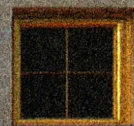
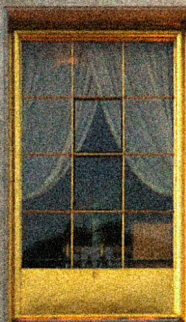
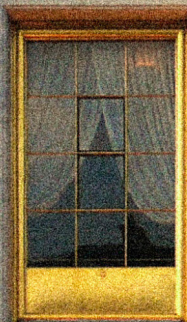




THÉÂTRE DES CHAMPS-ÉLYSÉES



THÉÂTRE DES CHAMPS-ÉLYSÉES



Théâtre des CHAMPS-ÉLYSÉES

BRAND GUIDELINES

By Juliette Krüger-Dobrescu

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Our story

Who are we?

We are the Théâtre des Champs-Élysées, a historic and visionary home for the performing arts in the heart of Paris. Since 1913, we have celebrated beauty in all its forms, from classical music to bold contemporary creations. We take pride in our unique Art Deco heritage, and we continue to write our story with artists, audiences, and ideas that shape the world of today and tomorrow. We are passionate, curious, and committed to making the arts resonate with everyone.

What do we propose?

We offer more than performances, we offer experiences. Our stage brings together opera, symphonic concerts, chamber music, recitals, and dance, performed by some of the most inspiring artists of our time. We welcome both loyal audiences and new generations, creating a space where tradition meets innovation. We also develop educational and outreach programs, because we believe art should be shared widely and generously.



Our History

1913

Opening of the Théâtre des Champs-Élysées

Designed by Auguste Perret with artistic contributions from Antoine Bourdelle and Maurice Denis, the Théâtre becomes one of the first major buildings in Paris made of reinforced concrete — a pioneering example of Art Deco architecture.

1920s

Golden age of the avant-garde

The theatre becomes a hub for artistic innovation, hosting major works by Debussy, Ravel, Satie, and collaborations with Jean Cocteau and the Ballets Russes.

2000

Launch of the Young Audience Program

Introduction of dedicated educational programs aimed at engaging new generations with classical music and the performing arts.

2025

A living, open stage

The Théâtre des Champs-Élysées continues to blend classical heritage with contemporary creation, welcoming both iconic artists and emerging voices from around the world.

May 29, 1913

Premiere of The Rite of Spring

Igor Stravinsky's The Rite of Spring, choreographed by Vaslav Nijinsky and performed by the Ballets Russes, causes a legendary scandal on opening night, marking a revolution in music and dance, and positioning the theatre as an audacious home and fearless stage.

1970

A renewed lyrical ambition

The theatre reaffirms its operatic and symphonic identity with a bold, eclectic program.

2013

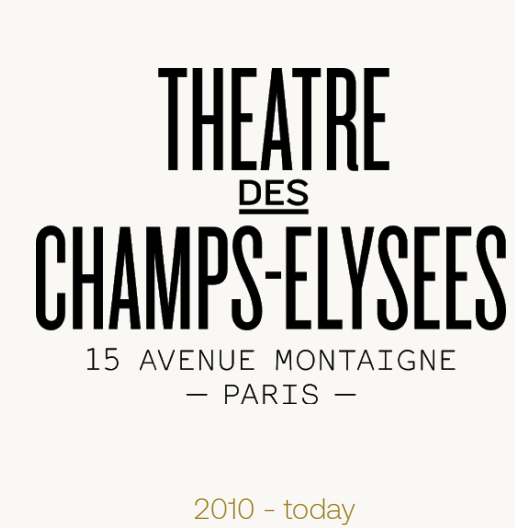
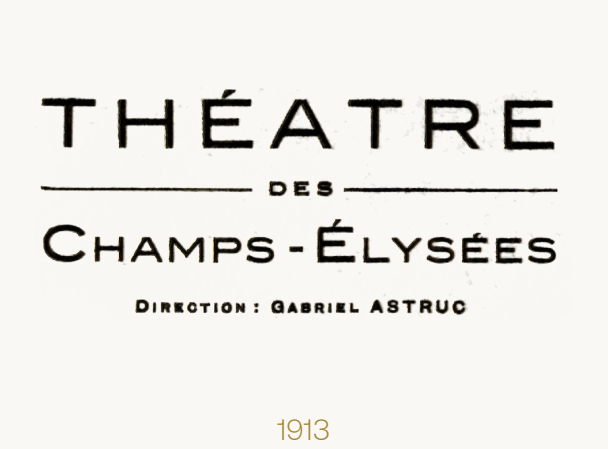
Centenary Celebration

The theatre celebrates 100 years of artistic excellence with a special season honoring its unique legacy.

Logo evolution

Since its opening in 1913, the Théâtre des Champs-Élysées has been a symbol of artistic boldness and architectural innovation. Its identity has evolved with the times, from ornate typography of the early 20th century to more restrained, modern interpretations in recent decades.

Each version of the logo has echoed the spirit of its time, balancing classical prestige with contemporary relevance.



Competitors

The Théâtre des Champs-Élysées belongs to a network of major cultural institutions in Paris and internationally. In its city, it stands apart from the Opéra de Paris, the Philharmonie, or the Théâtre du Châtelet through its scale and bold artistic identity.

Internationally, it dialogues with the Konzerthaus of Berlin, the Teatro Real, or the Elbphilharmonie, offering a distinct voice : intimate, refined, and daring.

