

A group of models, including a man and four women, are walking on a cobblestone street in Paris. The man in the center wears a dark blue blazer, a light blue striped shirt, a patterned bow tie, and grey pleated trousers. He is smiling and has his hands in his pockets. The women are dressed in various Yves Saint Laurent outfits, including coats, sweaters, and hats. The background shows a typical Parisian street with multi-story buildings and balconies.

Musée YVES SAINT LAURENT Paris

Follow in Yves Saint Laurent's footsteps:

A stroll through the Left Bank of Paris

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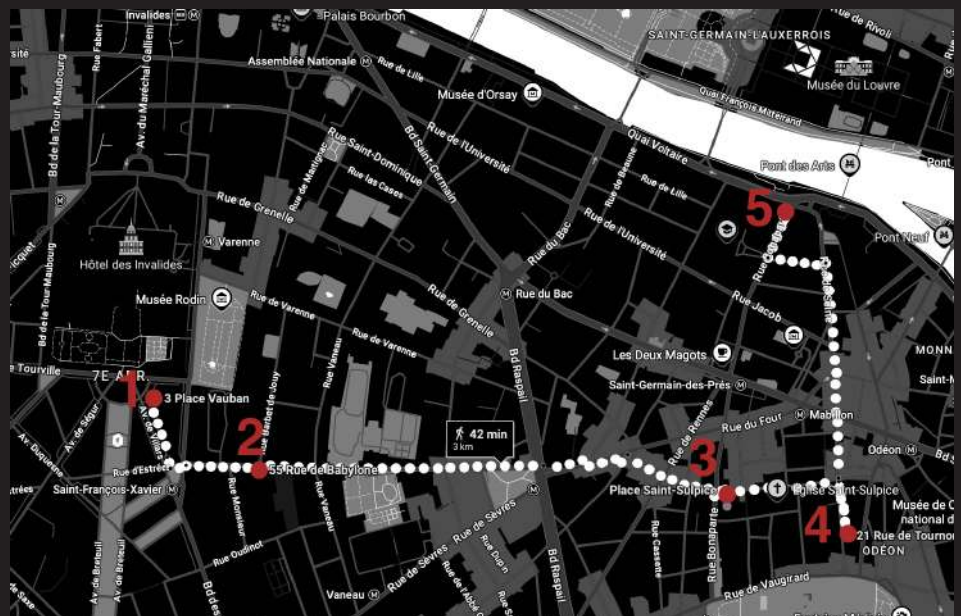
On September 20 and 21, 2025, to celebrate European Heritage Days 2025, the Musée Yves Saint Laurent Paris—temporarily closed for renovation—is offering a special guided city walk.

On the left bank of Paris, from 3 Place Vauban—where Yves Saint Laurent and Pierre Bergé lived from 1961 to 1970—to rue Bonaparte, passing by legendary addresses on the rue de Babylone, rue

de Tournon and place Saint-Sulpice, the itinerary highlights an intimate and creative side of Paris dear to Yves Saint Laurent and lets you discover iconic places linked to the life and the work of the renowned couturier.

Don't miss this chance to discover the Parisian architectural heritage of the 6th and 7th arrondissements from the vantage point of a major figure of twentieth-century fashion.

1. 3 place Vauban
2. 55 rue de Babylone
3. Place Saint Sulpice
4. 21 rue de Tournon
5. 5 rue Bonaparte



Yves Saint Laurent and Pierre Bergé:

The meeting of two destinies



Yves Saint Laurent and Pierre Bergé © Vladimir Sichov

PIERRE BERGÉ

Upon arriving in Paris in 1948, Pierre Bergé became a dealer of rare books. He quickly began frequenting Parisian literary circles, including those surrounding Jean Giono, Jean Cocteau, Louis Aragon, Jean-Paul Sartre and André Breton, among others.

At the age of twenty, he met the painter Bernard Buffet, with whom he remained in a relationship for eight years.

YVES SAINT LAURENT

Yves Saint Laurent arrived in Paris in September 1954. He moved into a small room at 209 Boulevard Pereire, in the 17th arrondissement, and began his studies at the Chambre Syndicale de la Couture.

Yves Saint Laurent maintained a correspondence with Michel de Brunhoff, the editor-in-chief of *Vogue* (Paris). In June 1955, the young man presented him with some sketches. Amazed by the resemblance of the

drawings to those by Christian Dior, De Brunhoff immediately decided to show them to the grand couturier. "In my life, I have never met anyone more gifted," he wrote.

On June 20, 1955, Yves Saint Laurent met Christian Dior. Also struck by the young man's talent, the designer immediately hired him as an assistant.

On October 24, 1957, Christian Dior died of a heart attack in Montecatini, Italy. His friend Pierre Bergé attended the funeral, as did Yves Saint Laurent, who would soon be designated Dior's successor at the couture house.

On November 15, 1957, it was announced that the twenty-one-year-old Yves Saint Laurent would take over as creative head of the House of Dior, in accordance with Christian Dior's wishes. Never before had such a young couturier managed such a prestigious fashion

house.

THEIR MEETING

Yves Saint Laurent and Pierre Bergé met in 1958, at a dinner at the Cloche d'Or restaurant in honor of the young couturier. Several months later, Pierre Bergé ended his relationship with Bernard Buffet.

I left him to be with Yves Saint Laurent, with whom I would live for fifty years. [...] How could I change in an instant? How could I forget, delete with the stroke of a pen, the eight years I had spent with Bernard [...]? Suddenly, the unexpected happened. Perhaps it was an unforeseen love at first sight.

