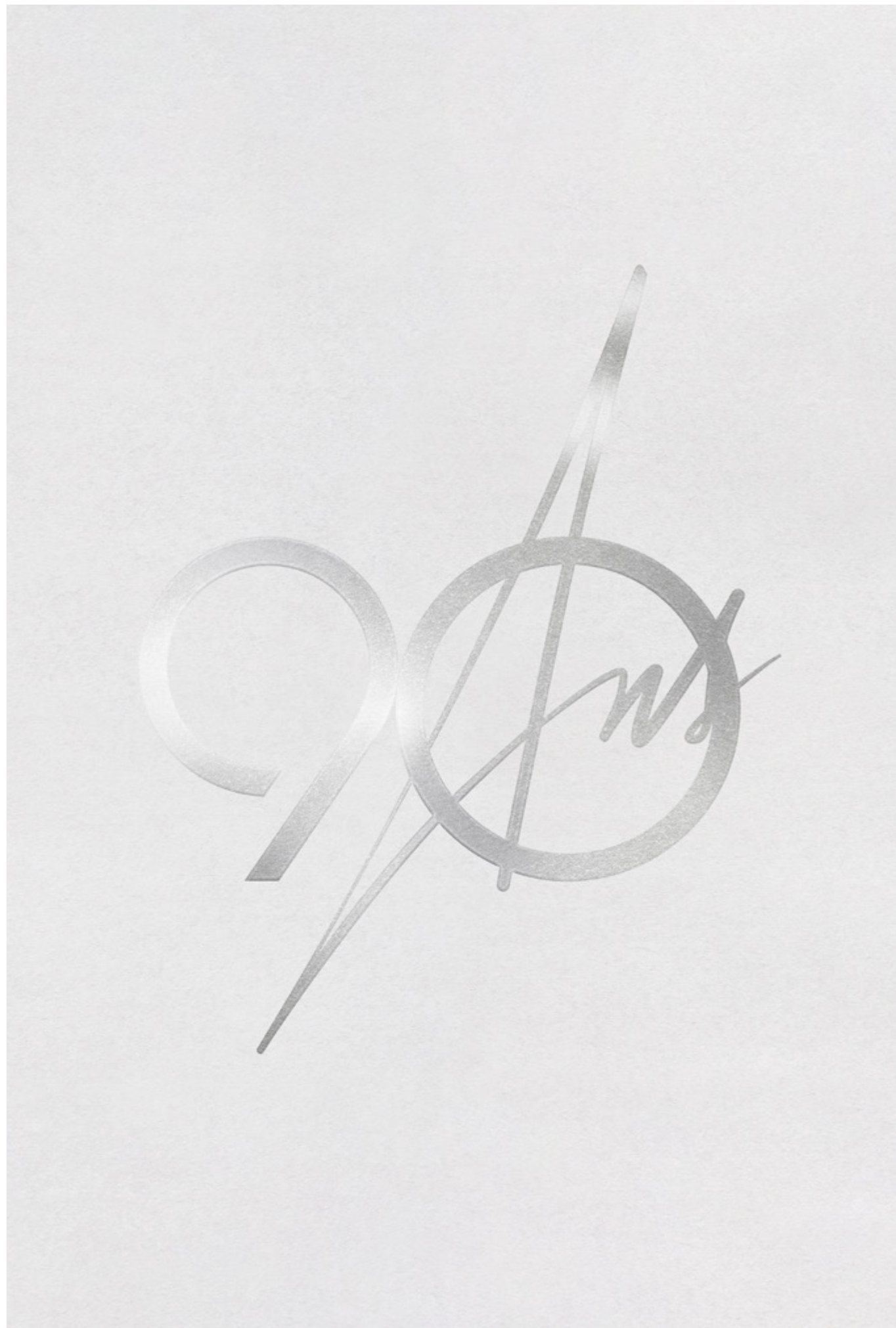




90 YEARS OF ELEGANCE
PRESS KIT



D'ÉLÉGANCE
90 YEARS OF ELEGANCE
AIRFRANCE 



AIR FRANCE CELEBRATES 90 YEARS OF ELEGANCE

Created from the merger of Air Orient, Air Union, Société Générale de Transports Aériens, the Compagnie Internationale de Navigation Aérienne and Aéropostale, Air France was officially inaugurated on 7th October 1933 at Le Bourget airport. Ever since, the company has continued to create its legend by promoting the French art of travel around the world. Air France today offers its customers close to 1,000 daily flights to 200 destinations with a fleet of more than 240 aircraft.

In 2023, Air France is celebrating 90 years of elegance. 90 years of technology, innovation and comfort on board its aircraft. 90 years of travel, fine dining, design, *haute couture*, art and architecture. Since its creation, the company has been celebrating French excellence, a "*je-ne-sais-quoi*" that the world recognizes in France, thanks to an exceptional travel experience that takes elegance to new heights.

To embody and bring to life to 90 years of elegance, Air France is unveiling a collection of five iconic dresses that interpret the different hallmarks of the airline – aircraft and technology; uniforms and fashion; its iconic posters promoting its vast network; fine dining and tableware; design and architecture.

Each dress is an invitation to explore these themes which have enabled Air France to continually offer the very best from the different eras it has witnessed, and even break new ground, way ahead of its time. To imagine and design these original dresses, Air France has teamed up with Xavier Ronze, French artist and head of the costume design workshops at the Paris Opera Ballet, who has created these designs from iconic items that have marked the company's history and contemporary pieces. He has succeeded in connecting history and modernity, a strong interpretation symbolizing the best of Air France and the best that France has to offer in its areas of expertise.

Air France has naturally chosen the Galeries Lafayette, a temple of fashion in the heart of Paris, to showcase this original dress collection as part of its anniversary celebrations. From 28th September to 10th October 2023, it will be retracing its legendary history and high-flying elegance in an aim to go forward and embrace the future in the 12 windows of the famous store. The dresses are displayed among a selection of some of the finest vintage Air France paraphernalia and the best of the airline's current offer, to highlight 90 years of in-flight comfort, legendary aircraft, designer uniforms, in-flight dining and design.

In the heart of Paris, Air France has made an innovative choice for showcasing its heritage in a way that is freely and easily accessible to all French and international visitors. Visitors will be able to relive their fondest memories of travelling with Air France or become part of the legend for the first time.



