosphere at table and the pleasures that involves all impart a dreamlike quality to any celebration. Every evening in my restaurant, I see one or more tables full of people who have chosen that place to celebrate an event. We played to a full house on Saint Valentine's Day and naturally on New Year's Eve. Generally speaking, all these occasions mean a great influx of guests in our restaurants. There again, this is what crafting dreams mean.*

*The festivities start as soon as you read the menu.  
Listen, and let your imagination fly:*

*Suprême de volaille de Bresse, foie gras et artichaut en vinaigrette aux truffes*

*Crème légère de lentilles et langoustines*

*Bar en écailles grillées aux épices douces*

*"Homard-carotte" à l'anis étoilé, pousses d'épinards*

*Ris de veau rissolés, chaussons de pommes de terre et truffes*

*Agneau en trois cuissons, petit ragoût à la graine de moutarde,  
côtes et feuilles de bettes*

*Millefeuille à la gousse de vanille, coulis de framboises*

*Terrine de pamplemousse, sauce au thé*

*Saveurs de clémentines aux épices et pralin feuilleté*

*There, it's over.  
Now let's talk about economics!*

*Although the notion of "crafting dreams" doesn't immediately conjure up thoughts of economics, I should like to examine this topic briefly with you, for two reasons. First, because it should not be forgotten that great cuisine is an economic sector in itself; second, because a dream of whatever type does not spring up from nothing, it draws its inspiration from concrete experience and existence.*

*At a time when our economic mechanism is such a cause for concern for our governments and when companies are undergoing so many difficulties, the economic sector of great cuisine is happy to announce it is working well, creating wealth and employment.*

**1- First, it pours funds into the state's coffers:**

- ▶ *Through direct taxation,*
- ▶ *Through national insurance contributions, the scale of which, due to the large numbers of staff a restaurant employs, is totally disproportionate to the turnover,*
- ▶ *And finally through VAT, which cannot be recovered by offsetting expenditure, thus seriously hampering restaurateurs, and which, as it cannot be recovered through exports, is an extra gift to the state.*

**2- Then, the restaurant industry is a sector of the economy which creates many jobs.** *A restaurant needs many staff to operate, both experienced adults and young people in training.*

**3- Finally, the restaurant industry is one of the few sectors of the economy which does not see "production development" and "environmental protection" as mutually exclusive.** *Thanks to the exacting requirements of the great chefs, the quality of the produce they use is constantly improving at the same time as the quality of their production techniques, thus raising standards at a national level, through AOC and other specific labels.*

*Rungis is a superb example of French success in the field of high-quality food production. Articulated trucks come from all over Europe to stock up once or even twice a week.*

*In addition, traditional and non-industrial produce, which was once slowly but surely disappearing, has come back to life thanks to the orders placed by great restaurants. Small-scale farmers are thus maintaining their economic activities in rural areas.*

*To complete this economic picture, and to come back to a more poetic note, it should also be acknowledged that great restaurants play a rôle in:*

- ▶ *maintaining our lifestyle; this may well be a major stake in our soulless societies.*
- ▶ *enabling men and women to work in a fascinating profession which lets them fulfil themselves; this is increasingly rare in our crisis-torn companies.*
- ▶ *offering all our guests a moment of bliss; and though this is not quantifiable, it is one of the essential aspects of success in our lives in society.*

*And while on the subject of our lives in society, I should like to approach one final aspect of great cuisine from the chef's point of view. I believe that the chef has a rôle to play in our society, that of educating people about tastes and flavours, of stimulating the pleasures of the palate and guaranteeing the quality of produce and dishes.*

*I am so attached to this rôle that two years ago, with the help of Jacques Puisais, the President of the Institut du Goût, and Jean Lenoir, a specialist in olfaction, I inaugurated children's menus in my bistros.*

*I called these menus "Découverte des Saveurs" (Discovering Flavours). They put the accent on mild flavours so as not to shock young palates, but they are varied and tasty enough to awaken the gourmet within.*

*At the end of the meal, the children are given folders with a number of texts, including the following:*

***"The job of a chef is to please: what a fine profession! But to do so, the chef is not alone. Behind him there is a long line of suppliers, from farmers and fishermen to those who tend the orchards, the vegetable gardens, and those who gather mushrooms. All these people on land and at sea bring the fruits of their labours to the chef. The chef respects this work. He prepares the food, cooks it, seasons it and brings you a fine-looking plate for your delight."***

*That's how I see the rôle of the chef: doing as much as he can to ensure that children, once they have grown up, are ready to take pleasure from great cuisine and to let their imagination run with it.*

*Ladies and gentlemen, there you have all I can contribute to your examination of the topic you have chosen, "Great cuisine: the craft of dreams".*

*I must finally add that being invited to speak at the Académie des Sciences Morales et Politiques was a dream for me.*

*Honourable members of the Academy, I thank you for making this particular dream comes true.*

## RESTAURANT GUY SAVOY - LAS VEGAS

### *The team*

- **Franck Savoy** :  
Director of Restaurants in Caesars Palace
- **Alain Alpe** :  
General Manager of Restaurant Guy Savoy  
in Caesars Palace
- **Mathieu Chartron** : Executive Chef
- **Dyan NG** : Pastry Chef
- **Celena Haas** : PR Director



### « Signatures dishes »

- Artichoke and Black Truffle Soup,  
Toasted Mushroom Brioche, and Black Truffle Butter
- Crispy Sea Bass with Delicate Spices
- Colors of Caviar
- Chocolate Fondant

**Average price:** \$ 190 without beverages

**Menu Prestige** (11 courses): \$ 290

« **Express Menu** » (TVG Menu) (4 courses/90 min) : \$ 140

**Pre-theater menu** (available from 5.30 pm until 6.15 pm): \$ 98

**Menu Elégance** (6 courses): \$ 190

**Bubble Bar:** The “casual” Guy Savoy: prices going from \$ 25 to \$ 40, and a selection of 6 different Champagnes by the glass

**3 private rooms:** ❖ *Elliott* can fit from 8 to 10 people

❖ *Axelle* can fit from 10 to 14 people

❖ *Krug Room* can fit from 6 to 34 people.