—Pierre Bergé



Yves Saint Laurent and Pierre Bergé, Paris, 1983 © Guy Marineau

M o v i n g i n t o

3 place Vauban

In 1961, Pierre Bergé and Yves Saint Laurent moved into a large apartment at 3 Place Vauban, just behind Les Invalides in the 7th arrondissement of Paris. Reflecting their eclectic taste, the interior mixed modernist rigor—Knoll furniture, *Barcelona* armchairs by Mies van der Rohe and works by Bernard Buffet—with art objects, including an imposing Senufo bird sculpture which dominated the living room. Their apartment was seen as a paradigm of a 1960s Parisian avant-garde lifestyle.

THE BEGINNINGS OF A COLLECTION

The apartment, in which art objects found their place within a modernist aesthetic, echoed the dialogue between fashion and art dear to the couturier. It not only reflected an avant-garde lifestyle of 1960s Paris but was also where a new collection began. In 1960, Yves Saint Laurent and

Pierre Bergé acquired a large West

African art sculpture from the art dealer Charles Ratton, whose gallery was located on the Rue de Grenelle in Paris. This wooden *Senufo Bird*, named after the West African people who produced it, was the couple's first acquisition and launched the amassing of their immense art collection. It was one of a handful of artworks that Pierre Bergé decided not to part with when the collection was put up for auction in 2009. It is today exhibited in the entrance foyer of the Musée Yves Saint Laurent Marrakech.

A VIBRANT SPACE WHERE FRIENDS WOULD MEET

From the moment they moved in, 3 Place Vauban functioned as more than just an apartment. It became a living space, a creative studio and a reception venue, an epicenter of the artistic



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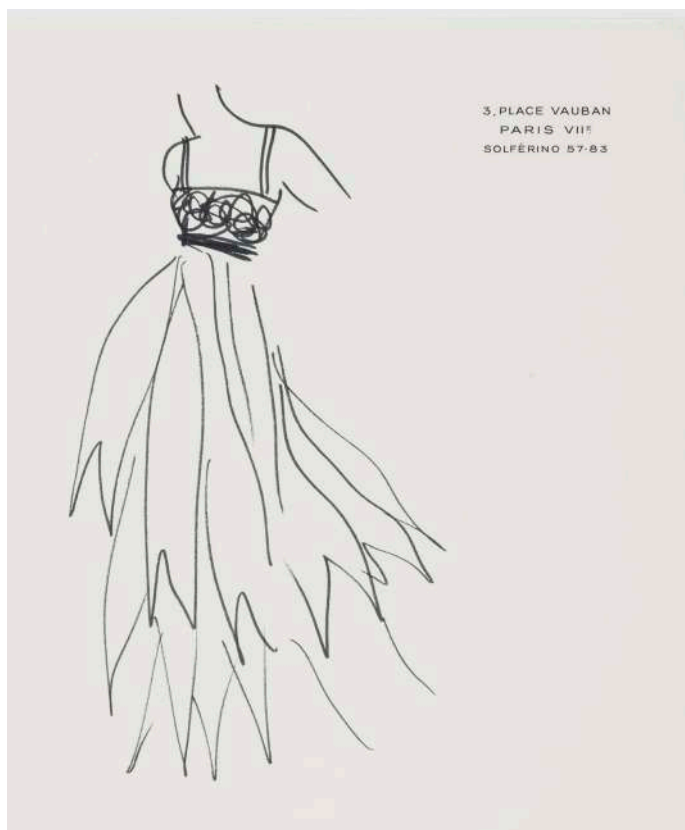
excitement of the Left Bank in the 1960s. Yves Saint Laurent designed his early collections there. It was there that photographers such as Bruno Barbey, Pierre Boulat and Robert Freson would come to capture a bit of the couturier's private universe. On certain days, one would come across journalists writing for the pages of *Elle France*, or producers for the television show *Dim Dam Dom*, who filmed an episode in the apartment. Writers such as Françoise Sagan, a faithful friend of Yves Saint Laurent, and artists would often be found smoking and drinking in this salon dominated by the *Senufo Bird*. These comings and goings created a sort of cultural laboratory, where leading figures in fashion, literature, photography and the arts rubbed shoulders—a prelude to the aesthetic universe that the couple would build over the years.

AND THEN...