Air France window display at Galeries Lafayette Paris Haussmann.

AIRPLANES AND TECHNOLOGY





The Lockheed Constellation

Since its creation, Air France has continually invested in new aircraft to offer a modern fleet, made up of legendary aircraft, and equipped with the best travel standards of its time.

In 1933, Air France inherited a fleet of considerable size, but which lacked in power. In total, it included 259 aircraft of 31 different types, and most dated back to the early days of commercial aviation. There was a need for renewal. The fleet was streamlined around three complementary models. From 1933, three versions of the three-engine Dewoitine - with up to 22 seats - were gradually deployed in

Europe, Africa and the Far East. With 25 of this flagship model in the pre-war fleet, it allowed Air France to really take off. The airline would go on to own a total of 25 of these aircraft, and meant that Indochina was five days' travel from Paris. Then in 1935, Air France acquired the Potez 62. With up to 16 seats, it provided services to Europe, the Far East and the Santiago de Chile-Buenos Aires route. Finally, the Bloch 220, introduced in 1937, was a modern 16-seater biplane and was introduced on European medium-haul routes.

In 1939, the fleet comprised 85 aeroplanes or seaplanes, almost all French-made. Partly decimated during the Second World War, the fleet became obsolete and underwent profound modernisation. From 1948, half of all aircraft came out of American factories, such as the remarkable Douglas DC-3 and DC-4 - which Air France used on almost its entire network, and especially for the launch of its Paris-New York route in 1946. The airline also acquired the Lockheed Constellation, Super Constellation and finally the Super Starliner, one of the most magnificent four-engine propeller planes in history. This was the golden age of Air France's

luxury services: "L'épicurien" to London in 1950 and the legendary "Parisien spécial" to New York in 1953, which offered 34 couchette seats and seven private cabins with beds on board the Super Constellation. The company's first pressurised aircraft, designed by Lockheed, could carry between 48 and 92 passengers, and served the main long-haul routes. No fewer than 62 versions served the network between 1946 and 1967.



But propeller-driven aviation was short-lived. Soon, the jets were putting their engines to the test. In 1959, Air France launched nine Caravelle and three Boeing 707s in quick succession. A veritable revolution in the air transport industry. Air France now had the two best jets on the world's longest network. Propeller-driven aircraft were relegated to secondary routes, converted to carry cargo, or simply scrapped.

Flight times were considerably reduced. The Caravelle took off from Orly with 94 passengers. Onwards to Rome, Athens and Istanbul. Thus began the career of an aircraft that would mark its era. The Caravelle became the airline's spearhead for flights to Europe and the Mediterranean. The General de Gaulle made it his presidential aircraft and all the great stars travelled on it. It was instantly recognisable by its large egg-shaped windows, its engines located at the rear of the fuselage and its retractable staircase. Pilots praised the aircraft's large wings for their kiss landings.

On the transatlantic network, New York was now eight hours from Paris by Boeing 707, instead of fourteen by Super Constellation. Equipped with four turbojets, it could carry up to 142 passengers. 1966 saw the start of inflight movies. Nineteen Boeing 707s were progressively equipped to show colour films on a big screen.

In 1969, the fleet consisted of 43 Caravelle and 33 Boeing 707s. It had never been so uniform. With lower operating costs, jets meant lower fares. Traffic was soaring, and manufacturers were thinking bigger. The Caravelle was soon supplanted by the Boeing 727, which entered service in 1968 on the Paris-London route, and then by the Boeing 737, launched in 1983 on the Paris-Barcelona route.

The start of inflight movies on a Boeing 707.

In 1970, the Boeing 747 – with its trademark hump – entered service with Air France. In its most recent version, it could accommodate more than 500 customers. Aviation had entered the era of air transport for all. Air France launched its “Vacances” cabin class, a simplified service at attractive fares. Launched on the Paris-New York route before being rolled out to all sectors, the 747 became the benchmark. Far-off destinations were no longer just accessible, they were becoming affordable. At the same time, First Class had a lounge bar on the first floor, decoration by artists and quality service. In total, Air France operated 74 of these aircraft, all versions combined. It left the fleet in 2016, after 47 years of service. A record!

In 1976, Air France introduced the 100-seater Concorde to Rio, Caracas and Washington. On 22 November 1977, the supersonic Paris-New York route was launched in 3 hours 39 minutes. A feat at 17,000 metres altitude and 2,200 km/h over the Atlantic! Inside, the luxury service and narrow cabin were an ultra-modern reminder of the golden age of prestige aviation. The supersonic adventure lasted 27 years, until 2003.

In 2009, the Airbus A380 joined the Air France fleet, making it the first European carrier to offer services in the giant of the skies (538 seats over two floors). Air France was also the first airline in the world to offer transatlantic travel between Europe and the United States by A380. It operated a total of 10 A380s until 2020.





Airbus A350-900

In total, the airline has ordered 41 Airbus A350-900s, which will continue to be delivered at a steady pace until 2025. In September 2023, the Air France-KLM Group announced an additional order for 50 Airbus for Air France and KLM, with the first deliveries expected as from 2026.

On board the Airbus A350, Air France is deploying its latest travel standard including a fully flat bed and a private space in the Business cabin, similar to the new cabins also available on certain Boeing 777-300 ERs.

In the same year, Air France resumed its tradition of naming all its aircraft after French cities. This is Air France's way of spotlighting the beautiful regions of France, with their rich heritage of history and culture, and of contributing to their reputation throughout the world. Toulouse, Pointe-à-Pitre, Cannes, Fontainebleau and Aubusson, the airline's aircraft bear these names on the front of the fuselage.

Following the arrival of the Airbus A350 on its long-haul network, the airline took delivery of its very first Airbus A220-300 in 2021. The new flagship of its short- and medium-haul network, 60 aircraft have been ordered to gradually replace its Airbus A318s and A319s as well as several Airbus A320s. The most innovative and best-performing single-aisle aircraft in its category, the Airbus A220-300 stands out for its energy efficiency. It consumes 20% less fuel than the aircraft it replaces and its CO₂ emissions are also reduced by 20%. Its noise footprint is also 34% lower.

