Let us go beyond (in other words, right into the heart of) the concept of “CSR”, a universal yet somewhat off-putting acronym, which nevertheless covers a wide variety of actions that are vital to the future of our planet.

Everything begins where our products originate, often in close cooperation with our partners and suppliers.

Working the Charentes vineyards (on our own Estates and with the Alliance Fine Champagne) to cultivate its precious terroir in a smart and efficient way (High Environmental Value, responsible farming). The same approach applies to the sugar cane in Barbados, our vines in Samos and the grains on Islay and in Isère…

We must remain vigilant, together with our teams and for the benefit of our clients throughout the world, so that our attitude and our behaviours, both inside and outside the company, embody our historical values: respect for others, exemplary behaviour, responsible communication and moderate drinking.

Lastly, we need to take into account the perilous ecological context (#ifwecare!) of our world, by improving the ways in which we use water and by accelerating the reduction of our carbon footprint (CO₂), so that our Houses continue their pursuit of excellence. Recycling, eco-design and environmentally friendly transport are some of the key drivers of sustainable development. In this way, our actions will be consistent with our commitment to “Time”, a feature of our brands that is key to their longevity.

Simply put, it is all about being mindful of Terroir, People and Time… Something we are now all very familiar with!

Hervé Dumesny
Director of Public Affairs & CSR
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The "Entreprise du Patrimoine Vivant" (Living Heritage Company) certification delivered by the French State, recognises French companies for excellence in traditional and industrial craftsmanship. The sole award honouring French companies practising exceptional craftsmanship, it is only bestowed upon candidates following a rigorous selection process conducted according to specific criteria: longstanding geographical presence, specific economic heritage resulting from strong manufacturing experience, implementation of rare expertise based on mastery of traditional or cutting-edge techniques, commitment to a region, etc.

This special accreditation honours both manufacturing standards of the highest order and the social commitment of these companies. It promotes harmony between what is “well made” and what is “beautiful”, prestige services, terroir, high-end technology solutions and the safeguarding of traditional manufacturing practices.

Awarded to the House of Rémy Martin for the first time in 2012, the accreditation was renewed in 2017 after the application was completely resubmitted.

For the House, receiving this accreditation was primarily driven by a desire to secure recognition for its exceptional expertise, as well as by a wish to join an inspiring community of Houses, both large and small, where skills are perpetually being passed on and heritage is geared towards innovation.

Testimony to this open-mindedness is the creation of a Rémy Martin XO limited edition in collaboration with Steaven Richard, a creative metalwork specialist, himself "Entreprise du Patrimoine Vivant" accredited. More than a mere collaboration, it is an alliance of two worlds both steeped in traditional craftsmanship, marked by teamwork and a quest for innovation.

After traditional blacksmith training, Steaven Richard has been dedicated to his passion for more than 10 years, an artistic metalworker whose pioneering outlook continues to enrich heritage of the traditional techniques of his craft. For example, he created artistic lamination, an innovative metalwork technique that is now patented. Driven by his love of nature and the land that surround his workshop, and inspired by creative dialogues with other worlds, Steaven Richard is constantly experimenting to open up new aesthetic fields.

Steaven Richard has created a brass impregnation method for Rémy Martin: a unique golden patina, bearing the XO motif, imbuing the bottle with a new sheen and a new texture. The Steaven Richard work, created for XO in his workshop, has been designed as a work of art. “I drew inspiration from Rémy Martin’s centuries-old connection with the land, its love of nature, and from this emerged something unique, like a revelation: from the verticality of the vines rising up into the sky, came this piece, reaching towards the stars,” Steaven Richard explained. Thanks to the technique of anamorphosis, the artist reveals the Rémy Martin centaur in a way that combines strength and nuance. A blend of optical illusion and craftsmanship, with this patina Steaven Richard has created a unique piece, as powerful as it is mysterious.

Florence Puech
Rémy Martin International Communications Director
Cointreau, all you ever wanted to know about the orange...

The origins of the orange have always been shrouded in mystery. A unique citrus fruit offered as a gift or a pictorial incarnation, an exotic produce and a symbol of luxury, for centuries, the orange has been savoured, transformed and distilled to enhance its exceptional aromas.