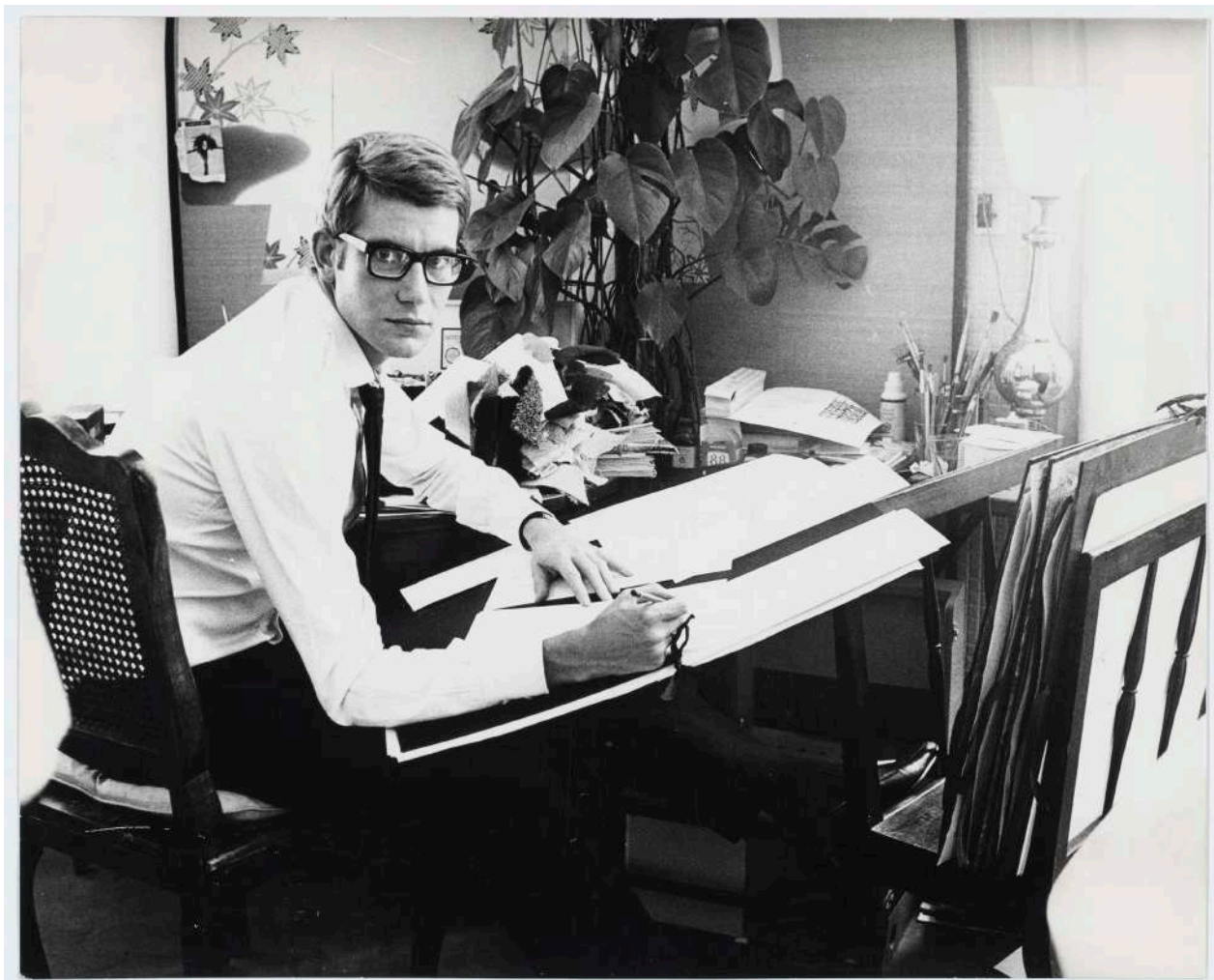
Feeling too cramped, Yves Saint Laurent and Pierre Bergé left 3 Place Vauban in 1970. Today, a commemorative plaque shows that they lived there.



© Elle France/ Zdenko Hirschler



Yves Saint Laurent, 3 place Vauban.
© Maurice Hogenboom



Yves Saint Laurent, 3 place Vauban.
Photographe inconnu © Droits réservés





Stills, Dim Dam Dom, 1968
© Droits réservés

1956

La Vilaine Lulu



© Fondation Pierre Bergé - Yves Saint Laurent

"We were young, we had lots of fun. Often, after six o'clock, a Dior employee [Jean-Pierre Frère] would 'dress up.' One evening he pulled his pants up to his knees. I remember he was wearing long black socks. In the booth used by the fashion models, he found a red tulle petticoat and a [Venetian] gondolier's hat. I was impressed by the stubbornly sly appearance of this very short man and said to him, "You are naughty Lulu."

- Yves Saint Laurent, *La Vilaine Lulu*, 1967

note that "any resemblance with people who exist or who have existed is perfectly intentional." On the other hand, he made sure never to say "La Vilaine Lulu...is me!"

In 1967, Françoise Sagan encouraged Yves Saint Laurent to publish Lulu's adventures with *Tchou Editions*. The album was reprinted three times.

And that's how Yves Saint Laurent created *La Vilaine Lulu*, a humorous comic strip featuring a mischievous little girl who mocks conventions. Through his comic strip, the young couturier provided a provocative yet humorous take on his era, specifying in an introductory

M o v i n g t o

55 rue de Babylone

In 1970, Yves Saint Laurent and Pierre Bergé moved into a duplex apartment located on the ground floor of 55 Rue de Babylone, in the 7th arrondissement of Paris. This apartment had remained intact since the 1930s and was initially decorated in a pure Art Deco style by an American owner forced to return to the United States after the stock market crash of 1929. It was then rented for almost forty years by

Marie Cuttoli, a great patron of the arts and a collector, before being bought by Yves Saint Laurent and Pierre Bergé.

Pierre Bergé described their first viewing of the apartment as “love at first sight.” Passionate collectors of twentieth-century furniture and art, he and Yves Saint Laurent had found a home that reflected a perfect synthesis of their tastes.



A STAGE FOR THEIR COLLECTION

The apartment was kept in its original configuration: the decorative choices made by the couple were not meant to transform the space but rather to deepen the apartment's atmosphere by integrating their works and objects into it. The discreet entrance opened onto a red-lacquered vestibule with a gold-leaf ceiling, which immediately lent a solemn and almost cinematic element to the decor.

The music room, with eggplant-colored walls, was a dreamlike space. Claude Lalanne was commissioned to create a series of bronze mirrors with plant motifs inspired by the mirrored rooms of Bavarian castles that had captivated Yves Saint Laurent. The room also featured extremely rare pieces: a sideboard by Eileen Gray and lacquered vases by Jean Dunand.