These characteristics play a decisive role in reducing Air France's environmental footprint and achieving its sustainable development objectives. With the arrival of the Airbus A350 and A220, Air France is renewing its fleet at an unprecedented pace. By 2030, the proportion of latest-generation aircraft in its fleet will reach 70%.

FASHION AND UNIFORMS





By turning to great designers, Air France has transcended the usual uniform codes to invent its own style.

When Air France was founded, there were no uniforms for the crews. Pilots adopted a sober, military-style dress code. The first stewards - a term used from 1938 - came from the luxury hotel industry, transatlantic liners and railway companies. Their outfits reflected the codes of exceptional service and *savoir-vivre* of the time: white jackets with high collars worn with navy trousers and a white cap, navy double-breasted spencers and black bow ties, or navy tailcoats and black ties. Stripes and insignia served to mark the crew's hierarchy, ensuring military order as well as a military style that male civil aviation uniforms retain to this day.

1935, one of the first Air France stewards.

In 1945, Air France organized the first recruitment campaign for stewardesses. On their first flights, they wore no distinguishing signs, and some passengers were surprised by the attention paid to them by who they thought were fellow passengers. It became essential for them to have a uniform. Chosen to design the uniform in 1946, the Georgette Renal fashion house favoured comfort and solidity. A little austere, the wardrobe featured basic items: a petrol-blue suit, a poplin blouse, a summer dress, a felt beret adorned with a winged seahorse and a coat. At the time, its style remained very military and marked by the post-war period. In 1948, the fashion house designed a new version of the uniform. The colours changed to navy blue and the fabrics became lighter.

In 1951, the booming airline entered the era of elegance and sophistication. It chose Georgette de Trèze to modernize and feminize the stewardesses' appearance, reflecting the new look introduced by Christian Dior in 1947. With the waist cinched in by a tailored jacket, a narrow skirt and a more discreet beret, this uniform offered an extra touch of elegance perfectly in tune with the refinement of the luxury services of the time. The suit - updated in 1954 - came in a winter and summer version, and the winged badge on the chest matched that of the stewards. In 1955, Air France added a "tropical" dress to its range of uniforms, also signed by Georgette de Trèze and created by Maison Virginie. The light blue shirt dress was lightweight and more suited to warmer climes. In 1958, a Georgette de Trèze uniform was specially designed for African routes. The beige "Saharan" suit prevented sand splashes from altering the colour of the uniform.

1954, Georgette de Trèze uniform.





In the 1960s, Air France entered the jet age with the Caravelle and the Boeing 707. Faced with these technological gems, Georgette de Trèze's uniform was no longer suited to the active role the airline wanted its flight attendants to play. The uniform should no longer hinder movement, but should retain its airy elegance. The company entrusted the design of its new uniform to the prestigious house of Christian Dior and its artistic director Marc Bohan, custodian of the know-how of the rue Montaigne institution. The new uniforms were presented in 1962. Everyone praised their elegance, down to the smallest detail. The summer dress in sky-blue tergal was worn with a belt with a stitched Japanese knot. The winter suit was in blue braid. The jacket was short, with a Claudine collar revealing the collar of the white blouse. The pill box hat, in sky blue or navy blue, was adorned with the Air France crest. This first "*haute couture*" uniform made a lasting impression. But France was in the midst of a cultural and social upheaval. In 1965, the Courrèges 'bomb' - trousers and trapeze mini-dresses - revolutionised fashion. Wishing to keep up with the times, Air France came up with another uniform.

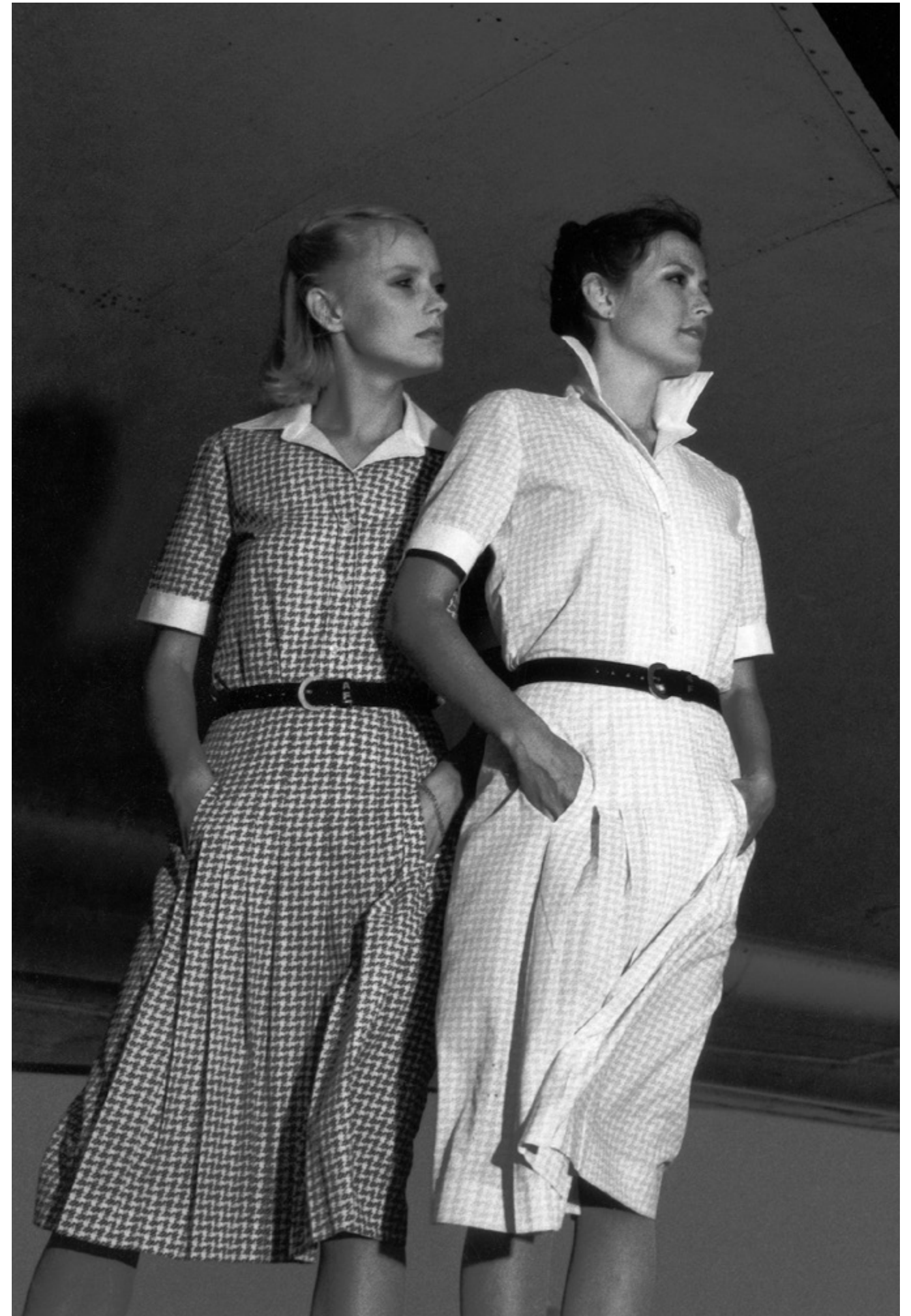
It was launched in 1969. The famous couturier Cristóbal Balenciaga was fully involved in the entire design process. Its couture lines gave it an aeronautical allure. The luminous navy blue winter suit featured a jacket with a high waist, a Balenciaga signature. The open collar of the white blouse was folded over the jacket, which had four patch pockets and a buttoned lapel. The skirt had kangaroo pockets and the navy blue bomber jacket had a small visor. The navy blue and white silk scarf could be used to keep the hat on one's head in windy conditions. The coat fitted all body shapes. The summer suit - in sky blue or pale pink - had kimono-style arms and a diagonal cross-over fastening. A navy blue 'hatter's bow' at the neckline held the double-breasted buttoning under the collar.

