

Special issue:  
**Sustainability**

**French Luxury**  
is reinventing  
the life cycle of  
products

COMITÉ  
COLBERT



1895  
**BERLUTI**  
PARIS

## The luxury sector is on the move

To be exemplary, the luxury sector must innovate collectively in all matters of sustainability.



By Laurent Boillot,  
President of the Comité Colbert.

**W**ith 93 French luxury brands and 17 cultural institutions, the Comité Colbert has the force of an eclectic collective sharing the same passion for the long term and excellence. Collectively, we draw our strength from the diversity of our members, from great internationally renowned names to smaller ones, and from the oldest, created in the 17<sup>th</sup> century, to the most recent. Collectively, we represent 14 sectors of activity of the French luxury industry, fashion, perfumes, gastronomy, wines and spirits, watchmaking and fine jewelry, table arts, and heritage.

Like a winning team of French *savoir-faire*, we boast 18,000 years of

expertise, passion, and shared values. A canonic age that allows us to affirm today that we are a powerful collective with privileges, those of sharing our dreams, but also with obligations.

We have an obligation to act since we hold a special place due to our financial resources and our pioneering role. We are convinced that to be exemplary, the luxury sector must innovate in all matters of sustainability, from human resources and the need for diversity and inclusion within our teams to the ecological transition through the entire life cycle of our products, and to the role that we aim to play in the community. >>>



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CHANEL.COM \*WHITE GOLD WITH A THIN LAYER OF RHODIUM PLATING FOR COLOR

## COCO CRUSH

SOME ENCOUNTERS YOU WEAR FOREVER.  
RINGS AND NEW BRACELETS IN 18K BEIGE GOLD, 18K WHITE GOLD\* AND DIAMONDS.

“ The luxury industry has no other choice but to move forward as a responsible pioneer. ”

>>> We have this obligation to ourselves, but also to other industry sectors that often observe us. We know that our mutual conscience is enriched by our exchanges, our collective intelligence and that the only way to move forward is to work, to innovate together, and to not or no longer consider sustainability as a source of competitive advantage, but rather as an objective for the common good.

The luxury industry has no other choice but to move forward as a responsible pioneer. A study conducted by IFOP for the Comité Colbert shows clearly that 83% of American consumers of luxury goods prefer responsible brands. In addition, 83% esteem that the luxury sector benefits from *savoir-faire* that is passed down from generation to generation and that the brands of this sector benefit from a past, a history. Another study, this one conducted by the BCG, shows just as clearly that the responsibility of luxury brands

for their products (whatever their nature) can no longer stop at the shop, but extends through the entire life cycle of the product (see feature p.42) including reparability, up-cycling and second-hand.

Backed by this history of combined experience and *savoir-faire*, we can roll up our sleeves and act together with passion and convictions to create a desirable future, inventing the luxury sector of tomorrow and beyond. This magazine that you hold in your hands is a benchmark. It highlights the path already taken by all of our prestigious names to improve the sustainability of their products, but even more, it lights the path ahead to achieve our objectives for 2030. The luxury sector has been on the move for a long time and will continue to be for a long time to come. ■

# CHANEL

FINE JEWELRY

# Hermès, build bespoke career paths



"Hermès gave me a chance, even though I didn't tick all the boxes. From leather-worker to workshop manager, I have had various roles within the house, in France and overseas. This bespoke career path has helped me forge very strong bonds of trust with the teams."

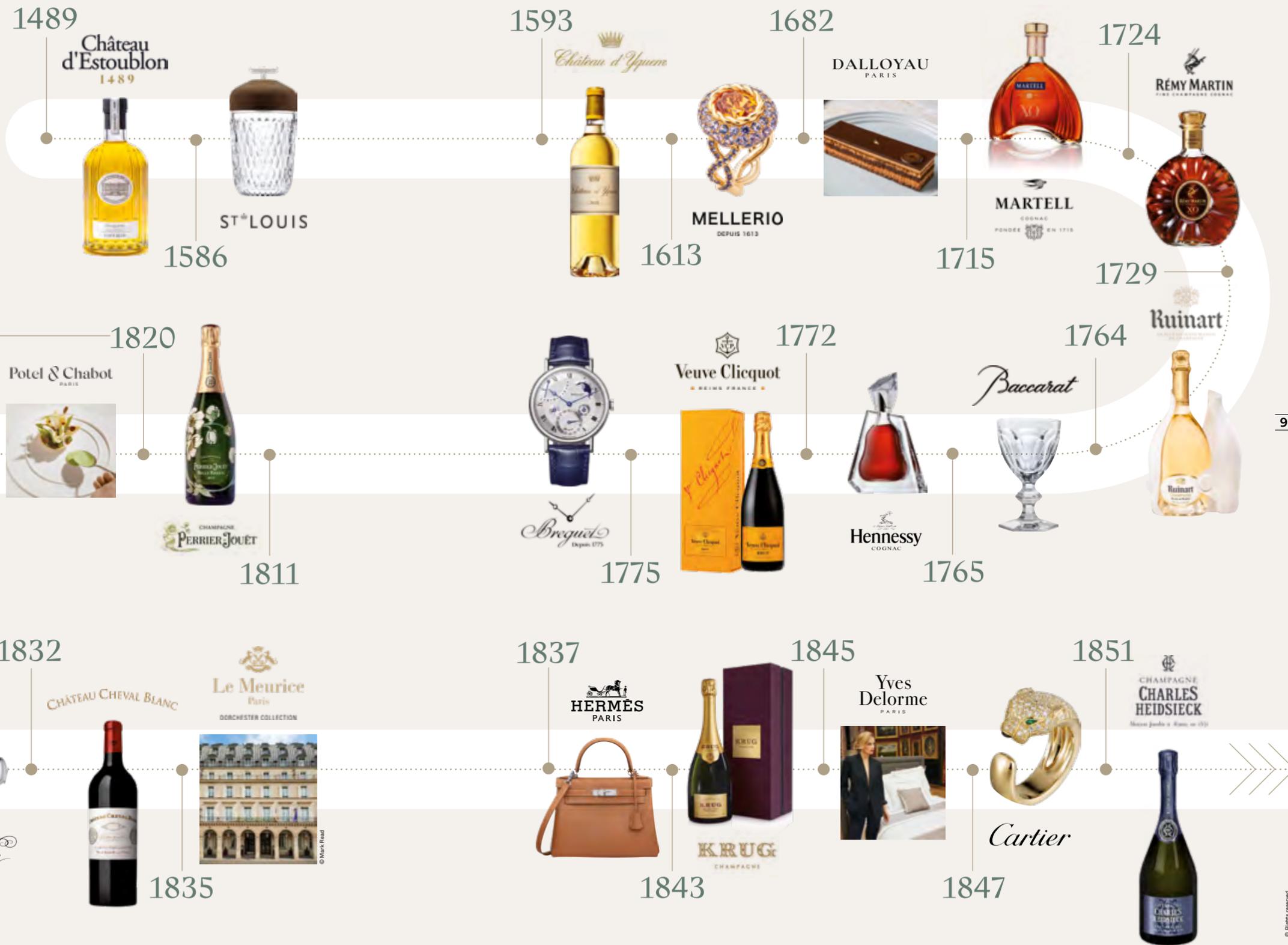
— Manuela, director of the Hermès workshops in Paris



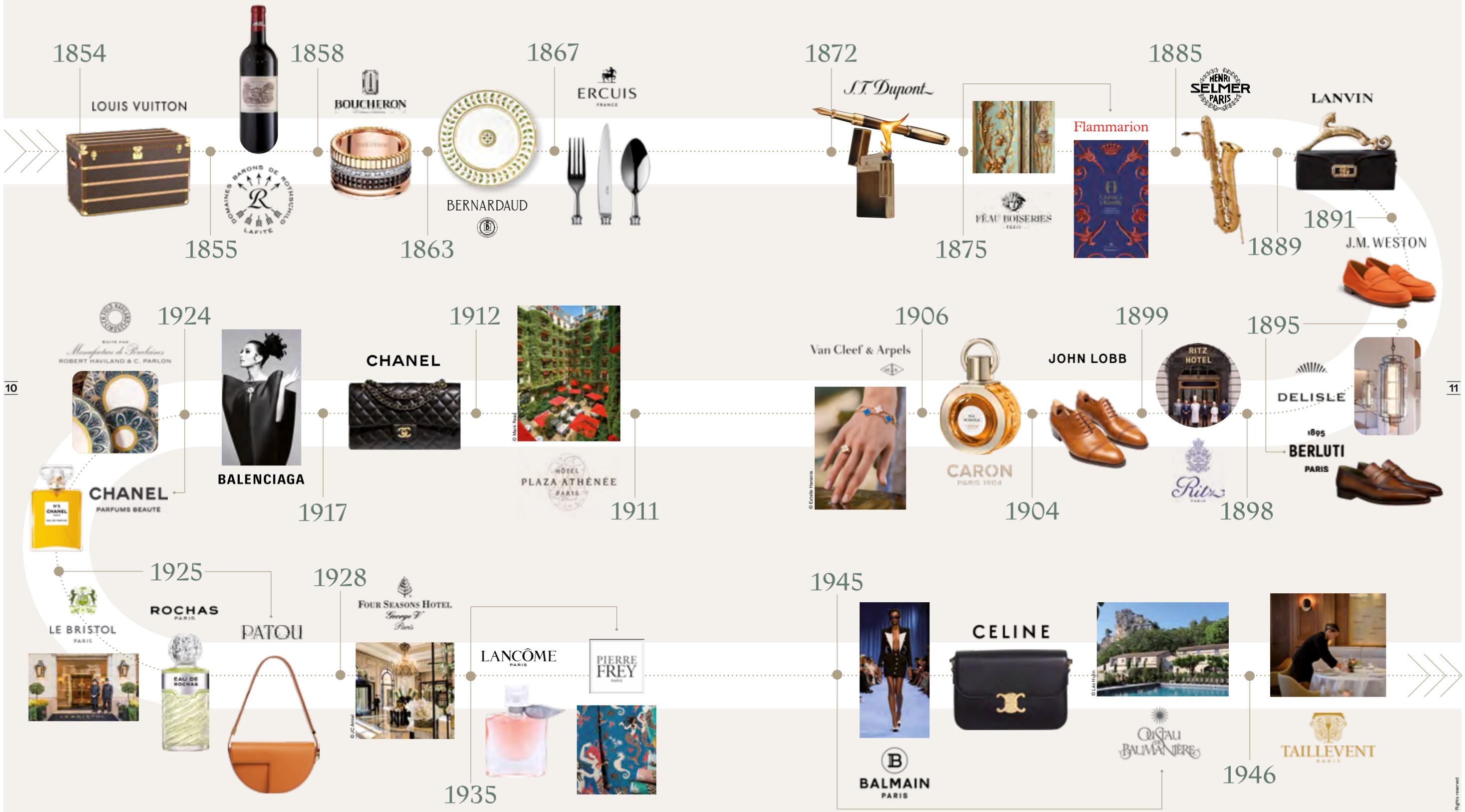
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# The Comité Colbert's 93 luxury Maisons

The 93 luxury Maisons that are members of the Comité Colbert embody a culture of beauty and share the same passion for *savoir-faire*. Together, they represent more than five centuries of history.



TIMELINE



10

11

TIMELINE



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© Maarten Vanden Abeele

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# The Art of Crafting Dreams

1365 DOMAINE DES LAMBRAYS 1593 CHÂTEAU D'YQUEM  
1668 DOM PÉRIGNON 1729 RUINART 1743 MOËT & CHANDON  
1765 HENNESSY 1772 VEUVE CLICQUOT 1780 CHAUMET  
1792 CHÂTEAU GALOUPET 1803 OFFICINE UNIVERSELLE  
BULY 1815 ARDBEG 1817 COVA 1828 GUERLAIN 1832 CHÂTEAU  
CHEVAL BLANC 1837 TIFFANY & CO. 1843 KRUG 1843  
GLENMORANGIE 1846 LOEWE 1849 ROYAL VAN LENT 1849  
MOYNAT 1852 LE BON MARCHÉ 1854 LOUIS VUITTON 1858  
MERCIER 1860 TAG HEUER 1860 JARDIN D'ACCLIMATATION  
1865 ZENITH 1870 SAMARITAINE 1884 BULGARI 1895  
BERLUTI 1898 RIMOWA 1908 LES ECHOS 1914 PATOU 1916  
ACQUA DI PARMA 1923 LA GRANDE ÉPICERIE DE PARIS  
1924 LORO PIANA 1925 FENDI 1936 FRED 1936 MINUTY 1944  
LE PARISIEN 1945 CELINE 1947 DIOR 1947 EMILIO PUCCI  
1947 PARFUMS CHRISTIAN DIOR 1952 GIVENCHY 1952  
CONNAISSANCE DES ARTS 1957 GIVENCHY PARFUMS  
1957 REPOSSI 1957 VUARNET 1959 CHANDON 1960 DFS  
1969 SEPHORA 1970 KENZO 1972 PERFUMES LOEWE 1973  
JOSEPH PHELPS 1974 INVESTIR 1976 BELMOND 1976 BENEFIT  
COSMETICS 1977 NEWTON VINEYARD 1980 HUBLOT 1983  
RADIO CLASSIQUE 1983 OLE HENRIKSEN 1984 MARC  
JACOBS 1984 MAKE UP FOR EVER 1985 CLOUDY BAY 1988  
KENZO PARFUMS 1991 FRESH 1992 COLGIN CELLARS  
1993 BELVEDERE 1996 TERRAZAS DE LOS ANDES 1998  
BODEGA NUMANTHIA 1999 CHEVAL DES ANDES 2006  
ARMAND DE BRIGNAC 2006 CHÂTEAUW D'ESCLANS  
2006 HÔTELS CHEVAL BLANC 2007 BARTON PERREIRA  
2008 KVD BEAUTY 2009 MAISON FRANCIS KURKDJIAN  
2010 WOODINVILLE 2013 AO YUN 2017 CLOSI9 2017 FENTY  
BEAUTY BY RIHANNA 2017 VOLCAN DE MI TIERRA 2017  
24S 2020 EMINENTE 2022 STELLA BY STELLA MCCARTNEY

LVMH



 ampagne Brut Réserve



**EXPLORING DEPTH**  
THE CRAYÈRES,  
OUR 2000-YEAR-OLD GALLO-ROMAN CELLARS  
PHOTOGRAPHED BY LJUBODRAG ANDRIC

CHAMPAGNE  
**CHARLES  
HEIDSIECK**



 ampagne Rosé Réserve



**EXPLORING DEPTH**  
THE CRAYÈRES,  
OUR 2000-YEAR-OLD GALLO-ROMAN CELLARS  
PHOTOGRAPHED BY LJUBODRAG ANDRIC

CHAMPAGNE  
**CHARLES  
HEIDSIECK**

# Champagne Blanc des Millénaires



## EXPLORING DEPTH

THE CRAYÈRES,  
OUR 2000-YEAR-OLD GALLO-ROMAN CELLARS  
PHOTOGRAPHED BY LJUBODRAG ANDRIC

CHAMPAGNE  
**CHARLES  
HEIDSIECK**

# Laurent Claquin

**Ambassador of the Comité Colbert  
to the United States,  
President of Kering Americas**

President of Kering Americas since 2011, Laurent Claquin has supported the North and Latin American expansion of Kering, a global group of renowned luxury Houses including Gucci, Saint Laurent, Bottega Veneta, Balenciaga, Alexander McQueen, Brioni, Pomellato and Boucheron, Kering Eyewear, and Kering Beauté. He was recently named U.S. Ambassador for the Comité Colbert. Here, we explore his thoughts on the U.S. market and how sustainability is centered regionally.

## What do you find most exciting about the American luxury market?

It is richly diverse, and its mix of cultures, ethnicities, and lifestyles makes it dynamic and varied. It is one of the largest markets for luxury fashion, jewelry, accessories, and beauty, serving the most robust population of high-net-worth individuals. Through a varied network of distribution channels in some of the wealthiest cities in the world, as well as developing in high-potential locations, there is opportunity for growth with solid fundamentals for the long-term.\*

## Is sustainability important to the U.S. luxury consumer?

Yes. A study quoted in the Harvard Business Review\*\* indicated that 65% of American consumers said they wanted to buy from purpose-driven brands that value sustainability. Even if only about 26% of them did so, it illus-

trates that they are becoming more conscious of the environmental and ethical implications of their purchasing decisions.

## As U.S. Ambassador for Comité Colbert, do you feel that French luxury is committed to sustainability?

Absolutely. Sustainability is quality, and quality is the cornerstone of French luxury. French companies lead an industry of enormous influence, and partnering for greater collective impact and adoption is essential for sustainability to become the “norm.” We are evolving our business models and engaging other industries with us to embed sustainability in everything we do – from the raw materials we source to the manufacturing and distribution of our products.

## How does Kering approach sustainability?

François-Henri Pinault, our Chair-



man & CEO, placed sustainability at the core of the Group’s strategy long ago with a holistic approach that includes not only concern for the environment, but also encompasses social responsibility and innovation.

## How does the Kering sustainability strategy apply to the U.S. market?

Our 2025 global strategy has three strong pillars: CARE, CREATE and COLLABORATE. In the U.S., we reduce our impact by making the right choices in ways large and small – from installing solar panels in our distribution center in Wayne, NJ, to choosing electric vehicles for last-mile delivery logistics. We source organic cotton from New Mexico and gold from Peru, and to expand our options for materials, Kering invests in VitroLabs to scale the world’s first lab-grown leather and speed commercialization. Recently, we established the Kering Foundation in the Americas, a 501(c)(3) inspired by the global Foundation’s mission to end gender-based violence. Our competitive advantage comes not only from what we do but the way we do it together. ■

\* Bain – Altgamma, Fall 2023

\*\* “The Elusive Green Consumer,” Harvard Business Review, July–August 2019

# The actors of change

They are of all ages, origins, training, and backgrounds, but they all share one characteristic: they are committed to aligning the luxury sector with the demands of our time. This could be developing social and environmental responsibility through the sourcing of products, sorting, and developing economic practices, or renewing links with the land. It can also mean transmitting traditional methods rich in wisdom and intelligent resource management. Far from a clash between generations, it is a fruitful dialogue that sets an example for everyone!



**Vanessa Moungar**  
Chief Diversity & Inclusion Officer, LVMH

She acknowledges two fundamental influences, her two grandmothers. One of them, from Chad, a country where most young girls are illiterate, was very keen on her daughters and granddaughters getting the best possible education. And she did end up at Harvard! She started her career in Retail and Distribution in the United States. She then has put her convictions into practice working for the World Economic Forum, then for five years at the African Development Bank, while sitting on the G7 Gender Equity Advisory Council, she led the Gender Equity agenda, including a program to finance women's businesses. "They are the backbone of African economies but too often do not have access to credit or productive resources. Banking on women is crucial to accelerate the development of African economies."

Born in 1984, this Franco-Chadian graduated from INSEEC in France and Harvard University in the United States. From 2006 to 2013, she worked at Terrafina in New York and from 2013 to 2017 at the World Economic Forum. From 2017 to 2021, she was then Director of the Gender, Women and Civil Society Department at the African Development Bank and served on the Presidential Council for Africa established by Emmanuel Macron. She also served on the G7 Gender Equality Advisory Council in 2019 and is a visiting lecturer at Sciences Po Paris. She joined LVMH in 2021.

Under her initiative, the \$400 million pledged by the G7 will unlock \$5 billion for African women and has already supported close to 5,000 businesses across Africa. Since 2021 at LVMH, she has been helping to accelerate «a systemic change» for diversity and inclusion. "Our strategy is based

on three pillars: people, ensuring an inclusive journey for each 200K talents, from recruitment to development, compensation and representation; our partners, fostering a diverse and inclusive supply chain; and our image, ensuring we reflect the reality of our markets and that all clients, regardless of their backgrounds, feel welcome, respected and represented."

Under the leadership of Chantal Gaemperle, the Group has been committed to the D&I agenda for over 15 years; internally, the change is visible. Since 2007, the proportion of women in positions of top leadership has risen from 23 to 46% and counts 18 women CEOs. "Our Inclusion Index Award recognizes the most remarkable initiatives of our Maisons under the Group roadmap. Selected by a Jury involving members of our Executive Committee, CEOs of our Maisons, and LV's Creative Director Pharrell Williams, the final winners received an award on November 15 at the Fondation Louis Vuitton during our global Voices of Inclusion event. At LVMH, Diversity & Inclusion is everyone's business." ■



**Le Meurice**  
Paris  
DORCHESTER COLLECTION

Le Meurice, opened in 1835 on Rue de Rivoli facing the Tuileries Garden, very close to the Louvre Museum, was the first Parisian hotel to have telephones. Since, 1997, it has been part of the Dorchester Collection and has been a member of the Comité Colbert since 2003.