When one entered the large living room, which served as the heart of the apartment, it felt as if one were attending an exhibition. The room housed an exceptional collection of paintings by Géricault, Ingres, Gainsborough, Munch, Léger, Gris, Picasso, Matisse, Cézanne and Goya, among others. A wooden sculpture by Brancusi sat atop the fireplace, framed by snake-shaped andirons by Edgar-William Brandt.

The room's luxurious feel was achieved through a rigorous juxtaposition of styles: furniture by Jacques-Émile Ruhlmann, Jean-Michel Frank and Pierre Legrain; Renaissance bronzes; an African-inspired curule stool; a Senufo throne;

benches by Gustav Miklos acquired at the Jacques Doucet sale in 1972; Pre-Raphaelite painting by Edward Burne-Jones. Every detail was calculated, with meaningful associations among various objects.

THE DOWNSTAIRS FLOOR AS A PERSONAL MUSEUM

The apartment's lower level was a cabinet of curiosities inspired by that of the Villa Stuck in Munich. In display cases, draped in red velvet, cameos, enamels, crosses, rock crystal sculptures and liturgical and esoteric objects were kept. An Egyptian sarcophagus from the Ptolemaic era and a large Buddha from the Ming dynasty were also featured in this space filled with sacred objects.

The library, overlooking the garden, was the couple's reinterpretation of the lounges created by Jean-Michel Frank for Marie-Laure and Charles de Noailles at their *hôtel particulier* on the Place des États-Unis in Paris. In the library, there were sheep sculptures by François-Xavier Lalanne, rectilinear sofas, white armchairs, wall shelves, as well as three paintings by Piet Mondrian and silkscreened Andy Warhol portraits of Moujik, Yves Saint Laurent's bulldog. The lighting fixtures were by Diego Giacometti, Jacques Adnet and Jean-Michel Frank. A tapestry by Edward Burne-Jones, *The Adoration of the Magi*, hung behind an ancient statue.



The music room © Isabelle Rey



The living room © Isabelle Rey



The cabinet of curiosities © Isabelle Rey

A ROOM APART FROM THE SPLENDOR

Yves Saint Laurent's bedroom was a radical departure from the rest of the apartment. Rather minimalist, it was described as "nearly monastic." The only decorative element was a painting by Léonard Sarluis representing a naked man, hanging facing the bed between two obelisks. In 1990, the room was destroyed by fire. At first, the interior decorator Jacques Grange reconfigured the room, but Yves Saint Laurent decided shortly after to restore its initial layout.

WHAT HAPPENED TO THE COLLECTION?

Yves Saint Laurent and Pierre Bergé kept the 55 Rue de Babylone apartment until 2008. After the death of Yves Saint Laurent that year, the contents of the apartment were put up for sale by Pierre Bergé. The sale was entrusted to Christie's and was held at the Grand Palais in Paris in February 2009. The historic sale stunned the art world: 733 lots were sold for a total of 373.9 million euros. 55 Rue de Babylone remains a touchstone in the art of living, at the crossroads of art, fashion and design. A commemorative plaque is installed in front of the façade of the building.





Vladimir Sichov

Place Saint-Sulpice

The epicenter of Paris' Left Bank

SAINT LAURENT
rive gauche
FEMMES

6, place Saint-Sulpice - 75006 Paris - 43 29 43 00

Chère Madame, Cher Monsieur,
Nous serions heureux de vous accueillir aux soldes
réservés à notre clientèle qui se dérouleront à partir
du Lundi 4 Janvier 1988. 14H

© Fondation Pierre Bergé - Yves Saint Laurent

AN INSTANT LANDMARK

SAINT LAURENT *rive gauche* was a resounding success. Boutiques sprang up all over the world: Lyon, Marseille, Rome, Madrid, Munich, Saint-Tropez, Brussels, Zurich, London, Milan, New York, among other cities. In 1979, Yves Saint Laurent opened a second SAINT LAURENT *rive gauche* boutique in Paris' Left Bank at 6 Place Saint-Sulpice, in one of the chicest districts of the capital. Once again, the choice was calculated: between the renowned church's neoclassical façade, the fountains, the galleries, the bookstores and the café terraces, this square quickly becomes the center of gravity of a new femininity—more assured, more urban, more liberated.

After the revolutionary first SAINT LAURENT

rive gauche on the Rue de Tournon, the Place Saint-Sulpice boutique marked a new stage: that of consolidation, of influence, of the massive diffusion of an idea that had been fully embraced. Left Bank fashion was no longer an experimental manifesto; it had become the standard of a new chic: modern and everyday, without ever losing its transgressive power.

THE MIRROR OF AN ERA

This boutique, designed to be elegant, accessible and vibrant, welcomed regular customers and inspired passersby, who would come looking not for a uniform, but for something uplifting for the soul. And that's what SAINT LAURENT *rive gauche* would offer them. Every item sold, whether a tuxedo-inspired *smoking*, safari jacket, transparent blouse or

flowing skirt, would become a statement of style, of attitude.

It was the mirror of an era: that of the 1980s, of hard-earned independence, of women entering the workforce, of desire without the need to justify or explain it. Through his ready-to-wear line, Yves Saint Laurent continued his intimate dialogue with the street, begun in the 1960s and fueled by an obsession: the breaking down of walls between luxury and everyday life.

FROM HAUTE COUTURE TO EVERYDAY WEAR

By choosing to champion ready-to-wear, Yves Saint Laurent symbolically broke ranks with classic haute couture. He downsized his couture shows—making them confidential, almost secret—to better devote himself to his true passion: fashion in motion.

As he modestly confided in 1971:

"I chose to show my idea of fashion through my ready-to-wear rather than through my haute couture. I think ready-to-wear expresses today's fashion."