1969, uniform designed by Cristóbal Balenciaga.

The 1970s ushered in a new era of greater freedom and flexibility. In 1976, Air France went supersonic with Concorde. To underline its exceptional character, Jean Patou and its artistic director Angelo Tarlazzi designed a uniform exclusively for stewardesses on this aircraft. The blouse dress was patterned with navy blue and beige stripes, the alternating colours creating an optical effect evocative of the airline's logo. The same year, Rodier produced a new uniform for ground staff. For the first time, trousers were introduced for female ground staff and the uniform became more diverse. Frontline staff could choose their uniform from a complete range of blazers, straight skirts, trousers, pullovers, blouses and coats.

In 1978, the new Air France uniform was still inspired by this "*à la carte*" spirit. White and blue, the company's traditional colours, were enhanced by touches of red, a symbol of excellence. For the first time, the company asked its employees to help design this new "multi-faceted" uniform. It was entrusted to no fewer than three fashion houses: Carven, Nina Ricci and Grès. For Carven, designer Franckie Tacque came up with coordinating tricolour outfits: suits and summer or half-season ensembles in either blue and white or red and white, straight jackets, pleated skirts and blouses with recurring houndstooth patterns. At Nina Ricci, artistic director Gérard Pipart designed a navy blue winter suit comprising a jacket with a tailored collar, a flared skirt, a blouse with an officer's collar, a silk scarf and a belt with the 'AF' logo. Finally, the Grès winter coats and raincoats featured the impeccable *haute couture* designs for which the house is renowned.

1978, the uniform created by Carven.





In 1985, to celebrate Concorde's tenth anniversary, Nina Ricci designed a new uniform for the stewardesses. The slate blue, navy blue or pearl grey crepe dresses were designed to stand out against the new decor of the aircraft, designed by Pierre Gaultier-Delaye. These classic dresses were worn with a scarf either around the neck or as a belt. In 1987, Air France unveiled a new uniform for ground staff. Following in the footsteps of Rodier, the Georges Rech brand offered a modular wardrobe for the active, dynamic working girl of the day.

For flight attendants, Air France adopted the principle of 1978 and entrusted three designers with its new uniform, which was voted for by staff: Nina Ricci, Carven and Louis Féraud. Nina Ricci designed a double-breasted coat with a navy blue officer's collar. Carven offered a navy blue collection: a "Quatuor" winter suit, a lighter "Dauphin" half-season suit and a "Frégate" blouse dress, the wardrobe's flagship model. A waterproof trench coat, lavalier and pocket handkerchief completed the ensemble. Louis Féraud designed a summer shirt dress in pink, pale blue or straw colour with a removable shirt collar and lavalier.

1987, three designers sign the Air France uniform:
Nina Ricci, Carven and Louis Féraud.

Air France evolved, expanded and merged with UTA in 1992 and Air Inter in 1997. The airline then mixed uniforms based on those of Air Inter and Air France to give a coherent image to all its people, both on the ground and on board. In 2004, it joined forces with KLM, the Dutch airline which also celebrates its anniversary on 7 October. Its uniform had to reflect its new identity and personify this coming together of worlds and cultures.

Worked on for three years in a co-construction format with staff, Christian Lacroix unveiled the company's new uniform in 2005. It won the support of all, and adapted to the new standards in terms of in-flight safety and services.

The new uniform is timeless, glamorous, up to date, and a statement of status. In shades of navy blue, enhanced by touches of red, its look is in keeping with everyday life, well-being and elegance. The chic, couture look is enhanced by the details: stitching and ribbing to emphasise the cut, red piping on the inside pockets, and Air France branded lining and buttons. The spirit of the Japanese-style knot can also be found in the form of a red belt on the stewardesses' dresses. For men, the uniform includes straight or double-breasted jackets.

"You can recognize an Air France crew in any airport in the world, not just by their 'colours', of course, but by this inexpressible blend of allure and style". Christian Lacroix.

The current Air France uniform designed by Christian Lacroix in 2005.



TABLEWARE AND GASTRONOMY





As an ambassador of French gastronomy and *savoir-faire* throughout the world, Air France has always endeavoured to offer all its customers a high-flying dining experience both on the ground and on board the flight.

However, in the early days of aviation, in-flight dining was a simple affair, with sandwiches and beverages served to passengers undeterred by turbulence. However, history serves to remind us that in-flight dining was born somewhere over the English Channel. In 1927, Air Union – a founding company of Air France in 1933 – sought to stand out from its competitors on the Paris–London route, the key route at the time. The airline served a meal prepared by the Compagnie internationale des wagons-lits – Parisian-style lobster, Bresse chicken, and glace plombières ice cream. The first service of its kind. This successful initiative gave the airline the impetus to introduce the very first flying restaurant – the Golden Ray. A steward in livery served twelve passengers a seven-course feast on refined tableware, accompanied by the finest wines. The experience was short-lived – deemed too costly – but fine dining had indeed made its way into the aircraft cabin. Air France rapidly took up this challenge.