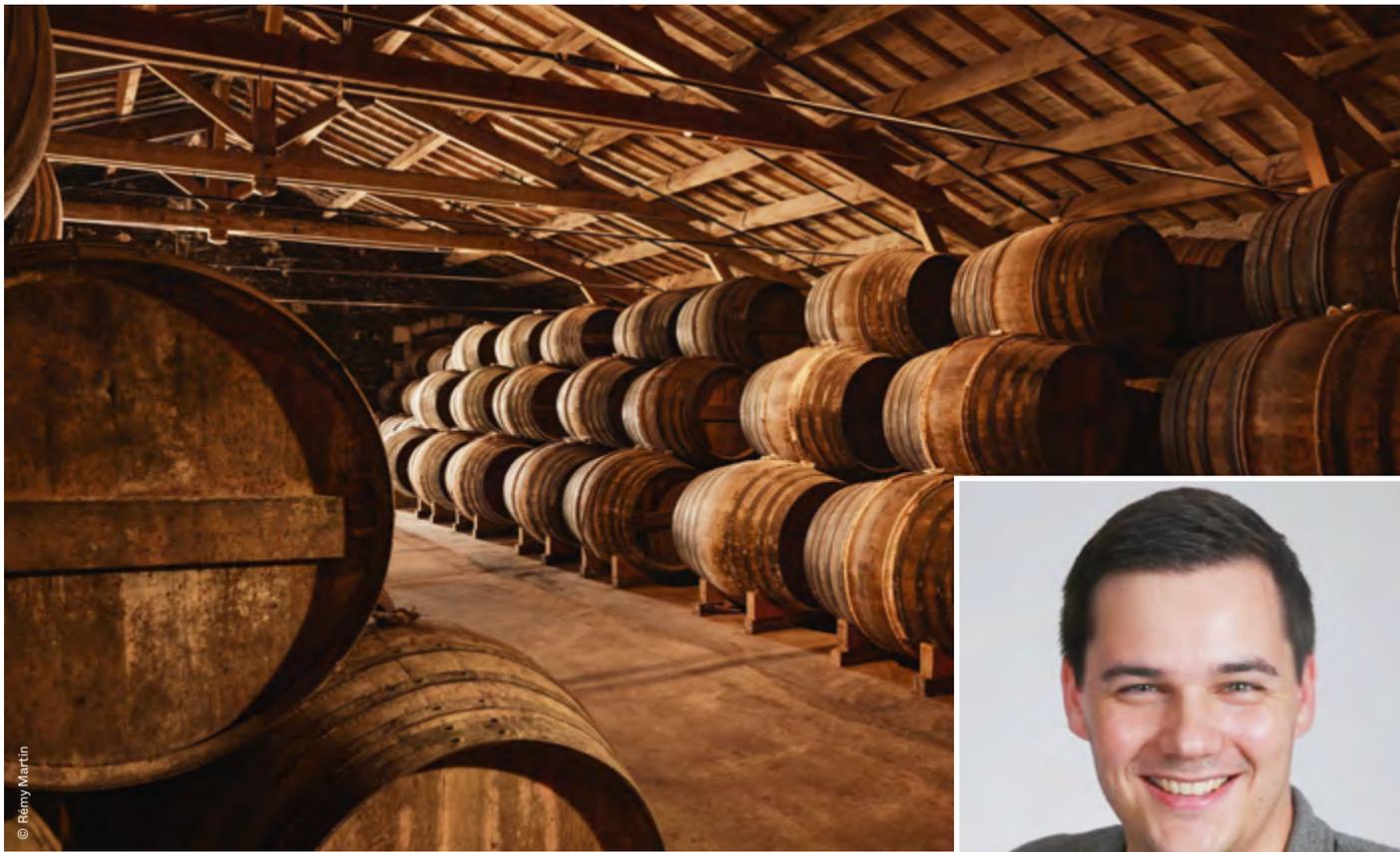
**Marine Deconinck**  
CSR Manager, Le Meurice Hotel

The spirit of initiative doesn't wait... In January 2022 at just 23 years old, Marine Deconinck joined the technical services department of the Meurice Hotel as an intern and now works alongside the General Manager supervising the hotel's CSR policy with a mature discourse found frequently in today's young generation: "What is the luxury sector if it doesn't take into account sustainability? Tourism represents 6% of greenhouse gas emissions and we need to assume our responsibilities." Perfectly in tune with the initiatives taken by the Parisian palace during the past two decades, including the Eco-table label for Restaurant le Meurice Alain Ducasse, the two Michelin star restaurant, installation of a weather station on the roof to regu-

late heating and lighting, the sorting of waste in 13 different categories, the phasing out of individual bottles in bathrooms by December 2023, Marine passionately confronts the next steps. "We are changing the sensors on the windows and the solenoid valves of the air-conditioning to more precisely follow temperature variations and are installing electricity sub-meters to measure in real time the consumption of our services. The general public focuses on waste but forgets that energy has an essential impact: air-conditioning represents a quarter of our electrical consumption. We have reduced it by 47%." Also under development, a "soft" air-conditioning system consisting of pipes of icy water running under the floors and fed by the Seine river - a resolutely local source! ■



Born on Reunion Island in 1998, Marine participated in internships in the hotel industry starting in secondary school, before obtaining a bachelor's degree in sustainable development and a master's degree in hotel management from the University of Paris 1 Panthéon Sorbonne.



© Rémy Martin



© Rémy Martin

## Simon Léoment, Ph.D

Product Development Manager, Rémy Martin

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“We are committed to several of the UN’s sustainable development goals, particularly those concerning greenhouse gas emissions, water consumption, and the depletion of resources. For CO<sub>2</sub> emissions, we have approved reduction targets with the SBTi (Science-Based Targets initiative), so that we can track our progress in a transparent way.” Who better than a scientist to pilot a rigorous process concerning 80 different products? Simon Léoment already has two patents to his credit, one concerning the antibacterial treatment of polymers. “In our profession, the bottle is the main focal point: it represents 66% of packaging-related emissions, which we are committed to reducing by 50% by 2030,” explains this farmer’s grandson, based in Cognac, who is well-placed to know what viticulture owes to the soil. “This implies moving toward total recycling but also monitoring the emissions of our glass suppliers, which we take into consideration. We are also reducing petroleum-based materials, for example in our bottle stoppers.” Even though it is difficult to impose austerity for a product as prestigious as the Cognac bottle, a revolution is underway. While the concept of refills was still taboo not so long ago, it is now being seriously tested through a number of pilots... ■

Born in 1988, holder of a Doctorate in physical chemistry from Paris’s Université Pierre et Marie Curie, he joined Rémy Martin in 2019 and doubles his product development function with CSR coordination on the Cognac site.



A venerable anniversary indeed! In 2024, this famous name will celebrate 300 years of producing exceptional Cognacs in and around the city of the same name in France’s Charentes region. It is part of the Rémy Cointreau family group, specializing in exceptional spirits, with 14 trademarks including Cointreau (founded in 1849), but also Metaxa, single malts Bruichladdich and Westland, The Botanist gin, and Telmont Champagne.

## Tamaki Kobayashi

Chef, Maison Pic

It’s without a doubt the perfect alliance. Anne-Sophie Pic, nurtured by her extensive travels, is attracted by the finesse of Japanese flavors, notably the citrus fruits yuzu, kabosu, and jabara, which she uses in French cuisine. For her part, Tamaki, comes from the Land of the Rising Sun, but having trained in several establishments on the Old Continent, is in perfect sync with the philosophy of the Maison Pic – its meticulous sourcing and focus on local resources. To the point of arriving at a consensus: “We begin our approach by purchasing products in Japan. We learn how to cook them, how to combine them with other ingredients, and as soon as we have mastered them, we look for similar products in France, with the same quality.” After an initial stint at the Maison Pic from 2010 to 2015 in the capacity of second chef, Tamaki enriched her experience in the kitchens of other venerable names including Pierre Gagnaire, La Bastide de Gordes, and Vérot, temple of charcuterie. Since 2020 she has been back in the kitchens of the Maison Pic, as *chef de cuisine adjoint*, the first woman to hold this position in the restaurant’s brigade. But Tamaki’s place isn’t exclusively at the stoves! Inspired by the friendship Anne-Sophie Pic cultivates with her producers, Tamaki also contributes to this virtuous circle: “I feel fortunate to nurture this collaboration, purchasing ingredients directly from each producer.” There are more than 150 of them. ■

Born in Japan in 1986, Tamaki has worked for some of the greatest names in European gastronomy, such as Joël Robuchon and at the Beau-Rivage Hotel in Lausanne. She has spent more than half of her career in Valence, with Anne-Sophie Pic.



Anne-Sophie Pic holds high the banner of a dynasty of chefs, deeply rooted in their southern French bastion, the Drôme, starting with her grandmother Sophie in 1889. Awarded with three stars from the Guide Michelin, the Maison Pic joined the Comité Colbert in 2022.



© Aurélie Lamour

j'adore  
LE PARFUM

L'OR



DIOR



© MINH - Agnès Iatoura



© Lancôme

## Antoine Leclef

### Landscape Architect

Here's what we call a local boy! For several generations, his family has been based on the Riviera and has always been in touch with nature and her products. Antoine Leclef is a descendant of a legendary still-maker, his grandfather was a landscape designer, and his father, an architect. With such a pedigree it's difficult not to follow in the same path. He always felt an affinity for nature, and wanted to "be close to the land, preserve an agricultural heritage while cultivating the perfume plants of Grasse."

After more than a decade of working with a renowned landscape designer, Jean Mus, he has been responsible for cultivating perfume plants at Lancôme's Domaine de la Rose since 2020. He has two objectives, to conserve this estate, rich in 250 plant and animal species, as a

haven for biodiversity, and to help plants adapt to the impact of climate change. "We need to cultivate locally adapted species and accompany their development as best we can." He is officially a landscape architect but prefers to call himself a gardener or farmer.

"Our work to construct the agriculture of tomorrow has only begun. The Domaine de la Rose has always been farmed organically, but we need to go further to practice regenerative agriculture. We are working with nature to determine the most effective methods to ensure the endurance and diversity of our plants: species, roots, stems, leaves, soil, and symbiotic relationships, all are thoroughly examined to face the challenges of tomorrow. This work is a never-ending pleasure and a long-term commitment!" ■

Born in 1990 in Grasse, holder of a BTS (*Brevet de Technicien supérieur*) from Antibes' horticultural school and an engineering diploma, he has created his own company, which is dedicated to revitalizing neglected land in Grasse and returning to environmentally responsible farming practices.

## LANCÔME

PARIS

Created in 1935 by the perfumer Armand Petitjean, who chose a name with very French intonations, Lancôme made a name for itself from its very first year by presenting five perfumes at the Brussels World Fair. It has been part of the L'Oréal group since 1964.

## Isabelle Bui

### Oenologist, Maison Krug

There's no need to convince Isabelle Bui that mixing cultures is a good thing - she knows it. The proof, this Frenchwoman from Champagne with Vietnamese origins included a six-month internship in Ho Chi Minh City in her curriculum. After moving up through the ranks in her agri-food and oenology studies in Dijon, the land of Burgundy wine and mustard, and the pinnacle of French terroirs, she returned home five years ago to work for one of the most prestigious Champagne companies. Krug is famous for, among other things, its wall of 400 wines, with 400 bottles representing the 400 parcels of this estate! It is in this unique room that this young woman, now responsible for the company's oenological development, feels most at home. "This job is full of surprises, far beyond anything you can imagine," she asserts. No two days are alike, with a variety of challenges, from committee tastings with cellar master Julie Cavil to regular meetings with "Krug Lovers" from around the world. A demanding and passionate group! Just like herself, they combine a passion for terroir with professional excellence and the preoccupations of her generation - because it's

also a question of pushing back boundaries. "I would like to be part of those who will enable the profession to adapt and innovate in the face of new issues linked to sustainable development." ■

Born in Champagne in 1995, she earned a degree in agri-food engineering from Dijon and a national diploma in oenology.



© Michael Ferré



© KRUG

## KRUG

CHAMPAGNE

Established in 1843, Krug is located in the heart of the Champagne vineyards in Reims. Six generations have succeeded one another, producing an exceptional Champagne which is aged for a minimum of seven years in its cellars. The Maison Krug is now part of the LVMH group.



© John Lobb

## Olivier Romelus

Shoemaker, John Lobb

His passion was born when he was still a boy in the Lycée Jean Monet, during an orientation day for leather professions. He learned that shoes could be made to measure. “That’s what I want to do!” decided Olivier Romelus on the spot, and he kept his word. Twenty years later, he is a shoemaker for one of the most prestigious footwear companies, John Lobb. How did he get there? He had an aptitude for computers, but he opted instead to pursue a CAP in shoe and bootmaking. After graduating, he knocked on the door of the company he had dreamed of working for since the beginning of his studies and convinced his interviewers with his passion... and his humility. Because the craft of handmade shoes and boots is above all a matter of ongoing training with masters. The creation of a shoe follows several stages, each one requiring an impeccable *savoir-faire*, whether it is measuring the client’s foot, creating the wooden last, cutting the pieces, or assembling them, Olivier’s chosen specialty. He plays an essential role in composing the shoe, attaching the sole and the upper, before passing it on to a colleague for the finishing and the final pampering. “My goal is to stay at Lobb and continue to improve. In the future I see myself remaining in the same post. I love assembling shoes and satisfying clients as much as possible,” he explains, without forgetting the young people who share his passion and ambition. “I also like passing on what this craft has taught me to the younger generation.” ■

Born in Paris in 1987, he holds a CAP (Certificate of professional ability) from a training program of one to three years for secondary students in France, allowing them to enter the workforce quickly. He has spent his entire career with John Lobb.

### JOHN LOBB

Purveyor of expertly crafted, intricately detailed footwear, John Lobb has been producing the finest shoes and boots since 1849. Each pair of John Lobb shoes is crafted following a rigorous 190-step manufacturing process in the House’s workshop in Northampton, England. Since 1976, the brand has been part of the Hermès Group, and operates, in addition, a made-to-measure *atelier* in Paris using a 300-step manufacturing process to hand-make a pair of boots or shoes to each client’s exact demands.



© Guerlain

## Clémence Chauvin

International Brand Manager, Guerlain

Our vocations occasionally have the scent of Proust’s madeleine. “As a child, I spent a lot of time in the family perfume shop in Rennes. For me, it was a fascinating place with scents, colors, its clients, and their femininity in many forms. I was always attracted by this.” An attraction that has continued throughout her career, combined with a strong environmental awareness. “A sensibility for social and environmental questions is part of the DNA of my generation that grew up with these issues.” A combination of passion and conviction is expressed in a concrete way at Guerlain, a very committed company which 15 years ago had already mapped out an ambitious agenda for sustainable development. “I work with Aqua Allegoria, a collection of perfumes for which we have completely revised the formulas using French organic alcohol and up to 95% ingredients of natural origin, as well as a bottle made of 15% recycled glass, and the growing availability of refills.” The responsible approach runs right up to the advertising campaign produced by Yann Arthus-Bertrand in the south of France among seasonal flowers, with crews transported by train and the recycling of certain images from his film *La terre vue du ciel* (Earth from Above). ■

Since 2021, Clémence has coordinated product development by integrating eco-design at every stage: from design to industrial development, from digital deployment to committed communication.

## GUERLAIN

It would be difficult to imagine a perfume house with more of an affinity for the arts and literature! Created in 1828, Guerlain, which invented its first lipstick in 1870, dedicated its Eau de Cologne Impériale to Eugénie, the wife of Napoléon III, and its Vol de Nuit to Antoine de Saint-Exupéry, while Balzac asked the founder, Pierre-François-Pascal, to create a fragrance to help him write *César Birotteau*! One of his descendants, Jean-Jacques, created the Comité Colbert in 1954. In 1996 Guerlain became part of LVMH.



© Guerlain



# RÉMY MARTIN®

## A COMMITMENT TOWARDS SUSTAINABILITY

To preserve the planet and protect its terroirs, Rémy Martin is committed to reducing our bottles' carbon emissions by 50% by 2030 and achieve Net Zero by 2050.

Learn more at [www.remymartin.com/en/our-commitment](http://www.remymartin.com/en/our-commitment).



1724-2024  
YEAR 300 ANNIVERSARY



© Mathieu Garçon



© Emmanuel Coulet

## Véronique Lamotte Brand Director, Champagne Charles Heidsieck

Being brand director for a company such as Charles Heidsieck is not just vaunting the virtues of the champagne. It is also taking care of an inestimable heritage. “CSR to us is about patrimony and long-term vision. Since 2015, our caves, these millenary chalk cellars, have been inscribed on the UNESCO world heritage list. You can imagine our commitment to preserving this hidden gem. In the vineyard as well, we have had the dual certification VDC (*Viticulture Durable en Champagne*) and HVE level 3 (*Haute Valeur Environnementale*),” explains Véronique Lamotte. “More importantly, as ‘*négociants*’ (we buy grapes to supplement our needs) we encourage all our wine-grower partners to join us in our eco-friendly approach, especially by supporting their transition.”

For more than ten years, Véronique Lamotte has helped the brand refresh its image, which had faded slightly. Her actions include encouraging a sense of community effort. “As a Certified B Company for two years now, we’re part of a leading global movement for a more inclusive, equitable and regenerative economy. We achieved this through a very collective approach, involving all 150 employees. Every employee is annually trained to follow up what’s at stake and be a CSR player.” Véronique is convinced that salvation lies in the development of sustainable farming methods (no herbicides since 2021) and the preservation of the winegrowing heritage, which means renewing vineyards and defending biodiversity. “Beyond the care given to our vineyards, more than 1,000 trees and shrubs have been planted since 2016.” This is in addition to measures including the gradual reduction of bottle weight and increasingly carbon-neutral transportation, notably with the development of the Grain de Sail cargo sailboat to the U.S. “Our company is aiming for zero carbon emissions before 2050,” she concludes. ■

Born in 1982, Véronique is a graduate of Paris’s CELSA, a renowned marketing, communication and human relations school that is affiliated with the Sorbonne. After a few years in a communication agency in Paris, she returned to her home region, Champagne. Since 2012, she has been working to share the history and new ambitions of Charles Heidsieck, a company founded the same year as *The New York Times*.



Champagne Charles Heidsieck was founded in 1851 by a young man of 29 who had the flair to know that international exposure and a certain worldly panache could create an aura. An early darling of the United States, where he earned the nickname “Champagne Charlie,” Charles Heidsieck didn’t just frequent the jet set. He invested in the vinification of his wines, and in Gallo-Roman quarries, the famous “*crayères*” where the wines are aged in perfect conditions. He was succeeded by five generations of the same name before the company was bought by the EPI family-owned group in 2011.

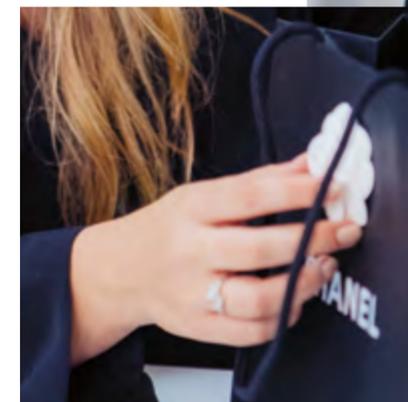
## Victoria Girard Packaging Projects Manager, Chanel

After a childhood in Provence and a diploma in engineering from Troyes, she spent a semester of specialization in Industrial and Product Design at the University of Michigan. From an early age, Victoria has had clear ideas and has been interested in sustainable development. As someone who has traveled extensively, she is particularly interested in how Chanel Fashion can measure and reduce the ecological impact of travel and the carbon footprint of its activities. “For protective carrying bags for transporting our *prêt-à-porter*, we have eliminated plastic, replacing it with organic cotton, and at the same time reducing the weight by 45%! For our packaging, we are, of course, developing nearshoring – i.e. producing as close as possible to the point of distribution.” All of this doesn’t prevent the company from acting in other areas, even those which may seem untouchable. “The embossed camellia, symbol of Chanel packaging, was previously in polyester on our shopping bags. Since 2021 it has been in paper, as are the cord handles, now in braided paper. We removed the plastic that covered them in the past. We are also encouraging the reuse of our packaging, too often destined for one-time use.” Traceability is also closely monitored: FSC for the paper, GOTS for the organic cotton. “While respecting Chanel’s image, reflecting on the life cycle of packaging must follow all through its existence, from creation to distribution, and the end of its life. This sort of rethinking is undertaken in the spirit of collaboration with all of the House’s services.” ■

After obtaining a degree in mechanical engineering, she joined Chanel in 2019, where she is in charge of “responsible transformation” for packaging. In the spring of 2022, she participated in an internal hackathon focused on reducing the use of plastic, in partnership with Plastic Odyssey.



© Chanel



## CHANEL

Chanel is a private company and a world leader in creating, developing, manufacturing and distributing luxury products. Founded by Gabrielle Chanel at the beginning of the last century, Chanel offers a broad range of high-end creations, including Ready-to-Wear, Leather Goods, Fashion Accessories, Eyewear, Fragrances, Makeup, Skincare, Jewelry and Watches. Chanel is also renowned for its Haute Couture collections, presented twice yearly in Paris, and for having acquired a large number of specialized suppliers, collectively known as the *Métiers d’Art*. Chanel is dedicated to ultimate luxury and to the highest level of craftsmanship. It is a brand whose core values remain historically grounded on exceptional creation. As such, Chanel promotes culture, art, creativity and *savoir-faire* throughout the world, and invests significantly in people, R&D, sustainable development and innovation. At the end of 2022, Chanel employed more than 32,000 people worldwide.



## DIOR

Founded in 1946 on the Avenue Montaigne, the Christian Dior fashion House has established itself as one of France's most famous luxury brands. Today, its women collections are designed by Maria Grazia Chiuri. In 1954, Dior was among the founders of the Comité Colbert and is part of the LVMH group.

© Poi Baril

## Jean Melkonian

Head of Prêt-à-Porter Atelier, Christian Dior

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“My mother had a couture workshop in Paris, my father a workshop for children’s shoes in Beirut, so I was immersed in this atmosphere starting at a very young age,” explains Jean Melkonian, who has headed the *prêt-à-porter* atelier for Christian Dior since 2007. Having arrived in France at the age of 11, he epitomizes the perfect symbiosis of early exposure to the profession. “My mother had 27 employees, and I quickly understood what a deadline was!”

Additional training followed (two CAP certifications, leather and fur). He also combines an Middle-Eastern sensitivity acquired during his childhood in Lebanon and the virtuosity of the Parisian network. All this has been nurtured by intense experiences (at Yves Saint Laurent until its closing, then with Azzedine Alaïa) and frequent travels – recently to Mumbai and Mexico.

In July 2020, he was, of course, present at the famous collection show in Lecce, in Italy’s Pouilles region, home turf of Maria Grazia Chiuri. In short, he is a world culture profile in perfect synchronization with our age of multi-ethnicity and openness. “Young people change their orientation more frequently now than in my era and are less patient!” says this avid aviation fan, confiding that he hopes to continue training future generations.

“I have often had apprentices – up to three or four at a time – and I would like to continue to transmit my knowledge even after my retirement. One fundamental quality to be cultivated continually: curiosity!” ■

“At Dior, we transmit to empower. The transmission of our expertise and *savoir-faire* is our commitment to society.” Isabelle Faggianelli, VP Corporate Social Responsibility, Dior.

Born in Lebanon in 1956, he worked for 17 years at Yves Saint Laurent and nearly as long at Christian Dior Couture. As head of the atelier, he supervised the 25 or so members of staff in the tailor and flou workshop.



## Tomoko Lawton

Boutique Manager, Christian Louboutin, Orlando

Having foreign origins is certainly a plus for developing a sensibility for diversity!

“I am Japanese-born and raised in Japan,” explains Tomoko. “I always bring my background to daily life and work. Although I am quite Americanized in some ways, I try to balance myself to stay true to myself – Japanese at heart.”

Tomoko has worked for some of the most prestigious names: Hermès, Bally, Salvatore Ferragamo, and then Gucci for nearly a decade. She has been manager of the boutique Christian Louboutin in Orlando, Florida for four years, and it was here that she first felt a need to contribute to the company’s DEI policy. “When I was working for a previous company in 2016, a mass shooting at a gay club took place. I lost one of my co-workers, Javier, and almost lost Leo, who survived. It shook me badly, and I will never forget what happened. Such a hateful crime took 49 lives. Since that day, I have thought of what I could do to make a difference, even if I know I can only make a small difference.”