MAIN COMPETITORS

French



Opera National de Paris



PHILHARMONIE
DE PARIS

Philharmonie de Paris



Theatre du Chatelet

International



Konzerthaus (Berlin)



Teatro Real (madrid)



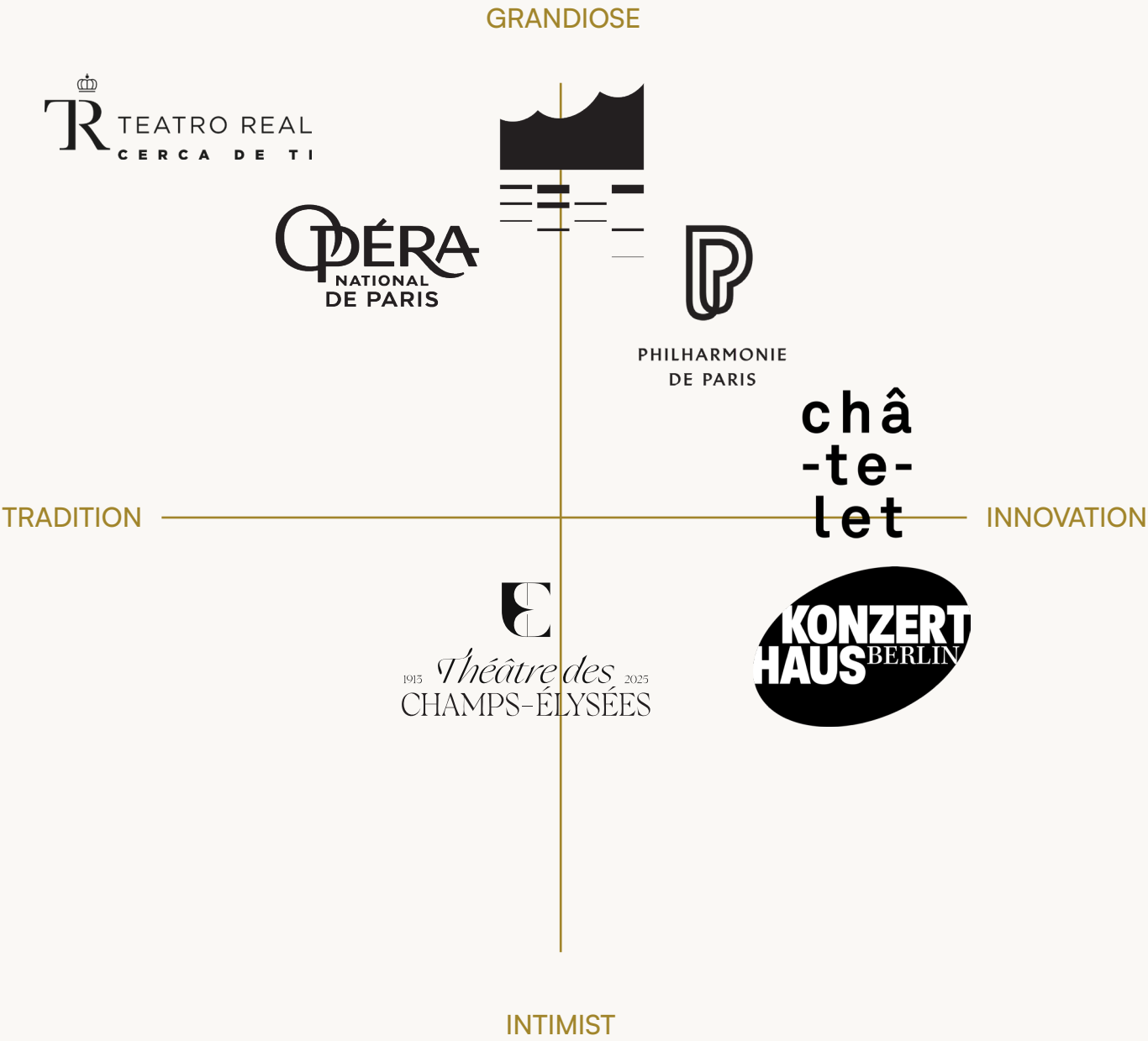
Epflilerorchestra (Hambourg)

Positioning grid

At the Théâtre des Champs-Élysées, emotion comes first.

Our strength lies in intimacy, in the closeness between the stage and the audience, between artists and those who come to listen, feel, and share. We're not the biggest hall, and we don't try to be. Instead, we offer a space where each performance is lived fully, humanly.

We stand at the crossroads of tradition and innovation. A historic venue with a bold past, still moving forward, with curiosity, and always with heart.



Our mission

The Théâtre des Champs-Élysées is ready for a new chapter, one that honors its bold beginnings while opening its doors wider than ever.

The mission : to make opera, music, and theatre accessible to all. Through playful, creative content on social media, interactive and sensorial experiences, and a renewed visual identity, we invite new audiences in, without compromising what makes this house unique.

Rooted in its rich Art Deco heritage, the theatre stands as both monument and movement, a place of elegance, but also of rebellion. After all, this is where the avant-garde once shocked and inspired. That spirit still lives here.

Now, it's time to let it shine again.

Our Target

The Théâtre des Champs-Élysées speaks to a curious, culturally engaged audience, one that values excellence, but seeks emotion before prestige.

They are music lovers, opera newcomers, design-sensitive minds, and lifelong explorers. Some come for the great repertoire, others for the thrill of discovery.

The theatre opens its doors to all audiences, from seasoned connoisseurs to first-timers, from international visitors to local families. Dedicated programs for children and young audiences make room for wonder early on, creating a new generation of listeners.

This identity is crafted for them : thoughtful, bold, and genuinely open.



Brand Personality

Tone of voice

The voice of the Théâtre des Champs-Élysées is one of grace and presence, intelligent, heartfelt, and timeless.

It carries the prestige of a historic house, but speaks with warmth, clarity, and ease.
It invites, rather than instructs. It remembers the past, but speaks to the present.

Because every word, like every performance, is a way to welcome someone in.

Elegant
(but accessible)

Intimate
(and sensory)

Majestic
(but never with pomp)

Brand values

The Théâtre des Champs-Élysées speaks with honesty and warmth. It's a place where history lives alongside new ideas, where bold choices meet open arms.

It doesn't need to shout it listens, invites, and shares. It values moments of connection that last beyond the stage.

Simple, genuine, and timeless, it's about making art accessible to all, without losing its soul.

Accessible
Bold
Timeless
Sharing
Warm

Moodboard

Our visual identity draws from the rich textures of the Théâtre des Champs-Élysées itself, its golden tones, deep reds, and architectural elegance. These traditional colors ground us in our heritage, while a bold touch of vivid orange brings a spark of modernity and surprise.

We embrace contrast : matte and shine, depth and light, softness and structure. Texture is central, whether through editorial layouts or photography, the feeling is always tactile.

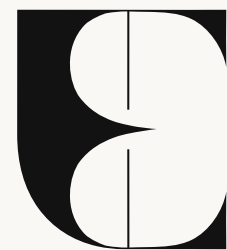
Our typeface anchors the visual language with a time-less yet contemporary spirit, refined, but never rigid. It reflects the essence of the Théâtre : classic at its core, with a quiet boldness that moves things forward.

