



COMITÉ
COLBERT

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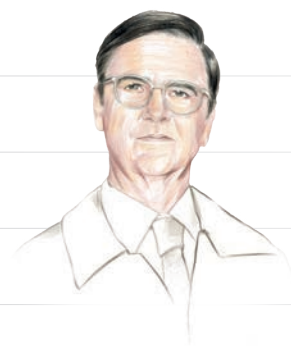
Defender of
French Creation
and Savoir-Faire
Since 1954



Jean-Jacques Guerlain
(Guerlain), 1954 to 1988



Jean-Louis Dumas
(Hermès), 1988 to 1991



Alain Boucheron
(Boucheron), 1991 to 1994



Dominique Hériard Dubreuil
(Cognac Rémy Martin), 1994 to 1998



Rémi Krug
(Champagne Krug), 1998 to 2002



Olivier Mellerio
(Mellerio), 2002 to 2006



Françoise Montenay
(Chanel), 2006 to 2012



Michel Bernardaud
(Bernardaud), 2012 to 2016



Guillaume de Seynes
(Hermès), 2016 to 2022

They chaired Comité Colbert

The travel diary you are about to read is indeed a saga. It's the odyssey of the French luxury industry as represented by Comité Colbert. Born 70 years ago from the imagination of one man, Jean-Jacques Guerlain, and his ambition for what was then still a minor sector of the French economy, Comité Colbert originally brought together 15 founding companies, all family-owned. "The French *art de vivre* is expressed in the splendor of our objects, shaped by the culture of our artisans and the inspiration of our designers," Guerlain wrote in 1954. At the time, it was more a matter of creating ties, on equal footing, among various Maisons in order to revive a certain idea of French prestige. The Colbert spirit was born.

But the construction of this particular constellation of stars had only just begun. Today, Comité Colbert regroups 95 French luxury Maisons, 18 prestigious cultural institutions and six European Maisons. Together, they represent 19,500 years of expertise. For the scope of this industry is a time-honored story that started in the 16th century for Saint Louis, the oldest of our Maisons, and in the 9th century for the Monnaie de Paris, the oldest of our institutions.

Though the size of these Maisons may have evolved, the Colbert spirit remains. And its strategy is expressed today in its *raison d'être*: "to passionately promote, sustainably develop and patiently transmit French *savoir-faire* and creation to infuse a new sense of wonder."

Bon voyage!



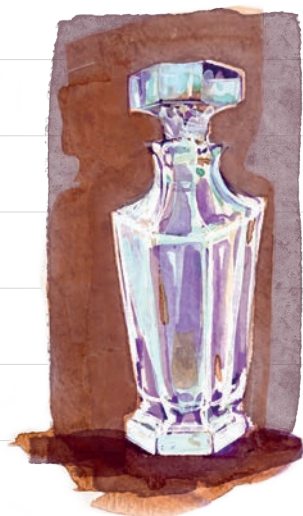
Laurent Boillot (Hennessy)
Chairman of Comité Colbert since 2022

The Colbert Maisons

In 70 years, more than a hundred Maisons, cultural institutions and European members have joined Comité Colbert, with a shared passion for the excellence of their savoir-faire and creations and a mutual desire to promote them internationally.

Crystal

Baccarat, Saint-Louis,
Moser, Riedel



Leather & Leather Goods

Berluti, Christian Louboutin,
Hermès, J.M. Weston,
John Lobb, Longchamp,
Louis Vuitton, Pierre Hardy,
Delvaux



Interior Design

Atelier Mériquet-Carrère,
Delisle, Féau Boiseries,
Lelièvre Paris, Liaigre,
Pierre Frey, Yves Delorme,
Mobilier national



Faïence & Porcelain

Bernardaud, Faïencerie de Gien,
Robert Haviland & C. Parlon,
Sèvres – Manufacture et
Musée Nationaux, Herend

Publishing

Citadelles & Mazenod,
Diane de Selliers Éditeur,
Flammarion Beaux Livres



Gastronomy

Alain Ducasse, Anne-Sophie Pic,
Château d'Estoublon, Dalloyau,
Guy Savoy, Joël Robuchon,
Lenôtre, La Maison du Chocolat,
Oustau de Baumanière,
Pierre Hermé Paris,
Potel et Chabot, Taillevent,
Yannick Alléno



Haute Couture & Fashion

Balenciaga, Balmain, Bonpoint,
Celine, Chanel, Chloé,
Christian Dior Couture, Eres,
Givenchy, Jean Paul Gaultier,
Jeanne Lanvin, Leonard, Patou,
Saint Laurent



Jewelry & Horology

Bäumer – Place Vendôme,
Boucheron, Breguet, Cartier,
Mellerio, Van Cleef & Arpels,
Zolotas

Music

Devialet, Focal,
Henri Selmer Paris, IRCAM,
Opéra national de Paris



Silversmithing

Christofle, Ercuis,
Puiforcat, S.T. Dupont,
La Monnaie de Paris

Luxury Hotels

Cheval Blanc Courchevel, George V,
Hôtel Plaza Athénée, Le Bristol Paris,
Le Meurice, Les Airelles Courchevel,
Les Prés d'Eugénie, Ritz Paris