Tomoko subsequently joined Christian Louboutin’s DEI committee, which unites employees from different parts of the world. “It gives me the opportunity to appreciate our differences – cultural, sexual orientation, etc. – as well as to share a common ground to speak about many issues.” ■

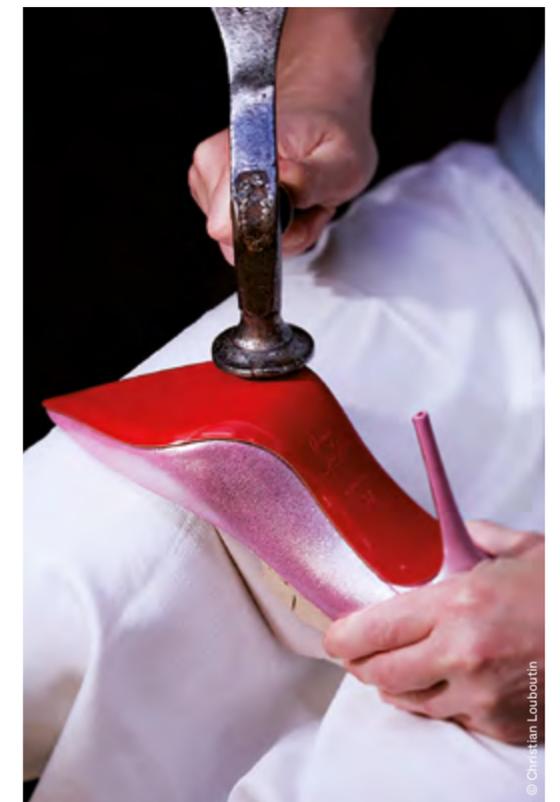
Born in 1972, Tomoko Lawton studied law and fashion merchandising before pursuing a career in luxury retail.



Christian Louboutin, a self-taught designer who began his career at the Folies Bergères, set up his Paris fashion House in 1991 in the charming Galerie Véro-Dodat. Today, his shoes with the emblematic red soles are displayed in 150 points of sale worldwide. He is one of the most recent members of the Comité Colbert, which he joined in 2022.



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## Ericka Viaud

Enameller, Cartier

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She grew up in Haute-Savoie, France. “After passing my baccalaureate degree in economic and social studies, I enrolled in a preparatory program for Fine Arts studies,” remembers Ericka Viaud. “I knew I wanted to work in a manual profession that combined all that I love – color, painting, drawing, and history.” After completing her CAP certificate in art enameling on metal in Limoges, she entered the first enameling training program at Switzerland’s *Ecole des Métiers et Artisans de Haute Horlogerie*, created by Richemont (the owner of Cartier since 1988). Today, she is working at Cartier’s *Maison des Métiers d’Art* in La Chaux-de-Fonds, Switzerland, on a collection that will be unveiled at the upcoming *Watches & Wonders* show in Geneva in April 2024. The models she works on are always one-of-a-kind. “In this work, the fruit of an alliance between craftsmanship and technology, each creation generates new questions, adaptations, and applications. For example, I’m going to experiment with the specificities of the kiln, since mastering time is an essential part of my job.” As a specialist in her field, how does she feel about the responsibility of passing on her knowledge? “Currently, I share my expertise and love for the craft during masterclasses organized as part of exclusive tours of the *Maison des Métiers d’Art*. I also enjoy educating the general public about this rare craft.” ■

Born in Brazil in 1995, she studied at the Geneva Campus of Haute Joaillerie with Béatrice Rougemont, one of the world’s leading enamellers. She currently works on several collections including the *Baignoire émaillée*.



## Cartier

Created in 1847 on Paris’s rue Montorgueil by Louis-François Cartier, the company’s clients, less than ten years later, included Empress Eugénie, wife of Napoléon III! Cartier’s legendary creations are innumerable, including the Santos watch, designed for the aviator Santos-Dumont as the first wristwatch. Cartier was one of the founders of the Comité Colbert.



## Marc Barbin

Human Resources Director, Longchamp

“Differences are enriching,” affirms the man who was hired to help transform the social policies of the company. He doesn’t boast a particularly classic pedigree himself. Born by the sea (in La Baule, France), with a long-distance mariner grandfather, a father passionate about navigation around the world, but also a family member with a disability, he has cultivated an acute awareness of the fragile balance of human and environmental ecosystems. He is convinced that the professional environment – and not simply the family – should be an emancipating factor for a human being. At Longchamp, in addition to a specific program to fight illiteracy and digital illiteracy involving some 700 collaborators, the great challenge is to facilitate the transmission of competencies. “In a company with 70 generic skills in leather making (stitching, assembling, dyeing, etc.), we aim to achieve 100% polyvalence. This, for the agility of our workers, to prevent muscular and skeletal problems, but also for their personal fulfillment.” Three pilot workshops have been launched with 40 or so leatherworkers who produce their bags from start to finish. “No one wants to return to the previous model of specialization.” This practice of “learning on the job” will be generalized gradually without impacting other missions of general interest: a carpooling program in collaboration with the start-up Karos, construction of a secondary school in Tunisia where the company has 300 employees, and support for medico-social associations in Mauritius working for the inclusion of disabled individuals. ■

After obtaining master’s degrees in private law and labor law, a master’s in human resources management from the IAE in Angers, and professional experience with Eram and Barrière, Marc was named Human Resources Director of the company’s industrial and logistical pole for France in 2019, then worldwide in 2020.



## LONGCHAMP

PARIS

How are great adventures born? Luck and flair, the ability to feel the pulse of the times. In the aftermath of World War II, Jean Cassegrain, a tobacco seller in Paris, frequently spiffed up the leather pouches of his clients. The success of this service gave him the idea of launching a little leather goods business.

His successors, sensing the arrival of the age of travel, specialized in luggage. When the Pliage® bag was introduced in 1993, the company, already a household name, reached a worldwide audience, while remaining a family-run business.

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# BOUCHERON

PARIS SINCE 1858

QUATRE COLLECTION



# French luxury is reinventing the life cycle of products

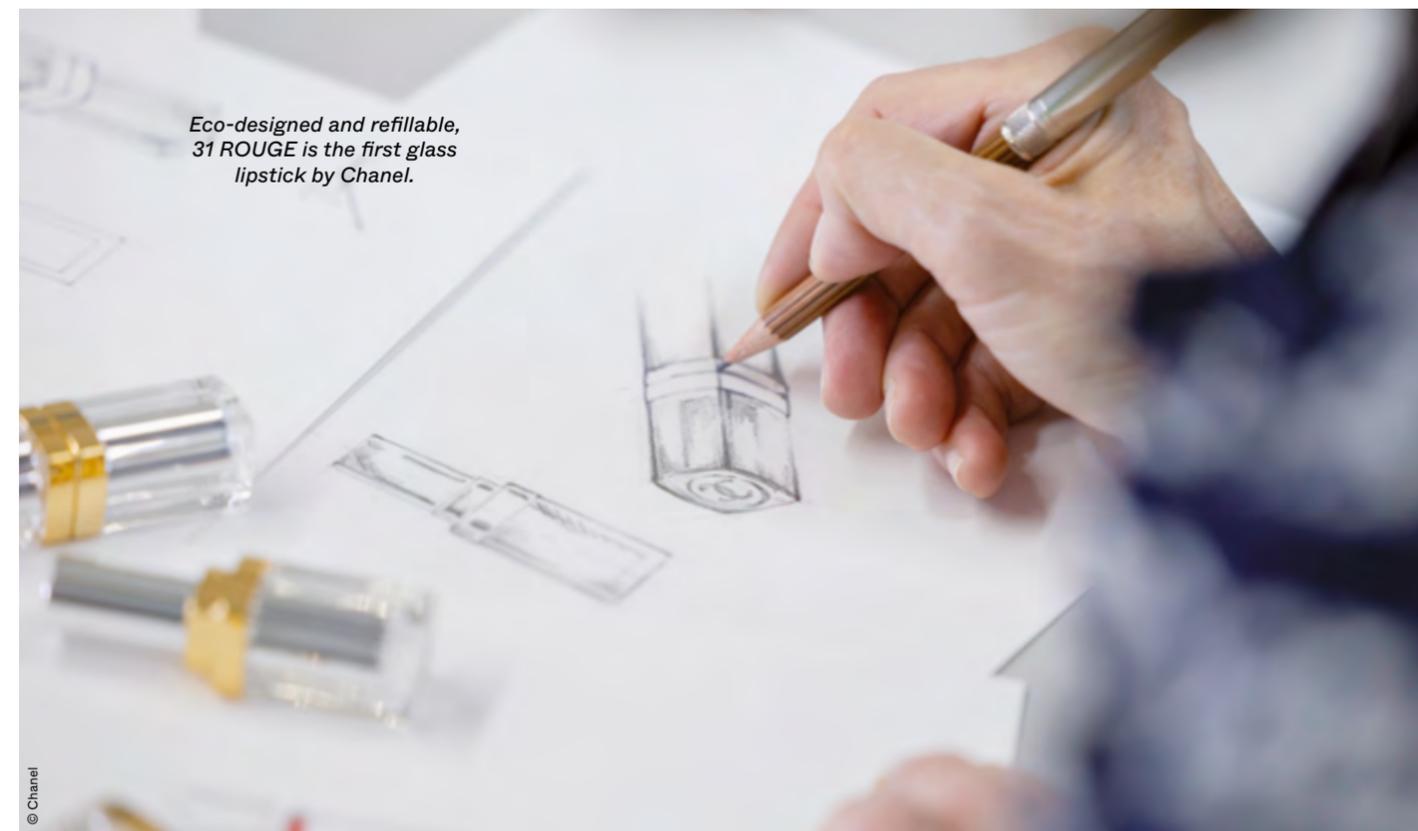
“Luxury is what ages,  
what can be repaired  
and passed on.”

Robert Dumas, CEO of Hermès from 1951 to 1978

Moving toward a sounder and more sustainable economy means consuming less, sorting better, recycling to the maximum – actions that would seem to be mainly the responsibility of the client. But they are also those of a company: from the inception of the industrial or artisanal process, they must explore the most sustainable path for the product. It's a vast endeavor for luxury companies, of course, but one that is already underway! This means verifying the origin of raw materials, reducing the weight and volume of containers, reducing waste to a minimum, reducing the impact of transportation (opting for sea rather than air). So many good resolutions which encounter technical and cultural roadblocks. How to replace endangered resources? How to scale down packaging without compromising the idea of luxury? How to play it locally without penalizing loyal partners in distant places? How to encourage the consumer to think reparation rather than new purchase? Diverse labels help guide these initiatives, but companies are finding their own original solutions: local suppliers, respect for the seasons, rainwater recovery, systematic recycling of plastic, upcycling, revitalization of unused stocks. Constraints have always been the catalysts of creativity.



**LONGCHAMP**  
P A R I S



*Eco-designed and refillable,  
31 ROUGE is the first glass  
lipstick by Chanel.*

© Chanel

# The challenge of eco-design

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**E**co-design? It's a term that pops up increasingly in daily language, embodying a simple idea: conceiving a product as sustainable as possible with the least environmental impact. But how? By scrutinizing the product's entire life cycle from its conception. What materials will be used? Where will they come from? Are they rare or endangered? Will they be recyclable? What sources of energy will be mobilized? Will it require complex transport? What will become of the product at the end of its life cycle? This is a very Socratic process, since it introduces doubt at every creative step. But it is also very inventive and collaborative. It calls upon the most advanced technologies and the most creative design offices. For a very long time, the luxury goods sector has been tagged as traditional and conservative, the enemy of innovation. Things have changed! Today the companies of this sector are being nudged out of their comfort zones and habits to perfect new methodologies, a highly intellectually stimulating movement. On the menu: mushrooms, cacti, sugar cane, hemp, and fishing nets. Expect fireworks of innovation!



Kering's Material Innovation Lab provides samples of fabrics and fibers aligned to Kering standards.

## In the heart of the MIL

The major fashion houses have equipped themselves with state-of-the-art research laboratories that are now challenging all certainties. Kering's Material Innovation Lab (MIL) in Milan is one of the most sophisticated. Created in 2013, it scrutinizes the criteria for sustainable textiles and related processing technologies. It takes into account sourcing, the impact in terms of pollution and the usage of resources, prioritizing solutions that additionally support local communities. Like references in an immense library, the over 5,000 selected sustainable samples available to the Group's different brands reveal everything about their DNA. How is the planting and harvesting, breeding, weaving, and dyeing carried out? What waste is produced?

Whether it is traditional cotton, silk, or cashmere, viscose or polyester, or new materials and processing based on recent biotechnological discoveries, a true identity card is established for each textile. Thanks to its MIL, Kering can, for example, quantify all of the advantages of

organic cotton or implement a new natural bio-black pigment capable of resisting UV rays using as input material FSC-certified wood waste in a low-impact production process.

With regards to Watches and Jewelry, Kering established in 2020 the Jewelry Innovation Lab (JIL), also in Milan, to support the Group's jewelry brands in their path to sustainable practices. The JIL operates as a center of excellence to envision and develop sustainable innovations, both on materials and processes for stones and minerals, with the ultimate goals of reducing the supply chain impact on planet and people.

Ahead of these in-house labs focused on sustainable innovation, Kering developed ten years ago an EP&L - Environmental Profit and Loss Account - that measures carbon emissions, water consumption, air and water pollution, land use, and waste production along the entire supply chain, thereby making the various environmental impacts of the Group's activities visible, quantifiable, and comparable. All the EP&L data provide indications that can be used to orient the Group's actions in the right direction.

## Longchamp, a very green Pliage

Launched in 1993, Longchamp's signature handbag, the Pliage, is a best-seller.

**One is sold every 15 seconds worldwide! It is also a pioneer in environmental responsibility.**

After focusing on the Pliage Green model in 2021, in a nylon fabric made from more than 70% recycled materials (rugs, fishing nets and nylon stockings), this initiative was extended to the entire range in 2022.



In this way, Kering has improved to reduce its environmental footprint by intensity by 40% in just six years (2015-2021), and has set another ambitious target for 2035: reduce its absolute emissions by 40%, covering scopes 1, 2 and 3.

## New materials

New materials are obviously a fundamental issue, but, as the French are fond of saying, the devil is in the details... that the general public doesn't necessarily perceive. Did you know that a beautiful bright black garment often owes its striking color (and its scent) to crude oil? To find an alternative, Balenciaga has collaborated with Nature Coating, an American start-up. Now, most of the black prints in its Jersey collection are dyed with a pigment made from wood residue (labeled FSC), devoid of CO<sub>2</sub> emissions during the process. An Italian company has, simultaneously, proposed to Balenciaga EPHEA™, a new material developed using mycelium, a simple fungus grown organically. This true alternative to leather was featured in a swirling coat presented during the Winter 2022 collection. The brand seems to enjoy flirting with science-fiction! A few weeks ago, during a Parisian fashion show for the Summer 2024 collection, it struck again with a coat made of LUNAFORM™. Where do these materials come from? Invented by a California start-up, Gozen, they are made from fermented micro-organisms. And, what's more, they are vegan! The same battle is being waged in the world of high jewelry,



The "Jack de Boucheron Ultime" collection by Boucheron is composed of Cofalit®, a material derived from industrial waste.

where, contrary to appearances, a surprising and uncommon audaciousness is possible: *Jack de Boucheron Ultime* is composed of a substance with a mysterious name: Cofalit®. Usually used as a filling material for highway embankments, Cofalit® has no other utilization and is therefore considered a "final material." It is made by recycling an industrial byproduct. While the waste is habitually buried, it can also be vitrified by a unique process that involves heating asbestos-containing industrial waste at 1,400 degrees. Through this initially unappealing residue, it becomes inert and mutates into a sort of onyx, a new kind of obsidian. Fascinated by the black aesthetic of this recycled material, which resembles a stone, Claire Choisne, Boucheron's Creative Director, asked the Maison's teams to create a manufacturing process from scratch by finding the right partners with specialist know-how for each stage of production. Then, the Cofalit® is cut and polished, giving it the faceted appearance of the Jack de Boucheron motif. In that sense, Maison Boucheron is redefining the meaning of precious.

## Louis Vuitton's corn-based sneaker!

You can't eat it, but it's almost like popcorn! Louis Vuitton's LV Sustainable Trainer is made from 90% bio-sourced and recycled materials, including a corn-based material for the upper shoe and recycled polyurethane and cotton for the sole. The company is deploying an Ecodesign Score to measure and optimize the environmental performance.



## 60% of products with reduced impact

This target was reached in 2022 for Chloé's ready-to-wear lines. To meet this objective, creations must contain at least 80% organic fibers (produced without chemical inputs), recycled or upcycled (from dormant stocks) materials.



Photographed at Château de Malmaison

Malmaison collection

# Christofle

## Two centuries of elegance

At only 25 years old, Charles Christofle founded his company in 1830, with the goal of inviting the world to the tables of kings, in other words, enabling everyone, whatever his or her origin, to treat themselves to tableware worthy of the highest aristocracy. To better achieve this, the young entrepreneur took a giant step forward in 1842, when he acquired the patents for silver plating and electrolytic gilding allowing him to literally invent a new silverware. Three years later, in 1845, the date of the real birth of his “*Manufacture d'orfèvrerie argentée*”, Christofle registered his master gold and silversmith hallmarks. His ascension was henceforth unstoppable. In 1846, he became a Royal Supplier to Louis-Philippe, then a decade later, Imperial Supplier to Napoleon III. But his silver was also found on the tables of ministries, embassies, and maharajahs; at the Ritz, the Savoy, the Negresco, and in all of the palaces of Monaco, London, Paris, and New York as well as aboard the Orient-Express, the Trans-Siberian Railway, the Compagnie Internationale des Wagons-lits, on the liners that shaped the legend of transatlantic travel, including the Impératrice Eugénie (in 1866), the Ile-de-France (in 1927) and the Normandie (in 1935). “One quality, the best”, insisted the founder. His credo still holds today: The company's silverware, with its famous mirror polish, has never gone out of style. Thanks to the electroplating technique, Christofle



created the statues for the Paris Opera in 1866, then the statue crowning the Notre-Dame de la Garde church in Marseille in 1867, the largest electroplated sculpture in the world!

Proud of its history, the company has never ceased keeping pace with the times. In 2022, it created its first NFT. Today, it contributes to a circular economy, with its Vintage program, extending the life of its products, and working with recycled metals whenever possible. Other responsible practices include accompanying craftsmen throughout their careers and creating numerous partnerships with schools and museums. This continual interaction between tradition and innovation is also exemplified by historic patterns such as Marly (1897) and Malmaison (1909) an icon named after the chateau of Napoleon's wife Josephine de Beauharaïs, and new creations. The Mood collection, launched in 2015, a verticle egg-shaped case of cutlery for six people, shakes up conventions. There is even an Asian version, Mood Asia, with silver chopsticks. More recently, in 2023, the Babylone Collection evokes the street of the same name on Paris's left bank, as a symbol of French lifestyle. This line created by designer Aurélie Bidermann plays on the emblematic forms of Art Deco.

Perpetuating one's past without ever going out of style is the delicate but essential exercise at the heart of Christofle's creativity!



BABYLONE Collection

## Castor oil and cellulose

Replacing the different polyamides that we have been living with for decades is an even more complex challenge, but progress is being made. At Eres, engaged in a “fight against plastic,” the Summer 2024 collection marks a major milestone. All of the textiles used for its swimwear will be made from castor-oil-based polyamides. The Beach Capsule of Dior’s Fall 2023 collection is truly in sync with the sea. In collaboration with the environmental organization Parley for the Oceans, the Beach Capsule features shorts, pants, and even a Dior Aqua handbag made from fabrics of a most unlikely source: fish nets and other plastic debris collected on coastlines and remote islands, whose isolation doesn’t prevent them from suffering the ravages of pollution.



“Peau douce,” the second-skin material created by Eres, combines elasticity, resistance, curves, and comfort.

## The new iconic bottles

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N°5 Eau de Parfum is the first Chanel bottle to incorporate recycled glass. For 1 million bottles, 25 tonnes of raw material were saved.



Pasha de Cartier, now in a fully refillable bottle, is made from 100% plant-derived alcohol, with no added colorants.



Guerlain introduced a new Aqua Allegoria bottle entirely developed through an eco-design process which can be unscrewed, refilled and includes 15% recycled glass.



Named “the Crystal Smile,” La Vie Est Belle Eau de Parfum bottle has been created in a refillable version. This helps save around 1 million bottles per year\*.

\*when comparing a 100ml refill vs two 50ml

## What’s in a bottle...

Packaging is another crucial post. How to preserve its appeal – a vital element in the luxury sector – while making it more ecological? The solutions are varied and original.

The first consists of completely eliminating packaging. In 2023, 78% of Rémy Martin bottles were sold without secondary packaging (i.e. gift boxes), compared with around 20% three years ago. But consumers are not always ready to follow this radical path! Another approach is to reduce the weight of packaging. At Givenchy Parfums, the weight and volume of the packaging for the new generation of “Le Soin Noir” products have undergone a vertiginous plunge: for the Cream, a 44% reduction in weight and 60% in volume. Even more spectacular, the packaging for its Serum now weighs 70% less, with 63% less volume, all adding up to a 60% reduction of its environmental footprint.



Reuse is becoming a given: the glass bottle of Rochas Girl is made of 40% recycled glass, the maximum currently possible for glassmakers, and its stopper is made of recycled plastic. Its cardboard box is FSC-certified, and the lovely motifs decorating the cover are printed with water-based ink. The focus is also on improving the separability of different materials to make recycling easier. In 2019, the separability index was 63%, which should rise to 75% by 2025.

The goals for the use of recycled materials such as PCR glass and FSC cardboard are ambitious. Over three years (2022-2025), the percentage of PCR glass purchased was projected to increase from 25% to 90%, and for FSC cardboard, from 25% to 100%.

Hennessy has pledged that by 2026 all paper, wood, and cardboard used for its products will be FSC or PEFC. The new VSOP’s wooden top alone saves a whopping 51 tons of Styrofoam a year!

## Cactus lips!

Another option is to replace rare materials that are non-renewable or increasingly scarce, with substitutes. In this area, the inventiveness of luxury brands seems inexhaustible. At Eres, as of 2023 PVC shopping



The cap of Givenchy’s Rose Perfecto Liquid Balm is covered with a material made from cactus.

bags were phased out, replaced by a new generation made of cane sugar. It took a year of research for Givenchy Parfums and its partner Desserto to give its Rose Perfecto Liquid Balm, a perfectly glossy and plumping balm, a touch of piquancy. The leather that covers its cap is made from a novel material derived from cactus. All the more so since the plantations from which this material is made comply with the principles of organic farming and are subject to regular audits. What surprises from these venerable brands, once thought to be frozen in time and tradition. But careful! Once you’ve savored your Veuve Clicquot Champagne, backed by 250 years of history, don’t try to smoke the box! It could be tempting since hemp accounts for 50% of the box and is grown on a farm in Champagne, 120 km from the cellars.