MOODBOARD

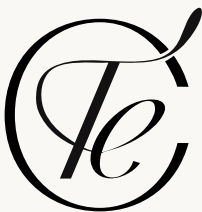


A SUBTLE BALANCE
BETWEEN *historical*
PRESTIGE AND
pioneering SPIRIT
SINCE ITS EARLY YEARS

Logo restyle
propositions



1913 *Théâtre des* 2025
CHAMPS-ÉLYSÉES



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CHAMPS-ÉLYSÉES



Visual Identity

Primary logo

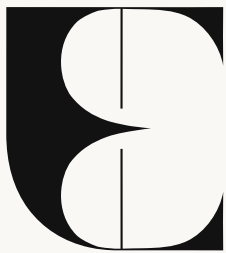
Our primary logo is composed by our icon, accompanied by the name of our brand written in two different fonts.

- Explanations :
- 1. Strong institution energy
 - 2. Rebellious and audacious heritage
 - 3. Art deco inspired shapes
 - 4. Historic symbol, mix of traditional and mordern
 - 5. Strong raffined base
 - 6. Cassic touch with artistic movement
 - 7. Same angular shape as the icon



Logo variations

These are four of the logo variations possible. Each one should be implemented depending on the circumstances they are exposed with.



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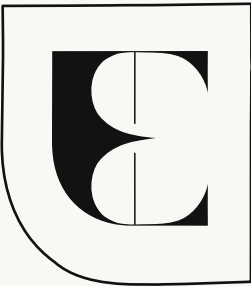
PRIMARY LOGO

1913 *Théâtre des* 2025
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SECONDARY HORIZONTAL LOGO

Théâtre des
CHAMPS
ÉLYSÉES

SECONDARY VERTICAL LOGO



ICON LOGO



1913 *Théâtre des* 2025
CHAMPS-ÉLYSÉES



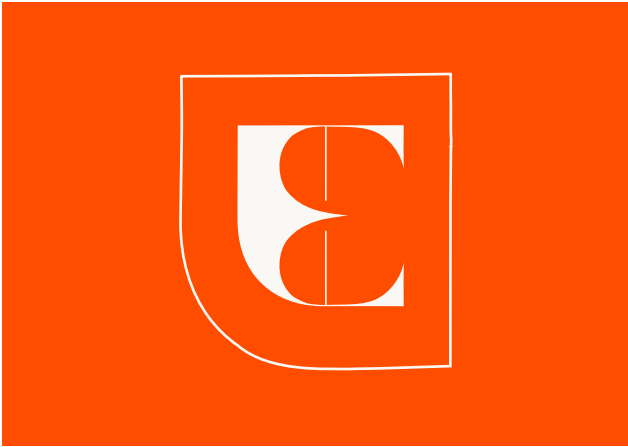
1913 *Théâtre des* 2025
CHAMPS-ÉLYSÉES

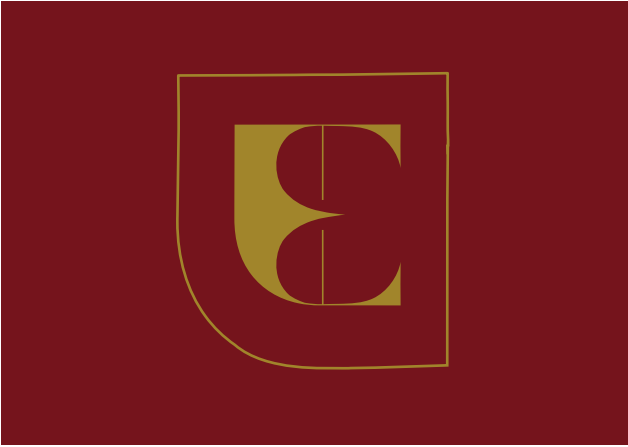
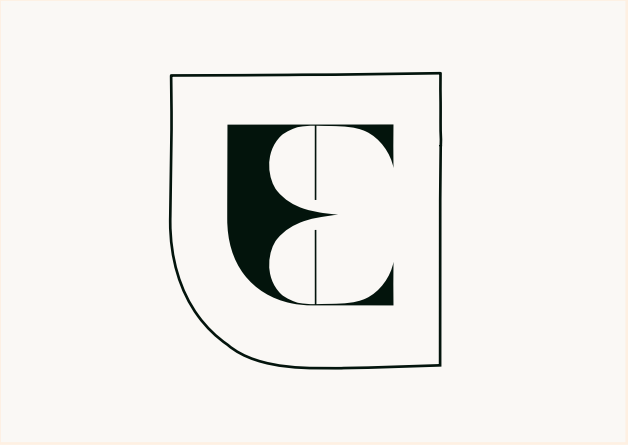
Color usage

The logo can be used on multiple different colors of the color palette. It should always be readable and create an impactful contrast.

LOGO COLOR USAGE







The safe area

Clearspace is the area surrounding the logo that should always be free of content.
This area has been calculated by 'X' which is 1/3 of the height of our icon. This applies to all of our logo variations.



The grid

The grid allows to show the construction of the logo, and ensured consistency in its design. For our badge logo our grid is more focused. For our logotype grid, we show the dimensions each font should be.

e = x (unit)



The grid

The grid allows to show the construction of the logo, and ensured consistency in its design. For our badge logo our grid is more focused. For our logotype grid, we show the dimensions each font should be.

