

The Fondation Pierre Bergé – Yves Saint Laurent Reveals Graphic Identities
for Upcoming Yves Saint Laurent Museums in Paris and Marrakech,
Opening in Autumn 2017



Musée YVES SAINT LAURENT Paris



musée
YVES SAINT LAURENT
marrakech

**The visual identity for the Paris museum was designed by Wolkoff & Arnodin,
and for Marrakech by Studio Philippe Apeloig.**

Central to the legendary fashion house since its founding, the original Yves Saint Laurent logo is today seen as one of the most iconic pieces of modern branding. Making use of the designer's three initials intertwined in a vertical arrangement, the logo was commissioned by Yves Saint Laurent and Pierre Bergé, then conceived in 1961 by the French-Ukrainian artist Adolphe Mouron Cassandre, known for his posters and bold typefaces.

Celebrating the legacy of the fashion brand, the agency Wolkoff & Arnodin has designed the graphic identity for the new Musée Yves Saint Laurent Paris, to be inaugurated in Autumn 2017 in the fashion house's historic building on Avenue Marceau. The Paris-based graphic design firm has used the original Cassandre logo – both the interlaced as well as the horizontal version – as the central element, brought together with the words 'Musée' and 'Paris', designed in a 20th century Garamond typeface. Along with the bronze colour used for the logo, the typeface builds on the graphic codes of the haute couture house.

Founders Alexandre Wolkoff and Antoine Arnodin began working with Yves Saint Laurent in 1975, as part of the iconic branding agency Mafia (Maïmé Arnodin Fayolle International Associés). The collaboration continued when the graphic designers set up their own agency in the late 1980s. After the fashion house closed in 2002, they designed exhibition posters and catalogues for the Fondation Pierre Bergé – Yves Saint Laurent.

Meanwhile, the graphic identity of the Musée Yves Saint Laurent Marrakech (mYSLm) was conceived by Studio Philippe Apeloig, who had also created the poster for the 2010 Yves Saint Laurent retrospective at the Petit Palais in Paris. Designed in an entirely new style, to reflect the modern architecture of the building by the French firm Studio KO, the logotype for mYSLm is inspired by Mondrian and Moroccan craftsmanship, which both influenced Yves Saint Laurent's fashion work.

The overall shape of the main logo forms a perfect square, inclined at 45 degrees, as in Mondrian's painting *Victory Boogie Woogie*. It also makes reference to traditional Moroccan mosaics or 'zelliges', arranged in an oblique grid, which formed part of the aesthetic and personal universe of Yves Saint Laurent. Central to the design are the initials YSL, framed by the letters 'm' (of Musée and Marrakech) which suggest a Moorish door also found at the nearby studio of Jacques Majorelle. The choice of a humanist and linear typeface, Effra, evokes a timeless, modernist spirit and ensures perfect readability.

Pierre Bergé, President of the Fondation Pierre Bergé – Yves Saint Laurent, says:

“Cassandre was the greatest graphic designer of his era. The first thing that we did with Yves, before even securing funds or collaborators, was to arrange a meeting with him. He had designed Dior’s emblem, but was forgotten. In 1961, he showed us one proposal – the intertwined initials – and we knew instantly that it was right.”

Alexandre Wolkoff, co-founder of Wolkoff & Arnodin, says:

“When Pierre Bergé decided to create the Yves Saint Laurent museum within the historic building of the fashion house on Avenue Marceau, he expressed clearly his desire to have a graphic identity which uses the original YSL logo, designed by Cassandre. Therefore, when we started working on the graphic identity of this project, we knew that it had to celebrate the legacy left by this master of 20th century graphic design.”

Philippe Apeloig, founder of Studio Philippe Apeloig, says:

“My inspirations for the logotype of the Marrakech museum are Yves Saint Laurent’s artistic references and Moroccan craftsmanship. In the square logo, the contrast between the roundness of the two letters "m" in lower case, and the stature of the initials "YSL" in capitals, ensures a hierarchy of reading and stability, as well as an elegance evocative of Yves Saint Laurent's work.”

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A selection of images is available at [this link](#)

Notes to Editors:

Fondation Pierre Bergé – Yves Saint Laurent

The Fondation Pierre Bergé – Yves Saint Laurent, established in 2004 in the former Yves Saint Laurent couture house at 5 Avenue Marceau, Paris, is founded on 40 years of creativity. To this day, its collection is unrivalled on the international haute couture scene. A true pioneer, Yves Saint Laurent is the only designer of his generation who decided to systematically archive his work from the creation of his couture house.