Fragrance & Cosmetics

Parfums Chanel, Parfums Christian Dior,
Éditions de Parfums Frédéric Malle,
Parfums Givenchy, Guerlain,
Parfums Hermès, Lancôme, Maison Francis
Kurdjian, Parfums Caron, Rochas,
Yves Saint Laurent Beauté, Dr Irena Eris



Heritage & Museums

Académie de France à Rome – Villa
Médicis, Air France, Centre Pompidou,
Château de Fontainebleau, Château
de Versailles, Comédie Française,
Institut de France, La Demeure
Historique, MAD, Musée du Louvre,
Musée d'Orsay, La Sorbonne,
La tour Eiffel



Wine & Spirits

Champagne Bollinger, Champagne Charles
Heidsieck, Château Cheval Blanc,
Château Lafite Rothschild, Château
d'Yquem, Delamain, Hennessy,
Champagne Krug, Martell, Champagne
Perrier-Jouët, Cognac Rémy Martin,
Champagne Ruinart, Champagne Veuve
Clicquot Ponsardin



1954
to 1969

Origins

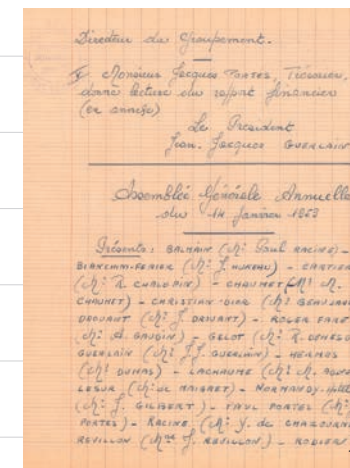
Following the Second World War, luxury brands were eager to revive a certain idea of grandeur and influence. For this reason, Jean-Jacques Guerlain created Comité Colbert, in order to regroup key players in the French luxury industry under one roof and to reflect, act and shine together.



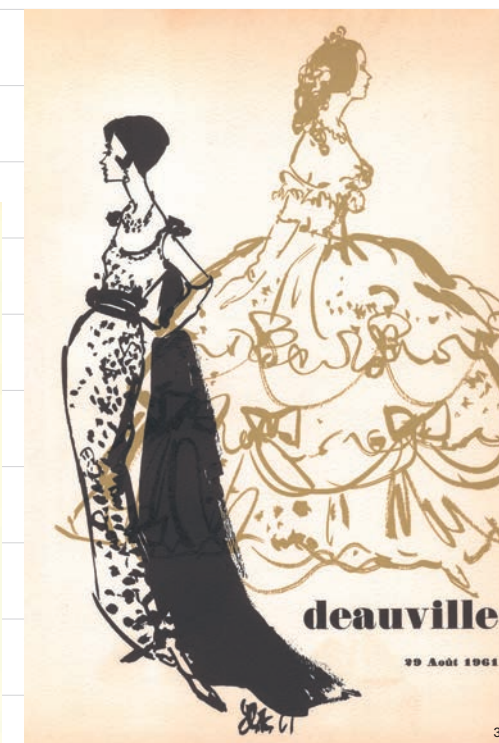
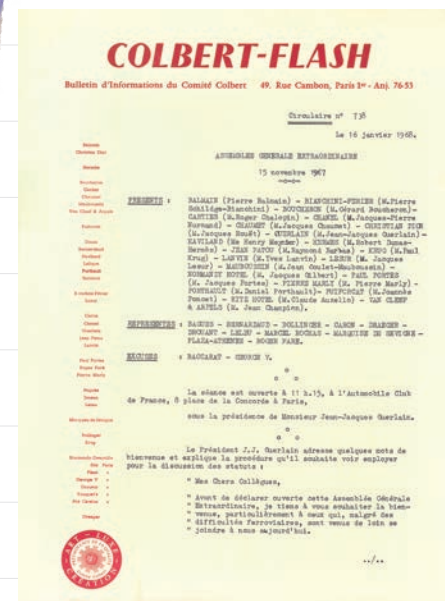
Created by Jean-Jacques Guerlain in 1954, Comité Colbert owes its name to Jean-Baptiste Colbert, Comptroller General of Finance under Louis XIV. He was the first to develop international trade and create a high-end industry by commissioning royal manufactures in order to build wealth in a starving kingdom. He formed international shipping companies and promoted culture and science. This period in history thus symbolizes the beginning of France's cultural influence, radiating from the Palace of Versailles, whose riches would come to be admired the world over. Originally named Groupement Colbert, with the subtitle

"Association pour le développement des entreprises exportatrices employant une main d'œuvre française de qualité," (in English, Association for the Development of Export Companies Using Quality French Workmanship), the association ultimately adopted the name Comité Colbert in 1959. Made up of 15 family-run Maisons from the worlds of fashion, tableware, fragrance and cosmetics, the association clearly voiced its ambition from the outset: to forge bonds between artisanal professions and bring French Maisons together for meetings and discussions about shared concerns, with the aim of "creating, maintaining and revitalizing a spirit of solidarity."

1. Minutes from the annual general meeting, 1954.
In this handwritten register of amendments dating from 1954 figures one of the earliest minutes from the general meeting of what was then still called Groupement Colbert, attended by its president and first members.



2. Colbert Flash, 1968.
This Comité Colbert newsletter was sent to over 350 journalists in France and abroad. Featuring the names of luxury's leading brands of the day, as well as a seal with the words Art, Luxury, Creation, Preeminence of Quality, it already demonstrated the scope of the sector.