Service on board a Boeing 747.

From 1933 to 1939, in-flight service on board Air France flights was limited to a few prestigious flights to London or Nice. The barmen would board the plane with their baskets containing sandwiches, flasks of hot water for tea and coffee and a bottle of cognac. It wasn't until after the war, with longer flight times and increased distances, that catering became a priority. In the late 1940s, elegant white-lacquered chests containing individual meal trays and Baccarat tableware, Limoges porcelain and Christofle silverware made their appearance. In 1947, the menu included dishes such as rabbit terrine, quiche Lorraine, duck à l'orange, artichoke Florentine, cheese, biscuits and fruit, all presented, served and enjoyed on refined tableware crafted by prestigious French designers.

Air France then set up its own kitchens at Orly. Renowned and experienced chefs were recruited from prestigious restaurants, including Marcel Chémery (Prunier, Ledoyen) and Roger Guérard (La Grande Taverne). Air France also worked with talented chefs accustomed to catering for ocean liners (Normandie, Lafayette) as well as stewards with hotel management training from establishments like Georges V or the Negresco. Dishes were prepared on a made-to-measure basis so that the quality of the products was preserved in pressurized flight conditions. Meals were loaded into containers and then reheated on board by the crew in small kitchens. Not only did the menu change daily, but it was also adapted to the wishes or special needs of customers. 1953 marked the inauguration of the "Parisien spécial" service with Limoges porcelain crockery manufactured by Bernardaud and Haviland, Saint-Louis and Baccarat crystal glasses, and Christofle silver flatware. The menu comprised foie gras topped with truffle, trout with tarragon, fillet of sole, a roast, and a feuille d'automne ice-cream dessert.

The "Parisien spécial" service launched in 1953.





Tableware by Jean Picart Le Doux for Air France.

This refined dining experience contributed to Air France's success, and the company's ambition was now to promote the French *art de vivre*. In 1961, thirty-five regional French dishes were served to passengers on board the Boeing 707. The wines were selected by independent oenologists. At that time, Air France was serving an average of twenty thousand meals per day. The company continued to offer refined cuisine, while adapting to the exponential growth of air travel, revolutionized by the advent of jets. It was against this backdrop that in 1966, Air France commissioned renowned artist Jean Picart Le Doux to completely redesign the tableware for its first-class cabin.

The artist reproduced Air France's historic winged seahorse emblem and transposed it to the tableware, evoking an airplane taking off. Internationally-renowned French manufacturers were also involved in the design of this fine tableware collection which was used until 2000, including porcelain crockery from the Bernardaud and Haviland factories.

On board the Boeing 747, more than four hundred people needed to be served. Service time was now limited, and meal trays were introduced. However, Air France didn't compromise on quality. In 1971, the company created its own airline catering subsidiary, Servair, in charge of developing the new meal

tray concept. As early as 1973, Servair enlisted the first "signature" chefs by teaming up with ten prestigious names in French catering including Paul Bocuse, Gaston Lenôtre and Pierre Troigros. This marked the start of an on-going collaboration with France's most renowned Michelin-starred chefs. During this period, designer Pierre Gautier-Delaye created the "Le Club" tableware for the Business cabin on board the Super Jumbo.

From its inaugural flight in 1976, the Concorde stood out for its excellence. The service reflected the ambitions of the supersonic, with champagne and fresh Périgord truffle pastries

by Lenôtre a classic choice. The dining experience reached new heights. First, Raymond Loewy designed the supersonic's interior and the pristine, sleek tableware for the supersonic aircraft. Then, in 1994, French designer Andrée Putman was asked to modernize the supersonic's furnishings and tableware. The result was a white porcelain service with a thin blue border, and an elegant design for every item from the appetizer dish to the coffee set.

In 1996, regional specialties made a comeback and continue to this day – a chef from different regions of France is invited to create regional dishes for the Air France menu, which is renewed every three months to showcase the local produce of Air France’s diverse regions.

Air France currently serves 55 million meals each year. On flights departing from Paris, the company has committed to offering 100% French meat, poultry, milk products and eggs, as well as fish from sustainable fisheries, in all its travel cabins and its lounges at Paris airports. The company also offers a selection of fresh, local and seasonal products. A vegetarian offer is also systematically available.

Air France is currently partnering with 17 chefs promoting fine French cuisine on board its La Première and Business cabins, in its airport lounges and on departure from a selection of airports worldwide. Each meal is served in tableware designed by Jean-Marie Massaud, featuring graceful shapes and subtle curves, giving a sense of weightlessness and flight. In the Economy and Premium Economy cabins, the eco-designed tableware is designed by Eugeni Quittlet.

To enhance the dining experience in each cabin, customers can also enjoy a wine and champagne list signed by Paolo Basso, named world’s best sommelier in 2013. To this day, Air France remains the only airline to offer champagne on board all its international long-haul cabins.