This Ecoyellow initiative, presented in 2022 in conjunction with the Canopy organization, is not a smokescreen! It has reduced the weight of each box by 12%, and the CO<sub>2</sub> emissions associated with their production by 60 grams. As for hemp, it is seven times more recyclable than ordinary paper.

**Hélène Poulit-Duquesne**  
CEO of Boucheron

## At Boucheron, “No pack is the new pack”



© Boucheron



### Why did you decide to focus your research on the jewel box?

Not only is innovation at the heart of Boucheron’s DNA, but the Maison is also strongly committed to sustainability. The jewelry case is an emblematic object of the sector, and we had to reinvent ours so it is aligned with our new brand platform. It thus appeared clear to me that both aspects had to be addressed to make it both sustainable and desirable, through my initial brief to the teams: “no pack is the new pack.”

### What were the critical features of the former case?

From its weight to its volume, the number of formats (12) and materials (11), our former pack

had a significant impact. It was therefore no longer in line with our sustainability strategy, “Precious for the Future.”

### In what way is the new case 100% eco-designed?

Eco-design allowed us to divide its weight by four, to make it 100% recyclable with, notably, the elimination of assembly glue, to reduce to seven the number of formats, to limit the raw materials to aluminum and wool felt, and to exclude the use of plastic. Finally, we have made it a precious object that can be collected and displayed.

## Perrier-Jouët, 49 grams of packaging



© Perrier-Jouët

Reducing the weight of the Champagne bottle and at the same time increasing its recycled glass content is a challenge that the major brands are taking up. Perrier-Jouët, founded in 1811 by a couple with a passion for botany (Mr. Perrier and Mrs. Jouët), will cellar its three Perrier-Jouët Belle Epoque vintage cuvées in bottles made of green glass, which has the advantage of containing 85% recycled glass. It has also created a new “cocoon” gift box based on two plant elements: paper pulp and vine shoots. Meanwhile, the weight has been reduced by 93%.

## Refill

To reduce the impact of packaging, why not simply opt for refills? There is a real movement afoot in this direction. CARON did not wait for sustainability to become trendy. In the early 1980s, CARON was the first fragrance Maison to offer customers the ability to refill their bottles in its boutiques. Fragrance fountains, the pinnacle of craftsmanship made from crystal by Baccarat and Daum, have since become one of the pillars of this pioneering Maison.

For more than 15 years Dior has proposed this option for a line of its skincare products. *L’Or de Vie* was a pioneer, proposing refills for serums and creams since 2006. In 2021 two-thirds of the units sold in this line were refills. It was, in fact, one of the wishes of the visionary Christian Dior in 1953 that his lipsticks be refillable. His wish has been a reality since 2021 for the famous *Rouge Dior*.

At Chanel, a notable newcomer is *31 Le Rouge*, a lipstick that takes its number from the address on Rue Cambon, the ultimate birthplace of Chanel creation. The first Chanel lipstick to feature glass packaging,



## RÉMY MARTIN

## USA

“Three years ago, the Rémy Cointreau Group boldly began phasing out its gift boxes, with the aim of reaching 85% naked bottles by 2025, compared with 78% in 2023 and 21% in 2020. Maison Rémy Martin has fully contributed to this effort, particularly in the United States, where the VSOP bottle was one of the very first to be sold «naked» as early as 2020. In 2024, it will be the turn of the 1738 Accord Royal 75cl canister to disappear from the shelves, and with a definite impact on the planet: its withdrawal will enable a reduction of over 40% and 80% in the respective carbon and water footprints associated with its packaging.”



Jean-Philippe Hecquet, CEO of Rémy Martin

its striking case has been faceted to resemble the mirrors that line the famous rue Cambon staircase in Paris. It is, of course, rechargeable thanks to refills made of aluminum, a recyclable material. Novel in every aspect, its refills are interchangeable and come with a protective cap, meaning they can be switched out and resealed without having to finish the entire bullet. A virtuous vision of beauty that considers solidity a prerequisite for timelessness.

At Lancôme, thanks to the *Abso-*

*lue* range, a skincare system that is rechargeable with capsules, approximately 350 tons of glass are spared worldwide yearly since 2018. Yves Saint Laurent has committed to using 100% recycled or bio-sourced plastic for its packaging by 2030. Since 2019, all serums in the *Pure Shots* range have been refillable, saving up to 95% plastic.

The refill option is not confined uniquely to beauty products, it is also showing up in other sectors. Hennessy has developed a bottle with a glass capsule designed for refilling that resembles an avant-garde sculpture. Cognac wants its share of beauty!



**100%** of *La Maison du Chocolat* boxes are recyclable (excluding ribbons) and made in France and Belgium.

## Team playing

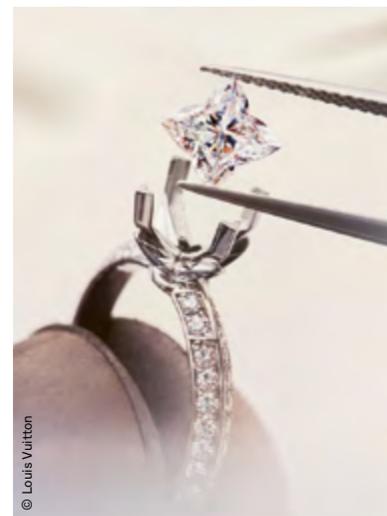
Could we imagine trying to move forward in today's world alone in our own corner? Not really.

Even in this universe marked by fierce competition, the major brands have realized that they have everything to gain by concerting their efforts. There's no question of stealing competitors' trade secrets but rather sharing good practices. In 2022, Cartier, together with Kering, launched the Watch and Jewellery Initiative 2030, which has since been joined by approximately 50 global industry players, including Chanel Horlogerie Joaillerie, Montblanc, Rosy Blue, and Swarovski. Their goal? Striving towards a fully sustainable Watch and Jewelry industry by building climate resilience, preserving resources, and fostering inclusiveness, notably by working towards gender equality. A significant fact - in this industry where the reins are mainly in male hands, 90%

of the demand comes from women.

At the same time, Chanel has convinced other companies in the beauty sector to join it in the Trasce consortium, which, as its name indicates, aims to improve traceability. Fifteen players in the cosmetics industry have joined forces to enhance traceability in key ingredients and packaging supply chains, including Clarins, Christian Dior, Estée Lauder, L'Occitane, L'Oréal, and Shiseido. Beyond the initial focus on mapping supply chains, in the long-term, the consortium aims to develop a collective approach to risk analysis, to interpret the data collected and define common progress plans.

Another collaborative project, the Aura Blockchain Consortium, an independent non-profit association, was launched in 2021 with LVMH, Cartier part of Richemont, Prada Group, OTB, and Mercedes-Benz as founding members, but is open to



all other luxury players. The aim is to provide a standard solution developed from luxury for luxury.

The Aura Blockchain Consortium empowers its member brands to accelerate on the traceability throughout the entire product life cycle, from upstream to downstream, by offering a Digital Product Passport and integrating enriched customer experiences.

While adhering to strict rules of confidentiality, the consortium enables the traceability and authenticity of any product to be certified thanks to a unique blockchain technology.

Through their Digital Product Passport, each consumer has access to the history of the product purchased and to different certifications along its supply chain.

This not only helps ensure ethical sourcing but also helps combat counterfeiting - estimated at a staggering \$2,700 billion for luxury goods! By doing so, the Aura Blockchain secures immutable data related to raw materials, suppliers, manufacturers, distributors, and certificates attached (e.g. GIA certificates for diamonds) within their private blockchain to give more transparency to the customer.

With more than 40 luxury brands already on board, they extend the invitation to all sectors of the luxury industry to join and collectively set the technological standard for the greater good. ■

## Patou in total transparency



Today, Patou is taking its ethos and sustainable practices to the next level by partnering with Fairly Made®. The goal: to be transparent in its traceability on all its "Les Essentiels" and core products. "Les Essentiels" is a product line consisting of main staples of the brand that together make up a "timeless" wardrobe. Between "Les Essentiels" line and the core carryover items, Fairly Made® has evaluated a selection of about 64 Patou products. Within this selection, the Fairly Made® SaaS platform offers an evaluation and breakdown of Patou's supply chain and environmental impact. Materials, recyclability, and traceability will be rated accordingly.

# D



DANCE  
REFLECTIONS  
VAN CLEEF & ARPELS

BY

SUPPORTING  
CONTEMPORARY  
DANCE

R



Since 2013, Martell has been committed to protecting forests.

© Martell

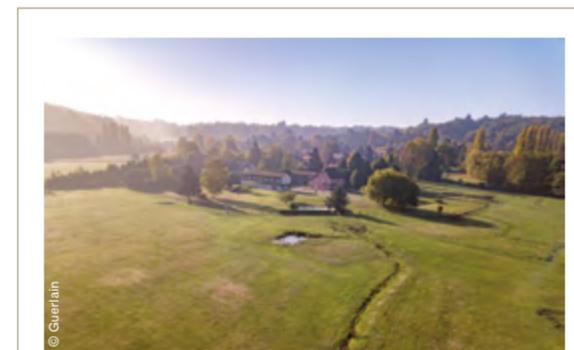
# Pampering the land

Not all languages have the exemplary conciseness of English, which sums up the production process admirably: for an “output” there must be “inputs.” In other words, to produce an item, one needs raw materials. In the luxury sector? Leathers, textiles, precious stones but also flowers, grapes, wood, and cocoa. For a very long time, these “inputs” were approached merely from a logistical point of view. But with the planet overheating, and certain resources becoming increasingly rare, it is impossible to ignore their origins and conditions of production. Luxury brands have set high standards of control to ensure that these resources endure, that their use respects the environment, and that local populations profit from their production.

## Think of the earth

With their wealth of experience and close ties to the land that gives them its best fruit, luxury brands have realized that they need to pamper the land! In wines and spirits, intensive production is no longer on the agenda.

Cultivate to pass on. At Lafite, this has been the Rothschild family commitment for over 150 years. Today, more than ever in this era of climate upheaval, business depends on the balance of nature, *terroirs*, and vines. The human being is merely the bearer of witness, there to protect. In order to be the best protectors of what has been handed down, it is important to be as ambitious as possible, to set rules and objectives. That’s how to surpass and learn as a team.



## Guerlain and Arthus-Bertrand, a common battle!

History, an eternal renewal!  
Yann Arthus-Bertrand, a photographer dedicated to giving back to nature what it has given him, has acquired 30 hectares in the Millière valley, near the Rambouillet forest, with the goal of “re-wilding” it: plant nothing, harvest nothing, prohibit hunting, and see how the 350 local species take back their rights. In this project he has the support of Guerlain, which will create a 1.4 hectare “*Jardin des Partages*,” promoting biodiversity. Ironically, the Maison once owned this site where Jacques Guerlain established a vegetable garden to feed his employees during the Great War!

Today, to make progress in Corporate Social Responsibility, B Corp seems to be the most comprehensive and demanding benchmark in terms of environmental and social commitment. Nothing is left to chance, and the aim is to make constant progress over the years. As a family business, Lafite is committed to the long term, and it suited well to set the objective of constantly progressing through the ages.

This is reflected in concrete actions in favor of local communities, such as the creation of an endowment fund (*Fond Initiatives Lafite*) aimed at helping local associations, with the participation of the employees as part of their working time. The planting of hedges and groves is continuing to create biodiversity corridors towards the Lafite marshes, a Natura 2000 site of more than 100 hectares, and Lafite will produce its first certified organic vintage in 2024. One thing is certain, for the grapes to be good, the soil needs to be healthy.

Since 2021, Maison Perrier-Jouët has been experimenting with regenerative viticulture in a section of its vineyard, now covering 28 hectares. This holistic approach takes into account the ecosystem of the vineyard as a whole in order to improve its functionality and resilience: the soils, the local species, the human factor (working conditions). In February 2023, nearly 2,000 trees and shrubs were planted in the form of hedges, islands and copses on parcels in Cramant and Mailly, France.

Vitiforestry is expected to have several positive effects on the vines. In a few years, trees should produce a bubble effect, by shade and evapotranspiration, limiting the impact of global warming. The decomposition of their leaves and branches will supply organic matter to the soil, encouraging biological activity. The tree roots will help structure the soil by promoting biological activity, improving water retention capacity, and drawing deep-lying minerals up towards the roots of the vines. And finally, they will host a population of insectivorous birds. In line with this, shelters have been installed for bats, of which there are 24 different species in the Champagne region, as well as perches for native birds of prey, such as the kestrel.

Global warming has incited some Champagne producers to anticipate profound changes in the vineyards with earlier harvests and new aromatic profiles. >>>



Chanel's jasmine cultivation in Grasse.

© Chanel



Domaine de la Rose by Lancôme in Grasse.

© Laziz Hamani

>>> In 2018, Ruinart identified new aromatic profiles for the Chardonnay, its emblematic grape variety, impacted by climate change. Notes of ripe white fruit, candied citrus, and the scent of honeyed flowers had appeared, which contributed to the creation of the first edition of Ruinart Blanc Singulier, a *cuvée* reflecting, year after year, the atypical climatic profile of each harvest. Organic farming, permaculture, and sustainable reforestation are on the agenda everywhere.

At the end of 2019, Rémy Martin Cognac Fine Champagne planted 650 pedunculate oaks on 0.6 hectares of the Grollet estate, in addition to the three hectares of experimental afforestation carried out since 2010 on the banks of the Charente (France), resulting in an increase in plant diversity. The butterflies are happy!

This policy will be progressively deployed across the 270 hectares of the estate. Alongside traditional methods, cutting-edge technology is also being used, with soil pits to study soil quality and root system development, and the use of satellites from the French space agency CNES (*Centre national d'études spatiales*) to map the spaces between plots and measure their health. Even if the company will celebrate its 300th anniversary in 2024, it is decidedly futuristic!

YSL Beauty is making a concerted effort in five priority

regions of the world with different biodiversity ecosystems: Morocco, Madagascar, Haiti, Indonesia, and Canada. In partnership with the global conservation NGO Re:wild, the company aims to help restore 100,000 hectares of wilderness by 2030. In 2023, more than 134,000 trees were planted and 46,000 hectares were protected. For example, in the Atlas Mountains in Morocco, 80,000 trees have been planted and 380 hectares have been put under protection and restoration. In Madagascar, 24,000 trees were planted. In Indonesia, 16,410 hectares of freshwater and 30,000 hectares of rainforest have been put under protection and readied for restoration.

### Grasse: An inspiring example

Grasse, the flower capital near the shores of the Mediterranean, is an interesting case study. Here the great names are leading the way. Christian Dior, which purchased the Colle Noire domain in 1951, is currently developing partnerships with young women growers. This collaboration with local communities is in line with the ethical practices that the company has demonstrated by its adhesion to the Union for Ethical Bio Trade (UEBT). Guerlain is making the same commitment: as a member of the UEBT since 2021, the Maison aims to certify its 50 most emblematic sourcing channels (ylang-ylang, bergamot, orchid, rose, etc.). Here too the objective is to preserve biodiversity, create sustainable supply chains, and promote local expertise. Preserving the local production of jasmine (*Jasminum grandiflorum* is cultivated elsewhere but does not develop the same olfactory qualities!) is precisely what led Chanel in 1987 to form special ties with the Mul family, which has been active in perfume flowers for five generations. Chanel provides a guaranteed outlet for their 30 hectares in the Siagne Valley,

### Francis Kurkdjian and the perfumes of Versailles

On May 30<sup>th</sup>, 2023, the Palace of Versailles opened its Perfumer's Garden, thanks to the support of Maison Francis Kurkdjian (whose co-founder is a graduate of the Versailles perfumery school!). Reviving Louis XIV's infatuation with flowers and fragrances, it features hundreds of vegetals that were treasured at the time, from sweet-smelling varieties such as rose, jasmine, and tuberose, to perfumery "mutes" (i.e. those not producing a usable extract) including violet or peony, and even some with downright unpleasant scents. It takes all kinds to make a world! The Perfumer's Garden is also a place to celebrate the art of sustainable floriculture, a know-how of excellence that Maison Francis Kurkdjian is committed to perpetuating.

where the picking is done with respect for tradition, but also the principles of inclusion and the improvement of working conditions. A year later, a factory was built at the end of the field to improve the freshness and the olfactive quality of the flowers. Since 2020, the jasmine cultivated here has been certified as organic agriculture. These efforts have been worthwhile. At the other end of the chain is a fragrance more than a century old, launched in 1921 by Gabrielle Chanel who wanted "a woman's perfume with a woman's scent": The legendary N°5.

Lancôme is reintroducing age-old perfume plants to its seven-hectare estate (acquired in 2020), which are cultivated organically with regenerative agricultural practices. Among these plants, the legendary Centifolia Rose - also called "rose de mai" - which has been in continuous decline over the past 70 years. This exceptional site also harbors more than 250 species of flora and fauna (source: LPO inventories 2021).

The Maison Rose, designed by the NeM Architectes agency, is totally eco-conceived (local recycled materials, insulation with lavender straw, roof covered with rice straw from the nearby Camargue region, air-conditioning by a heat pump coupled with a Provençal well)

### Greening the High Line with Ruinart!

© Ruinart

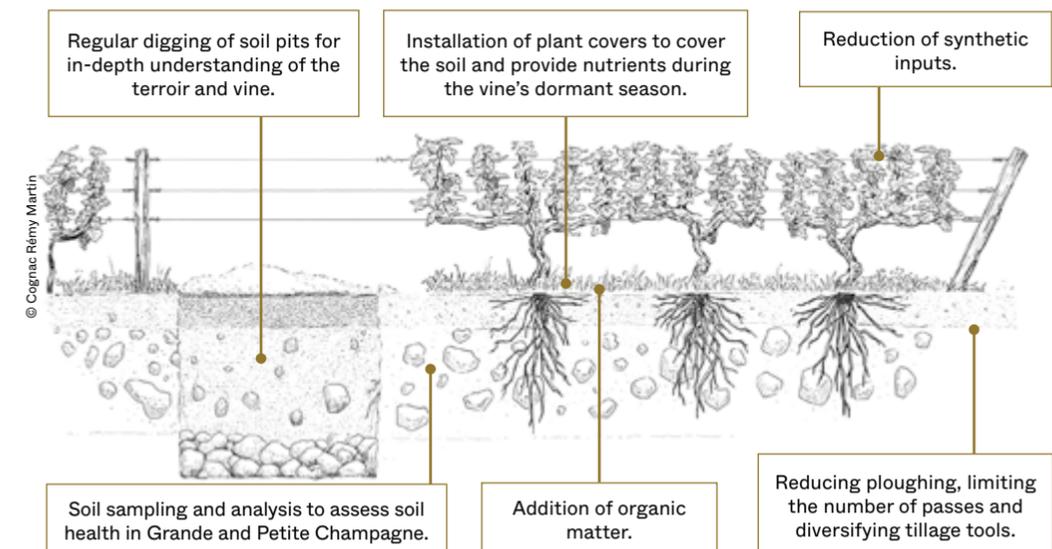


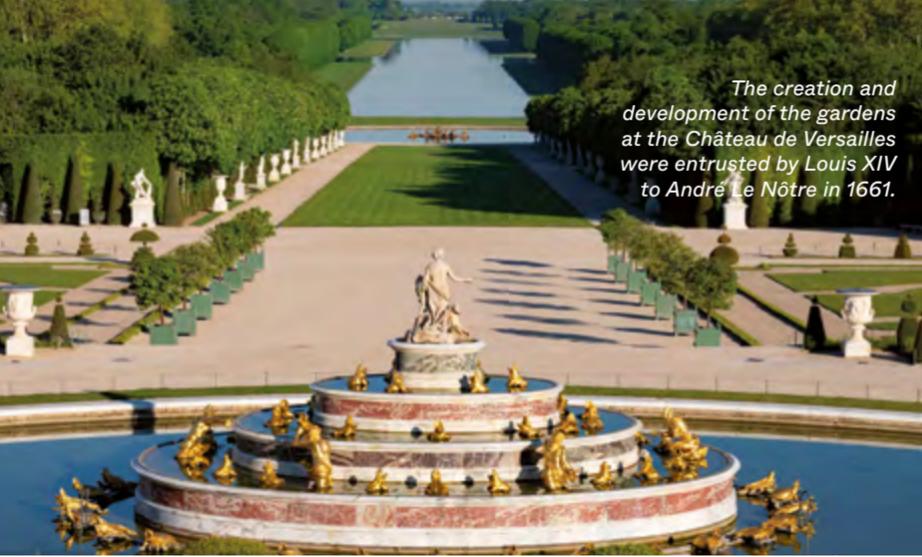
Who could have guessed that a derelict railway on Manhattan's West Side — once characterized by the clatter of freight trains — would one day become a verdant paradise? This type of transformation is what Ruinart wishes to make possible through its support of the High Line's horticulture program and 2023 native plants celebration. By supporting the park's horticulturists and gardens, Ruinart is helping create a sustainable, resilient landscape that welcomes pollinators as well as people, a program echoing the Maison's commitments in Champagne in its own vineyards.

and was inaugurated in the summer of 2023. Downstairs, Lancôme has nestled a distillery and a perfume organ, to initiate the general public to the secrets of perfumery, but also to demonstrate sound agricultural practices.

## Rémy Martin Cognac Fine Champagne is committed to soil conservation

Through agroecological practices, Rémy Martin Cognac Fine Champagne encourages soil regeneration.





The creation and development of the gardens at the Château de Versailles were entrusted by Louis XIV to André Le Nôtre in 1661.

© EPV, T. Garnier

## Honoring the seasons

Respecting nature means respecting its rhythms. Seasonality is a given in all organic vegetable gardens from the Château d'Estoublon (which practices permaculture) to the Oustau de Baumanière. The latter has been a pioneer since 1961, producing not only its famous baby peas and green beans, but since 2022 it has also been producing an old variety of wheat, “barbu du Roussillon,” used by chef Glenn Viel in his cooking. Since not everything can be produced on its site with its “Ecocert” organic vegetable gardens, it has ties with nearby producers: Boucabelle farm for its goat cheeses in Les Baux-de-Provence, Raphaël Hoffmann, from Boulbon, for his organic apricots, peaches and pistachios, local wine estates for “Ailpilles PGI” wines. The ties to local artisans extend to table arts, including a glass blower, Alban Gaillard, based in nearby Saint-Remy de Provence, and a ceramic artist, Cécile Cayrol, whose workshop is located in the Oustau de Baumanière hotel/restaurant.