3. La Grande Nuit du Luxe gala in Deauville, August 29th, 1961.
Comité Colbert had already begun initiating a number of noteworthy events gathering its Maisons. The Grande Nuit du Luxe in Deauville, a gala organized by the association in 1961, is but one example.

"The French art de vivre is expressed in the splendor of our objects, our artisans and the inspiration of our designers."

shaped by the culture of
Jean-Jacques Guerlain, founding chairman of Comité Colbert.

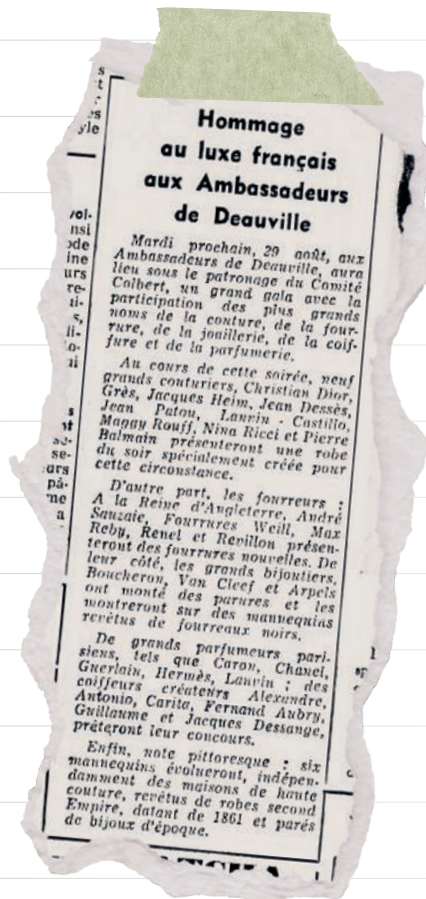
Comité Colbert in *Le Figaro*

From the beginning, *Le Figaro* closely followed Comité Colbert's work, reporting on its initiatives, challenges and latest news.

"Honoring French Luxury at Les Ambassadeurs in Deauville"

1961

At a time when luxury was still considered frivolous and a woman's domain, this gala illustrated the desire to showcase the diversity of French savoir-faire and the sector's wealth of creativity.



"Taste Taught by Word and Example"

Comité Colbert announces a series of educational conferences to teach young ladies to understand the aesthetic codes and techniques of the leading Maisons, as well as their savoir-faire. These were the early days of modern transmission and the preservation of fine French craftsmanship.

1961

in *Le Figaro*

1963

"This morning, in the Council of Ministers"

On that day, the then-Prime Minister Georges Pompidou presided over a luncheon organized by Comité Colbert, described at the time as "an association of luxury businesses in a district of Paris." In just a few lines, Comité Colbert's activities were thus linked to politics.



"Exportation of High-end Industries"

1966

Comité Colbert reports through the press that sales of art- and design-related products have reached 3 billion francs. French luxury was growing in economic importance and deserved representation befitting its stature.



1970 to 1988 Expansion



International Success

The 1970s and 1980s saw the development of Maisons and their expertise far beyond French borders. Comité Colbert succeeded in giving prominence and legitimacy to a sector whose mainstream visibility was still limited. Growing revenues, coupled with foreign interest in luxurious craft, gradually placed the world of luxury in the spotlight.

In 1970, 17 Maisons from Comité Colbert presented objects, and notably perfumes, at the Japan World Exposition in Osaka. The event's success proved Japan's taste for French products. Above all, it became the starting point for a number of other exhibitions, in France and abroad, designed to promote the Maisons and their expertise. Very soon, that expansion was reflected in the industry's fast-growing figures. In 1976, sales in the luxury goods sector reached 28 billion francs, up from 3 billion ten years earlier. Acting in concert, Comité Colbert and its Maisons organized to extend their influence beyond France, and to make a case to public authorities for the specific characteristics of luxury goods, which were gradually to become a jewel in the crown of French industry. This growing success went hand in hand with an issue that emerged as one of Comité Colbert's key battles: the fight against counterfeiting. That "ransom of success" would fuel recurrent discussions between the Comité and governmental bodies, culminating in the 1994 introduction of powerful and innovative French legislation aimed at protecting creativity through intellectual property rights.

A growing reputation and recognition among consumers and political decision-makers alike, in France and abroad, would lay the foundations for the industry's uncontested leadership in the decades to come.



Le Figaro, Octobre 6th, 1972

"The Chairman of Comité Colbert rebuts a comment by Mr. Pompidou."

Mr. Guerlain took advantage of a ceremony to highlight the importance of artisanal craftsmanship and fashion- and design-related professions, which in 1971 employed 450,000 people and generated 4.6 billion francs' worth of revenue in export. The speech was a form of retort, motivated by an aside from the President of France Mr. Pompidou had made on the lightness of luxury. "Dear Old France... *la bonne cuisine*... Les Folies Bergère... Gay Paris... Haute Couture, Fine exports... Cognac, Champagne, even Bordeaux and Burgundy... it's over! France has begun an industrial revolution!" It would mark a turning point in society's perception of luxury businesses.