POSTERS AND DESTINATIONS



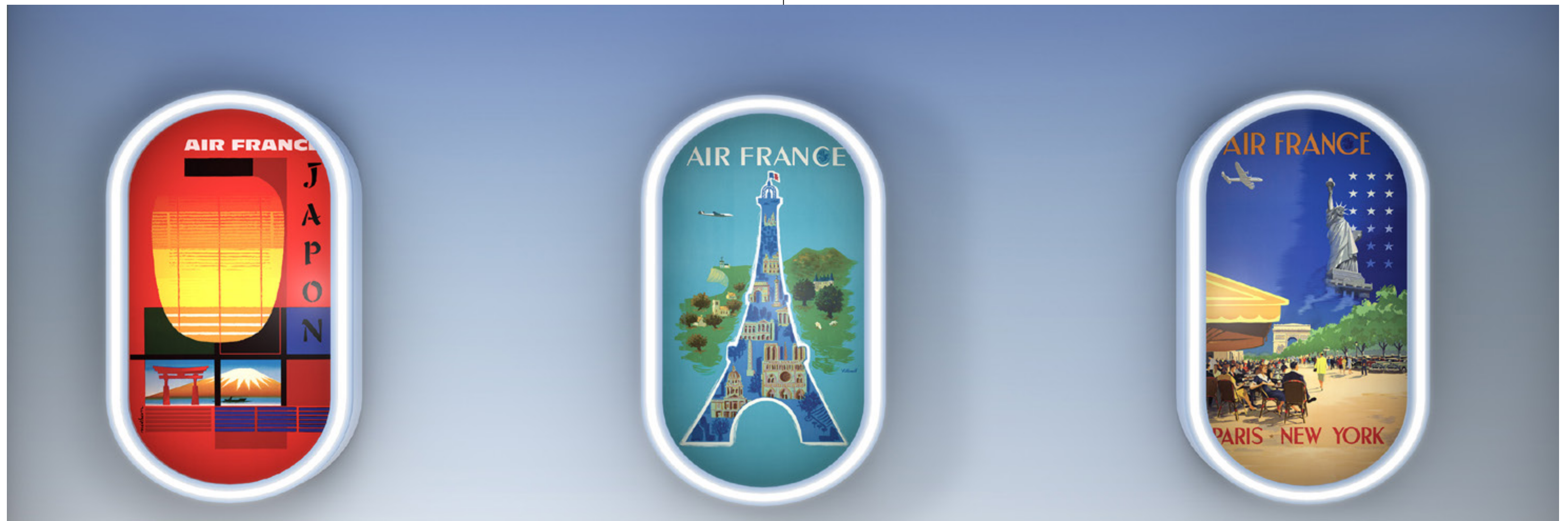


Posters have always played a key role in Air France's communications, particularly in terms of promoting its vast global network. With a heritage of over 1,500 posters designed by the most prestigious illustrators, the company has one of the greatest collections in the world. Sometimes depicting somewhat abstract imagery, these posters were first and foremost an invitation to travel, and dream of faraway lands. Right from its beginnings, Air France has been involved in advertising, promoting French creation and elegance through these posters. The company has thus inspired generations of talented designers – poster designers, of course, as well as illustrators, graphic designers, filmmakers, and photographers – who have all helped shape its advertising image recognized around the globe.

In the beginning, Air France promoted the extent of its network, its presence all over the world and its role as global messenger. These three themes were illustrated with dreamlike images of starry skies, clouds and world maps by poster artists of the time including Dransy, Lucien Boucher and Roger De Valerio. After rapidly recognizing the positive impact of the posters on its brand and services, Air France agreed to give *carte blanche* to its designers so they could express themselves freely around four key elements – the sky, an airplane, the words Air France and the winged seahorse, the company's historic symbol. Air France called upon the skills of famous poster artists such as Raymond Savignac and Albert Solon. The company also broke new ground by turning to well-known artists such as Jean Cocteau, Victor Vasarely, Jean Picart Le Doux and Tabuchi.

In 1956, under the artistic direction of Jean Carlu, Air France launched a competition for poster artists. The aim of the company's advertising campaign was to bring the most distant countries to France's doorstep. This initiative led Jean Colin, Bernard Villemot, Raymond Savignac, Jacques Nathan and Guy Georget to design posters for destinations that have since become legendary, including Africa, Asia, the Middle East or North America. This invitation to travel was closely linked to the boom in air travel with the arrival of the Caravelle and Boeing 707.





In the 1960s, Air France adopted a new strategy. The company launched poster campaigns that were generally focused on a single artist – Guy Georget in 1963, Georges Matthieu in 1967, Raymond Pagès in 1971 and Bezombes in 1981.

These posters portrayed the travel experience in a dreamlike and abstract fashion, with designs that combined art and technical skills, featuring editing and photographic effects. At the same time, Roger Excoffon was working on the design of a new campaign in 1969, with images of a dominant sky revealing symbols of the destination at the bottom of the frame, prior to being nominated “Concorde painter”. In 1971, Savignac sent a character into the sky, with as campaign logo “I fly therefore I am”.

With the advent of the 1980s and the development of tourism, Air France entrusted its advertising campaigns to agencies. The company launched its “airplane ticket” campaign with the new red, white and blue visual identity, adorned with elephants for India, or a Spanish dancer’s fan for Spain. Posters aimed to win over customers, who now occupied the central place in the image, and emphasized the company’s appeal in terms of value for money. Then come “the Fine art of Flying” posters, where Air France calls on Tabuchi, Martin Bradley, Jesús-Rafael Soto and Pavlos.

At the end of the 1990s, the frenzy of the 1980s gave way to the search for calm, simplicity, poetry, and zen. Travel became a kind of space-time capsule associated with unique sensations. In 1997, its very first global advertising campaign, “Winning the world’s heart” rolled out on

television, radio and billboards, featured a plane tracing the outline of a heart in the sky, accompanied by a voice-over narrated by French actress Jeanne Moreau.

Not long after that, filmmaker Michel Gondry directed two highly-poetic brand videos, “Le passage” in 1999 and “Nuage” in 2002. The slogan “Making the sky the best place on earth” was set to a dreamy soundtrack that left a lasting impression. The airplane visible in a miniature format appears in the background. This invitation to pleasure and serenity was repeated four years later by Hou Hsiao Hsien in “Le Ponton” – the first time that the director had agreed to shoot an advertising film. Once again, these campaigns were adapted into posters by the talented photographers Nathaniel Goldberg, Nicolas Moore, Steven Klein and Christopher Millet, who created pure, weightless images.

Air France window display at Galeries Lafayette Paris Haussmann.

In the 2000s, the new poster campaign was entrusted to the photographer Camilla Akrans who highlighted the well-being felt by passengers. Her images combined luxury and humanity. The destinations and services were symbolized by a variety of objects flying through the sky, leaving a white trail behind them. Another campaign put the spotlight on Yann Arthus Bertrand who highlighted the beauty and fragility of the world with photographs taken from above the earth. In 2011, Air France continued its collaboration with leading designers. The choreographer Angelin Preljocaj created “L’envol”, a romantic ballet performed by two dancers (Virginie Caussin and Benjamin Millepied) moving on a mirror in a new advertising campaign, also rolled out as a poster campaign.