At Anne-Sophie Pic’s restaurant in Valence, a calendar is established with local farmers at the beginning of each year to guarantee that 80% of the kitchen’s products are sourced within a radius of 30 kilometers. While ensuring that 95% of their products are organic, they also make sure that certain rare ingredients

don’t come from too far away: their saffron is from the Ardèche and the Drôme regions, ginger and coriander from the volcanic region of Auvergne. Aromatic plants grow even closer to home in their own garden. The 40 or so citrus fruits used in the



© Guy Savoy Restaurant

“By seeking out the best, a chef is ultimately a major player in the fight against global warming. By working together in harmony with nature, a chef and his producers are guardians of the environment without saying so... They were committed to sustainability before it existed!”

**Guy Savoy, French Chef**

kitchen are not imported from China, or even Andalusia or Calabria, but from Eus, on the Mediterranean less than 400 kilometers away. Sustainable agriculture also thrives on old friendships: the Ayme truffle farm in Grignan (a village adored by the

Marquise de Sévigné) has been supplying this prestigious restaurant for decades.

At chef Michel Guérard’s restaurant Les Prés d’Eugénie – three Michelin stars since 1977 in the south-west of France – raspberries and strawberries are grown in the village and the “catch of the day” is seasonal and caught in neighboring waters rather than being imported from afar. Any surplus is recycled for the staff’s meals. Similarly, at chef Guy Savoy’s renowned Paris restaurant there is no question of serving products that are not in season: lamb is only on the menu in the spring, chestnuts in the fall and Bresse poultry in December! Hothouse-grown fruit and vegetables are pitilessly refused.

In line with this search for authentic taste, a Parisian palace hotel, Le Bristol Paris, has made an audacious choice for a foodstuff that is often denatured by industrial agriculture: bread. The hotel’s chef, Eric Frechon, has teamed with Roland Feuillas, a former engineer based in Cucugnan in the Occitanie region of France, who is a sort of knight in shining armor of ancient, peasant wheat. To produce the “living bread” destined for the hotel’s tables, including the three Michelin star restaurant Epicure and the hotel shop L’Epicierie, the wheat is ground on-site in the hotel’s basement where an authentic mill has been installed! The flour is immediately mixed and kneaded to preserve the true taste and nutrients of the wheat.

Even table decoration is following the movement: Potel & Chabot, a French caterer active worldwide, opts for seasonal flowers in eco-responsible containers, and is also developing delicate paper blooms. They wilt less quickly!

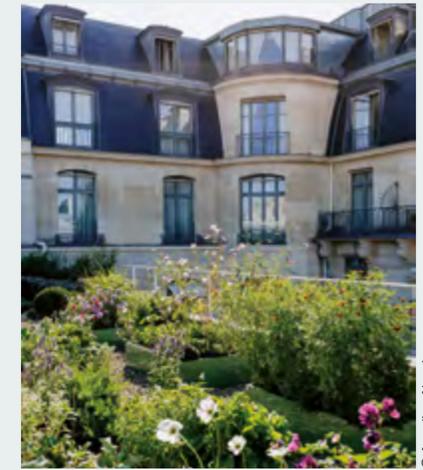
## “On the road to decarbonization!”

**Audrey Peguret**  
Chief Sustainability Officer, Ritz Paris

The Ritz Paris, a myth of luxury worldwide, didn’t wait for the reports of the IPCC (Intergovernmental Panel on Climate Change) to start thinking about sustainable development! “When the hotel opened in 1898, César Ritz had already thought of installing a central switch in each room so that all lights could be turned off simultaneously,” explains Audrey Peguret, Chief Sustainability Officer since 2018. “With his chef, Auguste Escoffier, he also simplified menus, which at that time could include 15 to 20 courses, and any surplus was distributed to charitable works.”

But the movement has clearly accelerated in recent years. The Ritz Paris was notably the first in France to obtain in November 2022 the GSTC (Global Sustainable Tourism Council) certification, defining the highest standards for the hotel sector. “After completing our carbon footprint assessment, we will start decarbonizing in 2024, first for single-use plastics, then with materials used in our kitchens (such as cling film). Our goal is to reduce energy consumption by 6% per year. We have recovered the energy produced by the refrigerators to heat the pool...” Organic waste

from the staff cafeteria was reduced by a staggering 67% between 2019 and 2022, and new environmental solutions are constantly being developed. “For example, on the roof over the Gramont Lounge, we created a vegetable garden with flowers and herbs used by Chef Eugénie Béziat at Espadon, our gastronomic restaurant. All this was done within the framework of integrated biological control: no pesticides, but the use of ladybirds...”



© Angelina Alonzi

## Alain Ducasse, champion of sustainable gastronomy



© Aurélie Miquel

On September 21<sup>st</sup>, in Monaco, home of his signature restaurant the Louis XV at the Hotel de Paris, Alain Ducasse inaugurated the first *Sommet de la Gastronomie Durable* (Sustainable Gastronomy Summit), a long-held dream of this renowned chef.

“It’s all about encouraging my colleagues in the world of haute gastronomy, from every continent and with global influence, to embrace sustainable, responsible, humanist cuisine. We need to show that we can eat differently, in an ethical way.”

Why on the Mediterranean coast? “It’s a place of sharing and

exchange, a thousand-year-old civilization that could be a model to export for a better planet.” For the chef who was among the first to stop using bluefin tuna in his kitchens and start cooking with less fat, less sugar, less salt, and less animal protein, this is the way of the future.

“Today, 800 million people are undernourished and between 800 million and one billion are over-nourished,” Alain Ducasse reminds us, stressing that this is not inevitable. A charter summarizing the Summit’s commitments, drawn up with the Prince Albert II Foundation, will soon be available.



Maison Francis Kurkdjian is committed to the study and preservation of sperm whales in the Mediterranean, alongside the not-for-profit organization Longitude 181.

© Patrick Wack - Longitude 181

## Animal welfare

Concern for animal welfare is a direct consequence of this new way of thinking and it applies, of course, to foodstuffs. The Plaza Athénée Hotel, part of the Dorchester Collection group, has committed to using only poultry that meets the European Chicken Commitment principles for raising, and it gives preference to sustainably farmed meats.

This principle also applies to everything related to skins and wool. Kering, which launched a major campaign in 2019 and collaborates with international NGOs such as IUCN and CIWF, is taking concrete actions. For instance, in Mongolia, the Group works alongside shepherds' cooperatives to protect natural grasslands to preserve the cashmere industry.

And what about the sperm whale? Cachalots naturally secrete ambergris, a precious substance whose scent intensifies in the ocean, because of salt, light, and air. But its rarity, due to intensive hunting of the cetaceans, made its use too complex at industrial scale and it is now replaced by synthetic notes. However, it remains a symbol of the excessive exploitation of ocean resources. This

is why Maison Francis Kurkdjian supports a program to protect and study the species, which is also a marker of pollution: the animal can only thrive in clean ocean water.

## Traceability, the new imperative

Who thinks about the origin of alcohol, an essential ingredient in perfume? In the summer of 2023, three LVMH brands, Parfums Christian Dior, Givenchy Parfums, and Kenzo Parfums, launched an ambitious project to convert 380 hectares of beet fields in eastern France to ecological farming, from which they will obtain 45% of their alcohol requirements. Fewer nitrogen compounds, new plant cover, healthier soils: Who could have imagined this link between beet farming and luxury fragrances? Ecological awareness holds delicious surprises. ■

## Chanel

# No exotic skins

Chanel is constantly reviewing its supply chains to ensure that they meet its expectations in terms of integrity and traceability, and in 2018 considered that it was becoming increasingly difficult to source exotic skins that met its ethical standards. It was therefore decided to change the approach and no longer use exotic skins (crocodilian, lizard, snake, galuchat) from then on.

## Kering says goodbye to animal furs

Gucci led the way in 2017 and all of Kering's Houses have progressively taken the same steps (including Balenciaga, Saint Laurent, Alexander McQueen, and Brioni). The movement has been formalized with animal welfare standards published in 2019. No longer do any of the Group's brands use animal fur in their collections. "The world has changed, our customers have evolved, and luxury goods must naturally adapt to this," stated François-Henri Pinault, the group's Chairman and CEO.

**GUERLAIN**  
PARIS

THE QUANTUM REVOLUTION

NEW  
**ORCHIDÉE IMPÉRIALE**  
GOLD NOBILE

THE NEW CREAM AND SERUM

ORCHIDÉE IMPÉRIALE

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**THE PRODIGIOUS AURA OF YOUTH**

<sup>1</sup>INSTRUMENTAL TESTS AND CLINICAL EVALUATION BY A DERMATOLOGIST, TWICE A DAY, 2 MONTHS. <sup>2</sup>IN VITRO TEST ON INGREDIENT. <sup>3</sup>TESTED ON THE SERUM.



At Christian Dior Couture, scraps of fabric are upcycled into unique window decorations.

© Andrea Cenetiempo

# New ways of working

It's a real wake-up call! Our production methods are driving us headlong into the wall: depletion of raw materials, water wastage, insufficient recycling. Certain indicators are particularly alarming, such as the "Earth Overshoot Day," marking the day of the year when humanity has exhausted all of the resources our planet is capable of renewing in 365 days. In 2022, it set a record on July 28<sup>th</sup> (in 1970, an exemplary year, overshoot wasn't reached until December 29<sup>th</sup>), and 2023 shows only modest progress (August 3<sup>rd</sup>), mainly due to a change in the method of calculation. Actors in the luxury sector are well aware of the urgent need for change and are reacting in different ways. It's a question of doing everything possible to economize resources, but also to better manage waste, and to promote the transmission of ancestral *savoir-faire* that has in its genes an innate sense of economy of means.

## Defending savoir-faire

We are increasingly rediscovering the virtues of traditional techniques. Developed over the course of centuries with a natural concern for the efficient management of resources, these techniques have a lot to teach us! And all the more since they are often interrelated. This is the philosophy behind the founding of *le19M*, a site inaugurated in 2022 by Chanel on the outskirts of Paris that celebrates the union of the head, the heart, and the hands. In this 25,500m<sup>2</sup> complex designed by the architect Rudy Ricciotti, creator of the MUCEM in Marseille and the department of Islamic Arts at the Louvre museum, some 600 artisans and experts work side by side. Among the specialists are Lesage for embroidery, Lemarié for fabric flowers and featherwork, Goossens for goldsmiths, Ateliers Lognon for pleating, Maison Michel for millinery, and Massaro for shoes. The youngest of these names are around 70 years old, while the most venerable draw on several centuries of history. *Apprêteurs, bichonneurs, émailleurs, gaufreurs, patronniers*, and other crafts that are not always translatable into English, rub shoulders here and even inspire vocations thanks to its gallery, open to visitors, who can participate in a series of conferences and workshops.

Van Cleef & Arpels, established at Paris' Place Vendôme, is committed to preserve and share the jewelry



The initiative *De Mains en mains (From Hands to Hands)* invites young people to discover the know-how of Van Cleef & Arpels.

know-how. In partnership with France's Ministry of Education, the Maison launched the "*De Mains en mains*" initiative in 2021 with the goal of introducing middle-school students to the jewelry-making professions. The program lasts nine months, from October to June, during which the students participate in workshops with Van Cleef & Arpels' teams. At the end of the school year, they share their experience through a presentation in front of their parents and teachers as well as the Maison's teams. The general public and professionals seeking retraining can also participate in the program. >>>



© Agence Lonsdale

## Porcelain, a promising future

Reducing environmental impact is becoming an obsession! Limoges porcelain, a noble material, is perfectly suited for this purpose. At Guerlain certain products in the *Orchidée Impériale Black* line are now being proposed in refillable jars created by Bernardaud, certain of which are ornamented with original creations by artists including Li Hongbo and Kevin Germanier. This "white gold" composed of kaolin, feldspar, and quartz, is highly durable. The increasing use of this material is prompting companies such as Bernardaud to become more inventive and technical.



© Shilpa Chawdhary

Christian Dior Couture collaborates with Chanakya's embroidery workshops in India.

>>> At Dior, the artistic director of women's collections, Maria Grazia Chiuri, has developed a close relationship with embroiderers in Mumbai, India. She supports the Chanakya School of Craft, which was founded in 2017, and promotes the know-how of these women while helping to ensure them a certain autonomy that benefits local communities. This collaboration has been reflected in recent Dior collections, in collaboration with renowned artists such as Judy Chicago in 2020-2021, Eva Jospin, Madhvi and Manu Parekh in 2021-2022, and Mickalene Thomas in 2022-2023.

### A time for upcycling

One form of recycling that is currently very much in the wind is upcycling, a way of extending a product's life cycle or giving it a new life in a circular economy. Textiles have been at the forefront of this trend, and the industry has taken action even before European legislation such as the AGEC (Anti-waste for a Circular Economy) law, in force in France since January 1<sup>st</sup>, 2022, prohibiting the destruction of surpluses. In February 2022, Liaigre, the French interior design House,

launched the Liaigre Upcrafted Line, featuring objects created with excess raw materials. Scraps of leather, wood, or stone, the by-products of their workshops, are given a new function. It is a positive initiative not only ethically, but also economically: 50% of profits are donated to training associations such as the *Compagnons du Tour de France*.

In France, John Lobb donates its leather scraps from its Bespoke atelier to ESAT, an organization that helps disabled people reintegrate into society through work. In the United States, The RealReal, a platform specializing in second-hand goods, has launched the ReCollection line, created in collaboration with renowned fashion houses and designers, mixing historic brands and new names, from Balenciaga to Jacquemus. It's a well-known dictum: necessity is the mother of invention!



© Pierre Frey

Pierre Frey, a renowned name in fine fabrics, recently took on the challenge of creating a line called *Natecru Durable* featuring products made entirely of natural and recycled materials.

In line with its circular creativity commitment, Louis Vuitton had already achieved a recycling rate of 60% for materials used in windows and 90% for those used at events and fashion shows by 2022. The goal is to reach 100% by 2025.

## In 10 years,

at Pierre Hermé Paris, production has tripled but final waste has fallen by 50%.



There are many other initiatives. Patou introduced Le Patou, a limited and numbered edition bag sourced entirely from upcycled, high end, dead stock leather.

Concerned about its carbon footprint and wishing to limit any waste of raw materials, Leonard launched its Leo collection, offering a second life to the emblematic silks of the House. For its Leo collection, Leonard Paris creates *chouchous* (scrunchies), pillows, leggings, T-shirts in silk jersey and notebooks from its classic floral and exotic prints.



The idea of circularity is of great interest to the industry. L'Atelier des Matières was created in 2019 at the initiative of Chanel, with the aim of reclaiming unused materials from the luxury sector, while supporting the circular transformation of the brands it works with. Unsold items, production offcuts and materials not used in the production cycle are thus sorted, disassembled and transformed into high-quality upcycled materials that can be used in new collections, closing the circularity loop. Four yarns have also been developed from recycled materials, including one made from 100% recycled cotton. In 2022, L'Atelier des Matières became a partner of the Hyères Festival, through the creation of a prize awarded to one of the ten finalists of the Fashion Prize for the creation of a silhouette using materials made available by L'Atelier des Matières. In 2022, Finland's Sini Saavala recycled used undergarments to create a gown, and in 2023, Sweden's Petra Fagerstrom used scraps of leather to fashion an aviator's jacket. They are projects that help to change mindsets.



© Kristen Pelou

### A dream of a display window

"Fashion is out of a dream"

Christian Dior once said. The couture House that he founded has recently come up with a new way to apply this dictum. In the spring of 2023, the window displays at 30 Avenue Montaigne, Dior's flagship store in Paris, were conceived using fabric scraps and other recycled objects from its workshops, including belt buckles and charms. A truly enchanting display that lasted three months. It evoked bucolic universes with bees, butterflies, birds of paradise, and other phantasmagorical creatures.



© Kristen Pelou

## The war on waste

As the world watches with alarm the emergence of a new continent consisting entirely of plastic debris, the handling of waste has become an essential question for the luxury sector. At the Château d'Estoublon in Fontvieille (France), amid the chirping of Provencal cicadas, irrigation is by drip-feed and reclaimed water is used for washing, and is then recycled as much as possible, the battle for water being one of the major issues of global warming. Its 300 hectares of land, vineyards and olive groves are fertilized with compost made entirely from local waste: wood shavings, grass cuttings, sheep manure, and mill by-products.

The famous chef Yannick Alleno recycles day-old bread, mixing and recycling it as flour for new loafs, the perfect partners for cheese. The luxury hotel sector has accustomed its clients to limitless stocks of disposable products, but that's now changing. The Plaza Athénée, a Parisian palace, has banned all single-use plastic. In its bathrooms, plastic shampoo bottles have been replaced by elegant refillable ceramic containers whose contents have been certified by Cruelty-Free International. At another Parisian palace, the Ritz Paris (which even donates bouquets of cut flowers to hospitals), rooms will be completely free of single-use plastic by the beginning of 2024.

Yves Delorme, a leader in French bed, bath and table



© Yannick Alleno

## Beautifying dormant stock

At the Faïencerie de Gien, on the Loire, 95% of waste is recycled, and even 100% for fired and unfired clay, which is in fact part of its paste recipe. Pieces that lie dormant in the storerooms, from vases to candlesticks receive a new treatment and are sold under the *Gien Vintage* appellation, launched in 2020. Inventiveness has become second nature: the company is currently thinking about how to reuse the enameling wastewater.



© Faïencerie de Gien

linens since 1845, has chosen to stop sending imperfect pieces abroad, due to the impact on its carbon footprint, instead diffusing them in a shop opened on the site of its historic factory in Nieppe, in the north of France. In addition to abandoning single-use plastic, the company has developed a system of recuperating rainwater for the washing and pressing of its textiles. It has obtained three-star certification from Oceanic Global, an organization that rewards actions that help protect oceans. Here, the sea is never far away, and we know what we owe it. ■

## Yquem, grape by grape

The wine of Château d'Yquem is renowned the world over for its excellence. The grapes are picked one by one, once each has received the magic touch of botrytis, the famous "noble rot." For four centuries, this special *savoir-faire* has been passed from generation to generation, and continues to be today! Mentoring programs for new arrivals have been set up, and the company's policy is to limit subcontracting to enable its 80 employees to follow annual training courses and continue to progress throughout their careers.



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In partnership with



The Neoliner is a sailing freighter project supported by Hennessy.



# Towards more sustainable transport

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For the carbon footprint assessment that enterprises are now obliged to carry out, scopes 1 and 2 cover direct and indirect emissions at production sites. In France, this audit is required by all companies with more than 500 employees. Equally important, but not yet compulsory, even if the major names in luxury are taking this step, is scope 3, which concerns inbound emissions (arrival of raw materials, for example) and outbound emissions (distribution of the finished product). Needless to say, transport plays a fundamental role here. While the spirits industry has pioneered more environmentally friendly delivery methods, the cosmetics and fashion industries still rely heavily on air freight. How to make transport more virtuous? There are a number of possible avenues to explore including opting for less energy-intensive modes of transport, improving logistics, reducing weight, and optimizing packaging.

## By air or by sea?

Rapidity and availability have long made air freight the favored mode of transport for the world of luxury. That era is over: some brands, including Perrier-Jouët and Martell, have opted to abandon air freight altogether or limit it to a strict minimum.

But what is the alternative? It can be a combination of rail and road or “piggyback” transport. For example, Hennessy transports 40% of its shipments from Bordeaux to the ports of Le Havre and Marseille by rail, making it the largest volume of Cognac transported by rail in France.



## Potel & Chabot

**100%** Potel & Chabot, one of France’s most important catering companies, aims to use 100% electric vehicles by 2028. It is currently testing the use of cargo bikes for small receptions and meal tray deliveries in Paris to promote soft mobility.

© Potel & Chabot

Freight by ship offers the most attractive prospects: it takes longer, but its carbon footprint is considerably less. Hennessy intends to reduce its carbon footprint by 50% by 2030. Studies have shown that transport is the brand’s third biggest producer of carbon dioxide, behind viticulture and packaging. On a global scale, the situation is not likely to improve. Projections show global freight rising from some 2 million tons in 2010 to 8 billion by 2050. For a company that sells nearly all its production outside France (notably in the U.S. and South-East Asia), this is a thorny problem! The company has, nonetheless, committed to maintaining air transport at less than 0.2% of its freight volume. Aside from rail (which has 19 times less impact than air transport), the company’s fleet of automobiles (75% electric) and the use of oil residues to power tractors, maritime transport yields the most spectacular results. For a very long time Hennessy has entrusted the major part of its transport to ships, i.e. 90%! The carbon footprint of marine transport is considerably less than air freight already but the biggest news is that sailing ships are making a comeback to power Champagne and Cognac and hopefully much other merchandise across the seas! Neoline, a Nantes-based project also backed by Longchamp, should be operational

by mid-2025. It is a 136-meter-long cargo ship with 4,200m<sup>2</sup> of rigid sails. On its first voyage (15 days from Brittany to Baltimore), it will carry 420 tons of goods and, over the year, 4 million bottles, i.e. 6% of all freight to the United States. A second project, in cooperation with the companies Zéphyr and Borée, should give birth to another sailboat.

First sailing cargo departure is expected in May 2024, filled at 85% by Martell, Mumm and Perrier-Jouët bottles leaving Le Havre for New York. Martell Mumm Perrier-Jouët (MMPJ), the prestige brands of Pernod-Ricard, signed three years ago a partnership agreement with TOWT, a Breton company which has developed a sailing cargo ship that reduces emissions by 95%. Two boats are currently under construction. By mid-2024, 100% of bottles from the Perrier-Jouët Belle Epoque collection destined for the U.S. will be shipped by this means, followed in 2025, by 100% of total volumes of Mumm and Perrier-Jouët, and 50% of Martell for the American market, and finally, by 2030, 100% of MMPJ shipments to countries served by TOWT.

Chanel Parfums has also accelerated emissions reductions by transitioning from air transport to sea. In Asia Pacific, maritime transport is being implemented as a main transportation mode for its fragrance and

beauty products for key markets in the region, with the goal of reaching 80% shipments by sea by 2024. In the meantime, some of Hennessy’s chosen road haulers run on marc, a byproduct of the Cognac making process. You can’t make this stuff up! ■



© Longchamp

## Jean Cassegrain, CEO of Longchamp

On the Montoir de Bretagne - Baltimore line, Longchamp will entrust Neoline with 50% of its maritime shipments from 2025 onwards. The aim is to increase this volume rapidly, as far as capacity and rotation allow.

“We are optimizing our warehouse-port and port-warehouse transport, as Montoir is the closest port to our main production and logistics site. Our American warehouse is also close to Baltimore.”