1970
Osaka

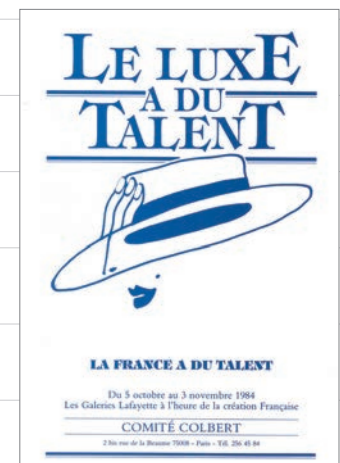
1970
São Paulo

1972
Mexico

1985
Tokyo

1987
Munich

From the 1970s onwards, Comité Colbert stepped up its exhibitions in order to promote French luxury and art de vivre around the world.



Comité Colbert also organized numerous events across France, among them an exhibition at Galeries Lafayette in 1984 that showcased the savoir-faire, creativity and richness of French heritage.

Maturity

1989 to 2004

From the emergence of the notion of industry to the development of major groups, via the importance of training, culture and creation, this period marked the expansion of Maisons represented by Comité Colbert. Luxury was now rising to the challenges of growth, establishing itself as an economic and cultural industry.

In 1990, Comité Colbert partnered with McKinsey to conduct an economic study on French luxury. The results saw the concept of “luxury industry” emerge into common parlance for the first time. Over that decade, the association diversified its initiatives to contribute to the further development of a sector that was now an integral part of the country’s economic and social fabric. Its attractiveness to the younger generation was already a major priority, particularly in terms of training, to nurture rapid growth. A collective effort was undertaken with the Maisons and emergent major groups. The French luxury industry was structuring itself to assert its position as the global leader. This was also a pivotal period for developing luxury’s role in the country’s culture and heritage. Comité Colbert launched a wide range of initiatives to promote French *art de vivre*. The diversity of exhibitions mounted in France and abroad foreshadowed the notion of an industry that was both cultural and creative, rooted in a heritage of *savoir-faire*. They comprised a showcase for Comité Colbert’s collective effort, which contributed to Maisons’ development in new markets.



In 1989, Comité Colbert entered the U.S. market with an exhibition on French *art de vivre* at the Cooper Hewitt Museum to celebrate the bicentenary of the U.S. Constitution. Organized jointly, an exclusive tour guided customers through the Maisons’ New York boutiques.



An article on the exhibition “Théâtres des Sens,” published in Madame Figaro on May 23rd, 1998.



A Sense of the Collective

The 1998 exhibition “Théâtres des Sens,” organized by Comité Colbert at the Palais de la Découverte in Paris, highlighted the importance of the five senses as unifying links in the luxury sector. The mark of a collective effort that was now opening up to the general public.

Grandes Écoles: A Lever for Luxury’s Growth

As a key player in the economy, the luxury sector now needed to sustain its development and preserve the expertise that had made France so prestigious on the international stage. One way of doing so was through partnerships with schools to train future executives and increase interest in these forward-looking professions.

HEC Campus

Starting in 1988, the École des Hautes Études Commerciales (HEC business school) began to forge closer ties with the world of luxury goods via a one-day event during which 77 Colbert Maisons introduced students to professional opportunities in the sector. The first edition of HEC Campus was held in 1992, with a conference followed by debates.

Colbert Campus at Columbia University

In March 1989, the Colbert Campus traveled to New York for a symposium on luxury product management. “The major highlight was the high quality of the dialogue that took place over the course of a day of discussion,” Comité Colbert noted.

Colbert at Sciences Po

In 1989, a first session was organized between students at Sciences Po and those at the Camondo and Duperré art schools, to examine case studies. A year later, third-year students at Sciences Po were given a first opportunity to choose a course on luxury. The aim? To help young people drawn to this promising sector in developing their marketing and financial skills.

Nurturing Excellence

Committed to inspiring and promoting talent, Comité Colbert launched events designed for young people.



Promotion des Jeunes Créateurs (Promoting Young Designers)

Initiated by Comité Colbert and launched in 1987, the *Promotion des Jeunes Créateurs* competition invited students to create an object on a given theme. The goal: to contribute to the revitalization of French education in design and applied arts, and to showcase new talent.

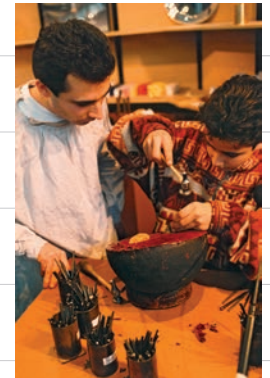
and Creating Vocations

Learning New Trades

Le Figaro, November 12th, 1997



From 1993 to 2001, Comité Colbert, in partnership with the French Ministry of Education, launched the first "trades class." This experiment, involving 400 8th- and 9th-grade students, had a dual purpose: to let them create an object from A to Z, and spend a week working with a team of artisans to discover the production stages for a luxury product.



L'Aventure des Métiers



In 1994, Comité Colbert participated in L'Aventure des Métiers at the Grande Halle de la Villette in Paris. This event was aimed at high-schoolers, offering an overview of artisanal trades and a chance to meet specialized craftspeople. An occasion for highlighting the beauty of specialized manual skills.

