



CHRISTIAN LOUBOUTIN
BEAUTÉ



“My life
is a succession
of fortuitous
coincidences.”



The story started with a stroke of red nail colour and the legend continues with nails 20 years later. Over the years Christian realised that his understanding of femininity and elegance had gone beyond shoes. People were already embracing the spirit of the brand, so stepping into beauty was natural for Louboutin.

A milestone in the history of Christian Louboutin is the way he created 'Pensée', a shoe designed in 1992 influenced by Warhol and the Pop Art movement. Having drawn the shoe perfectly to his satisfaction, he was disappointed when he saw the prototype. Something was missing, even though it was very close to the initial drawing. While staring at the prototype he saw his assistant painting her nails at her desk next to him. He spontaneously grabbed the nail polish and proceeded to paint the sole of the shoe.

He liked it... HE LOVED IT...

ET VOILA! The signature red sole was born.

“The red sole was born from red nail polish. I am giving back to nails what the shoe took from the nails many years ago.”





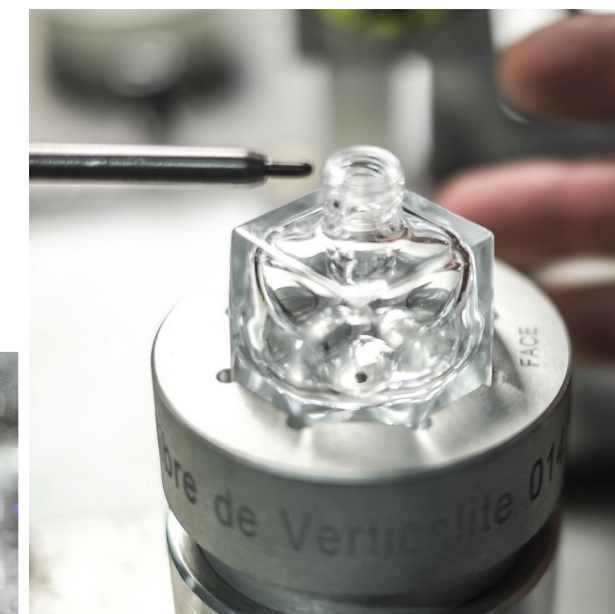
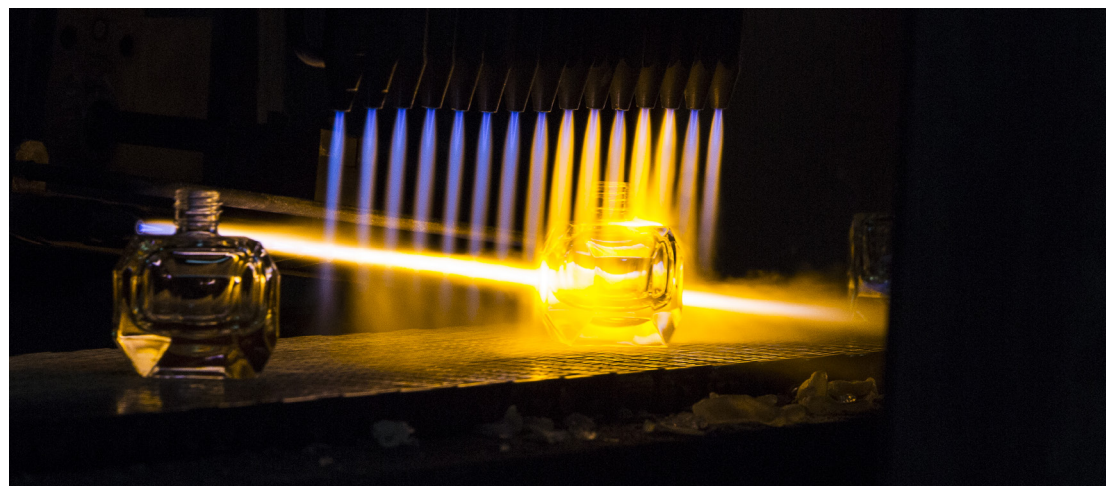
ROUGE
LOUBOUTIN

Having always been influenced by decorative arts, both in artistry and excellence, Christian's idea was not just to create beauty products; he wanted to go beyond the packaging, formula and colours to bring unprecedented attention to design. Creating true 'objets d'art'.