It took courage, clear-sightedness and a vision to move from haute couture to hangers in stores. Yves Saint Laurent didn't take the easy route. Although he fused haute couture and ready-to-wear, he admitted to preferring a present-day sense of directness and candor to the gilding of the past.



© Elle France / Helmut Newton



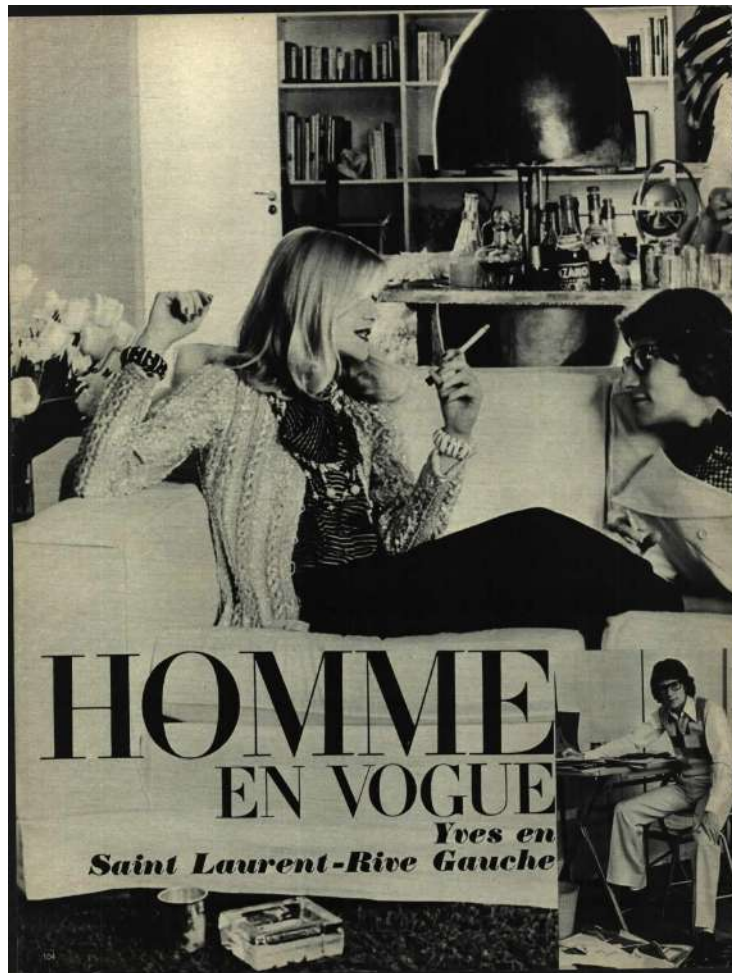
© Elle France / Helmut Newton

In the wake of 6 Place Saint-Sulpice, haute couture would become a fond memory. What mattered from now on was the street: its apparitions, innuendoes and energy. That is where the couturier's imagination would roam, in the footsteps of those he loved, and whom he dressed.

MUSES IN MOTION

The Saint-Sulpice boutique was also the scene of a nascent feminine mythology surrounding the couturier. There was, of course, Catherine Deneuve, whose idealized Left Bank silhouette—mysterious and distant, yet radiant—led Saint Laurent to refer to her as “the woman I was waiting for.” And there was Charlotte Rampling, Loulou de La Falaise, Betty Catroux and all the real or even imagined women who embodied vibrant, fluid, liberated and paradoxical femininities. These were not static muses, but women on the move: adventurous, secretive, sensual. They wore Saint Laurent's tuxedo-inspired smokings instead of ball gowns, revealed their breasts under his chiffon blouses, and would take to the streets with a regal air: queens disguised as passersby.

That liberated attitude, that demeanor unburdened by hierarchy, permeated the entire Left Bank aesthetic, by which a woman's wardrobe could become a theater of sudden metamorphosis.



Vogue (Paris) © Henri Clarke

FASHION FOR LIBERTED MEN

Less often mentioned, but just as essential to the rive gauche legend, the launching of the first SAINT LAURENT *rive gauche* men's boutique, located at 12 Place Saint-Sulpice, is seen as an important milestone in the history of contemporary men's fashion. Adjacent to the women's boutique, it was one of only two Parisian boutiques exclusively dedicated to the house's men's line; the other men's boutique was located at 38 Rue du Faubourg Saint-Honoré. A few other men's boutiques were opened in London, New York, Beverly Hills, Tokyo, Monte Carlo and Toulouse.

For Yves Saint Laurent, this ready-to-wear project went well beyond commercial diversification. As it was for women a few years earlier, it was a question of championing the liberation of bodies and styles, in reaction to the rigid uniforms that still constrained men at the time. In 1969, he confided to *Elle* magazine:

"What I would like is for men to free themselves from their shackles, as women have just done—they are so much more open, more modern than men."

This Saint-Sulpice boutique was a manifestation of this vision: it offered men a liberated, edgy, subtly transgressive elegance, inspired by couture but without the restraints imposed by conventions. Far from uniform garments, he designed a fluid wardrobe—fitted jackets, silk shirts, deftly-cut pants—which left the wearer room for individuality.

"I leave it to others to make boring clothing for boring people and boring circumstances. I am addressing liberated men, and what I am offering them is not a new "line," a new constraint, but rather freedom."

Yves Saint Laurent
Elle (France), May 5 1969

Located opposite the Church of Saint-Sulpice, the SAINT LAURENT *rive gauche* men's boutique strongly reinforced the couturier's ready-to-wear mission: to bring beauty into everyday life, to affirm that style can be an act of liberation, regardless of gender.