New Territories

2005 to 2019

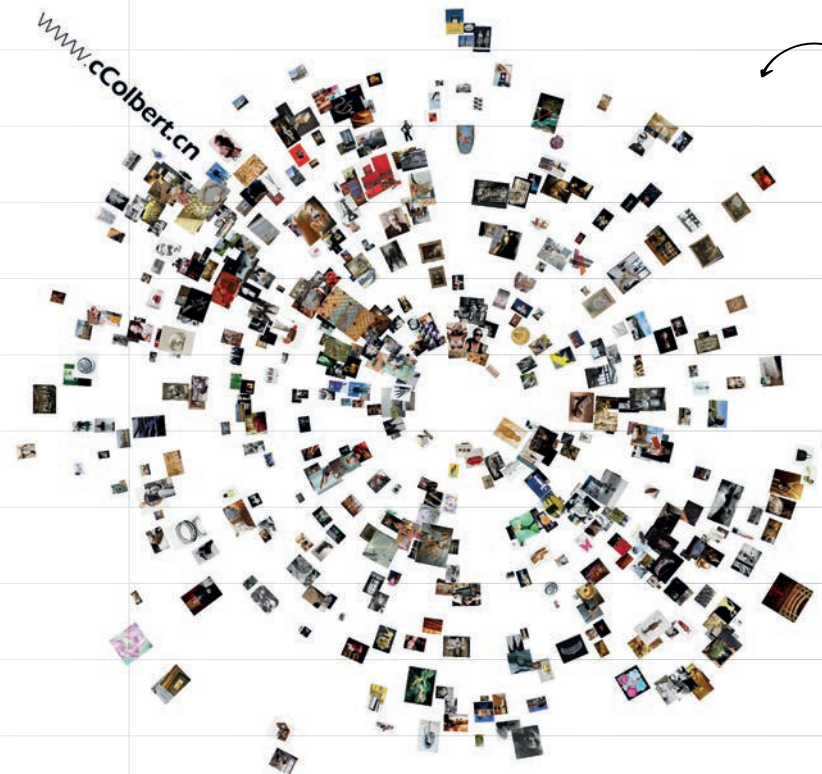
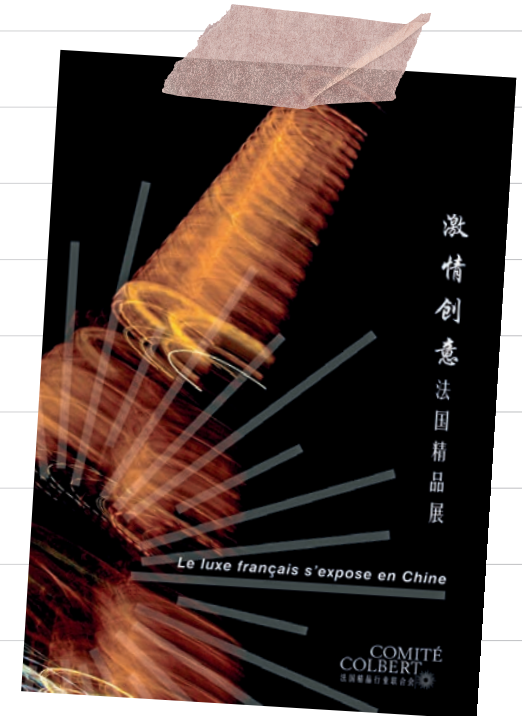
French luxury's curiosity and desire to expand knew no bounds. Ever at the avant-garde, Comité Colbert and its members ventured into new territories of expression, in both the physical and digital worlds. It was also a period when the Comité expanded intercultural exchange around creativity, transmission and the promotion of excellence. A crystallization of experiments carried out in previous years.

The power of the collective made it possible for Colbert to be daring. Together, as pioneers, Maisons were moving into new markets, giving luxury a voice through an array of events showcasing French excellence while also respecting cultural dialogue. Though China is now an important market for the members of Comité Colbert, the dialogue between our two countries dates back to 2003. Two years later, the exhibition "French Luxury on Show in China," at Plaza 66 in Shanghai, was a high note. A true demonstration of savoir-faire. The association also traveled to India, where in 2006 it signed a Memorandum of Understanding with the FICCI, the country's not-for-profit

voice for business and industry. The objective was clear: "To encourage the creation of counterparts abroad who share the same values of excellence and respect for savoir-faire and creativity, in order to jointly defend a value-added sector." From 2010 onward, the focus expanded to include more destinations – notably the United Arab Emirates, Bahrain, Korea, Turkey, Lebanon and Brazil – as well as the usual major markets. The Comité relied on tried-and-true ingredients from the past to offer a rotation of artisanal demonstrations, dialogues about savoir-faire, conferences and exhibitions. All of which underscore the sector's interest in diversity and the richness of cultural exchange.

Exhibition at Plaza 66

In 2005, French luxury goods were exhibited collectively for the first time at the Plaza 66 mall in Shanghai. At the time, China was a promising market destined for huge success.



A Digital Footprint

In line with its strategy of openness, Comité Colbert in 2009 launched cColbert online with Sina, China's leading Internet operator. A truly interactive, three-dimensional work of art, it immersed visitors in 1,600 images, sounds and videos depicting French luxury. An innovative way of introducing a Chinese audience to French excellence and art de vivre.

French Luxury Around the World and Art de Vivre World

Since its founding, Comité Colbert has traveled the world to promote its members' expertise and to exchange ideas about creativity and the preservation of savoir-faire.