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The Maroquinerie de la Sormonne, Hermès leather goods workshop inaugurated in 2023 at Tournes (Ardennes, France) is an energy-positive (energy performance and greenhouse gas reduction) building.



# Smart buildings

© Maxime Verret

Even if online sales have experienced a spectacular boom in recent years, boosted in part by the Covid pandemic, boutiques remain a fundamental element of luxury shopping and are often even part of the “experience,” due to the elegance of their design. Today, luxury stores are obliged to join the virtuous movement towards environmental quality. Like the rest of the production chain, including the hidden realities of offices and factories, boutiques are also subject to some spectacular initiatives. The hotel industry is following suit with its own innovations.



## Store design and certification

Shop design is now subject to strict rules regarding materials, energy performance, water management, and air quality, as well as links to transport networks. The goal is to obtain certifications such as the American LEED (Leadership in Energy and Environmental Design), launched in 1998. YSL Beauté designs all its stores according to internal guidelines based on LEED Interior Design and Construction (ID+C) silver criteria, which guarantee their sustainability credentials. In 2022, YSL Beauté stores in China obtained LEED Interior Design and Construction certifications; a store has been certified LEED Platinum (the highest level of certification) and two stores have been certified GOLDEN LEED (the second highest level of certification). A 12-point charter was drawn up, including selective sorting, reduction of single-use plastic, and energy management, notably by synchronizing lighting with opening hours.

In 2022 alone, Chanel certified 40 boutiques – and also reached the milestone of more than 200 LEED certified sites globally. Of the 40 boutiques certified in 2022, over half achieved either a gold or silver certification.

**Hélène Valade**  
Director of Environmental  
Development at LVMH



© Gabriel de La Chapelle



© LVMH

CELINE's Miami Design District store.

## LVMH partners with the Miami Design District to improve its stores' sustainability

LVMH announced at the beginning of December a partnership with the Miami Design District to improve its stores' sustainability.

The Miami Design District and LVMH will lead in landlord-tenant sustainability collaboration advancing and accelerating progress in five key areas: 1) Climate Resilience, 2) Resource Management, 3) Wellbeing, 4) Sustainable Transactions, and 5) Sustainability Communication, Events and Progress Reviews. A key element will be achieved through participation of LVMH Maisons and Miami Design District Associates, the neighborhood's developer and operator, in Florida Power & Light's (FPL) solar energy program “SolarTogether.”

In addition, both Groups will work with their main suppliers throughout the process to align them with our mutual objectives. LVMH and the Miami Design District will share data and best practices, and publicly report progress towards the targets, on a regular basis. Altogether, the 15 LVMH brands present at the MDD, including LOUIS VUITTON, DIOR, LOEWE, BVLGARI, TIFFANY&CO, and BERLUTI, will join the partnership. It is also open to all brands that lease space within MDD. New leases between LVMH brands and MDD will also be added to the partnership. The three-year partnership (2024-25-26) will help both of us move our sustainability performance to the next level.

### **Why did you choose Miami and will you be repeating this approach elsewhere?**

The Miami Design District is a neighborhood dedicated to innovative fashion, design, architecture, and dining experiences. MDD has already set its sustainability goals and targets. They apply LEED certification for all of their buildings. In fact, with Miami, we are in the

process of repeating an approach initiated last year, and which will continue. This follows the signing in Paris by Antoine Arnault, on October 22<sup>nd</sup>, 2022, of a similar partnership with the Chinese landlord Hang Lung Properties, owner of a hundred malls in China. And, more recently, in Dubai with Chalhoub Group and its three malls. That was announced during the COP28 in Dubai in December. It also demonstrates how landlords and tenants can work together for the greater good – an important example for the real estate sector globally. We hope the partnership with MDD is just the beginning and that it will inspire other real estate stakeholders, in the United States and around the world.

### **Can you give us some concrete objectives in terms of water, waste, and energy management?**

To detail key objectives of climate resilience:

- Maintain comprehensive stormwater management plan that retains 100% of rainfall on-site, through infiltration, evapotranspiration, or reuse
- Turn off or reduce store lights after 10pm
- 100% green electricity by 2025. And here the landlord/tenant relationship sped up the transformation: thanks to MDD, we accessed Florida Power & Light (FPL) and pushed them to expand their solar farms in Florida

We are confident that our innovative sustainability partnership will have a positive impact on both Group's employees, suppliers and partners in the Miami region, but also help accelerate decarbonization in real estate and retail through the example we set and the results we achieve together. We will have regular meetings to develop plans, review and evaluate progress, and exchange ideas. ■

## Avant-garde factories

Behind the boutiques, the visible part of luxury, what's going on in the hidden part, the offices and factories? Their carbon footprint is also an element that is systematically taken into account.

At Veuve Clicquot Ponsardin Champagne, all buildings, including those used for receptions such as the Château de Saran, are HQE certified. And at Hennessy, all production sites have been powered by 100% renewable energy since October 2021. The company's Pont-Neuf bottling plant, inaugurated in 2017 in the gentle Charente countryside, and through which eight million cases of Cognac transit annually, uses geothermal energy and benefits from natural light thanks to reflective solar wells. Even olfactory comfort has been considered: an algae-based paint was used to avoid the presence of volatile organic compounds.

Longchamp has integrated a rainwater recovery system in its leather goods workshop in Pouzauges in the Vendée region, opened in 2018. Another innovation here, the parking lot is equipped with drains planted with aquatic flora (macrophytes) capable of filtering the hydrocarbons emitted by cars. Employees are, nonetheless, encouraged to use electric vehicles (recharging stations are available) and to carpool.

### Green energy at Bernardaud

As an important industrial actor, managing and reducing energy consumption is key in the environmental policies Bernardaud is implementing. As a part of its efforts to reach ISO 14 001 and ISO 50 001 (certifying the company's commitments to reducing its environmental footprint), Bernardaud is pursuing many different projects in the energy fields. To this end and as an example, thanks to its involvement in the local community, Bernardaud has been selected with ten other local companies to join a corporate power purchasing agreement (PPA), a group of businesses that have decided to come together to build a shared solar power farm in the Nouvelle Aquitaine region. Within the next five years, 30% to 40% of Bernardaud's electricity consumption will be photovoltaic, a green and sustainable energy source.

### Bollinger awarded B Corp status



© Champagne Bollinger

Bollinger Champagne, which will celebrate its bicentennial in 2029, was awarded B Corp certification in September 2023 based on some 200 environmental and social criteria. It has committed to being audited every three years to maintain this level of excellence. Good management measures include ongoing training for all employees and a commitment to transparency, notably with a clear guide to the company's compensation policy. The company has also created a "Madame Bollinger" prize of 50,000 euros to reward local initiatives.

Saint-Louis, a famous name in French crystal based in the Vosges region, also has an affinity for purification with plants. Since 2009 it has been using a process of phytoremediation with mineral and plant filters installed in basins to purify workshop wastewater and return the metal-free effluents to the environment. By 2025, Saint-Louis will function with 50% recycled water.

### Hotel revolution

Palace hotels are following the same exemplary path. At Paris's Le Meurice hotel facing the Tuileries Garden, the transition to 100% LED lighting has allowed the hotel to divide its electrical bill by ten and has produced other positive effects: reduction of the heat generated by traditional light bulbs meant a reduced need for air-conditioning. When a room is not occupied for 30 minutes, heating, ventilation, and lighting systems slow down to standby mode. Air-conditioning in offices is now turned off from 9pm to 7am when in the past it would have been humming all night. Solidarity also has its place in a virtuous circular economy: recycled soaps are sent to the Soap Again company located just 2 km from the hotel, which gives them a second life. At the Plaza Athénée, on the Avenue Montaigne, work has begun to provide all 208 rooms and suites with new insulation aimed at reducing energy consumption by 40% for both air conditioning and heating. ■

The Maroquinerie de Louviers (Normandy, France).

© Iwaan Baan / Hermès

### Craftmanship of excellence, Hermès responsible real-estate standard

Hermès is known for its relentless pursuit of quality and artisanal approach. The House has been dedicated to creative freedom, the use of the best materials, and craftsmanship of excellence since its inception. Today, Hermès is applying these principles to its real estate assets with the creation of a Responsible Real-Estate Standard named "Harmonie," seeking to align its unique identity with the realities of the real estate market.

The Standard's alignment with Hermès's sustainable goals, such as halving the carbon footprint by 2030, prioritizing local resources, increasing green spaces and reducing light pollution, enables real estate to contribute to the overall sustainable performance of the House. Certified by Bureau Veritas, an

independent third-party organization, it is designed for continuous improvement, aligning with the most ambitious objectives for 2030 and 2050.

The Standard focuses on five core areas: carbon footprint, indoor air quality, biodiversity, local sourcing, and environmental health, and excels in over 80 criteria.

For instance, the *Maroquinerie de Louviers* (Normandy) and the *Maroquinerie de la Sormonne* (Les Ardennes) inaugurated in 2023 have been designed to meet a 30% reduction in carbon footprint in construction and are positive-energy buildings.

In the U.S., the store in Aspen (Colorado) and in Topanga (California) are example for Hermès' local sourcing strategy, through an active collaboration with U.S. millworkers. Therefore, Hermès reaffirms its commitment to create and present beautiful objects in beautiful and sustainable spaces.

### Maison Christofle, reducing carbon

The Maison Christofle, a prestigious name in French silverware, has demonstrated its commitment to CSR by completing its carbon footprint analysis for scopes 1 and 2 (mandatory for companies with more than 500 employees) as well as scope 3, which is optional. The analysis indicated that the purchase of raw materials and transport are the major contributors to the company's greenhouse gas emissions. With the goal of obtaining B Corp certification, the company is embarking on an in-depth program to address these issues, which should lead to significant improvements.



# Ruinart

LA PLUS ANCIENNE MAISON  
DE CHAMPAGNE

BORN FROM NATURE,  
ELEVATED OVER TIME

DOM RUINART,  
THE QUINTESSENTIAL  
BLANC DE BLANCS  
PRESTIGE CUVÉE



Enjoy responsibly



*In Hermès's repair workshops,  
more than 100 craftsmen  
specialize in the restoration of  
saddlery and leather goods.*

# Old but forever new

© Maxime Verret

**T**he “everything disposable” civilization is over. In different economic sectors, studies are underway to find ways of extending life cycles, and the luxury industry is, of course, no exception. The first responsible behavior was none other than that of our grandmothers, who darned socks and patched smocks. Extending a product’s lifespan makes all the more sense for goods of the luxury sector made from high-quality materials that generally have no expiration date and are not subject to programmed obsolescence. Reparation is no longer a dirty word – it has even become trendy.

## Repairing is in!

This new awareness isn’t really that new, even for young companies. Christian Louboutin, the shoe-maker with the emblematic red soles, has offered a repair service since 2000, but it is steadily accelerating. Today it is the Care & Repair Department, which not only raises customer awareness but is bursting with inventiveness. For the Europe, Middle-East and Africa zone, some 10,000 pairs of shoes are treated annually (with an average intervention time of 1h15). In some cases, there is only a sole, a half sole, or a heel to replace, which can even be done for sneakers! In other cases, a little more ingenuity is necessary. One example has become famous in-house at Christian Louboutin: to find the exact patina of a shoe, a little ingenuity and a lot of patience was necessary. The repair team steeped nude varnish in black tea for several weeks to finally obtain the desired result!

Operating in a different sector, luxury home audio solutions, Devialet shares the same issues. The Paris-based

acoustic engineering company places the durability of its products at the very heart of their design. To achieve this, the company works on three pillars: first of all is product reliability, rooted in patented technologies, continuous R&D and the extreme precision of the manufacturing. The second is maintainability, based on continuous product improvements, from software upgrades to enhanced energy consumption. Finally reparability, which rests upon on a repair program, first launched on its iconic Phantom speaker, and currently being rolled out across its entire product range.

At Hermès, which will soon celebrate two centuries of existence, reparability is part of its DNA.

“Luxury is that which can be repaired,” said Robert Dumas (1898-1978), former CEO and member of the independent family-owned company Hermès, and creator of the *carré de soie* and the Kelly bag. What can be repaired, therefore lasts. But to repair, it is essential to be >>>



## Sustainable Development

### AT THE HEART OF THE RITZ PARIS VALUES

Mindful of the need to act sustainably and as a visionary leader among luxury hotels, the Ritz Paris has committed itself to three pillars of sustainability: environmental preservation, social responsibility, and the safeguarding of its heritage. Its initiatives have been certified by the Global Sustainable Tourism Council, an organization recognized by the UN and the World Council for Sustainable Tourism.

#### POSITIVE ENERGY AND ANTI-WASTE

Reconciling luxury and energy restraints, with a goal of achieving 70 percent energy savings between 2018 and 2025: at the Ritz Paris, nothing is impossible. Optimizing, rationalizing, and limiting loss, 21 per cent energy savings had already been achieved between 2019 and 2021. Eco-responsible digital practices have also been adopted, and damaged or old linens are now recycled. In the kitchen, the daily weighing of organic waste has resulted in a 67 percent reduction in food waste. The Ritz Paris puts its energy into consuming less and better.

#### BIODIVERSITY AND DIRECT SUPPLY

Classified EVIP (Espaces verts intérieurs à protéger) by the city of Paris, the garden of the Ritz Paris and its terraces have undergone an ecological audit to identify and preserve flora and fauna. The hotel now also cultivates its own vegetable garden on two plots of land 30 minutes from Paris, thus supplying the hotel from the seed to the plate.

#### SHARING VALUES AND THE VALUE OF SHARING

All employees, upon their arrival, follow training in sustainable development and Corporate Social Responsibility. In keeping with this spirit, the hotel also has been awarded the “Happy Index Trainees” label for welcoming and training its young talent. Sharing also means solidarity.

#### A FOCUS ON HERITAGE

There is no future without the past. Defending French savoir-faire and craftsmanship, taking part in the renovation of the Vendome column, organizing conferences and training sessions on the history of the Place Vendome and the hotel: Keeping this cultural heritage alive with passion is part of the Ritz Paris’s sustainable commitment.



## 14 NESTING BOXES

A little corner of paradise for birds. Chickadees, wagtails, and black redstarts are now permanent and protected residents here. Each has its own dedicated shelter, tailor-made according to the recommendations of ecologist Océane Roquinarç’h, Head of Natural Heritage & Biodiversity Partnerships at the French National Museum of Natural History.

## The *BIO*-rooftop

Planted with edible flowers and various herbs, an eight-square-meter suspended garden has sprung up on the roof of the Ritz Paris. A permaculture eco-island, watered with captured rainwater, it’s a handy supply for the chef, who plucks parsley, cilantro, basil, chives, mint, and borage from the roof to bring them to the table.

## ZERO Chemicals

All the hotel’s green spaces are maintained without chemical fertilizers or pesticides, using the principles of bio-material pest management. Shredding and mulching are carried out using plant material from the garden.

## A locavore *KITCHEN GARDEN* of 1960m<sup>2</sup>

The Ritz Paris has its own kitchen garden on the outskirts of Paris. Sustainable agriculture, respect for the seasons, hyper-proximity, timely harvests: within three years, 70 per cent of the fruit and vegetables used in the kitchen will come from this garden. Already, crates from the first harvests pass through the hotel’s revolving doors daily.

## 2 *TOQUES* in a Truck

Gourmet visits to the Raymond-Poincaré hospital in Garches. To mark the “Toques en Truck” initiative organized by the “Tout le Monde Contre le Cancer” (Everyone against Cancer) association, the chefs at the Ritz Paris joined forces to offer sick children, their families, and nursing staff a magical experience. On the program: brunch, lunch, and culinary workshops.

## 4 *WORKSHOPS* for schoolchildren

Children from the primary school on rue Cambon, neighboring the hotel, are initiated into the secrets of a lemon tart revisited by chefs from the Ritz Escoffier School. Four workshops were held in 2022. And each year, during the “La Semaine du Gout”, the hotel’s chefs share their savoir-faire during visits to the schools in the neighborhood.



© Cartier

**Anouchka  
Didier-Mansour**  
International Sustainability  
Director at Cartier

## “Enhancing sustainability”

80

A Cartier watch? Repairable for life! “The durability of our creations is an integral part of our long-term strategy,” confirms Anouchka Didier-Mansour, international sustainability director at Cartier.

“It is exemplified by the technical improvements and innovations that we continually bring to our creations but also by our policy of repairability. Initiated at the very beginning of our trademark in 1847, our policy of repairability is now an integral part of our climate roadmap.”

And what if the element to be changed, part of a model created in 1920, for example, no longer exists? Call in the timepiece restoration service, created in 1990 at La Chaux-de-Fonds, in Switzerland, whose mission is to restore exceptional pieces. “Our goal is to reinforce the durability and longevity of our creations, which are passed on from generation to generation. This approach has even greater significance today in light of the climate urgency and of the necessity for the responsible management of our resources.”

## Hermès

### 202,000 repairs

In 2021, 161,000 repairs (leather goods, jewelry, watches...) were handled by more than 120 artisans at Hermès in France and some subsidiaries abroad. In 2022, these interventions grew by 25%, to reach 202,000.

>>> able to rely on a unique *savoir-faire* and utmost quality. To this end, the company has a “strike force” of more than 100 saddlery and leather goods craftsmen whose expertise is to carry out these repairs. Most are based in France, but not all! For instance, in the U.S., there are three repair workshops in New York, San Francisco, and Beverly Hills, capable of caring for and changing parts on leather goods, as well as watches and jewelry.

At Longchamp, which retains the spirit of a family firm despite its spectacular development since 1948, the volume concerns some 45,000 products annually. These repairs include erasing natural signs of wear or dealing with unforeseen accidents. A good part of this work is free of charge.

In 2021, Chanel revealed the program *Chanel & moi*, a set of tailor-made services, offered to each client, designed to help them preserve their creation over time. These tailored services will revive and restore their Chanel pieces, allowing them to live on and be passed down from generation to generation. Additionally, in selected cities, Chanel opened *Chanel & moi - Les Ateliers*. In these dedicated spaces embodying the House’s commitment to offer the ultimate care and repair service, clients are welcomed and advised by experts in an elegant atmosphere.



© Berluti

Berluti workshops offer a wide range of product refurbishments in every region where its boutiques are located.



© Chloé

With a digital ID, pieces from Chloé’s Vertical collection are equipped for instant resale.

## Second hand: Back to the future

The success of thrift shops and the revival of flea markets attests to the fact that the second-hand market has become a reflex, particularly for the young generation.

Many fashion houses have taken this movement into account and are proposing original solutions. Chloé, for example, launched its Vertical program in February 2023, at the same time as its Spring-Summer 2023 collections. A QR code integrated into the garment can be scanned to reveal everything about its origin: that the leather comes from French farms, and was tanned by Haas, a “*patrimoine vivant*” (living heritage) company that respects the principles of the Leather

**24%**  
SECOND HAND **USA**

Consumers in the United States are taking sustainability issues seriously. A study led by Bain & Company has shown that while only 4% drive electric cars and only 9% have installed renewable energy systems in their homes, 24% now buy second-hand clothing.

## Maison Christofle goes vintage



On May 4<sup>th</sup>, 2022, the silversmith Maison Christofle launched its Vintage collection, a selection of antique pieces, chosen and restored by the expert craftsmen at its Yainville factory near Rouen in Normandy. The collection revives tableware classics from a century ago or more, including the Delafosse flatware pattern, typical of the Art Nouveau period, and the Atlas pattern, which delighted passengers on the New York-bound transatlantic ocean liners of the 1930s, including the *Normandie*.

Working Group; that the linen is from Normandy, cultivated and woven in France and derived from a low-carbon-intensity process; that the wool comes from Gabriela Hearst’s ranch in Uruguay; or that the silk complies with the Global Organic Textile Standard. But the Vertical project has another advantage: a direct link to a platform named Vestiaire Collective (an internet unicorn created in 2007 and recently certified B Corp), through which the garment can be resold. The process is simple: after completing the secure online form describing the garment and its condition, the response is nearly immediate and funds from the sale are issued in the form of a voucher to be used at Chloé or to be donated to UNICEF, which the brand has supported for many years. A particularly interesting point is that the voucher can also be used for purchases at a competitor: proof that old rivalries have been put aside and that luxury brands now realize the fight for sustainable development requires a certain solidarity.

In its factory outlet opened recently in Nieppe, near Lille, Yves Delorme offers “less than perfect” products, giving a new clientele access to beautiful household linens. For the company, which will celebrate its 200<sup>th</sup> anniversary in 2045, this is just one example among others of its search for projects promoting circularity and reparability. >>>

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**Adrien Besse**, clarinetist and responsible for the ReWIND.fr program at Henri SELMER Paris.

**“Sustainability:  
A second life for instruments  
at Henri SELMER Paris!”**

**A**t Henri SELMER Paris, a SELMER clarinet or saxophone possesses the remarkable ability to transcend generations. Since its establishment, this esteemed French manufacturer has produced over a million woodwind instruments, equipping numerous jazz and classical music luminaries. Overseeing the ReWIND.fr platform is Adrien Besse, an experienced clarinet tester for the company, whose mission is to breathe new life into instruments that have often languished for years in attics. “We had to establish everything from the ground up – from the website to the process of repurchasing to musicians, repairing, and reselling these instruments. We also implemented a rating system to discern the value of different models, not to mention immersing ourselves in the rich

history of Henri SELMER Paris since 1885 to truly understand the intricacies of craftsmanship,” he explains. Launched in 2021, the ReWIND.fr platform has already experienced remarkable growth. Each instrument undergoes a meticulous process of dismantling, cleaning, adjusting, servicing, and thorough testing. “In its inaugural year, the ReWIND.fr platform featured approximately 100 instruments, and we were able to double that number in the second year. Our development trajectory remains on a remarkable upswing,” confirms Adrien Besse. With its transformative and sustainable vision, the ReWIND.fr program at Henri SELMER Paris endeavors to ensure that these exceptional instruments continue to captivate and inspire musicians for generations to come.

>>> The shoemaker J.M. Weston has taken a similar initiative with its Weston Vintage. Models no longer worn by clients can be returned to the boutique where they will be sent to the Limoges workshops to undergo a complete overhaul. Following this rejuvenating bath, the shoes are as good as new, preserving the beautiful patina of time. And there is a true clientele of fans who are ready to wait patiently until a pair of exotic leather moccasins from 1966 becomes available. It’s back to the sixties: the year of *Yellow Submarine* and *Paint it Black!* Weston Vintage has also attracted the younger generation to iconic models that are sold at almost half the price.