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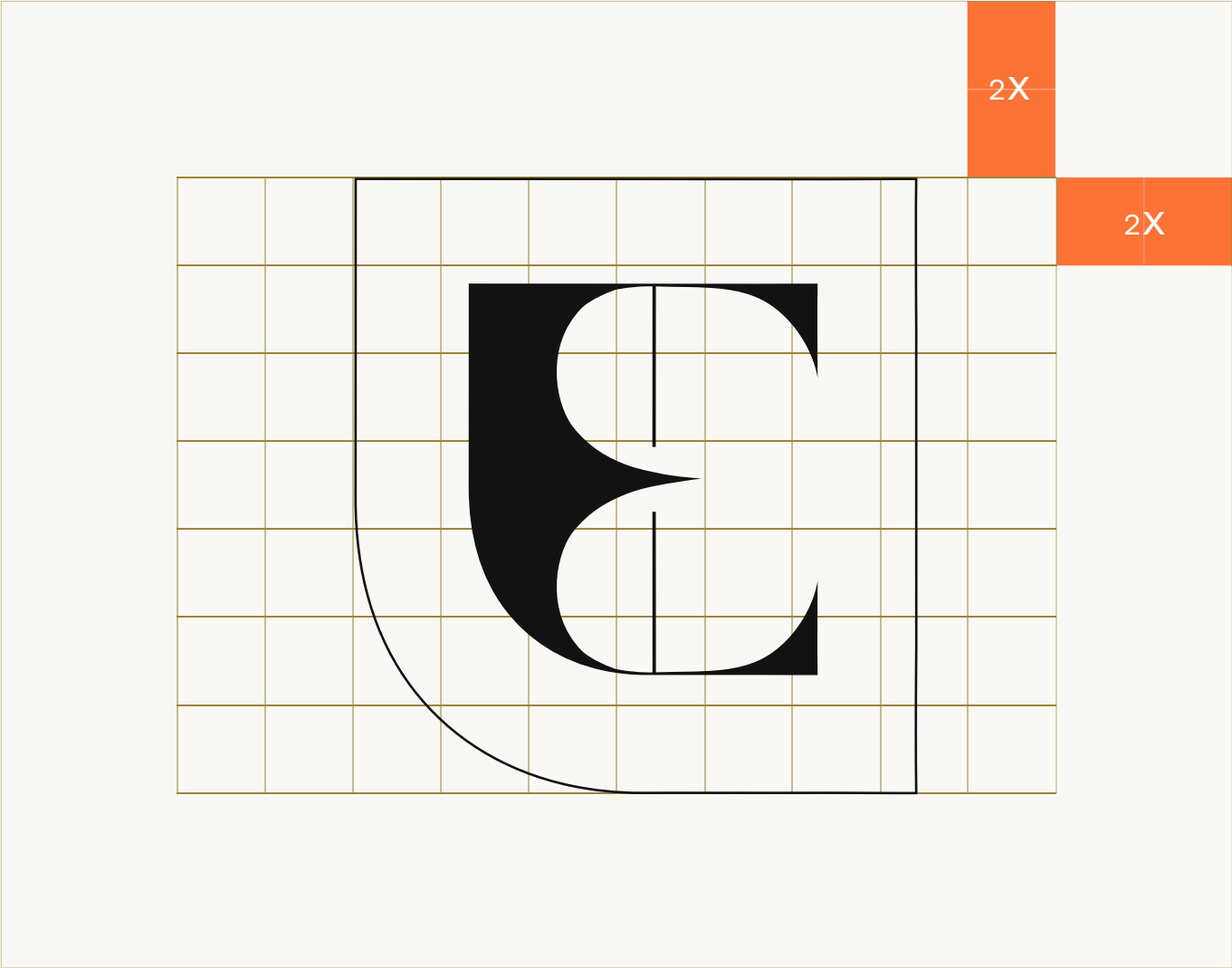
e = x (unit)



The grid

The grid allows to show the construction of the logo, and ensured consistency in its design. For our badge logo our grid is more focused. For our logotype grid, we show the dimensions each font should be.

e = x (unit)



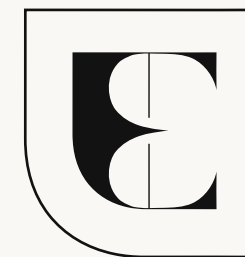
Minimum size

Minimun size of the logos should be respected, it was calculated in order to ensure readability.

MINIMUM SIZE LOGO



Théâtre des
CHAMPS
ÉLYSÉES



3,5cm



1,5cm

Théâtre des
CHAMPS
ÉLYSÉES

4,5cm



1 cm



Rules of usage

These are some of the banned usages of the logo. It is not allowed to use any of these versions of the logo.