The orange was first mentioned in China in a work by Confucius. However, when history and legend come together, another story emerges: that of the “golden apple” of the Garden of Hesperides. Certain texts mention the fact that it was about the citron, a fruit of the Citrus genus, like the orange. Whatever its origins, the orange accompanied the saga of the great explorers and major civilisations, arriving on the shores of the Mediterranean in the 10th Century. The Turks and Arabs made it a key ingredient of their daily diet and it formed part of their savoir-faire. It was therefore through the Orient that Europe discovered the fruit and began distilling the slightly bitter essence of the flower from the bitter orange tree, which was at the time used in the apothecary and to make perfumes.

Some believe that it was in Genoa that the orange became acclimatised to Europe, others lean towards an initial stage in the Kingdom of Portugal following its discovery of the sea route to India. Christopher Columbus, the great explorer himself seduced by the citrus fruit, introduced the orange to Haiti in 1493 and thus to the American continent where it would thrive. In France, Charles VIII, himself passionate about orangeries, set the trend of erecting them in the court gardens of Europe.

From continent to continent, and culture to culture, the orange has followed an unusual course, a citrus fruit from a world that continues to have a historical connection with Anjou. King René and his second wife Jeanne de Laval added a reference to it to their coat of arms. Jean de Bourdigné’s 1529 paper, Histoire agrégative des annales et chroniques d’Anjou, refers to the abundance of fruit in that region, and more specifically, the orange, and the terroir does not break with the practice of embellishing large residences with the creation of orangeries. Passion became fashion, and then savoir-faire. The “luxury” food business involving the orange made way for a more specific use, the creation of liqueurs, at which Anjou became expert. Fruit processing and the distiller’s savoir-faire gave the orange a new purpose, that of a flavour enhancer.

Inspired by the bounty of this sunshine fruit, Edouard Cointreau travelled the world in search of the best varieties to enhance this liqueur. The keeper of the flame, Master Blender Carole Quinton, is today the curator for the formula. She selects the peels of bitter and sweet oranges from Brazil, Ghana and Tunisia, to name but a few, for their exceptional sensory qualities that make Cointreau such a unique liqueur.

“The luxury food business involving the orange made way for a more specific use, the creation of liqueurs, at which Anjou became expert.”

Nathalie Lesage
Director of Communications
House of Cointreau
A bottle of Port Charlotte’s journey from Islay to China

From the forecasting of sales until they reach our clients, our bottles travel around the world. Thanks to our Supply Chain teams, we can follow the journey taken by a bottle of Port Charlotte destined for the Chinese market.

China is the 5th largest market in terms of volume for Bruichladdich with more than 4,000 cases of branded products. In Shanghai, Wendy Wang, Demand Planning Manager, calculates restocking in order to match the needs of the market as closely as possible, for Port Charlotte and for the Group’s other products. She checks and then consolidates the data communicated to her by the sales teams and sets a forecast for our sales activity in China in both volume and value. Once forecasts have been approved by the leadership team, every month Wendy ensures that they are in line with the targets.

Today, Port Charlotte is mainly distributed in China via wholesalers (75%) and online retailers (25%). Forecasts are based on both inventory level and wholesalers’ own sales forecasts. For online retail, it is essential to take into account both the various online sales platforms’ promotion schedules and the Chinese holiday periods (Mid-Autumn Festival, Chinese New Year, etc.) and business events (Double 11, Whisky Day, etc.). Once the sales forecasts have been prepared, Dora Shen, Supply Network Planner responsible for restocking the Shanghai platform, takes over using the APO IT system for calculating the requirements of the Shanghai platform and thus ensuring it is restocked. Dora then generates the Port Charlotte order and sends it via the IT systems.