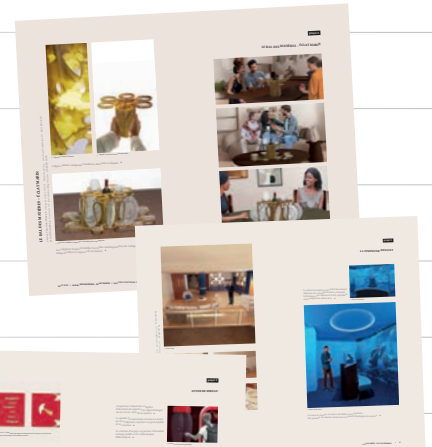
Transmission:
The Heart
of it All



In 2010, Comité Colbert published a book entitled *Au Cœur du Luxe, les Mots* (The Words at the Heart of Luxury), which brings together a text in Arabic by the poet Adonis and another in French by the linguist Alain Rey. The authors illustrate how the semantics of luxury are embedded in the language and culture of their respective civilizations.

An Award and a Training Course

On the one hand, in June 2010 the Comité created the *Prix Colbert Création et Patrimoine* Prize to celebrate the artisans who share its values. On the other, the Colbert Chair, created in 2011 in partnership with the Ensaama school of art and design, offers Maisons the opportunity to connect with design students, the talents of tomorrow.



In Istanbul, Comité Colbert staged "Modernité?," an exhibition at the Istanbul Modern featuring French and Turkish artists, and offered tours of its Maisons' boutiques in Istanbul, allowing visitors to explore the modernity of French luxury.



The first exchanges with the United Arab Emirates date back to 2010, with an exhibition in Dubai. The initiative would continue in 2019 through a dialogue of savoir-faire uniting French and Emirati artisans, part of "Flânerie Colbert Abu Dhabi: French Luxury in the 21st Century."



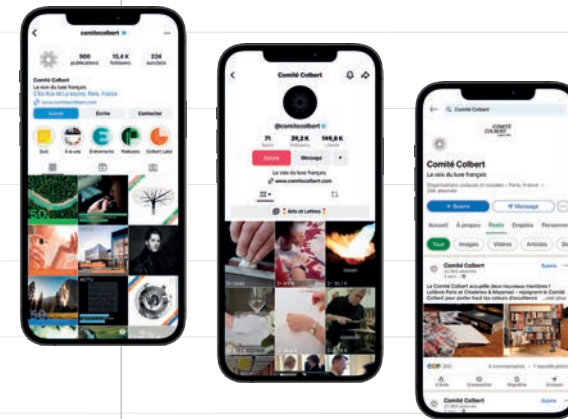
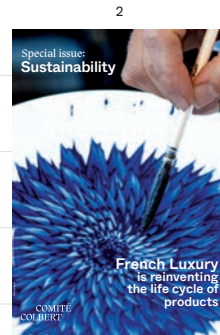
A Prestigious Award Chevalier des Arts et des Lettres

Since 1957, the French Ministry of Culture has awarded the *Ordre des Arts et des Lettres* to those who "have distinguished themselves through creation in the artistic or literary field." In 2006, Comité Colbert obtained permission for this distinction to be awarded to artisans from its Maisons. A ceramist, a glassmaker, a trunk maker and a saddler-leather goods maker were the first to receive this honor. Today, nearly 100 such artisans have been knighted, in recognition of their role in France's standing around the world.

The Challenge of Communication

2020 to 2024

Alongside its Maisons, Comité Colbert is asserting itself through a *raison d'être* and more frequent interaction with the general public, notably on CSR. It is expanding on social media, conducting studies on the sector and launching vast projects centered on savoir-faire.



Making Connections

Instagram, TikTok, LinkedIn
Social media presents great opportunities for Comité Colbert to showcase, inform and appeal to all generations.

comitecolbert.com

More than a website, it's a space brimming with color and content. From the history of the Comité to the latest news and interviews, it's all here.

Under the leadership of a new management team, a *raison d'être* has been formulated: "To passionately promote, sustainably develop and patiently transmit French savoir-faire and creation to infuse a sense of wonder." Comité Colbert's day-to-day actions are guided by this mission, bridging tradition and modernity. Encouraging young people's interest in craft through vibrant, timely communication across all channels - digital, social and events - has become a major objective. Comité Colbert is also developing a more immersive website, launching on Instagram and LinkedIn, and even is paving the way for its Maisons through a trailblazing account on TikTok. The association enriches the collective culture of the luxury goods industry through lectures at numerous schools and making its studies on the

sector available free of charge. Comité Colbert organizes major events for the general public, such as *Les De(ux) mains du Luxe*⁽¹⁾, an interactive fair held in Paris and in other regions of France to showcase the diversity of skills and expertise involved in crafting luxury, and thus encourage interest in those vocations. CSR, which has been at the heart of the association's considerations since 2003, constitutes another major challenge. A commission dedicated to those issues has been formed to share and communicate on best practices within the sector, such as the latest Colbert sustainability report published in partnership with the New York Times⁽²⁾. In the light of these new challenges, the notion of a collective, which is inherent to the existence of Comité Colbert, has never been so meaningful.