Like a precious colourful stone enclosed in a block of fine crystal, the nail colour bottle offers transparency that allows the colour to float in space. The ombré effect on the 'Rouge Louboutin' starts with intense black and graduates to the iconic red. The two flashes of colour instantly recall the image of the classic Louboutin high heeled shoe, often seen as 'The Ultimate High Heels'.

Christian's objective was also to create the 'key red': a timeless shade, vibrant on any skin tone.

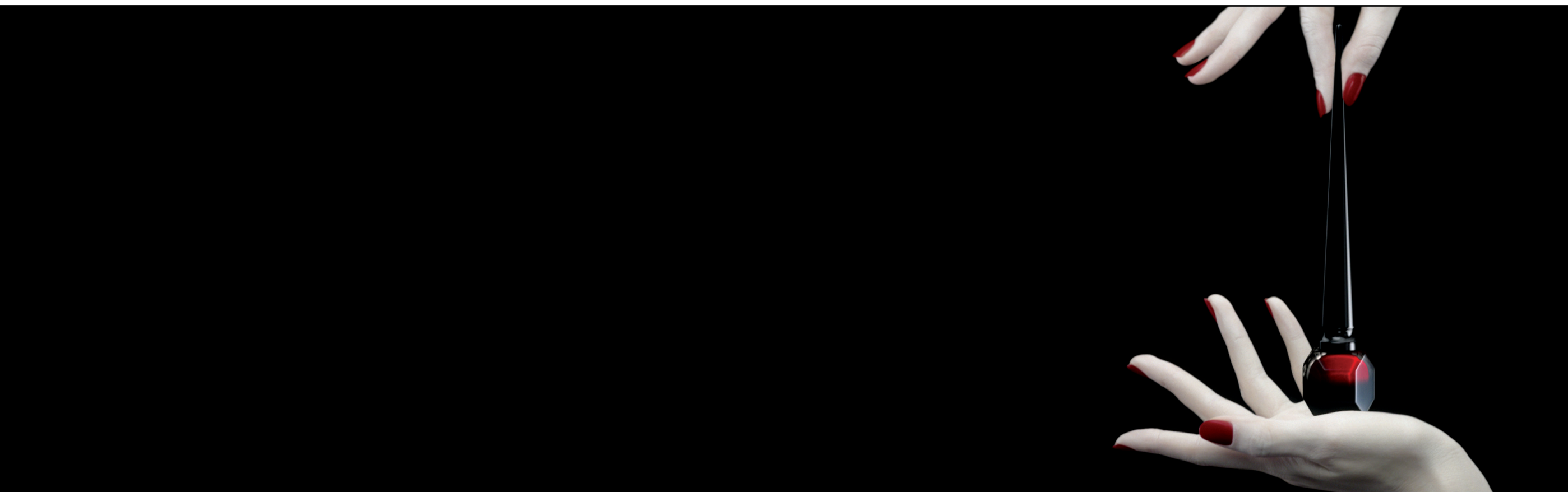
The signature Rouge Louboutin.



“The ultimate goal of the nail colour was to evoke shiny lacquer imprisoned in a piece of faceted crystal”

The objective of the formula was to attain the glossy richness of lacquer. Traditional lacquer is made of twenty layers and Louboutin wanted to capture the brilliance of this finish in two coats. This result was achieved by choosing very rich pigments to amplify the colour.

The beautifully weighted molded glass bottle is also inspired by architecture, namely classical balustrades found in European buildings from the 17th and 18th centuries. These beautiful bottles can easily find their place on a woman's vanity and bring beauty to whatever space they occupy.



It all started in Paris....



Christian Louboutin was born in Paris in 1964. Predominately raised by his mother and three sisters, he would spend countless hours as a young boy watching them get ready for the day or a night out. It is those interactions, coupled with his feminine surroundings, which he credits as the inspiration for much of his work.

As a child, he recalls discovering a drawing at the Museum of African and Oceanic Art, which showed a woman's sharp-heeled shoe, crossed out with a vivid red line. The image, which dated back to the 1950's and was intended to safeguard the museum's parquet floor, struck him. He had never seen such a shoe, which in

its fine delicacy was in sharp contrast to the prevailing 1970's trends for flat or chunky heeled shoes and the image never left him.