Marie-Ange Cail, in charge of the domestic market for China and based in Angers in the client service department, monitors all the logistics steps daily (including progress and delays) involving Port Charlotte and any other group orders. She initiates the order preparation with the Le Havre warehouse, ensures the customs documentation required for export and at destination are provided, requests the provisioning of freight forwarding methods, and lastly, ensures delivery of Port Charlotte from our warehouses. 90% of our orders are shipped by sea. As such, our bottle of Port Charlotte will take six weeks to travel from Le Havre to Shanghai. In the event of an exceptional or urgent request, a shipment is sent by plane. Our bottle of Port Charlotte will then take a maximum of 2 days to arrive in China. It is now also possible to ship products from Europe to China by rail using the “New Silk Road” line, where the transport time is then 4 weeks.

In parallel, Karine Dumont, Planning Export Manager in the Angers Planning Department, is responsible for setting out a consolidated vision of the production requirements at the Bruichladdich distillery, including the Le Havre inventory and restocking requirements approved in the APO by Wendy. Karine communicates these production requirements to Clare Evans in the form of restocking orders from Islay to the Le Havre platform.

Clare, Bruichladdich Distillery Supply Chain & Customer Service Manager will arrange the production, bottling and shipping (to France) of Port Charlotte, according to the requests she receives. Based in Glasgow, Clare’s role is to guarantee the availability of packaging components. She also helps to improve forecasts and production efficiency. She also ensures the proper management of switches* and the successful launch of new products.

The Scottish weather sometimes causes huge disruption, especially in winter. Ferry crossings (from Islay to the mainland) can be cancelled at the last moment, which means the packaging supply route to the island is cut off. You will have realised that the accuracy, anticipation and coordination of all the links in the Supply Chain are key to ensuring that our products are always available to our clients in China.

Leaving Angers, our bottle of Port Charlotte is sent to Le Havre. Loaded into a container with the Group’s brands, it sets sail for the Rémy Cointreau warehouse in mainland China for delivery to a wholesaler in China.

*Managing the replacement of an item by a new item on a market, such as a change in the Port Charlotte packaging.
Interview with Richard Lambert, Global On-Trade Director

On-Trade is a strategic market for Rémy Cointreau. Richard Lambert tells us about his role.

Richard, can you explain to us what On-Trade means?

On-Trade refers to consuming a product in situ (in a bar, nightclub, casino) as opposed to Off-Trade, which means drinking at home or at a friend’s house. The great thing about On-Trade is its diversity, as well as the fact that you can rely on the experts—the bartenders—who tell clients about the history of our brands and showcase them in cocktails. For a portfolio of exceptional spirits like ours, this is very important. When those same clients see our brands at a wine merchant, they will be more likely to want to buy them. We invest in On-Trade and gain the benefit in Off-Trade.

What is your professional background?

I was literally born in a bar! My father owned several establishments in the Angers region, so I followed in his footsteps, by enrolling in the Angers Hotel Management School. At the time, you needed a waiter diploma to become a bartender. I started work as a bartender in an upscale Relais et Châteaux hotel near Paris. Then, I went to the UK. I only intended to stay for one year, but I stayed for 7 years! I started as a barback, meaning an assistant bartender; I cleaned the glasses and filled up the ice. Gradually, I learned the trade and rose through the ranks until I became bar manager at the Chewton Glen hotel. Then I worked on-board luxury cruise ships with Silverseas Cruises Group, before ending up in California, where I was one of the first foreign bartenders. It was fantastic! Throughout my travels, I always kept in close touch with Cointreau—the brand has always been my heart, my DNA.

So here you are, Global On-Trade Director, what does your role involve?

The diversity of the outlets and the multifaceted strategies that can be introduced make On-Trade an exciting playground, especially when you have the chance to sell Cointreau to such an outstanding portfolio as ours. It is my firm belief that it is largely in On-Trade that you build a brand’s success. One of my given objectives is to develop a strong On-Trade culture within the Group. Our first decision was to create an On-Trade committee made up of 16 in-house experts. We come from different backgrounds—from marketing and the markets but also from finance, and from the US, Asia, Dubai and Europe. This committee is supported by Jean-Denis Voin and Spyros Ghiak. Our aim is to define the Group’s On-Trade vision and above all to implement, together, this strategy within our brands, our markets and at our head office. After our first meeting in London, we presented our findings and our initial recommendations to the Executive Committee in late March. A bright future awaits the On-Trade!
With a French PhD in veterinary medicine from the Alfort Veterinary School and in agricultural engineering nothing marked Xavier out to be our Country Manager in Nigeria. However, his professional experience and unusual profile won over our recruitment team.