LOGO DON'TS



Don't rotate the logo



Don't stretch the logo



Don't outline the logo



Don't change the fonts



Don't use delete elements of the logo



Don't use colors out of the color palette



Don't change elements positions



Don't change the scale of a single element

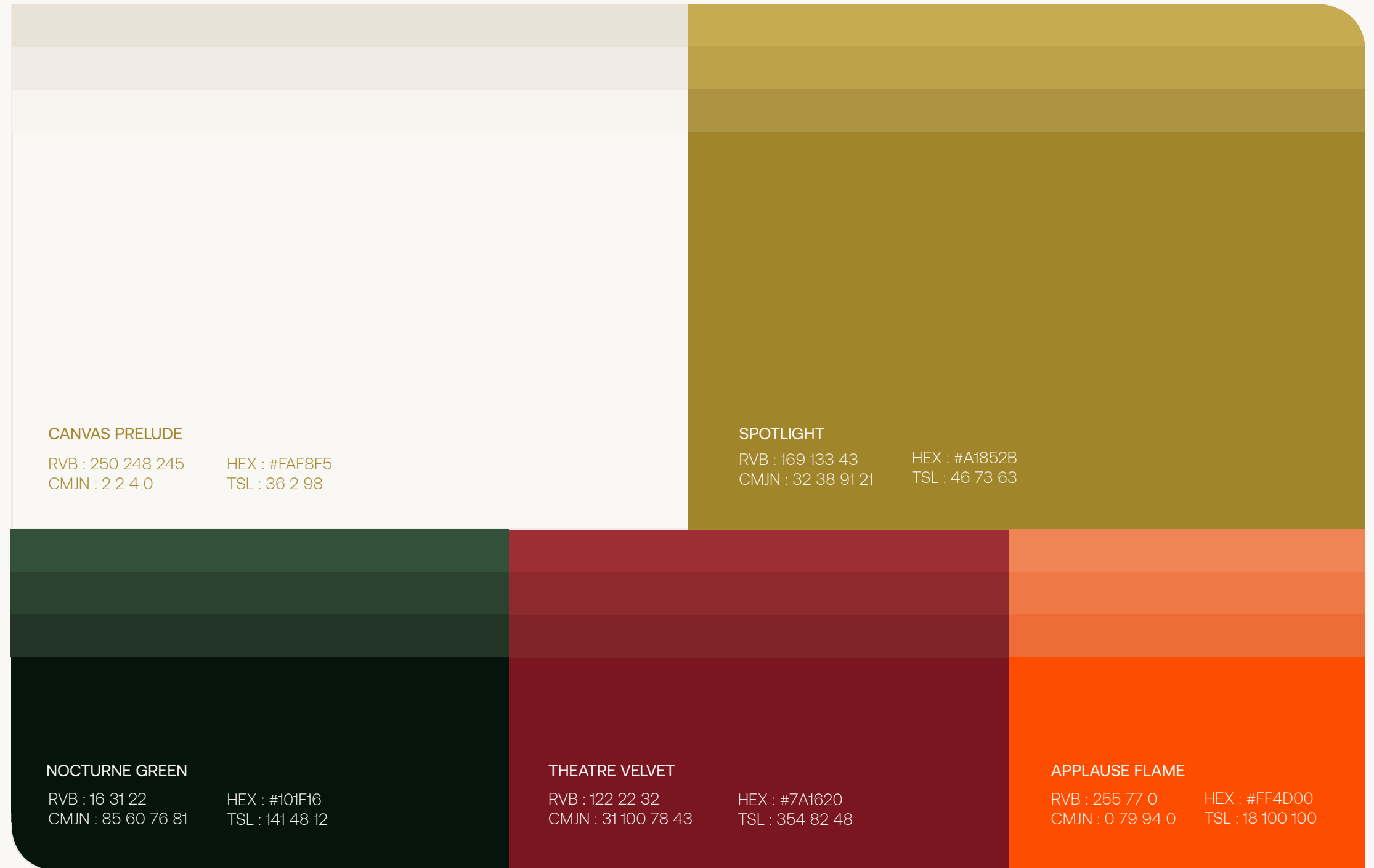


Don't change the position of elements

Color palette

Each shade has been carefully chosen to reflect the textures of the stage : the glow of the lights, the hush of velvet curtains, the intensity of a final aria. From the warmth of Curtain Call to the depth of Velvet Shadows, this palette weaves a visual harmony, balancing heritage and modernity.

These tones are not merely decorative, they are part of the narrative. They carry emotion, atmosphere, and memory.



Typographies

The Theatre uses three main typographies that can be used depending on the hierarchy of elements.

Solare
(Light Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Solare
(Regular Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Titles

Big titles

Solare
(Regular)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Big quotes

Aeonik
(Light)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Subtitles, Body text

Satoshi
(Medium)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Supertitles

Hierarchy & usage

Here is an example of how the typography are used dependaing on the hierarchy of elements.

HIERARCHY & USAGE

Satoshi
(Medium)

SUPERTITLE IS 1/4 OF THE FIRST TITLE

Solare
(Light Italic)

Title

Aeonik
(Light)

Subtitle is 1/3 of the first title

Aeonik
(Light)

Body text should be 1/4 of the first title. Ium niendem fugiaturion estrumet optas ium re dolorposae. Laciento to omnihil magnit utecus et harchitio. Itat doluptatur? Qui dolesequodit aruptatem quodist iscimol essequis esto esequis dolupta quibus ea volorem nonseque dolorem ius ab il iurehendio ea dolore volor alisciis re conseni mollandi nonet ma volori dellam, tem quo tet asperae. Um dolo idem nonse re sedipsant delit omnis nonsectur, cusa preiuntiunt aut eatum voluptation eum adit volla

Aeonik
(Lightr)

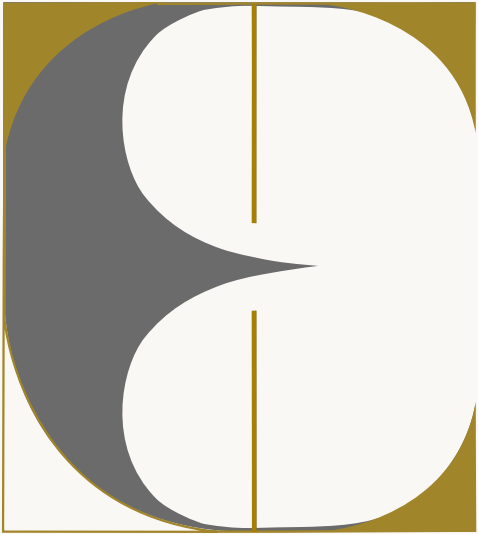
Addition infromation should be 1/6 of the first title. Ium niendem fugiaturion estrumet optas ium re dolorposae. Laciento to omnihil magnit.

WHERE
elegance dares
TO BE BOLD

Graphic elements

THE KEY

This simple curve, drawn from the logo and inspired by the clean elegance of Art Deco aera, becomes a visual signature. Modern, minimal yet expressive and instantly recognizable, it is used subtly across layouts to bring cohesion, structure, movement, and identity.