A few years later, he discovered Paris' nightlife: a demi-monde of louche revelers, some famous, some utterly unknown, but united by their fondness for The Palace, a former theatre which had been transformed into a nightclub of almost mythical status. He also frequented music halls and theatres by day. Inspired by such an exotic and sensual world, his earliest designs were intended for the feet of the graceful dancers gliding across the stage, an opportunity afforded to him in 1980, when he was offered an apprenticeship at the Folies Bergère.



“The showgirls are very important because they are all about posture. These girls are like birds of paradise.”



“Beauty is a boat that is meant to sail alone, but one that sails alongside the shoes.”

In the early 80's Christian worked as a freelance for multiple brands which allowed him to travel the globe and discover another passion: landscape architecture, which he started to practice in the mid 80's.

However it was not long before his imagination turned back towards his first love. In late 1991, upon hearing of a newly available boutique in the Galerie Véro-Dodat, a historical passage close to the Palais Royal, Christian and his two oldest friends, Bruno and Henri, came together as business partners

to officially form Christian Louboutin, the company. In a short amount of time the designer was present and showcased in the most prestigious department stores all over the world.

Over the years, Louboutin's artistic evolution has been enriched through his love of travel. His taste for the exotic, interpreted to reflect his inimitable aesthetic, makes its appearance in the designs of his shoes and bags season after season. Equally, his passion for the arts from landscape to architecture, from cinema to fine arts continues to fuel his imagination.

BEAUTY INSPIRING FASHION



“Nefertiti is, in a lot of ways, my ideal of beauty. Her painted face symbolises the type of beauty I adore.”

Movement and gesture are cornerstones of Christian’s vision, as he is very aware of the importance of both aspects for women in shoe design. He observed early on that when a woman tries on a pair of her shoes, she looks at her posture, the curve of her body, and the line of her legs. The toes are the endpoint of the movement that starts with the leg. Similarly, fingernails are the endpoint of the gracious gesture and movement, from neck to shoulders to arms and finally fingertips. Christian believes in all types of beauty, but he is especially fascinated by beauty that is constructed, as opposed to a more natural beauty. For him, man-made beauty is more interesting, with the notion that taking over your own image is akin to taking control over your own destiny. By the same token, Christian Louboutin beauty products will not correct imperfection, rather they will amplify every woman’s own beauty.

“Nefertiti is my stylised ideal of beauty. Her facial structure is extraordinary, her color is luminous. She has the beautiful skin color of the Queens of Egypt, she’s dark, yet has a lightness. Her makeup symbolises the beauty I adore, a sophisticated face with perfectly drawn eyebrows & a perfectly formed mouth. Her eye makeup subsequently inspired Cleopatra. She has eyes like Marilyn Monroe, sleepy with heavy lids that give her an air of mystery, like she’s looking into the distance.”

When a woman walks in Louboutin shoes she might start to walk more slowly, and as she does she begins to see the world around her in a different way. Similarly Christian Louboutin Nail Colour encourages the wearer to take her time and enjoy this different experience of painting her nails, the pleasure of the object as well as the pleasure of colour.

FASHION INSPIRING BEAUTY

Beauty will function through osmosis with the seasonal fashion collections. For a bright red summer sandal, Christian may recommend a nude nail and for a nude shoe, he may recommend an extreme pop colour in contrast. He believes in whimsical marriages between colours rather than literal coordination. Christian and his team worked with leather and fabric samples unique to the brand in search of the colour palette. Once selected, they were re-worked to complement different skin tones. His vision was to create a wide range of shades that partner with the colours of the shoe collection, so there will be endless colour combinations.

Each colour was named after an iconic shoe or bag with some corresponding to their namesake's colour, like Batignolles and Very Privé, which are both strong reds, or Lady Page, a darker plum shade. Other names came from associations that

Christian imagined. The Pluminette, for example, is like a Bird of Paradise so the colour draws from this to become a playful and vibrant pink.