Second hand isn’t a passing whim: according to the Bain consulting firm, in less than ten years, this activity could represent a fifth of the turnover of luxury brands! McKinsey confirms this, forecasting annual growth in this segment of over 10%. And, contrary to what one might think, this does not mean reduced earnings for luxury Houses, but instead the emergence of a new clientele. ■

**CELINE is committed to an active circular economy approach**

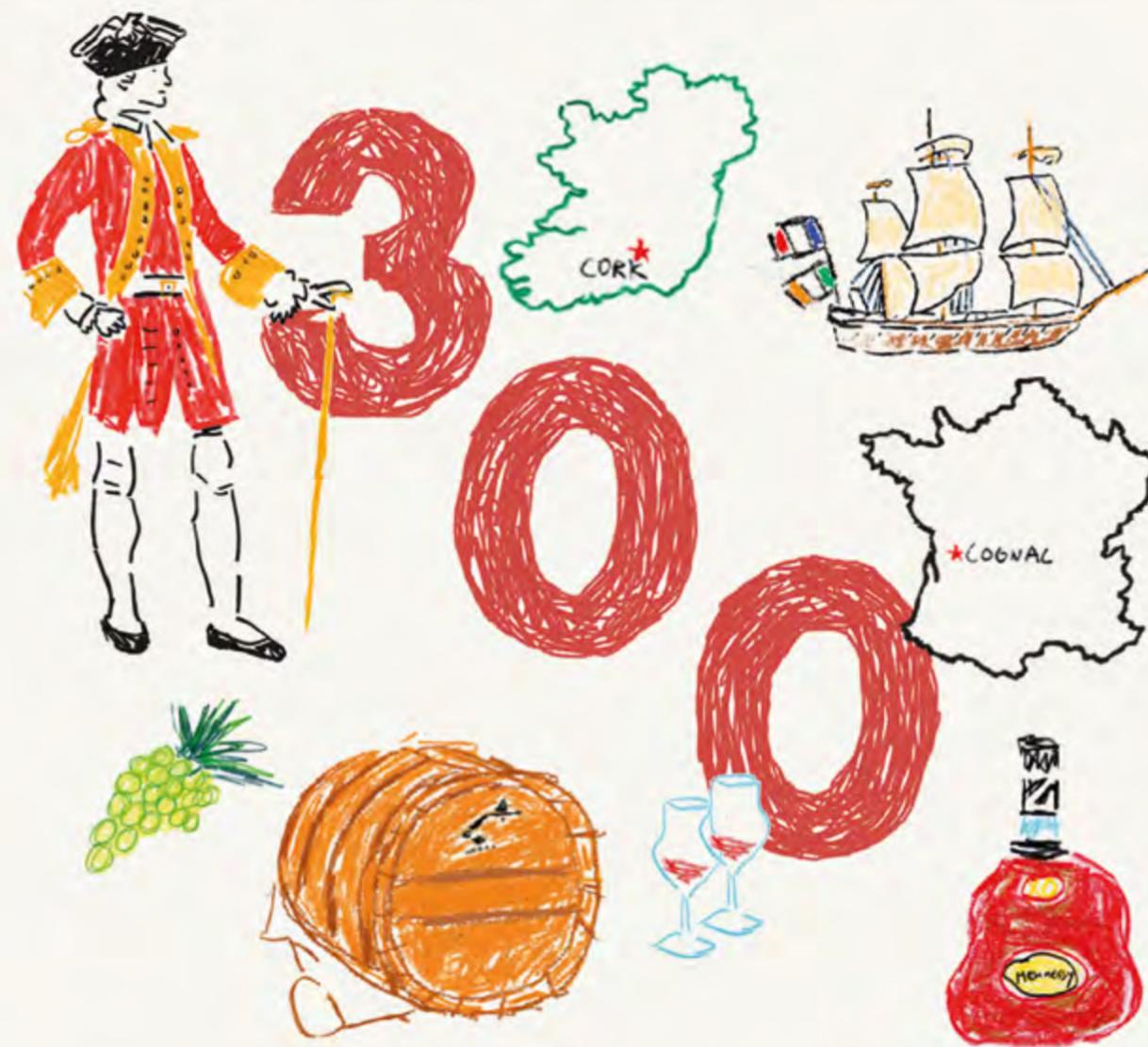
100% of the company’s unused, unsold or faulty products are voluntarily stored in Europe and around the world. Depending on their characteristics, they are directed towards a second-life channel: donation, recycling, or reuse.

CELINE is committed in France: as part of its collaboration with Weturn, it is one of the first Group companies to participate in the construction of a recycling and reuse network for its fabric stocks.

Offcuts from CELINE’s workshop at 16 rue Vivienne are recovered by the company Cèdre, which recycles these materials to make new textile fibers, insulation materials for the building industry or alternative energy sources.



300 years of history and excellence.



This year we celebrate the 300th anniversary of the birth of Richard Hennessy, founder of the Maison Hennessy, whose audacity and vision continue to inspire exceptional cognacs that are loved and admired all over the world.



# UNESCO, *savoir-faire* for 20 years

Ernesto Ottone R., UNESCO Assistant Director-General for Culture

Over the past 50 years, UNESCO has built the strongest possible arsenal to safeguard intangible heritage – monuments, and iconic natural landscapes, through its network of 1,200+ World Heritage sites. In 2003, our organization created a new instrument for the protection of “living” heritage – the traditions and *savoir-faire*, skills and knowledge which form our cultural identity. Since its adoption, UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage has enlarged our common understanding of cultural heritage to include many forms of cultural expression, from songs to forms of calligraphy to dance styles. Today, over 730 living heritage practices are inscribed on our list, prompting the need for a new set of policies and reflexes to ensure the transmission of living heritage to future generations.

The UNESCO lists include such diverse intangible treasures as the pottery art of Vietnam’s Châm people, the Cuban masters of light rum, festivities associated with the Holy Family’s journey in Egypt, and also practices directly related to the world of luxury, such as the lace of Alençon and the perfumes of Grasse in France.

At the most recent session of the Intangible Cultural Heritage Committee, held in Kasane, Botswana, in

December, artisanal glassmaking techniques and *savoir-faire* were inscribed. A testimony to the potential of living heritage to bring peoples together, the nomination was presented by six countries, (Czechia, Finland, France, Germany, Hungary, and Spain). This is a model for both transnational exchange and diplomatic initiative-taking.

“Intangible heritage has succeeded in bringing people together,” explains Ernesto Ottone R., UNESCO Assistant Director-General for Culture. “For some time, the Democratic People’s Republic of Korea and the Republic of Korea were proposing the same cultural practices. We had a series of discussions with them, and in 2018 the two countries proposed a joint nomination for a sport called *Ssireum* or *Ssirum*.”

In addition to its economic potential, the inscription of living heritage “can contribute to increasing the perceived value of certain elements, particularly if associated with the production of a tangible product,” notes Ottone. The Convention also fosters community cohesion and the rehabilitation of traditions that have nearly disappeared in some countries, as was the case for the Bandoneon.

“This instrument was widely used in Argentina and Uruguay for the tango and the milonga, but there were no lon-

ger any luthiers left in these countries to make them. This is why UNESCO provided support to breathe new life into this practice. We brought accordionists from Europe with the rights skills and, as a result, a local school trained more than 500 craftspeople to make these traditional instruments. Another example comes from Iraq. As part of the UNESCO flagship program ‘Revive the Spirit of Mosul,’ we helped to rehabilitate traditional skills, including alabaster work, which had been lost for over a decade. We have trained over 3,000 professionals, half of whom are women. This project is really transforming the community!” he enthuses.

The Convention has spurred UNESCO to develop of a whole new set of policies, cultural programs and training, designed to help breathe new life into cultural traditions, rather than set them in stone. In recent years, the recognition of living heritage has become a fast-growing trend in our interconnected cultural landscape, one which will only continue to gain momentum.

To date, the Convention has been ratified by 182 of the 194 UNESCO Member States.

One of the prestigious representatives of the Comité Colbert is the *Compagnie des Cristalleries de Saint-Louis*, the oldest crystal manufacturer in Europe, founded in 1586. ■

# Biosphere reserves: Champions of biodiversity!

Meriem Bouamrane, Chief of the Section on MAB Research and Policy: Ecology and Biodiversity, UNESCO

“There are 748 of them in 134 countries, covering 5.5% of the planet’s surface and home to 300 million inhabitants!” The launch of UNESCO’s Biosphere Reserves in 1971 is a true success story. “They were conceived with the goal of reconciling nature and culture, conservation and development, and sharing knowledge. And to show that we are capable of living without destroying living organisms,” continues Meriem Bouamrane, coordinator in the international organization’s MAB (Man and Biosphere) program. Covering coasts and mountains, shorelines and deserts, these areas aim to do more than simply preserve the environment by sealing it beneath a display case: one of the essential criteria is that they be inhabited by people. Every year, around 40 applications are submitted to UNESCO, which approves between 10 and 20. “The idea is not to create labels but to make a long-term commitment with local communities – for example to prevent forest fires, or restore mangroves – using state of the art techniques in cartography, satellite images, and equipment, training local populations to enable them to create the economic means to live off their land.”

The projects vary greatly and range from very complex, such as reintroducing the American Buffalo to the Great Plains of North America, to simply common-sense, such as collecting horse manure from stables in the Fon-

tainebleau-Gâtinais Biosphere Reserve to provide fertilizer for local farmers.

In 2019, the LVMH group pledged to support biodiversity programs, particularly those aimed at conserving and sustainably using the ecosystems of the Amazon, through programs that train volunteer firefighters, promote agroforestry reforestation, and implement regenerative design using local plants – all of this following an intergovernmental report highlighting the dramatic consequences of the forest’s decline. “The great names in luxury have understood that this priority is no longer negotiable: biodiversity is not second to the economy. LVMH’s 75 brands all depend on living products!”

The action taken by Guerlain to train women beekeepers around the world is not anecdotal. One example is enough to prove it: A recent training for 33 women was set in Rwanda’s Gishwati-Mukura Landscape Biosphere Reserve, an agricultural matrix where communities practice subsistence agriculture along tea and coffee plantation systems. If pollinating insects, particularly bees, decrease or disappear, the whole system is at risk of producing less and of lesser quality. Luckily there are a number of inspiring stories that provide a renewed sense of confidence. For example, the island of El Hierro in the Canaries has become entirely self-sufficient with renewable energy powered by wind and water. In Canada, the Manicoua-



gan-Uapishka Biosphere Reserve, started by a single volunteer in 2007 now employs 40 full-time workers and collaborates closely with the First Nations community and 16 local organizations. In the United States which has 28 biosphere reserves, public opinion is progressively recognizing their importance. How could Miami survive without drinking water from the nearby Everglades, a biosphere reserve which is inseparable from the health of the flora, alligators, turtles, and crustaceans?

“Protecting the Everglades is a major imperative, and part of the reason UNESCO Director-General Audrey Azoulay visited the site in December. In fact, federal authorities have clearly understood this priority, having decided to devote 1.5 billion dollars for its restoration and to safeguarding these wetlands,” concludes Meriem Bouamrane, confident that partnership and a united civil society can turn the tide. ■



# “Gender equality is a turbine for change”

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**Céline Mas**  
Social entrepreneur and author,  
President of UN Women France

Gender equality is essential to sustainable development. It is, in fact, at the heart of one of the 17 Sustainable Development Goals (SDG 5) of the United Nations and is linked to all of the other SDGs since this goal of equality has repercussions for each one of them. For example, if in the future more women become negotiators in the peace process (currently they represent 13%), the agreements have a greater chance of lasting according to converging studies. In the same way, when women direct or co-direct companies, the global economic performance is better and, above all, it is more lasting. Finally, if women are active in the fight against climatic changes and fully involved in key decisions in these matters, the cause advances better.

Yet indicators show that women’s rights have regressed in recent years. During the Covid pandemic, loss of employment in informal sectors impacted women more than men. Mounting crises and a tense geopolitical climate have also led to a decline in women’s rights in Afghanistan and Iran. All climate-related disasters affect women more than men since they are generally more vulnerable when they

lose their homes. Equal pay has not progressed. On average a woman earns 20% to 23% less than a man, worldwide. And, despite the unanimous adoption of UN Resolution 1325 on women’s rights in 2000, there are still few women at the negotiating table or in post-reconstruction efforts.

At UN Women, the organization’s newest agency, created in 2010, we intervene for women to take their place in political leadership, to acquire economic autonomy, and to participate fully in ecological and digital transition. For young women, it’s important to encourage civic initiatives, overcome cynicism, and encourage them to run for public office, create their enterprises, and make their voices heard. We take action in the field, launching constructive projects which we deploy in one country before developing elsewhere, and which give very encouraging results. For example, “African Girls Can Code” was first piloted in Ethiopia, with the goal of giving girls the same opportunities as boys in the digital revolution. This application encourages women farmers to develop their self-resilience by knowing the size of their land, weather forecasts and remaining in direct contact with their buyers. In Brazil, we are working on psychological reconstruction through sport, while in India, the Second Chance School enables girls who have dropped out of school to return to the educational circuit.

Gender equality is thus not just essential for sustainable development, it is a condition for it. Who could imagine a world in progress if half of humanity doesn’t enjoy equal rights and suffers flagrant injustices? This equality is also an accelerator of change: women’s actions reinforce and perpetuate positive evolutions for all society. But for this to happen, mentalities must change, with the help of men, who need to understand that equality is a social issue in its own right. ■



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**Marie-Claire Daveu**, Chief Sustainability and Institutional Affairs Officer at Kering since 2012

## “Sustainability at the heart of Kering’s strategy”

**D**oes Kering have a global vision for sustainability? Yes, thanks to the unwavering commitment of its Chairman and CEO, François-Henri Pinault, the group addressed this issue very early on. In 2013, a sustainability committee was created at the Board level to ensure strong governance of these subjects. With an ambitious but pragmatic approach, Kering was, for example, the first group in the CAC40 (the French equivalent of the Dow Jones) to obtain SBTi (Science-Based Targets initiative) 1.5°C certification for its objectives. True to the idea that we cannot move forward alone in the face of these challenges, we were chosen to present the launch of The Fashion Pact at the G7 summit in 2019. This initiative for the interests of climate, biodiversity, and oceans now brings together one-third of the global fashion sector. More recently, Kering set itself a new, highly ambitious environmental goal: to reduce its total greenhouse gas emissions by 40% in absolute terms by 2035.

**Among your recent initiatives is the Regenerative Fund for Nature: Can you tell us more about this?**  
We launched this fund in 2021 with the NGO Conservation International aiming to encourage new sustainable practices in the supply chain for wool, cotton, leather, and cashmere. The goal is to convert one million hectares to regenerative agriculture. The first grants from the fund have already been allocated to seven projects covering 840,000 hectares. With Inditex recently joining our fund, we have the opportunity to broaden our scope and support new projects.

**In light of the mounting urgency of climatic challenges, are you still optimistic?**  
We have no other choice! Since joining Kering in 2012, I have seen numerous pioneering projects develop and witnessed a change in mentalities. However, if we aim to reverse the curve of climate change, we must accelerate implementation, continuously innovate, and, most importantly, play collectively!

## Kering, combating gender-based violence

**W**ith its foundation, which has just celebrated its 15<sup>th</sup> anniversary, Kering is working to combat violence against women and violence against children, particularly incest. “It’s a fact that one-third of all women have been or will be victims of violence, and this is at all levels of society, in all countries and all cultures,” explains Marie-Claire Daveu, Chief Sustainability and Institutional Affairs Officer at Kering. In addition, according to the OMS, one out of five girls and one boy out of ten are victims of sexual violence and 80% of these cases are incestuous in nature.

The results of the first 15 years

are quite remarkable. “We have helped more than a million women victims of violence and have given our support to over 100 organizations around the world. More than 100,000 young people have participated in workshops aimed at raising awareness of this problem. Now we would like to open a new chapter to address the violence inflicted on the very young, which is truly part of an inter-generational cycle.” In the United States, for the second consecutive year, the Kering Foundation organized a gala dinner. “On September 12<sup>th</sup>, we raised 3 million dollars for our three partner organizations.” These partners include the

National Network to End Domestic Violence (a partner of the foundation since 2015) and the New York City Alliance Against Sexual Assault, which supports young people from marginalized communities (since 2018). Together We Bake is an original initiative. “It’s a way of breaking a cycle of violence through baking! In the United States, financial violence against women who stay in relationships because they don’t have a means of supporting themselves is particularly high. With this eight-to-ten week program in baking and business management, women have the means of regaining confidence and learning a trade.” ■

# Yves Saint Laurent Beauty: Abuse Is Not Love...

For nearly 40 years, M. Saint Laurent was always dedicated to liberating and empowering women. Through his revolutionary designs, M. Saint Laurent continuously pushed for women's freedom and liberation, with the idea that beauty can be a form of self-expression and empowerment.

YSL Beauty continues M. Saint Laurent's commitment to women's empowerment with its global program to fight intimate partner violence, "Abuse Is Not Love," since 2020.

Today, Intimate Partner Violence (IPV) embodies one of the most common, and at the same time highly underreported constraints, to women's liberation, and is consequently standing in direct opposition to YSL Beauty's core values and beliefs.

IPV occurs in all settings and among all socio-economic, religious, and cultural groups and can take several forms, including physical, verbal, emotional, economic, and sexual abuse:

- **1 in 3 women** globally experience violence by a partner, in their lifetime.
- **People aged 16-24** experience the highest prevalence and vulnerability to IPV.

- **603 million women** live in countries where IPV is not considered a crime.
- The overwhelming global burden of IPV is **borne by women**.

Since the launch of its Abuse Is Not Love program in 2020, YSL Beauty has made a significant impact in educating young people about intimate partner violence and supporting grassroots organizations on a global scale. Today, the program continues to invest in resources and support for those in abusive relationships, while also providing tools for those looking to become allies, with a focus on identifying and understanding the nine key warning signs associated with IPV.

The global program is focused on two spectrums of support: prevention and identification. It targets education about the warning signs of abuse to prevent it from happening, with a particular focus on young people (16-24), who have the highest vulnerability to experiencing violence from a partner.

It is deployed in over 25 markets in partnership with local NGOs, directly



funding their prevention and support programming on the ground. Over 630,000 people have been supported or trained globally since the inception of the program, including 9,000 YSL Beauty and L'Oréal employees, in order to raise awareness among in-house teams.

As part of the Abuse Is Not Love campaign, two research projects were released in partnership with renowned gender and relationships researcher Dr Beth A. Livingston.

**By 2030, YSL Beauty aims to support and educate two million people worldwide.**

To enact real change and make a significant difference within society, YSL Beauty is dedicated to creating a positive impact on consumer-citizens. The Abuse Is Not Love program will therefore continue to support grassroots organizations, as well as engage with key academic and thought leaders to collaborate and collectively create change to end IPV. ■

# Cartier: Long live women impact entrepreneurs!

Shining a light on women impact entrepreneurs and providing them with the necessary financial, social and human capital support to grow their businesses and build their leadership skills: this is the mission of the Cartier Women's Initiative.

Inclusion has been a priority for some time within this Maison, which adheres to the Equal Pay Certification Charter (equal salary for equal responsibility and equal work). Women make up approximately 60% of management (an increase of 30% in the past seven years) and Cartier was the first company in the luxury sector to name a female CEO in the Middle East region. But it is also outside of the company that change is underway. This is the ambition of the Cartier Women's Initiative. "Women entrepreneurs are the motors behind economic growth and ecological and social transition. Nonetheless, even when their businesses are fully operational, they are still confronted with obstacles. This program offers the financial, social and human support they need to unlock the next phase in the growth of their businesses, thus contributing to change," explains Wingee Sin, the global program director. Launched in 2006, the program has invested nearly 10 million euros and has recognized 297 women, some of whom were united in the Women's Pavilion at the 2020 Dubai Expo, conceived in collaboration with Cartier. Thir-

ty-three finalists are chosen in 11 awards categories (nine regional awards and two thematic awards). Each of the 11 awardees receives 100,000 dollars in grant funding, while runners-up receive 60,000 and 30,000 dollars respectively. In addition to the grant funding, all 33 finalists benefit from tailored mentoring and coaching, media visibility, networking opportunities, and education courses from the leading business school INSEAD.

The awardees for 2023 were announced on May 10<sup>th</sup> in one of Paris's temples of music, the art deco Salle Pleyel. This year's event was aligned with Objective 17 of the UN Sustainable Development Goals, "Partnerships for achieving objectives," to underline the importance of driving collaborations that effect change.

For North America, the first prize was awarded to Wendy Owens, for her work on the crucial issue of deforestation. Every year, some 15 billion trees are cut down around the world, representing 0.5% of the existing total. When each tree can absorb an average of 25 kg of CO<sub>2</sub> per year, can we afford the luxury of continuing to produce wooden toothpicks? This is the strong and simple message of the founder of Hexas Biomass, a company that conceives fibers with the same characteristics as wood, but from a simple grass! Developed under the name XanoGrass, it grows nearly as fast as bamboo, regenerates

the soil in which it is planted and can even cleanse it of heavy metals and chemicals, without altering any of its qualities. The first runner-up, Ania Wysocka, has tackled a completely different problem, but one that is also causing widespread distress: anxiety-related disorders, which are estimated to cost the U.S. economy alone some 46.6 billion dollars a year! Through an application, Rootd, using cognitive psychology techniques, she aims to help alleviate this affliction, which she personally suffered during her university years. Third-place awardee, Kayla Castañeda, has also turned her attention to a serious public health problem, diabetes, from which 37 million Americans suffered in 2020, particularly in the Hispanic communities from which she hails. It's a common-sense initiative: using fruit that has been rejected because damaged or overripe to produce the traditional *aqua fresca* (juice and sparkling water). Made with considerably less sugar and given a pretty name - *Agua bonita* - it makes one want to be thirsty!

The new cohort of the CWI 2024 edition will be officially announced on April 17<sup>th</sup>, 2024. The first-place, second-place, and third-place awardees will then be revealed during the Cartier Women's Initiative Ceremony hosted on May 22<sup>nd</sup>, 2024, in the city of Shenzhen, widely known as a hub for entrepreneurship, innovation, and creativity for China and beyond. ■



# Guerlain, women and bees...



© Eric Tourneret

It's the symbol of their trademark! So, it isn't surprising that the perfumer Guerlain has taken action in favor of bees, the endangered architects of our environmental balance. And in the process its actions support women, helping them to find a source of income and independence through the activity of beekeeping.