A Timeline of Comité Colbert Logos

Groupe Colbert
49, Rue Cambon, 49 - Opéra 68-04

1959



1985

COMITÉ COLBERT

49, Rue Cambon - PARIS 1^{er}

1968



2000



COMITÉ COLBERT

1980



Depuis 1954

2020

A Structured

Commitment

Comité Colbert has set up a number of commissions with very specific objectives to ensure absolute consistency in all its areas of action.

Ethics and New Members

The commission participates in the selection of new members and ensures compliance with the values Comité Colbert upholds.



Guillaume de Seynes,
Hermès



Marc Chaya,
Maison Francis Kurkdjian

Finance

Every year, the commission proposes a budget, ensures that it is aligned with the association's strategy, and supervises its execution.



César Giron,
Martell

Its mission is to strengthen ties between Colbert members and facilitate exchanges by fostering a spirit of conviviality.

Club

Sustainable Development

Its aim is to make the luxury goods sector a benchmark for CSR. To this end, it shares best practices and emerging issues with Maisons, notably through major public events such as the Université de la Terre (University of the Earth).



Jean Cassegrain,
Longchamp

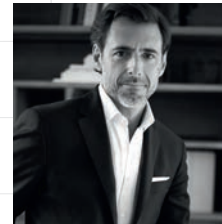
Advocacy and Public Policy

European Cultural and Creative Industries Alliance

The commission contributes to the drafting of European and French regulations, providing public authorities with expertise on the specificities of the sector. It also presided over the creation of ECCIA (European Cultural and Creative Industries Alliance), the body that unites all European luxury and high-end industry associations.



Bruno Pavlovsky,
Chanel



Christophe Caillaud,
Liaigre

Forward-Thinking

To nurture a pioneering spirit, every year the commission leads the Colbert Labo, a network of young employees from various Maisons who work together on a given topic regarding the future of luxury goods. It also leads studies on the sector, such as the one with Bain & Company, at right.



Jean-Marc Gallot,
Champagne Veuve Clicquot Ponsardin

International

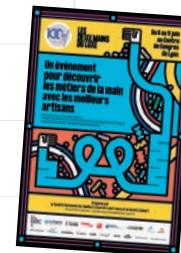
The commission organizes events around the world as the mouthpiece for French luxury, its cultural dimension and its *art de vivre*. Upcoming events include a dialogue between French and Chinese artisans in Shanghai, in November 2024.

Crafts and Creation

To promote and transmit these two concepts, the art of craftsmanship is showcased by events such as *Les De(ux) mains du Luxe*, whose third edition was held in Lyon in June 2024, or through collaborations with training institutions.



Nicolas Bos,
Van Cleef & Arpels



Forging our Future

An interview with Bénédicte Épinay,
President and CEO of Comité Colbert



What are the main challenges

facing Comité Colbert in the future?

The challenges of 1954 are still present, but they are materializing on an exponential scale, which is normal given the growth of our sector. They're also in the affirmational sense of our *raison d'être*. The promotion and preservation of our savoir-faire remains a major challenge. Our industry must constantly attract new generations to manual trades, which are also paths for the future. The international influence of our Maisons, through cultural diplomacy, are likewise key at a time when the world is in turmoil. Last but not least, sustainable development is a crucial collective challenge that calls into question our ongoing search for the right balance between

responsibility and desirability. Seventy years after our founding, the relevance of our collective has never been more necessary. That is what makes Comité Colbert a resolutely modern and visionary institution.

How can we perpetuate the idea of inspiring dreams?

The invitation to dream is an essential feature of our Maisons, which explains the exceptional success of this industry. And the dream is built behind the scenes, in the secrecy of artisans' ateliers and in the preservation and enrichment of their heritage. Culture and savoir-faire are therefore, naturally, the two pillars of our association. In a world that's closing off, intercultural dialogue has never been more essential. Thanks to Comité Colbert ambassadors in our main markets, we are contributing to this dialogue notably through events such as the conversation about savoir-faire organized in China this year to mark the 60th anniversary of Franco-Chinese diplomatic relations, or the project to celebrate the 250th anniversary of American independence — and the friendship between our two countries that was born on that occasion — in the United States in 2026. In France, two major events will punctuate 2025. In March, Comité Colbert's participation in University of the Earth at

UNESCO will serve as a reminder of the industry's steadfast commitment to the planet. In autumn, an "enhanced" version of our *Les De(ux)mains du Luxe* event will spotlight not only our Maisons' artisans, but also their creative directors who, every day, reinvent the desirability of their products.

How do you see Comité Colbert ten years from now?

Comité Colbert's destiny is intimately intertwined with that of French luxury Maisons, and that's what this travel diary is all about. For 70 years, our association has been working behind the scenes to help make luxury a benchmark industry. The next ten years won't change that. The sector will always be emblematic of France, creating jobs and competitiveness but also culture, dreams and emotions, and will remain the undisputed reference in terms of attractiveness and desire. Ever attuned to the world and in resonance with it, Comité Colbert must pursue its mission as a unifying collective that, in harmony with its member Maisons large and small, acts as the voice of French luxury in Paris, in Brussels and in all territories of expression, whether physical or digital. Thanks to the sharing and solidarity among its members, our association has all the assets to perpetuate the Colbert spirit.