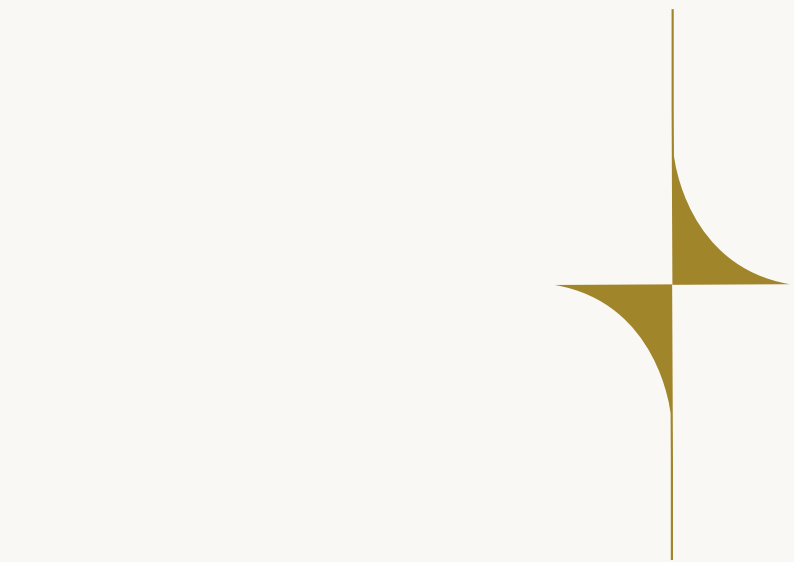


Monogram Logo



The Key

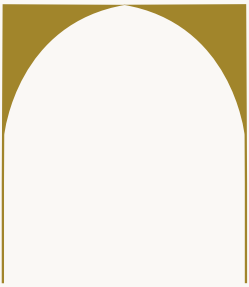
Variations



The star



The Sculpture



The arc

Usage of the key



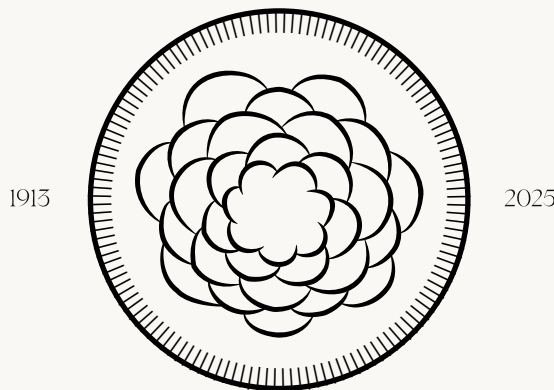
Graphic elements

THE MEDALLION

This circular motif is drawn from the iconic ceiling of the Théâtre des Champs-Élysées.

Used as a visual divider, it serves as a quiet homage to the house's heritage.

More than decoration, it becomes a mark of transition: between acts, eras, or ideas. A symbol of continuity, from 1913 to 2025 and beyond.



1913 *Théâtre des* 2025
CHAMPS-ÉLYSÉES

EN FR IT

L'OPERA DU MOIS

Carmen
Un opera de Bizet

Carmen est un chef-d'œuvre de Georges Bizet, créé en 1875 à l'Opéra-Comique de Paris. Inspiré de la nouvelle éponyme de Prosper Mérimée, cet opéra en quatre actes raconte une histoire de passion, de liberté, de jalousie et de mort, dans une Espagne à la fois réaliste et exotique. Si l'œuvre fut mal accueillie à sa création – jugée trop audacieuse et immorale – elle est aujourd'hui l'un des opéras les plus joués au monde.

L'intrigue suit Carmen, une ouvrière de la manufacture de tabac de Séville, femme fière et indépendante, qui refuse toute forme d'attachement. Elle séduit Don José, un jeune brigadier timide et honnête, qui abandonne tout – sa carrière, sa fiancée, sa loyauté – par amour pour elle. Mais Carmen, libre jusqu'au bout, se lasse rapidement. Lorsqu'elle tombe amoureuse du célèbre toréador Escamillo, Don José, fou de jalousie, la tue à la fin de l'opéra, sur fond de corrida triomphale.

La musique de Bizet est d'une richesse extraordinaire. Des airs emblématiques comme "L'amour est un oiseau rebelle" (la Habanera) ou "Votre toast, je peux vous le rendre" (la chanson du to-réador) sont devenus des classiques de l'opéra. Bizet mélange habilement mélodies populaires, rythmes espagnols et orchestration raffinée pour donner vie à une histoire profondément hu-

The Pattern

Photography style

For dance, we let the light move first. Rather than freeze the gesture, we capture its echo, through shadow, blur, and composition.

This photographic language plays with contrast and abstraction, where every frame suggests motion rather than explains it. The body may be present, or not. What matters is the sensation it leaves behind.

Each image becomes a choreography of its own: thoughtful, sculptural, and full of breath.

Dance here is not just shown. It is felt.

- High/dramatic contrast
- Quite cold lights
- Focus on lights and shadows
- Cinematic / impressive
- Capturing the movement



Photography style

Here, we place the viewer inside the music.
The lens moves close to the wood of a cello, the tension of a bow, the breath before the note.

This style favors rich textures and tight framing, capturing the intimacy of instruments and the quiet focus of musicians.
It's not about showing the stage, but about inhabiting it.

Each image invites the audience into the orchestra itself, as if seated between the players.
A photography of presence, detail, and shared vibration.

- High contrast
- Warm colored
- Intimate
- Close up
- Smal depth of field



Photography style

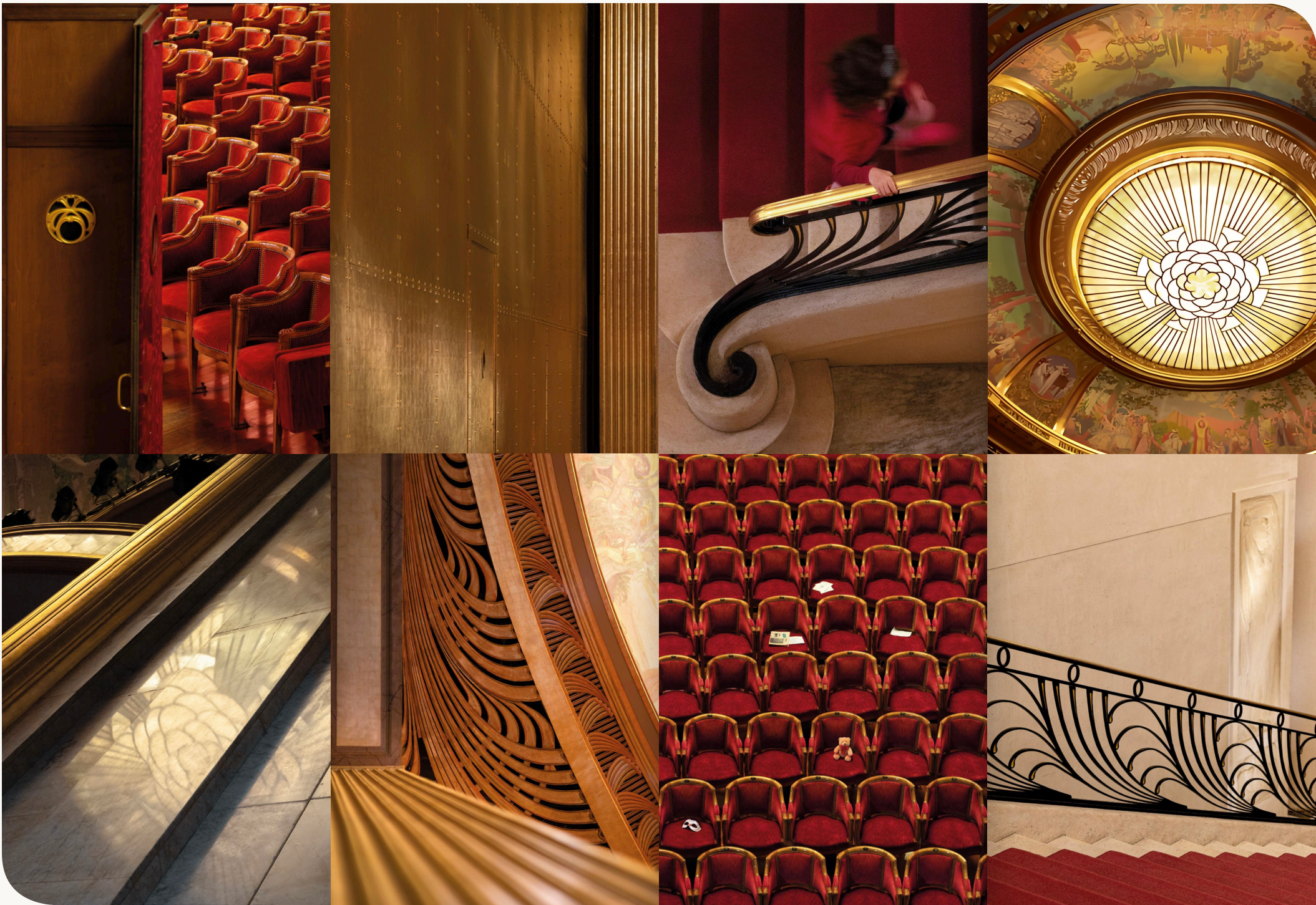
For the theatre itself, we look closer.
Not at the grand facade, but at the silent details, the curve of a railing, the gilded thread of the curtain, the geometry of the ceiling.