Today, everyone is aware of the essential role of bees in pollination - a service they provide freely that permits mankind to harvest the fruits and vegetables that are indispensable. Scientific studies attribute 90% of the pollination of wildflowers and 30% of global food supplies to bees. Their survival is thus essential, but they are threatened by pollution, climate change, and urbanization. At the same time, beekeeping has remained a very masculine activity. Promoting women's access to beekeeping is a win-win proposition: giving a boost to women's independence while defending biodiversity. This is the goal of the program "Women for Bees" launched by Guerlain in 2020. One component of the project is conducted in partnership with UNESCO in biosphere reserves. This was the case in Rwanda's Gishwati-Mukura reserve in September 2023 when the first class of 33 beekeepers from local cooperatives finished six months of intensive training (from understanding the ana-

tomomy of the bee to initiation into modern beekeeping techniques, etc.). Located in the northwest of the country, with some 340,000 inhabitants in the vicinity, this area dependent upon agricultural activity is known for its population of chimpanzees and has benefited from reforestation initiatives. This focus on the production of honey has already led to the creation by the government of Rutsiro Honey Ltd., a factory for treating honey, run by a local entity.



Cécile Lochard, International Chief Sustainability Officer, Guerlain.

In addition to this partnership with UNESCO, Guerlain is supporting a series of "Women for Bees" projects with local NGOs in different areas: in Italy, in Bologna and Calabria with Conapi; in Spain, in Barcelona with El Rincon de la Abeja; in western Japan with Umeda Mitsubachi; and in Cambodia with the Maddox Jolie Pitt Foundation. One of the most recent projects concerns the Yucatan in the southeast of Mexico, in collabora-

tion with the NGO Fundacion Selva Maya, for which the actress Angelina Jolie is the ambassador. The goal is to reintroduce into the ecosystem an endemic bee species, the *Melipona beecheii*, and at the same time to give the local population a means of gaining economic independence thanks to a new professional activity. This implies raising awareness among the inhabitants of the role bees play in ecological balance without ignoring cultural elements: for the ancient Mayas, bees were sacred! Guerlain's "Women for Bees" program has already benefited different species of bees, including *Apis dorsata*, *Apis cerana* (the bee endemic to Southeast Asia), *Apis mellifera* (the European bee of reference), and *Apis mellifera mellifera* (the brown European bee, from the north of the continent).

"With a lot of humility, when we launched this initiative, we announced that around 50 women would be trained," explains Cécile Lochard, International Chief Sustainability Officer, "because it takes time, and we also gave them the hives to start their activity independently. In the past two years, we've trained around 150 women and we're aiming for 200 by 2025. It's also important to remember that when we train a woman, she becomes a trainer in her own right. The development of this initiative has surpassed all of our hopes." ■



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# Van Cleef & Arpels, a passion for dance

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*The Rite of Spring by Pina Bausch.*

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Van Cleef & Arpels and dance – a true story of bonds. And one that wasn’t born yesterday. A particularly memorable episode in this long-standing affair was the recent Dance Reflections by Van Cleef & Arpels Festival in New York in 2023, when 12 productions were performed throughout several weeks in some of the city’s emblematic institutions.

Over a century ago, in the 1920s, Louis Arpels, who was passionate about ballet, enjoyed attending performances at the Palais Garnier, just a short walk away from the boutique in Place Vendôme. At that time, Paris was a mecca for the discipline, marked by the *Ballets Russes* and the Swedish Ballets and their break from tradition expressed by the ballets of operas.

In 1941, this taste manifested itself in the Maison’s creations, with the first ballerina clips. Featuring a gold or diamond face adorned with a precious headpiece, they wear ballet shoes and a tutu set with diamonds or colored gemstones that expresses their movements.

This attachment to the dance uni-

verse grew stronger at the end of the 1940s when Claude Arpels made a decisive encounter with George Balanchine.

The two men had much in common: their shared love for dance and their taste for precious stones which blossomed into an artistic bond that produced Balanchine’s ballet *Jewels*, first performed in New York in April 1967. Each of the piece’s three acts was dedicated to a gemstone, a composer, and ballet school: Emerald and Gabriel Fauré for the French one, ruby and Igor Stravinsky for the American one, and diamond and Pyotr Ilyich Tchaikovsky for the Russian one. Since then, Van Cleef & Arpels’ commitment to the art of ballet strengthened.

In 2012, the Maison started supporting Benjamin Millepied’s L.A. Dance Project and the philanthropic association Fedora, which awards an annual prize, the FEDORA – Van Cleef & Arpels Dance Prize. In 2020, the launch of Dance Reflections by Van Cleef & Arpels marked a new chapter in the relationship between the Maison and this universe. Guided

by the values of creation, transmission and education, this initiative aims to uphold artists and institutions that showcase choreographic heritage, while encouraging new productions.

Since then, Dance Reflections by Van Cleef & Arpels has supported numerous companies for their creations, as well as many institutions for the presentation of their works in international venues. The program is reinforced each year with major events such as the Dance Reflections by Van Cleef & Arpels Festival, the first editions of which were held in London in March 2022, in Hong Kong in May 2023, and in New York in October 2023. From the New York City Center to the NYU Skirball, the Joyce Dance Theater to FIAF (French Institute Alliance Française), major works were presented.

Amongst them, *Dance* by Lucinda Childs, Pina Bausch’s masterpiece *The Rite of Spring*, performed by a group of 36 dancers, most of whom were trained at the *École des Sables* in Africa, or the solo piece *SOMNOLE* by Boris Charmatz. ■

# Hennessy, basketball & painting, a winning trio!

The leader in Cognac and a major player in the U.S. market, Hennessy has created the “Hennessy In the Paint” initiative, which stems from the global partnership with the NBA, with the aim of giving back to society by revitalizing basketball courts around the world. This program serves to revitalize these important meeting places for communities.

Building upon Hennessy’s extensive history of artistic collaborations, the program actively seeks out local artists whose work serves as a catalyst for social transformation and who share a deep connection with both basketball and the off-court urban art culture. As a result, “Hennessy in the Paint” not only celebrates local communities but also spotlights local artists, enabling them to convey compelling narratives through their artistry.

Launched in 2021 at the height of the Covid pandemic with the first activation in Montreal featuring local artist Francorama, the initiative soon gained momentum with a succession of further projects.

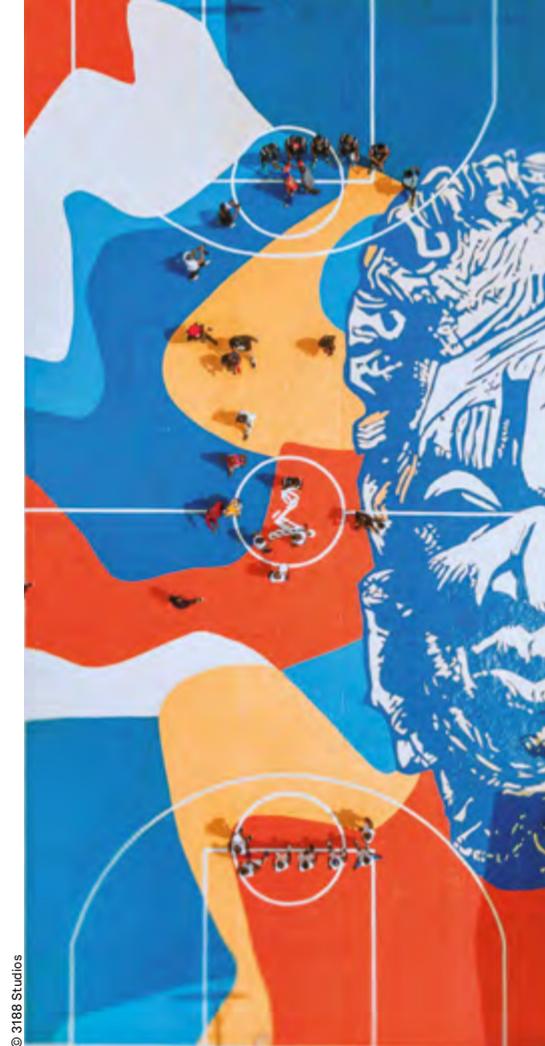
From 2022, several countries and territories on three continents were targeted, with seven artists in the forefront: Hola Lou in Mexico, Nico Wayo in Ghana, R!OT in South Africa, John Joseph Odul in Tanzania, graffiti artist Osa Seven in Nigeria, Alex Marshal in Barbados and HKWalls & People’s Square in Hong Kong. Among the outstanding candidates in

2022 was Hola Lou, a young Mexican artist born in 1992 in the state of Durango. Her compositions have been presented widely in Mexico, but also in the United States, from Des Moines to Roswell, as well as in several European galleries from London to Amsterdam. Hennessy commissioned her to work on a site in the Roma district of Mexico City. In the heart of a garden, the Pouchkine Park, she used her own highly personal language, very geometric, with strong masses and sharp colors applied with spray paint. A work interweaving minimalism, street art, and graphism, it shows the influence of her culture – the Caribbean – and its musical rhythms.

“I wanted to break away from the consensual and accentuate important elements such as lines, and also concentrate on forms on the ground, as if they were an integral part of the game,” Hola Lou explains. By choosing large public spaces, she also follows in the great tradition of Mexican muralism, embodied in the past by Diego Rivera and José Clemente Orozco.

Recent “Hennessy in the Paint” activations across the world include artists Flowdown in Taiwan, Safiya and Fitzroy Hoyte in Trinidad, Bank Slave in Kenya, Set Pimentel in South Africa, Jayson Atienza in China, Osa Seven in Nigeria and Eliam in Congo. “Hennessy in the Paint” will continue to catalyze change with further courts scheduled to be refurbished in the next two years.

“Hennessy In the Paint” has found the ideal ambassador in Joakim Noah, a former player for the New York Knicks and the Chicago Bulls. With a budget of 504,000 euros, “Hennessy In the Paint” has also donated two basketball courts to local associations. The first was given to Ball Out UK in England, an original floating space anchored on the River Thames where the first match, featuring stars including rappers, was played in 2022, marking the NBA’s 75<sup>th</sup> anniversary. The second court was donated to Cognac Basket Avenir, a local basketball association encouraging the widespread practice of sport, particularly for those with health problems. The inspiring idea of “Hennessy In the Paint” that originated from Hennessy’s partnership with the NBA has thus come full circle, arriving at the House’s home base in Cognac. ■



© 3188 Studios

# Timeless icons

What do the following items all have in common? They have been desirable for decades and in some cases for over a century. Above all, they are still handmade as if time has no effect on them.

## 1 • 1593 Château d'Yquem

Faithful to the ancestral know-how of their elders, the teams working at Château d'Yquem continue to tend the vines with total respect for this wine-growing and cultural heritage, while cultivating the innovation and pioneering spirit that characterize this House.



## 2 • 1724 House of Rémy Martin

Founded in 1724, the House of Rémy Martin has aimed to craft exceptional Cognac for 300 years. Since 1981, Rémy Martin XO is an icon, the signature of the Cellar Master.



## 3 • 1758, Duplessis aux Oiseaux service Manufacture Nationale de Sèvres

Created under the reign of King Louis XV, this porcelain set is still used today by the Elysée Palace for official receptions.



## 4 • 1765, Hennessy Cognac

In the 18<sup>th</sup> century, Irish officer Richard Hennessy founded the House and exported the first eaux-de-vie to the United States. Today, Hennessy Cognac is renowned worldwide.



## 5 • 1841, Harcourt glass Baccarat

Adopted by some of the world's greatest figures including Napoleon III, Harcourt has graced the tables of sovereigns and heads of state for over 180 years, from the Vatican to the French embassies in the United States.



## 6 • 1851, Charles Heidsieck Champagne

A charismatic Frenchman wins the affections of American high society with his elegant, richly textured Champagne.



## 7 • 1854, Trunk Louis Vuitton

The iconic trunk is at the heart of the Maison's *savoir-faire*: designed to last and being passed on from generation to generation, it has always been repairable.



## 8 • 1875, Pivoines Collection Manufacture de Gien

Gien has been bringing the peony flower to life since 1875. The *Pivoines* decor celebrates nature and highlights the expertise of the Faïencerie.



## 9 • 1879, Point d'interrogation necklace Boucheron

A recognized signature of the Maison, the *Point d'interrogation* (question mark) necklace was created by Boucheron in 1879.



## 10 • 1897, Marly Collection Christofle

True icon of the Maison Christofle, the collection owes its name to the château of Marly, a charming holiday resort of King Louis XIV.



## 11 • 1919, Tank wristwatch Cartier Paris

In the midst of World War I, Louis Cartier drew inspiration from tanks to create a watch with a rectangular design. Launched in 1919, it was an immediate success.



## 12 • 1921, N°5 Chanel

Gabrielle Chanel's encounter with the perfumer Ernest Beaux gave birth to the iconic N°5 fragrance in 1921.



## 13 • 1925, Shalimar Guerlain

Inspired by the imperial love story associated with India's Shalimar Gardens, Jacques Guerlain created this best-selling perfume in 1925.



## 14 • 1928, Tommy glass Saint-Louis

Tommy has been timeless since 1928. Its elegant lines grace the most refined interiors, not the least of which is the Galerie des Glaces at the Château de Versailles.



## 15 • 1930, Kelly bag Hermès

The Kelly gained worldwide renown in the late 1950s when regularly photographed on the arm of Grace Kelly.



## 16 • 1934, Pour Un Homme CARON

A legendary creation in contemporary perfumery, Pour Un Homme de CARON has known uninterrupted success for almost 90 years, worn by many celebrities.



## 17 • 1947, Bar Jacket Christian Dior

Recognizable by its extremely slim accented waist, soft shoulders, emphasized basques and flared skirt, the Bar suit sealed the success of Christian Dior's very first collection.



## 18 • 1954, Type XX watch Breguet

Commissioned in 1954 by the French Air Force to answer the needs of the world of aviation, this watch has equipped pilots over several decades. A version with a new movement has been launched this year.



## 19 • 1968, Alhambra® Van Cleef & Arpels

Inspired by the four-leaf clover, the first Alhambra sautoir established itself as a good luck icon, emblematic of Van Cleef & Arpels.



## 20 • 1975, Garde Républicaine riding boot J.M. Weston

The House supplies the 500 cavalrymen of the Garde Républicaine (French Republican Guard) with riding boots, also available on special order at its famous Champs-Élysées store.

# Counterfeits and the environment: A global problem with multiple impacts!



Op-Ed by Christian Peugeot  
President of the Union des Fabricants (Unifab)

Today, counterfeiting is a blight that knows no borders, and meanwhile the environment is an absolute priority.

“Fakes” account for 2.5% of world trade and are found in all sectors of industry, even the most unlikely, undermining the authority of governments, the economies of companies, and the health and safety of consumers. Recently there has been a growing awareness of the serious damage they cause to the environment.

For many years, manufacturers and consumers alike have been concerned by the environmental problems posed by counterfeiting. To respond effectively to the necessity of preserving the planet, and conducting an appropriate CSR policy, proactive measures echoing the criteria necessary for sustainable development, in line with responsible consumption, have been adopted by companies. These measures concern the choice of materials, the venues and conditions of manufacturing, the processes used, and even the recycling proposed.

It's important to note that in Europe 80% of the young population claims to be concerned by the well-being of the planet, while the same young consumers buy counterfeits produced with a total disregard for environmental norms.

So that they do not perpetuate what they condemn, it is essential to inform citizens worldwide about the risks and

consequences generated by the consumption of counterfeit products.

Fakes pollute with the toxic elements used to produce them, particularly dyes with a high degree of lead and other harmful components. For example, counterfeit batteries contain eight times more mercury.

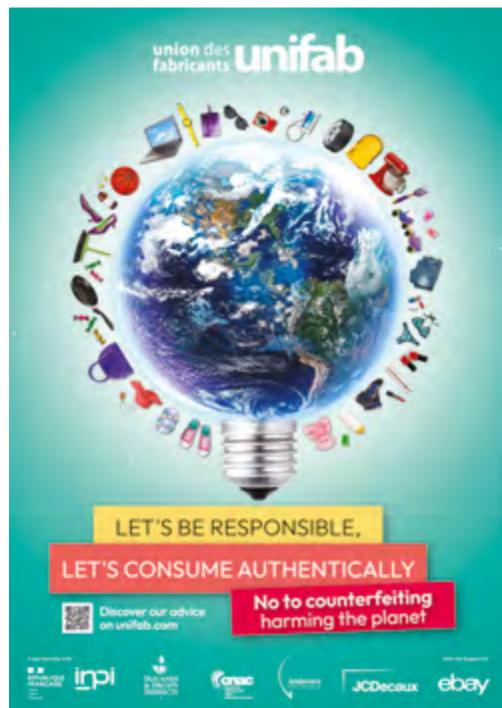
Counterfeit products are made thousands of kilometers away and transported in small quantities, multiplying the number of shipments, resulting in a disastrous carbon footprint.

Counterfeits are produced under socially unacceptable conditions, are not recyclable, and their waste products are often dumped in nature.

Faced with the planet's current ecological crisis, industries are taking measures and adapting their attitudes, not only regarding their creations but also their manufacturing, to assume an eco-responsible approach allowing a virtuous production chain.

These priority issues, which imply massive investment, are not viable options for counterfeiters who in their race for profits, cut costs, ignore standards essential for security, and use mediocre and dangerous materials which are regularly the cause of domestic accidents.

There is thus just one attitude to adopt: avoid counterfeits, remain vigilant about purchases, online or off, to limit the ecological impact of fake products on our environment and also to ensure our safety. ■



# Maison Francis Kurkdjian Paris



\* The alchemy of senses

*L'alchimie des sens\**  
Francis Kurkdjian

*Baccarat*  
Rouge 540

## Key sustainability figures among the Comité Colbert's 93 Maisons:



**96%** of Maisons have carried out a carbon assessment up to scope 3.

Carbon assessment up to scope 3 calculates all direct and indirect, greenhouse gas emissions. In 2021, only a third of French companies had completed this obligation\*.

\*Source: Le Monde

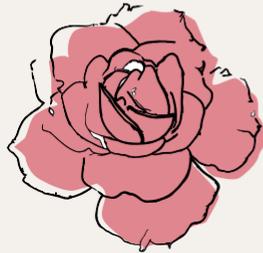


**100%** have implemented waste-reduction and recycling policies.

All of Comité Colbert's Maisons are committed to circularity, sometimes recovering up to 94% of their annual waste.

**87%** carry out actions in favor of biodiversity.

Rehabilitation of natural areas, development of regenerative agriculture, protection of animal species: the initiatives in favor of soil and biodiversity are numerous and impactful.



**89%** eco-design their packaging.

At the cutting edge of innovation, Luxury Maisons are increasingly investing in the development of eco-designed packaging.



**Comité Colbert:** 2 bis, rue de la Baume 75008, Paris  
Phone number: +33 (0)1 53 89 07 60 • info@comitecolbert.com

**Director of publication:** Bénédicte Epinay

**Comité Colbert:** Alain Proust, Lucille Romero Munich, Violette Gillet

**Editing:** Rafael Pic, Stéphanie Pioda • **Translation:** Stephanie Curtis • **Copywriting:** Nick Taylor

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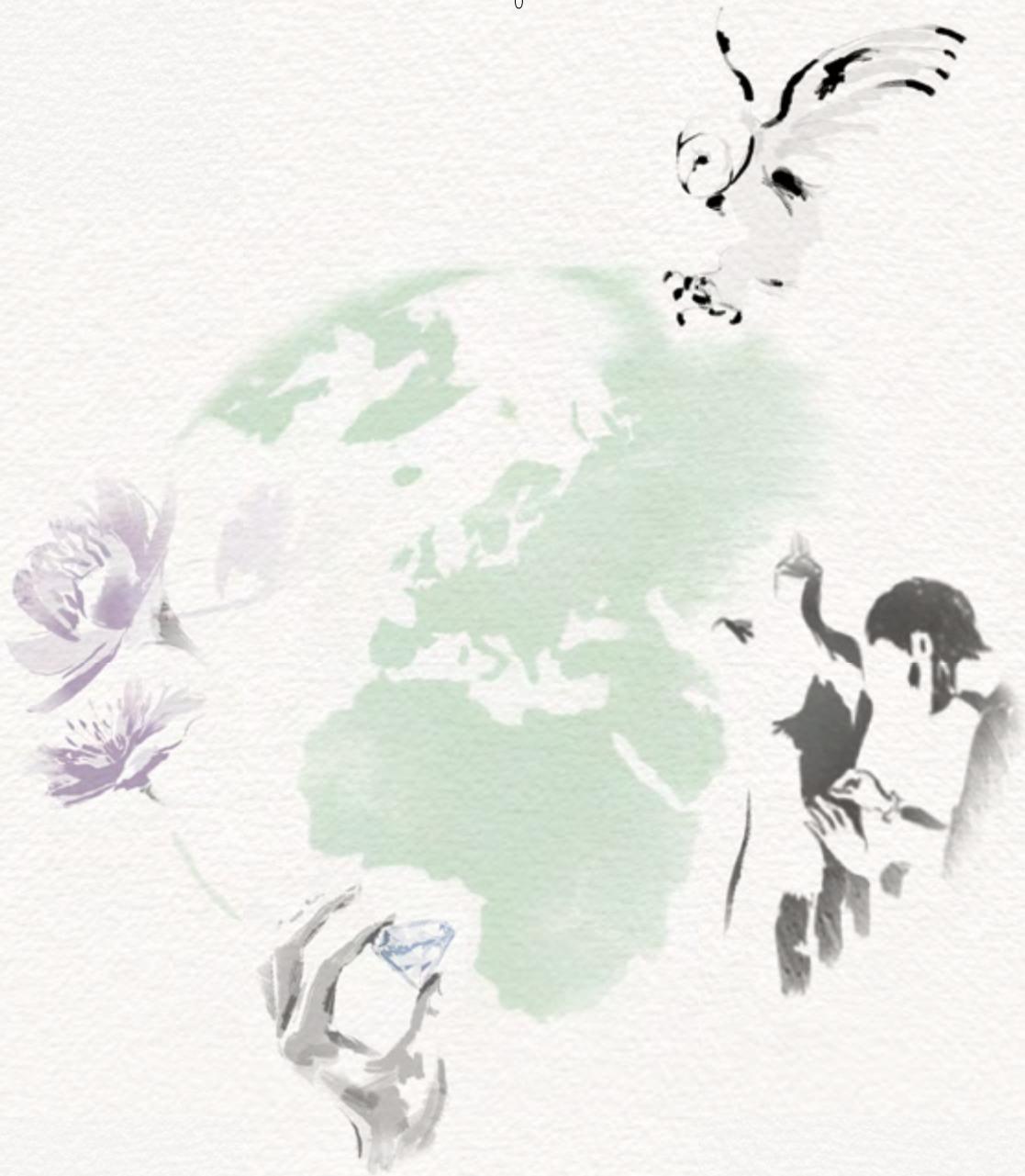


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K E R I N G



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