SAINT LAURENT
rive gauche

12 Place Saint Sulpice Paris 6^e 326 84 40

38

YSL

The legendary logo



© Cassandre

In 1961, Yves Saint Laurent and Pierre Bergé commissioned the graphic designer Cassandre to design the couture house's logo.

Born in Ukraine to French parents, Adolphe Jean-Marie Mouron, who assumed the pseudonym Cassandre, was one of world's leading graphic designers working in advertising between the wars. His style, very synthetic and

geometric, had been very much in demand, as reflected in his work for Christian Dior.

For the House of Yves Saint Laurent, he imagined a monogram that was both elegant and modern, a reflection of the young couturier, whose three initials appear simply and elegantly intertwined.

Rue de Tournon

A boutique as manifesto

A SYMBOLIC OPENING

In September 1966, at 21 Rue de Tournon, in the 6th arrondissement of Paris, Yves Saint Laurent opened the first SAINT LAURENT *rive gauche* boutique, a revolutionary event in the world of fashion: ready-to-wear clothing, designed by a grand couturier, was now available to the general public, not as a secondary variation of an haute couture collection, but as a line in its own right, a true creation. On the site of a former bakery, the interior architect and designer

Isabelle Hebey created a boutique that expressed through its architecture, furnishings, colors and layout a new aesthetic, at once radical, joyful and deeply anchored in the bohemian and intellectual spirit of the Parisian Left Bank. The choice of location, on a quiet street lined with bookstores, framers and antique dealers, a stone's throw from the Senate and the Luxembourg Gardens, was anything but trivial. It was a political gesture, deliberately distancing the boutique from the Right Bank's gilded Golden Triangle.



A STYLISTIC AND SOCIAL MANIFESTO

With his SAINT LAURENT *rive gauche* line, the couturier challenged the elitism of haute couture. He championed accessible, ready-to-wear clothing, designed for all women, particularly students and young working people. “What I’d really love to become is a Prisunic,” he declared—referring to a large French retail chain known for its unique blend of affordable style and practical design—while tackling, head on, on the paradox of a democratized luxury, which rejected elitism in favor of accessibility. The price points were carefully studied (250 to 750 francs), the sizes standardized, the clothing cut simply but perfectly. Catherine Deneuve, “godmother” of the boutique’s launch, summed up the general astonishment:

“Here we found, available on hangers, everything that was considered luxury on the Right Bank.”

Fashion editors rushed to photograph the boutique’s clothing worn on the street, capturing in everyday settings the shock of a revolution in progress. More than a business, the boutique

instant metamorphosis, where silhouettes were freely composed using sweaters, tuxedos, skirts and accessories, forming a modular, young and casual wardrobe.

THE ABCs OF LIBERTY

SAINT LAURENT *rive gauche* not only offered clothing, but another idea of what defines a woman: she was now liberated, active, urban and free from the shackles of coded haute couture elegance. For his revolutionary ready-to-wear line, Yves Saint Laurent designed garments to live with, to leave the shop with immediately, without ceremony, to be worn to express rather than represent oneself, and to live life to the fullest. The line was targeted at women who had neither the desire nor means for haute couture, women whose existence—modern, vibrant, engaged—called for a new syntax of style.

“Haute couture lands on the Left Bank.”, — *Elle* magazine headline (*Elle* France, 29 septembre 1966).

“Paris: Saint Laurent turns left, crosses the river and, everybody—watch out!” — *Vogue*

In this “fashion Drugstore,” open until late at night, shopping became free from constraints, in short, fun. More than a commercial venture, the boutique encapsulated a utopian street-vibe, where Niki de Saint Phalle’s Nana sculptures rubbed shoulders with Olivier Mourgue’s purple benches and Isamu Noguchi’s lamps and steel furniture. The boutique’s décor and styling embraced the zeitgeist: brutalist, pop, conceptual, welcoming. 21 Rue de Tournon became, both physically and symbolically, a laboratory devoted to Yves Saint Laurent’s concept of modernity, a space that served as a manifesto for a liberated fashion, worn on the street like a standard.





LES BOUTIQUES DE VOGUE (Suite)



à Toulouse...

1, place Wilson. Pardessus à chevrons pour Madame Pierre Jonquères d'Oriola.



à Genève...

51, rue du Rhône. Marina Doria devant le choix des ceintures...



à Saint-Tropez...

41, rue Gambetta. La comtesse Charles de Rohan Chabot avec l'écharpe à succès.



à Paris...