This photographic style reveals the house from within.
Through textures, reflections, and fragments, it brings out the soul of the space : its Art Deco elegance, its quiet opulence, its human scale.

It's not about nostalgia, but presence.
A way to honour the heritage, not by showing it whole, but by feeling it in every detail.

- Warm colored
- Intimate
- No to few people
- Close up
- Small amount of noise

THEATRE PHOTOGRAPHY STYLE



Photography style

Opera on stage is light and shadow. Silence and tension. Grandeur and fragility.

Our photographic style embraces its full theatrical power, with cinematic contrast, bold compositions, and deep blacks.

Faces emerge from darkness. Costumes glow like paintings.

Whether in wide shots or tight portraits, each image is designed to feel like a frame from a film, charged with emotion, movement, and story.

- High contrast
- Cinematic / dramatic
- Portraits and larger plans
- True to the scene



Brand Application





For the Homepage of the website, a grid based on "The key" is used to help giving dynamism and structure to the page. To reinforce visual hierarchy, the main element of each image breaks out of the grid, creating depth and focus. This system remains flexible and modular to adapt to different images, as illustrated in the examples.

1913

Théâtre des

2025

CHAMPS-ÉLYSÉES

EN FR IT



La Traviata

Un opera de Rossini

La Traviata est l'un des opéras les plus célèbres et les plus émouvants du compositeur italien Giuseppe Verdi. Créée en 1853 à La Fenice de Venise, cette œuvre en trois actes est inspirée du roman La Dame aux camélias d'Alexandre Dumas fils. À travers une musique poignante et un livret signé Francesco Maria Piave, Verdi peint le drame intime d'une femme condamnée par la maladie et par les jugements de la société. L'histoire suit Violetta Valéry, une courtisane parisienne réputée, qui tombe amoureuse d'un jeune homme sincère, Alfredo Germont. Leur amour est pur, mais il est rapidement mis à l'épreuve par les conventions sociales et les pressions familiales. Le père d'Alfredo, Giorgio Germont, supplie Violetta de quitter son fils pour préserver l'honneur de la famille. Violetta, sacrifiant son bonheur, obéit. Malheureusement, la réconciliation arrivera trop tard, alors que la maladie – la tuberculose – emporte la jeune femme dans une mort tragique.

La musique de La Traviata est particulièrement expressive. Des airs comme "Libiamo ne' lieti calici" (le fameux brindisi du premier acte) ou "Addio, del passato" (l'adieu déchirant de Violetta) révèlent toute la virtuosité de Verdi dans l'art de transmettre les émotions humaines à travers la voix et l'orchestre. L'opéra exige une grande sensibilité dramatique, en particulier pour l'interprète de Violetta, rôle considéré comme l'un des plus complexes du répertoire lyrique.



1913

Théâtre des

2025

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EN FR IT



Le Barbier de Seville

Un opera de Blot

Le Barbier de Séville est un opéra bouffe en deux actes composé par Gioacchino Rossini, créé en 1816 à Rome. Basé sur la célèbre pièce de Pierre de Beaumarchais, il est l'un des sommets du répertoire comique et reste l'une des œuvres les plus populaires de l'opéra italien. L'opéra se déroule à Séville et met en scène Figaro, un barbier malin et débrouillard, qui aide le comte Almaviva à conquérir la belle Rosine. Cette dernière est retenue par son vieux tuteur, le docteur Barbouille, qui veut épouser pour sa fortune. Grâce aux ruses de Figaro et à une série de malentendus et de quiproquos, les jeunes amoureux finissent par triompher des obstacles et célébrer leur union.

L'opéra est célèbre pour sa vivacité, son humour et sa virtuosité musicale. L'air "Tutto affrettando" du Figaro chante librement sa place centrale dans la ville, est devenu l'un des airs les plus célèbres du répertoire lyrique. La musique de Rossini, pleine d'énergie, de contrastes dynamiques et de crescendo inévitables, donne à chaque scène une légèreté et un rythme effréné qui captivent le public.