Recognised as a not-for-profit organisation, its mission is threefold:

- **The rigorous conservation of a unique heritage** comprising 5,000 haute couture garments, 15,000 accessories, and thousands of sketches, collection boards, photographs, and objects
- **The organisation of exhibitions** promoting Yves Saint Laurent's work, both in the refurbished spaces at 5 Avenue Marceau and in museums around the world
- **The support of cultural institutions** encouraging contemporary art

5 Avenue Marceau, Paris 75116, France

www.fondation-pb-ysl.net

Jardin Majorelle

The French Orientalist painter Jacques Majorelle (1886-1962) created a garden of exotic plants and rare species in the 1930s in Marrakech. Open to the public since 1947, it has since become the garden known today as the Jardin Majorelle. In 1980, Pierre Bergé and Yves Saint Laurent acquired it in order to save it from demolition. Since then, the garden has been restored and the painter's studio refurbished and transformed into a museum dedicated to Berber culture. The garden was donated to the Fondation Pierre Bergé – Yves Saint Laurent after the renowned fashion designer passed away.

The Fondation Jardin Majorelle is responsible for the maintenance and functioning of the garden. Its benefits are used to fund cultural, educational and social projects in Morocco. In 2015, the Jardin Majorelle welcomed 670,000 visitors and employed 91 staff members.

Rue Yves Saint Laurent, Guéliz, 40090 Marrakech, Morocco

www.jardinmajorelle.com

Wolkoff & Arnodin

Founded in 1987 by Antoine Arnodin, and Alexandre Wolkoff, Wolkoff & Arnodin is a Paris-based advertising and graphic design agency. Alexandre Wolkoff started working in advertising and publicity in 1970, initially with Marcel Bleustein-Blanchet at Publicis. His first clients included Renault, Galeries Lafayette and Nescafé, for whom he designed an award-winning campaign. He was then approached by the iconic agency Mafia, led by Maïmé Arnodin and Denise Fayolle, which he joined in 1976 for eleven years.

Antoine Arnodin graduated in engineering from the École Nationale Supérieure de l'Aéronautique in France and Purdue University in the USA. He worked as a computer engineer until 1973, when he met Denise Fayolle from Mafia, which he joined soon after. There, Arnodin looked after fashion, cosmetics and fragrance clients, leading on creative strategy as well as account management.

The agency currently works with the likes of Carnet de Vol, Chantal Thomass, Diet Coke, Pernod Ricard, Fondation Pierre Bergé – Yves Saint Laurent, Institut Français de la mode and Opera de Paris – A.R.O.P.

www.wolkoff-arnodin.com

Studio Philippe Apeloig

Philippe Apeloig was born in Paris in 1962 and studied at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs (ENSAD). After two transformative internships at Total Design in Amsterdam, he was hired as a graphic designer at the Musée d'Orsay in Paris in 1985.

In 1987, after receiving a scholarship from the French Foreign Ministry, Apeloig left the Orsay and moved to Los Angeles to study and work with April Greiman. In 1993, he won a fellowship at the French Academy in Rome, where he researched and designed typefaces; his October font, created at the Villa Medici, won him the 1995 Tokyo Type Directors Club's Gold Award. In 1997, Apeloig became a design consultant for the Louvre, then six years later, its art director, a post he held until 2008.

From 1992 to 1998, Apeloig taught typography in Paris at ENSAD. While teaching part-time at the Rhode Island School of Design in the U.S., he applied for and was appointed full-time professor of graphic design at the Cooper Union School of Art in New York. He began his new post in 1999, then was made curator of the School's Herb Lubalin Study Center of Design and Typography in 2000. He held both posts until 2003, when he returned to Paris to run his own studio.

Apeloig's design compositions have won numerous prizes, including the Overall Prize at the 2009 International Society of Typographic Designers Award in London. He contributed to recent blockbuster exhibitions by designing posters for "Yves Saint Laurent" at the Petit Palais (2010). Apeloig has also created numerous visual identities and logos for nonprofits, governmental agencies and businesses, ranging from the Théâtre du Châtelet, Musée de l'Art et d'Histoire du Judaïsme, the Direction des Musées de France, the Institut National d'Histoire de l'Art, to the Istituto Universitario di Architettura di Venezia and the silversmith Puiforcat.

Apeloig is currently working with Jean Nouvel on the visual identity and the logo for the Louvre Abu Dhabi. He is a longstanding member of the Alliance Graphique Internationale and was made a Chevalier de l'Ordre des Arts et des Lettres in 2011.

www.apeloig.com