01 - How did you end up in Nigeria?
Having gone into business in France as a franchisor and then with a start-up, I was looking for an emerging market that would be the new China. I had the feeling that things were stagnating in Europe and that there weren't was many things left to invent. I had to find THE country. A large country with a growing economy. After a discovery trip in Indonesia to meet entrepreneurs, I ultimately opted for another country that was just as promising but with more challenges: in 2014 via LinkedIn, I got the job of Sales Manager for Jumia, the biggest e-commerce site in Africa, based in Nigeria. Then in 2016, thanks to my knowledge of the market and the field, I joined Rémy Cointreau.

02 - What does this country represent for you? What is the profile of our clients?
Nigeria, which today has 203 million inhabitants, is the most populated country in Africa. In 2050 it will be the 3rd largest country in the world behind China and India!* With a median age of 18 (versus 27 for India and 37 for China), the Nigerian population is very young and the oldest people who go our clubbing are around 30 years old. Its financial capital is Lagos, a megalopolis bordering the ocean, whose economic power is greater than that of the whole of Kenya! The political capital Abuja has only existed since the 1960s but has experienced the world's highest growth of the past 20 years. It already has a population of 3 million people. As for the "small country towns" which already have hundreds of thousands of inhabitants, they are inspired by consumer patterns of the big cities, which increases our penetration rate every year.

Contrary to common preconceptions, Nigeria is a relatively rich country although this wealth is unevenly distributed. Our clients are addicted to western brands and consumption patterns. From the middle classes, whose numbers are increasing each year, to the very rich, who are benefiting from the country's boom to create empires, Nigerians are also highly ambitious and hard-working people with an entrepreneurial spirit which is reminiscent of the Americans. When they go out after a week's work, they celebrate their success, proud to display what they are drinking. Nigerian nights are spent as if there were no tomorrow.

03 - Where and how are drinks enjoyed?
The clubs here are genuine institutions. There are few bars and few good restaurants. Clubs are everywhere and that is where Nigerians like to party. Rémy Martin, Louis XIII and St-Rémy are our most iconic brands, but Cointreau and Bruichladdich are beginning to gain ground. Nigerians never buy by the glass but always by the bottle to avoid fakes and to show that they have the money to enjoy branded spirits. The consumed bottles thus remain prominently displayed on the tables, even when empty. We also organise private tastings for our best customers.

04 - A memory that struck you?
Three or four times a year, we organise a huge event called "At the Club with Rémy Martin" in a vast room where we bring together 3 major clubs and more than 1,200 people for huge concerts. But my most memorable night was at a club in Lagos, where clients bought 15 decanters of Louis XIII in a single evening!

*In 2050, according to the UN, Nigeria will have a higher population than the United States. With its 389 million plus inhabitants, the African giant will become one of the three largest powers in terms of population, after China and India.
The wonderful story of the Mount Gay Copper Coffey Still

Last December, the 76-year-old Copper Coffey Still was officially recommissioned at Mount Gay, with the Prime Minister of Barbados in attendance. This historic still was rediscovered thanks to a happy coincidence.

Let’s go back to the beginning. The forefather of our Copper Coffey Still was the very first continuous distillation still, built and patented in 1832 by Aeneas Coffey, a visionary Irish engineer who gave his name to it. Prior to this, rum – like whisky – was made exclusively using pot stills and a double distillation. The invention of the Copper Coffey Still led then to a more efficient single distillation, and enabled aromas to be concentrated in a new way.

Before joining our portfolio of brands in 1989, Mount Gay belonged to an American group. The Copper Coffey Still produced medium body rum, which didn’t satisfy American tastes of the period, who favoured then lighter rums. In 1976, the Copper Coffey Still was decommissioned and dismantled.