ELEGANCE IS A JOURNEY
AIRFRANCE

In 2014, Air France unveiled its “Air France, France is in the air” advertising campaign, featuring images by Argentinian photographers Sofia & Mauro describing the services offered by the company as well as highlighting iconic destinations. Pleasure, vitality and a dynamic quality were conveyed in the posters with references to the Moulin Rouge, the French Revolution, the Sun King, master chefs and *haute couture*. Air France took a bold stand with these colourful and stylish posters. In 2015, continuing on from the campaign, the airline launched its new advertising film. It expressed the airline’s openness to the world and its pride in creating a French-style travel experience. It showcased the very best of France – a France that is positive and inspiring, promoting its culture all over the world.

Today, the new brand video embodies Air France’s ambition – to offer customers around the world the best of France, and take elegance to new heights. The new advertising signature “Elegance is a journey. Air France” embodies the values of Air France, its style, as well as its attention to others and to the planet. Created by Aura by Omnicom, this new brand video once again breaks free from the codes traditionally used in the airline industry and evokes the French *art de vivre* that its customers around the world can enjoy day after day.

The poster for this campaign, depicting the Eiffel Tower in all its splendour, the epitome of Paris and France the world over, is a genuine hymn to elegance, and also features iconic Air France destinations in a bid to further promote its global network.

Regardless of time periods or technological developments, posters retain their artistic ability to evoke evasion and exalt the role of aviation in bringing countries, people and cultures closer together.

ARCHITECTURE AND DESIGN



Since its creation, Air France has worked with the best in the industry for the design of its aircraft cabins, airport lounges and ticket offices. The most innovative designers and architects of their time have brought aesthetics and prestige to the air travel experience that the company has continued to shape.

In the early 1950s, two friends Jean Prouvé and Charlotte Perriand were commissioned to fit out the building for Air France's staff in Brazzaville. From then on, the company would continue to focus on the aesthetics of lines and shapes when developing its products and services. Charlotte Perriand continued her work with the company and was involved with the construction and renovation of its ticket offices, contributing to placing Air France at the cutting edge of progress. She used photographs, glass domes, dividing screens made of furniture, tiles and storage spaces to create an uncluttered and sober environment. In Paris, Tokyo, Rio, London and Brazzaville, Charlotte Perriand refurbished several Air France ticket offices, helping to promote French culture worldwide.

Air France ticket office in London by Charlotte Perriand.





In 1952, Air France also called on the French star of industrial design, Raymond Loewy, and brilliant inventor of a number of logos, some of which are still in use. He designed the cabin interiors on a number of Super Constellations offering the prestigious “Parisien spécial” service. In 1976, the “Concorde” project was back in the spotlight. Air France once again tasked French industrial design pioneer with fitting out the first version of the supersonic jet, including the décor for the lounge at Paris-Charles de Gaulle with furniture designed by Le Corbusier, the cabin interior featuring seats in various colours, lighting, tableware and meal tray.

In parallel with Charlotte Perriand’s work, architect-decorator Pierre Gautier-Delaye, who had originally worked at Raymond Loewy’s Paris studio, was commissioned by Air France to renovate and refurbish no less than seventy company ticket offices over fifteen years. He began work on the Champs-Élysées ticket office in Paris, attaching a strap of stainless steel to the front of the building – a historic addition that would be copied around the world. This was how Gautier-Delaye added his mark and signature to the company brand’s image. He introduced automatic doors, created an effect of perspective by lining up sales desks on raised platforms, and coloured floors, with all of these marking the modern era. In 1970, his design of the Air France ticket office won him the prize for the most beautiful facade on Fifth Avenue in New York. At the same time, a new type of aircraft was revolutionizing air travel – the Boeing 747. Air France once again called on the designer to work on the cabin interior.

Air France ticket office in New York by Pierre Gautier-Delaye.

Gautier-Delaye created the cabin décor on two versions of the Air France Concorde in 1985 and subsequently in 1988, first with the tulip red, blue and beige livery, and then with a décor of yellow and grey shades.

In 1994, it was Andrée Putman's turn to give the Concorde interior a new look, adapting it to the trends of the 1990s. The white bird was still the emblem of luxury in the sky. The "goddess" of design unveiled her new interior, based on her idea of adding headrest covers and fitting a carpet with a black and white geometric pattern. Her redesigned meal tray also resembled a small, delicately pleated, corrugated cardboard box.

1994, Andrée Putman's design for Le Concorde.