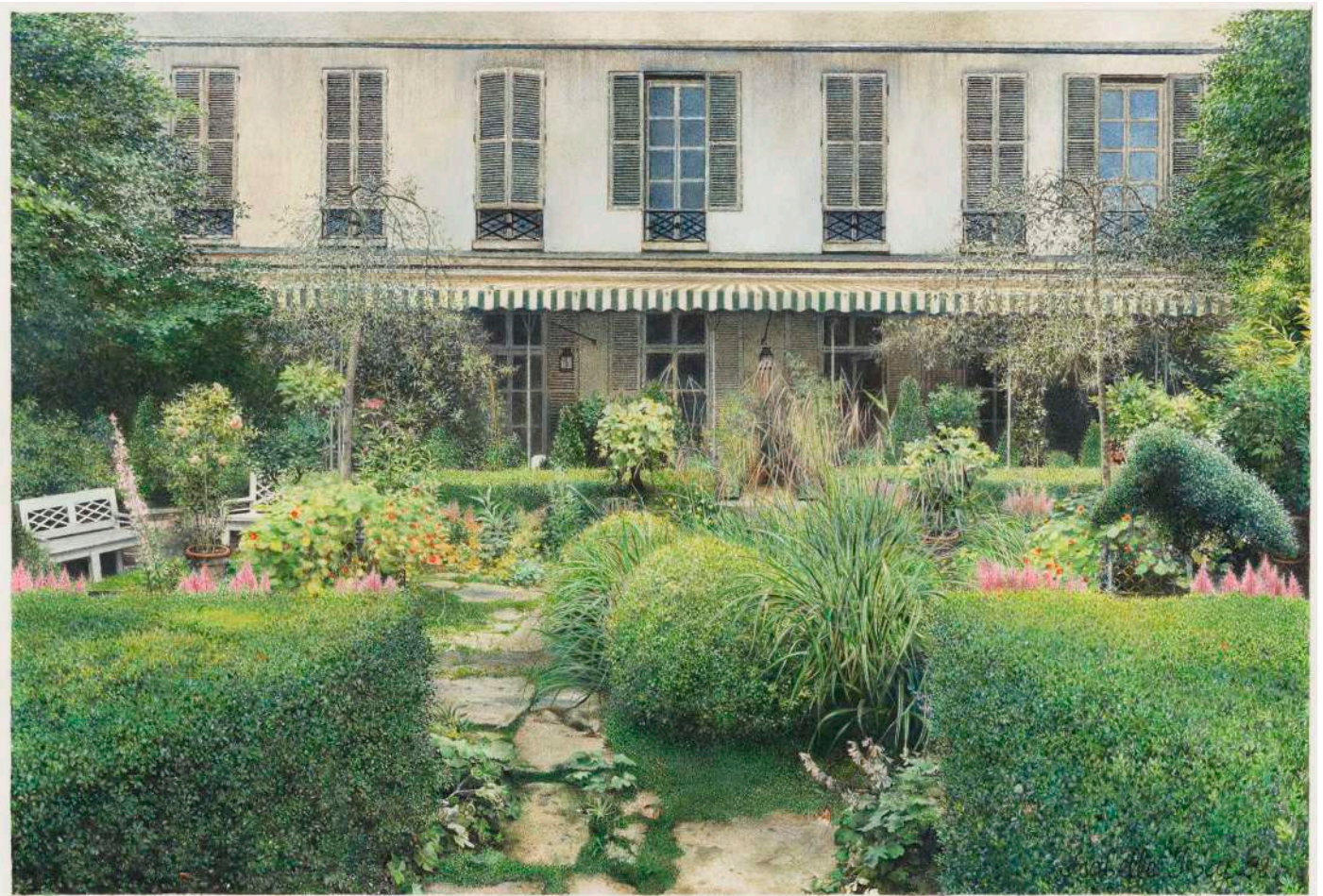
46, av. Victor-Hugo. Les pantalons larges d'Albina du Boisrou

5 rue Bonaparte

Pierre Bergé's intellectual refuge

Located on the garden level of a seventeenth-century building where the painter Édouard Manet was born, Pierre Bergé's apartment at 5 Rue Bonaparte housed his personal collection, clearly one assembled by an extraordinary, erudite man. Pierre Bergé

acquired the property in 1992. Literally a stone's throw from the Seine, this secluded address is part of the historic fabric of the Saint-Germain-des-Prés neighborhood, at the crossroads of the French literary, artistic and political worlds.



The garden © Isabelle Rey

A MAJOR ARCHITECTURAL PROJECT

Significant renovation work at the apartment was entrusted to the architect and decorator François-Joseph Graf. The objective: to accentuate the seventeenth century characteristics of the place while incorporating a subtle modernity. The ceiling was raised, the interior spaces opened, and outdoor light was brought into the rooms. A lush garden was created, including an orchid greenhouse, emphasizing the indoor-outdoor feel of the apartment and a dialogue between classic rigor and plant exuberance.

The entrance, designed as a vestibule with optical effects, was entirely lined with mirrors. It was guarded by four allegorical seventeenth-century polychrome wooden female busts representing the continents, an allegory at once encyclopedic and baroque. The entranceway led to a dining room featuring walls covered with eighteenth-century wallpaper with “chinoiserie” motifs that had belonged to Mona Bismarck, a leading figure of Parisian society and a patron of the decorative arts.

A PRIVATE MUSEUM

The main living room was dominated by an impressive painting: *Pierrot's Despair* by James Ensor. An exceptional collection revolved around this masterpiece: works by Ingres, Géricault, Degas, Toulouse-Lautrec, Manet, Vuillard, Picasso and Braque. The side tables teemed with art objects from the sixteenth and seventeenth centuries, creating a back-and-forth between painting and the decorative arts.

In the library, designed as a “chamber of scholarship,” original editions and rare manuscripts were kept. The leather-covered walls created a backdrop for a set of Limoges enamels, mainly acquired from the renowned antique dealers Nicolas and Alexis Kugel. The room included a portrait by Frans Hals, German objects from the seventeenth century—notably ivory models of towers—and a painted ceiling purchased from the Belgian antiques dealer Axel Vervoordt, who specializes in timeless atmospheres and old materials.



THE COMPLEMENTARY AND CONTRASTING SECOND FLOOR:

Pierre Bergé subsequently purchased the floor above the existing apartment and decorated it according to another aesthetic approach from the past. Once again entrusted to François-Joseph Graf, the spaces recalled the Empire and Restoration periods: gray walls, very high ceilings, sparse but carefully chosen furniture. A minimalist, but deeply Parisian atmosphere, summed up in the architect's words as "Very French, very Parisian."