"The luxury sector will
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Index

Origins (1954 to 1969):

Images at right: 2nd handwritten register of Comité Colbert compiling the minutes of its first general assemblies - © Comité Colbert; *Colbert Flash* from 1968 following the general assembly of November 15th, 1968 - © Comité Colbert; Program for the “Grande Nuit du Luxe” gala in Deauville organized by Comité Colbert in 1961 - © Comité Colbert.

Expansion (1970 to 1988):

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Maturity (1989 to 2004):

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Nurturing Excellence and Creating Vocations:

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New Territories (2005 to 2019):

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 BACCARAT 1764 • BALENCIAGA 1917 • BALMAIN 1945 • BÄUMER-PLACE VENDÔME 1992
 BERLUTI 1895 • BERNARDAUD 1863 • CHAMPAGNE BOLLINGER 1829 • BONPOINT 1975
 BOUCHERON 1858 • BREGUET 1775 • CARTIER 1847 • CELINE 1945 • CHANEL 1912
 PARFUMS CHANEL 1924 • CHAMPAGNE CHARLES HEIDSIECK 1851 • CHÂTEAU CHEVAL BLANC 1832
 CHÂTEAU D'ESTOUBLON 1489 • CHÂTEAU LAFITE ROTHSCHILD 1855 • CHÂTEAU D'YQUEM 1593
 CHEVAL BLANC COURCHEVEL 2006 • CHLOÉ 1952 • CHRISTIAN DIOR COUTURE 1947
 PARFUMS CHRISTIAN DIOR 1947 • CHRISTIAN LOUBOUTIN 1991 • CHRISTOFLE 1830
 CITADELLES & MAZENOD 1936 • DALLOYAU 1682 • DELAMAIN 1824 • DELISLE 1895
 DEVIALET 2007 • DIANE DE SELLIERS EDITEUR 1992 • ERCUIS 1867 • ERES 1968
 FAÏENCERIE DE GIEN 1821 • FÉAU BOISERIES 1875 • FLAMMARION BEAUX LIVRES 1875
 FOCAL 1979 • ÉDITIONS DE PARFUMS FREDERIC MALLE 2000 • GEORGE V 1928 • GIVENCHY 1952
 PARFUMS GIVENCHY 1957 • GUERLAIN 1828 • GUY SAVOY 1980 • HENNESSY 1765
 HERMÈS 1837 • PARFUMS HERMÈS 1948 • HÔTEL PLAZA ATHÉNÉE 1911 • J.M. WESTON 1891
 JEAN PAUL GAULTIER 1982 • JEANNE LANVIN 1889 • JOËL ROBUCHON 2010 • JOHN LOBB 1899
 CHAMPAGNE KRUG 1843 • LANCÔME 1935 • LE BRISTOL PARIS 1925 • LE MEURICE 1835
 LELIÈVRE PARIS 1914 • LENÔTRE 1957 • LEONARD 1958 • LES AIRELLES COURCHEVEL 1988
 LIAIGRE 1985 • LONGCHAMP 1948 • LOUIS VUITTON 1854 • LA MAISON DU CHOCOLAT 1977
 MAISON FRANCIS KURKDJIAN 2009 • MARTELL 1715 • MELLERIO 1613 • OUSTAU DE BAUMANIÈRE 1945
 PARFUMS CARON 1904 • PATOU 1925 • CHAMPAGNE PERRIER-JOUËT 1811 • PIERRE FREY 1935
 PIERRE HARDY 1999 • PIERRE HERMÉ PARIS 1996 • PÔTEL ET CHABOT 1820
 LES PRÉS D'EUGÉNIE 1974 • PUIFORCAT 1820 • COGNAC RÉMY MARTIN 1724 • RITZ PARIS 1898
 ROBERT HAVILAND & C. PARLON 1924 • ROCHAS 1925 • CHAMPAGNE RUINART 1729
 S.T. DUPONT 1872 • SAINT LAURENT 1962 • SAINT-LOUIS 1586 • HENRI SELMER PARIS 1885
 TAILLEVENT 1946 • VAN CLEEF & ARPELS 1906 • CHAMPAGNE VEUVE CLICQUOT PONSARDIN 1772
 YANNICK ALLÉNO 2014 • YVES DELORME 1845 • YVES SAINT LAURENT BEAUTÉ 1962
 Membres associés : ACADEMIE DE FRANCE À ROME - VILLA MÉDICIS 1666
 AIR FRANCE 1933 • CENTRE POMPIDOU 1977 • CHÂTEAU DE FONTAINEBLEAU 1137
 CHÂTEAU DE VERSAILLES 1661 • COMÉDIE-FRANÇAISE 1680 • INSTITUT DE FRANCE 1795
 IRCAM 1976 • LA DEMEURE HISTORIQUE 1924 • MAD 1882 • MOBILIER NATIONAL 1662
 LA MONNAIE DE PARIS 864 • MUSÉE DU LOUVRE 1793 • MUSÉE D'ORSAY 1986
 OPÉRA NATIONAL DE PARIS 1669 • SÈVRES-MANUFACTURE ET MUSÉE NATIONAUX 1738
 LA SORBONNE 1257 • LA TOUR EIFFEL 1889 | Membres européens : DELVAUX 1829
 DR IRENA ERIS 1983 • HEREND 1826 • MOSER 1857 • RIEDEL 1756 • ZOLOTAS 1895