Carmen

Un opera de Blot

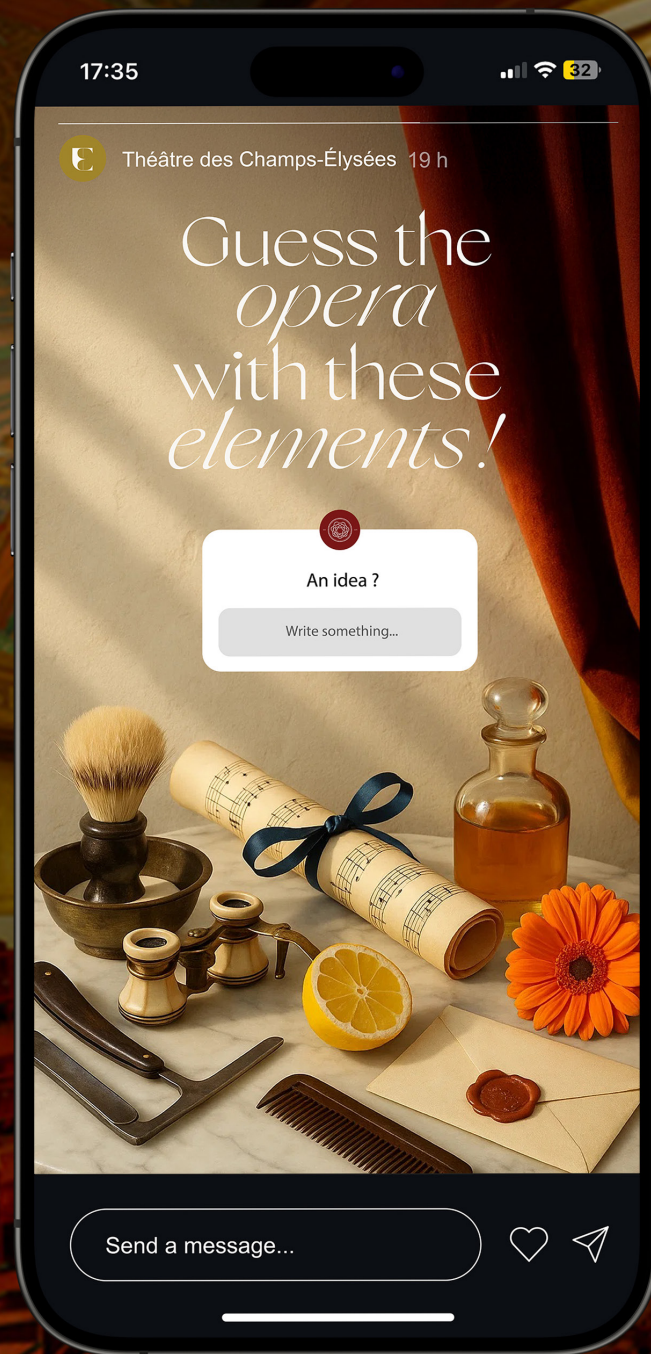
Carmen est un chef-d'œuvre de Georges Bizet, créé en 1875 à l'Opéra-Comique de Paris. Inspiré de la nouvelle éponyme de Prosper Mérimée, cet opéra en quatre actes raconte une histoire de passion, de trahison, de jalousie et de mort, dans une Espagne à la fois réaliste et exotique. Si l'œuvre fut mal accueillie à sa création – jugée trop audacieuse et immorale – elle est aujourd'hui l'un des opéras les plus joués du monde. L'opéra suit Carmen, une courtise de la manufacture de tabac de Séville, femme libre et rieuse, qui refuse toute forme d'attachement. Elle séduit Don José, un jeune soldat des troupes espagnoles, qui abandonne tout – sa famille, sa femme, sa loyauté – pour amour pour elle. Mais Carmen, libre jusqu'au bout, se laisse rapidement emporter par ses passions et finit par trahir Don José. Dans une scène de jalousie, la fin à la fin de l'opéra, sur fond de corrida très phare.

La musique de Bizet est d'une richesse extraordinaire. Des airs emblématiques comme "Habanera" ou "L'entr'acte" du deuxième acte ont permis à cet opéra de devenir le chef-d'œuvre du répertoire lyrique. Les chansons du troisième acte sont devenues des classiques de l'opéra. Bizet mélange habilement mélodie et rythme, et crée une atmosphère et une tension raffinée pour donner vie à une histoire profondément humaine.



To create a consistent and recognizable visual identity for opera presentations on the website, we developed a system based on symbolic still life photography.

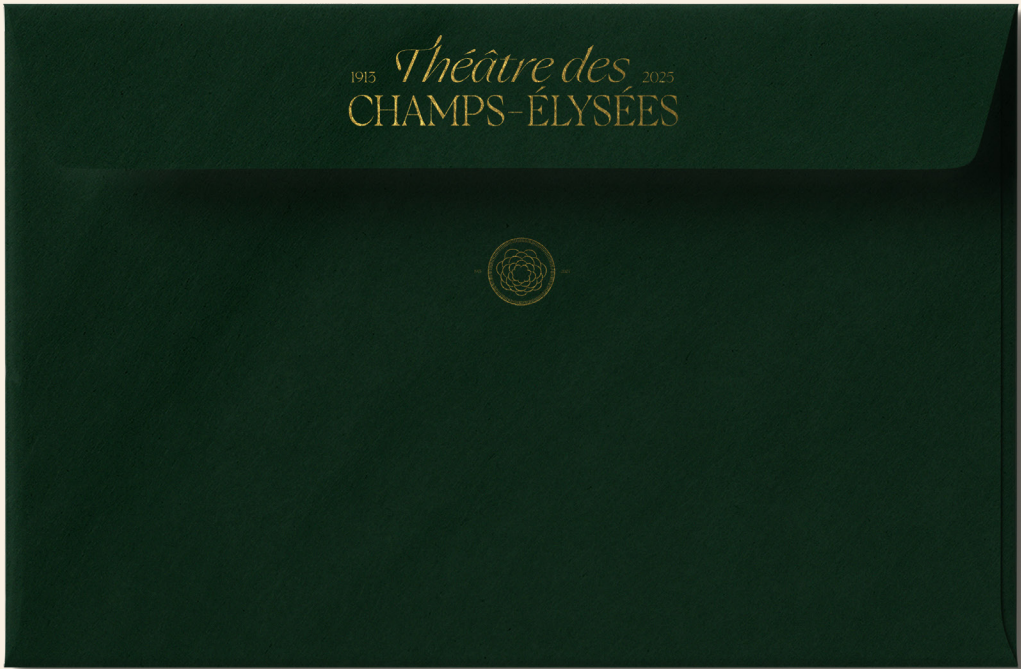
Each production is visually represented by a composition of selected objects, chosen for their narrative, emotional, or historical connection to the work.



















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