The upstairs dining room showcased contemporary works, notably creations by Claude and François-Xavier Lalanne. The library on the first floor, whose windows give onto the Beaux-Arts of Paris, complements that on the garden level, offering a quasi-exhaustive documentation of Western art.

On display in the apartment's Music Room were two iconic bronze sculptures, representing a rabbit's head and a rat's head, from the Summer Palace of the Qianlong Emperor in Beijing.

SILVERWARE AND PRECIOUS OBJECTS

Among the most extraordinary objects was an exceptional collection of Hanoverian silverware—cups, pokals, fountains and goblets in silver and gilded silver—housed in a small living room designed as a jewelry box. The room also housed a collection of Venetian Renaissance enamels. Even rarer than those produced in Limoges, the collection testifies to Pierre Bergé's taste for exceptional, intensely symbolic objects crafted with technical precision.

A CONSUMMATE INTERIOR AT THE CROSSROADS OF CENTURIES

5 Rue Bonaparte cannot be described as a mere residence: it was an expertly designed and fully developed interior space, in the tradition of the residences of great humanists and collectors. A retreat as much as an exhibition gallery, it juxtaposed the language of art history with dialogues that exist between the centuries; it affirmed a coherent vision of one man's taste, anchored in French classicism, but open to expression.





Pierre Bergé, 5 rue Bonaparte © Éric Jansen

Édouard Manet

Young Girl in a Summer Hat



Édouard Manet, *Young Girl in a Summer Hat*, 1879, pastel on canvas

Édouard Manet (1832–1883) was born on January 23, 1832 at 5 Rue des Petits-Augustins, which was renamed Rue Bonaparte in 1852, by order of Louis-Napoléon Bonaparte (Emperor Napoleon III).

In 1995, Yves Saint Laurent and Pierre Bergé acquired an 1879 pastel on canvas by Manet, *Young Girl in a Summer Hat*, from the Tarica Gallery in Paris.

The couple's other homes

Although the couple's lives revolved around Paris, Yves Saint Laurent and Pierre Bergé kept homes in other remarkable places, each revealing another aspect of their tastes and imagination. In 1983, they acquired the Château Gabriel in Normandy, located on the heights of Benerville-sur-Mer, near Deauville. Inspired by the atmosphere that fills the pages of *In Search of Lost Time*, the property was renovated, with

the help of the decorator Jacques Grange, in a Proustian, melancholy spirit, conducive to daydreaming and withdrawal from the world. At the bottom of the landscaped park was a Russian-inspired dacha—a wooden pavilion—which served as a solitary refuge for Yves Saint Laurent, who would spend long hours there reading, drawing or dreaming in silence.



Yves Saint Laurent and Pierre Bergé, Château Gabriel © Guy Marneau



The couple had a great affinity for Morocco. In 1966, during their first stay in Marrakech, Yves Saint Laurent and Pierre Bergé fell under the spell of the city and its old medina. They quickly acquired a modest house, Dar el-Hanch (“the House of the Snake”), which they decorated with simple furniture found in the medina’s souks. “We spent very happy times in this house,” Pierre Bergé would recall. Yves Saint Laurent designed several of his collections there. It was in Marrakech, fascinated by the saturated hues of the caftans, the dazzling contrasts and lively street scenes that seemed as if they had been painted by Eugène Delacroix, that the couturier said he “learned color.”

In 1974, the couple acquired Dar Es Saada—“The House of Happiness in Serenity”—adjacent to the Jardin Majorelle; they would soon become the saviors of this legendary garden. In 1980, they learned that the Jardin Majorelle was threatened by a real estate project. They were able to purchase the garden and its adjoining villa, the Villa Oasis, which had been the home of the painter Jacques Majorelle. It became Yves Saint Laurent and

Pierre Bergé’s main residence in Marrakech. Its renovation was entrusted to Bill Willis and its decoration to Jacques Grange. Together, Saint Laurent and Bergé restored the Jardin Majorelle and, in Jacques Majorelle’s former atelier, located in the middle of the garden, established today’s Pierre Bergé Museum of Berber Arts. Its current design was entrusted to the architect and scenographer Christophe Martin.

In Tangier, Pierre Bergé and Yves Saint Laurent fell in love with the Villa Mabrouka, located on cliffs overlooking the sea. The house, decorated by Jacques Grange, mixed Moroccan and British influences with modernist touches.

In their New York apartment on the Upper East Side of Manhattan, which reflected a more international taste—restrained, elegant and refined—one found rare objects, drawings and porcelains. All these homes, so different from one another, were nevertheless united by the same vision: that of an intimate dialogue between art and life, between solitude and society.



Watercolors

by Isabelle Rey



© Isabelle Rey

Through Jacques Grange, for whom she executed watercolors of the interiors of the Palais-Royal, Isabelle Rey was put in contact with Pierre Bergé. The latter welcomed her to 5 Avenue Marceau and commissioned her to do a series of watercolors of all the houses he shared with Yves Saint Laurent.

From the project's start, Pierre Bergé expressed a clear desire: he wasn't looking for a selection, but rather a comprehensive work. Isabelle Rey was given total artistic freedom to choose the

angles, the perspectives and the interpretation of the places. The objective was to constitute a sort of "box set," enclosing an intimate and artistic presentation of Yves Saint Laurent and Pierre Bergé's residences.

Isabelle Rey began with the Château Gabriel, followed by the Villa Oasis, then the Rue Bonaparte apartment. Her work—meticulous, refined and characterized by a great attention to detail—required many years to finish.

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