During the design process, Christian has always chosen to draw freely, without thinking of technical constraints in order to keep true to his creative vision. When a drawing is finished, he works to adapt the shoe, spending time to design the lasts, heels, the fabrics and leathers. He follows or bends technical constraints in order to reach the final design. When approaching the nail colour bottle he applied similar design principles, thinking only of the proportions and the objects he wanted to create. Beauty parallels Christian's work in shoes, in that there is always a balance between the artistic and technical sides to attain the look, the colours and the experience.



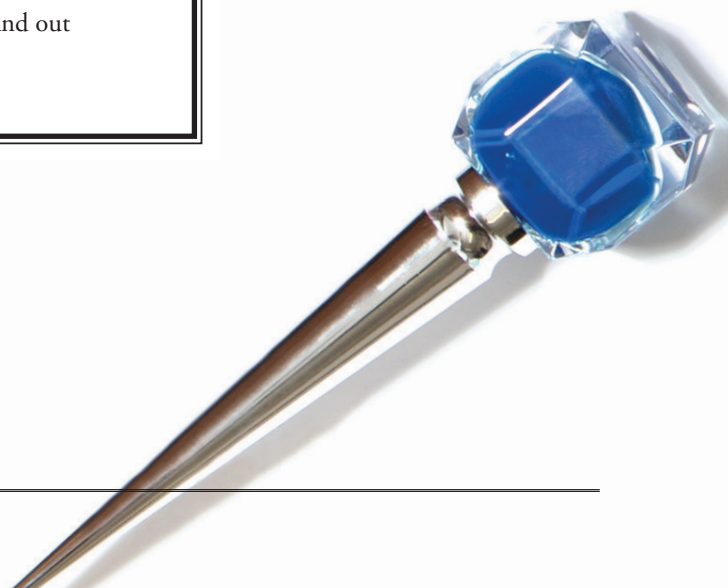
COLOURS

Following the Rouge Louboutin, there are 30 additional colours, all inspired by iconic Louboutin shoes and grouped in three families of 10: The Pops, The Noirs and The Nudes. To showcase these groups, it was important to highlight and differentiate them with a design accent...



THE POPS

Nothing allowed the bright colours to stand out more than the silver cap.



“I love when I create something & the woman makes it her own, when she wears it in a way that I never would have imagined. I love to see people surprise me with their sense of colour & style.”






THE NOIRS

Made up of blacks, intense blues, dark browns and greens, Christian chose a gunmetal cap to best showcase these deep tones.



THE NUDES

Named after a recent capsule collection of the same name, the rose gold cap emphasises the varying nude tones. From vanillas to chocolates to soft pinks and khakis

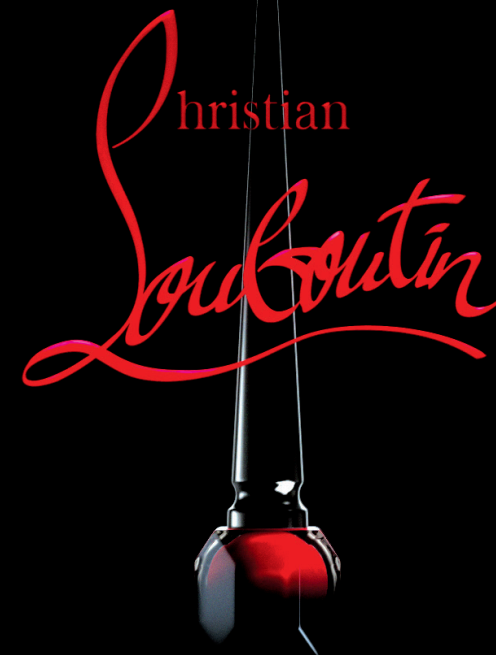


“From the spirit of colour,
the town is born. Eventually
the town will be completely
built by colours.”

LOUBIVILLE

From the beginning of the creative process Christian wanted to tell a unique story to unveil beauty, envisioning the different angles and shapes of the bottle multiplied and reimagined as a mysterious city landscape. That is how Loubiville was born. Starting off all white, gradually elements change when colour is introduced within the architecture of the city. Ideas and glimpses of other concepts yet to be realised are for now invisible to the naked eye. Little by little new elements will be unveiled and the colours will come to life and reveal themselves over time. This Loubiville theme will be present in windows and in retail merchandising units to introduce the range to clients.

The Christian Louboutin Beauté story begins with nail colour, and the journey will continue with new categories yet to be discovered.



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