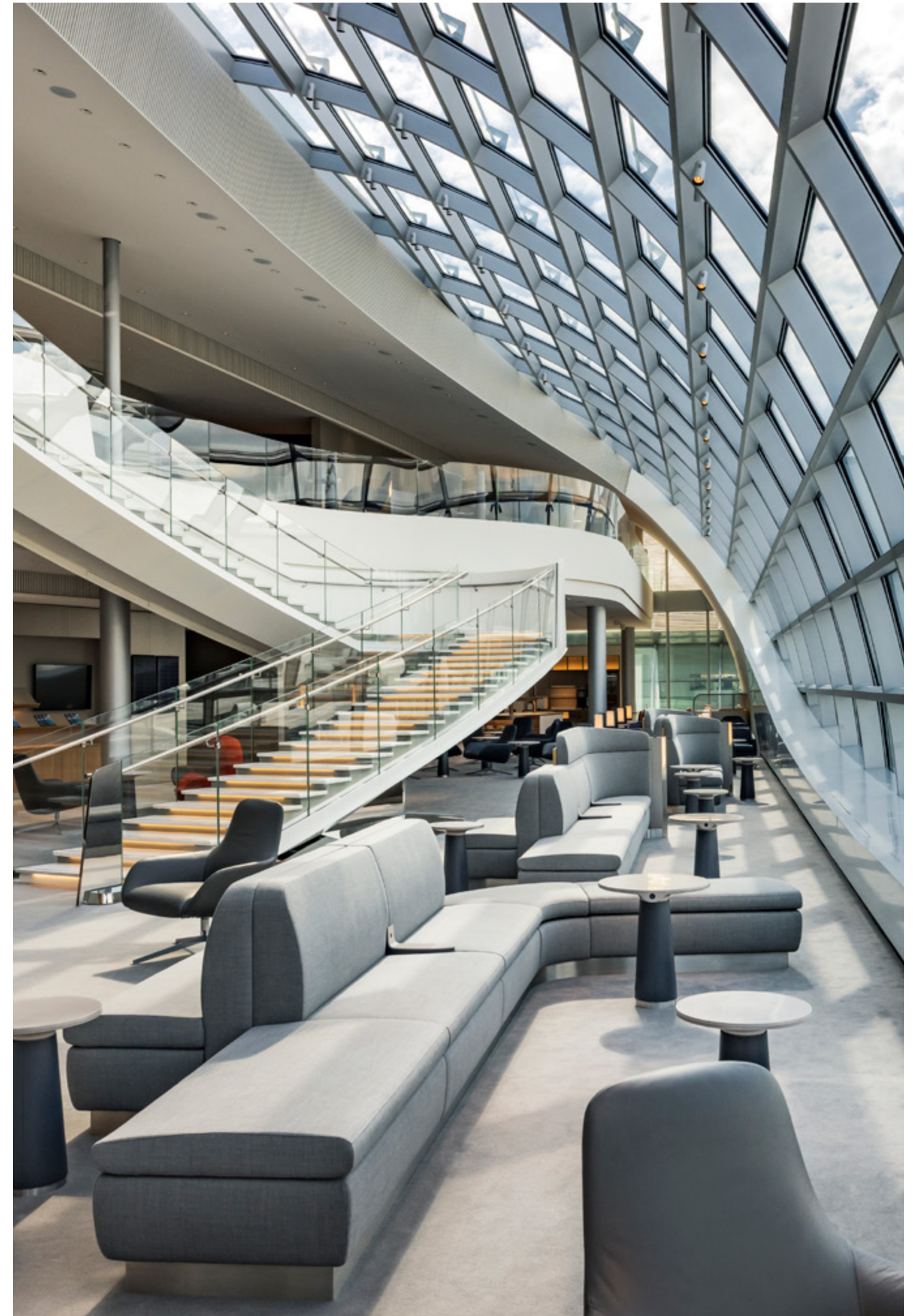
Alongside the renowned designers with whom Air France was collaborating, every detail counts when it comes to choosing the layout of its cabins. These choices were often *avant-garde*. From the 1950s onwards, particular care was taken with the menu covers, some of which were veritable works of art in their own right, such as those created by Beauville and Georget in the 1960s, Alechinsky, Zao Wou-ki and Hartung in the 1970s and Christian Lacroix in the 2000s. In the 1960s, the bars on board the Boeing 707s were decorated with modern tapestries woven in the Aubusson workshops. The company did not hesitate to entrust them to major artists such as Sonia Delaunay, Camille Hilaire, Georges Mathieu, Pierre Soulages and Alfred Manessier. In the 1970s, the coat closet doors on the Boeing 747 were decorated by Hans Hartung, Jean Messagier or Zao Wou-Ki. On board these aircraft, Air France also took the innovative step to hang paintings by young masters specializing in the use of colour and space, such as Pierre Alechinsky.

At the dawn of the 2000s, new technologies made their debut in the cabin. In 2010, the Airbus A380 opened a three-screen projection gallery, in partnership with some of the world's great museums (the Louvre, MOMA, Palazzo Grassi). Photographs by Henri Cartier-Bresson appeared alongside Bob Wilson's experimental portraits of the icons of the time. Even today, Air France pays particular attention to the *décor* of its travel cabins, which sport the company's colours – navy blue, white for light and contrast and hints of red emphasizing excellence. Thanks to SGK Brandimage agency's support with the company's choices and creations, the Air France cabins showcase French elegance, right down to the new carpet on the floor which revisits the traditional herringbone pattern, a symbol of the enigmatic Haussmann-style world of Parisian apartments.

Decoration on the coat closet doors of Boeing 747s.

Air France continues to work with today's greatest designers, particularly for the creation of its new airport lounges. At Paris-Charles de Gaulle, the lounge dedicated to La Première customers was designed by renowned architect Didier Lefort in 2010. In 2012, Noé Duchaufour-Lawrance designed the lounge in hall M (terminal 2E, Paris-Charles de Gaulle), creating a variety of spaces, with the freedom and privacy of each individual guest in mind. Inspired by a city park, this lounge offers a true oasis from the rest of the airport. In hall L of the same terminal, Air France collaborated with the designer Mathieu Lehanneur, who came up with "Le Balcon" in 2018, a timeless bar with a curved design facing the runways. In the terminal 2F lounge, the entire space was designed by the architect Sanjit Manku and designer Patrick Jouin in 2021. The idea of levitation and grace guided the creative duo to offer the company's customers a moment suspended in time, an interlude designed to enhance the journey. A constant invitation to celebrate French elegance and art of travel.

Air France lounge at Paris-Charles de Gaulle, terminal 2F, by Jouin Manku





THE WINGED SEAHORSE

On 7 October 1933, Air France, created from the merger of the five main French airlines of the time, officially came into being at Le Bourget. At a press conference, Louis Allègre, the director-general of the new airline, asked the journalists present to help him find the perfect name, one that would resonate internationally and that everyone could understand. Georges Raffalovich from the Journal suggested "Air France", which was agreed on unanimously.

On the tarmac, the aircraft lined up for the occasion displayed the emblem of the new national airline – the winged seahorse. This symbol was a legacy of Air Orient, one of the founding companies of Air France, which at the time operated the Far East routes. This decorative element based on the head of Pegasus, the winged horse of Greek mythology and the tail of Annam's dragon, the symbol of the Vietnamese imperial family, reveals the image of a winged seahorse. While the debate over airplanes versus seaplanes

raged on, everyone agreed that the mythical creature, equally at ease in the sky or on the waves, was the perfect fit. Legend has it that aviator Maurice Noguès, spotted this enigmatic fish while shipwrecked in the Bay of Naples in 1928.

This logo thus represents the combination of power and speed, air and water. It elegantly embodies the values and ambitions of Air France and has become the airline's universal sign of recognition. For decades, it has

illustrated Air France on posters, aircraft fuselages, tableware and the uniforms of company staff. The winged seahorse frequently adopts different colours, with its more or less pronounced features highlighting its grace. It remains the historic symbol of the company. In its more recently stylized version, it symbolizes the world of La Première, the airline's most exclusive travel experience.



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