Regular menus available. Menu and Krug pairing at \$ 750

**The chefs Table:** from 2 to 6 people “in the middle of the action”... let the chef cook for you!

Located on the second floor of the Augustus Tower, at Caesars Palace.

Open Wednesday to Sunday, 5:30 pm to 9:30 pm

Getting there: scheduled flights

TRADITIONS ET QUALITE

## A SIMPLE TALE



Invited by Caesars Palace, Guy Savoy travels to Las Vegas and on his return home, ponders the famous principles essential to the prospect of starting a restaurant: "Monitor the guests, monitor the suppliers, and all will go well for those involved".

And all these principles are there. Gastronomes are to be found in Las Vegas, wonderful food purveyors are there too, and as for those involved, Savoy's son Franck is itching to take over the teams on site. The rest comes naturally.

So they decide to set up shop, and the trips back and forth begin. Collaborators on the two continents agree that the "Savoy spirit" should be present everywhere:



- his friend, architect Jean-Michel Wilmotte, who remodeled the restaurant in 2000, will oversee the site in Las Vegas;
- one of the chefs from Rue Troyon, alongside several chefs from the satellite restaurants, will hire the teams;
- Franck Savoy relocates a year ahead in order to prepare for the opening;
- the chefs and pastry-chefs travel to Paris to gain experience in the kitchens and the maîtres d'hôtel work the dining rooms of the Rue Troyon.

17 May 2006: Las Vegas Opening of restaurant GUY SAVOY;  
twin of the restaurant in Paris.

## A TWIN IN LAS VEGAS



Since 17 May 2006, Restaurant GUY SAVOY has been open in the Augustus Tower at Caesars Palace.

The environment is fabulous. The space at the disposal of the chefs is impressive: a kitchen is never big enough for a cook — except in Las Vegas!

The kitchen and service staff were all trained at the Savoy school. Thus they have the same references and the same habits and therefore the same details can be reproduced here. The dishes served in Las Vegas are the Parisian restaurant's signature dishes. This new, yet familiar world is exciting for the staff and impressive for the guests.



**Franck SAVOY**  
Director of Restaurants  
in Caesars Palace

**Alain ALPE**  
General Manager of  
Restaurant GUY SAVOY  
Las Vegas

Staff are recruited partly on site and partly in Paris. There is a lot of travelling to and fro; not only amongst the staff, but also among the guests. References to the last meal savoured at the Guy Savoy restaurant on the other side of the Atlantic are no rare thing.

Guy Savoy is consequently also present in Las Vegas, but as he puts it: "I'm not being exported, they're importing me!"

## WHAT THE CRITICS ARE SAYING ABOUT RESTAURANT GUY SAVOY

- **AAA**  
"5-Diamond Award"  
(2009 and 2010)
- **THE DAILY MEAL**  
"101 Best Restaurants in America"  
(February 17, 2011)
- **LAS VEGAS WEEKLY**  
"Vegas' Best Wine List"  
(May 27, 2010)
- **LUXIST.com**  
"Best Restaurant in the United States"  
(October 2010)
- **Eating Las Vegas – By Max Jacobson, John Curtas and Al Mancini**  
"Top 10 Most Essential Restaurants in Las Vegas"  
(December 2010)
- **GAYOT**  
"Top 40 restaurants in the U.S."  
(2008, 2009, 2010 and 2011)  
  
"Top 10 U.S. Hotel Restaurants"  
(2011)



TRADITIONS ET QUALITE

## A NEW GUY SAVOY RESTAURANT TAKES OFF IN SINGAPORE

Three towers with 50 floors each, topped with a swimming pool with an ocean liner style and improbable balance... This is the setting for the GUY SAVOY restaurant, which made its home here in June 2010.

Welcome to the Marina Bay Sands, a construction with dizzying architecture, filled with restaurants, a hotel, boutiques, a museum and art exhibitions, conference rooms, a casino and theatres.

Guy Savoy is the Parisian chef who was called on to represent French haute cuisine. As in his restaurant in Las Vegas, he offers the same exact services that he does in his restaurant in Paris.

To make this possible, he decided to support his Singapore team with employees who received extensive training from his school: Julien Drevon, sommelier, Charles-Benoit Lacour, sous-chef, and Rémi Carmignani, junior sous-chef, are all employees from the Parisian restaurant. Eric Bost, who is the Executive Chef and who supervise the whole restaurant, worked for him at Las Vegas and Paris.

The star dishes of the Parisian menu are served in a dining room that seats about 60, as well as two private rooms.

Following the great success of the "Bubble Bar" in Las Vegas, a bar was also opened. It serves aperitifs and a selection of dishes.

Business hours:

Restaurant & « Bubble Bar »  
from Tuesday to Saturday, from 6 p.m. to 10:30 p.m.  
and Friday & Saturday, from noon to 2 p.m.