In late 2013, Rémy Cointreau bought the distillery from the Ward family. While looking around the property, I noticed an old dismantled column. So, I asked “Blues”, alias Reynold Hinds, a Mount Gay employee since 1963, to tell me about this column. He explained that in the 1970s they used to drink rum directly from the column and that it had a full-bodied and wonderful flavour. At that moment I realised that this was a relic that we needed to return to working order. Meanwhile we had acquired the Oxford and Mount Gay sugar plantations and we were sure that the Coffey would be the perfect still for distilling the molasses from our plantation.

We submitted this idea to the Executive Committee which was in agreement regarding the long-term value of this investment and allocated the funds to restore and restart our Copper Coffey Still. All this obviously took time, especially finding the right people capable of restoring this column. Following extensive research, John Dore & Co, a company based in the United Kingdom, with over a hundred years’ recognised expertise was confirmed to be the most appropriate choice for this restoration. In 1872, it took over Aeneas Coffey & Sons, which makes it the oldest copper stills manufacturer in the world. The 100% copper columns required unique expertise in order to be hammered, moulded and assembled. David Pym, highly experienced in manufacturing stills and CEO of John Dore, was in charge of the project with the help of Blues. Their knowledge of the still and its configurations, supplemented plans that we found dating back to the 1930s.

We had parts remade and had our Copper Coffey Still repaired in the UK, then we returned it to Barbados. We had to adapt our buildings so that it could sit alongside the pot stills, our aim being to bring together the entire artisan distillation set up within a single location, without any modern instrumentation and automation (temperature, etc.). We wanted to make sure everything would be handmade.

On 13 December 2018, we unveiled the Coffey Still in the presence of Marc Hériard Dubreuil, Valérie Chapoulaud-Floquet, Mrs the Prime Minister of Barbados, the Mount Gay Management Committee and the key members of the project. To celebrate this moment, we tasted the first freshly distilled, undiluted rum, directly from the still. It was fantastic. Despite being 94°, it was full bodied and smooth. This confirmed what Blues had told us! Everyone went into raptures, saying, “Wow. What is this rum?”

Without the presence of Reynold Hines, alias Blues, we would have probably missed out on the Copper Coffey Still, which we have christened the “Blue Still” in homage to him! Without David Pym and John Dore & Co, the restoration would not have been possible. In every company, certain information is only passed on verbally. The question now is how to capture it and relay it so that our savoir-faire is not forgotten? Blues, who is now retired, still comes to help us to create special rums. Luckily, he has an apprentice to whom he has passed on this expertise and who, in turn, will be the custodian of this savoir-faire and these techniques, ensuring they are preserved.

Raphaël Grisoni
Mount Gay Distilleries
Managing Director
“Terroir, People and Time” is totally in line with our values, which we apply to terroir in accordance with sustainable agriculture and the conservation of essential resources.

Throughout the world, the Houses of Rémy Cointreau are involved in the preservation of the land they cultivate. In fact, they must maintain and care for the terroir from which they extract the character and particular features of their products. The soil, climate, air, biodiversity, production methods: each region is specific, and each of its characteristics contributes to the quality and taste of the Group’s liqueurs and spirits. Preserving our resources means safeguarding the future…

Working to preserve the future is a duty and a necessity. Time is also at the very heart of the idea of sustainable development. It places the highest demands on us in relation to climate change challenges. Rémy Cointreau shares the concerns expressed at the COP21 conference which took place in Paris in 2015, aimed at restricting the rise in temperature to under 2°C by 2100. To achieve this, the Group is taking into account the reduction in carbon emissions in its 2020 CSR plan. We are measuring, reducing and offsetting greenhouse gas (GHG) emissions at all levels of our business, including the eco-design of our products and their transport. We are committed to using natural resources in a responsible way, in terms of both their consumption and preservation, through optimal water management and by recycling the raw material waste from our production processes.

We are taking action to help protect forests which, via the wood that they produce, contribute to the specific characteristics of both our casks and our spirits. Through a sponsorship campaign with the French National Forestry Office (ONF), more than 116,000 oak seedlings have been then planted in France. And over the coming years, special emphasis will be placed on developing the common oak, a feature in Rémy Martin’s production. In partnership with France’s Bird Protection League, samples are being taken on a patch of Rémy Martin Estates to help preserve biodiversity. Lastly, another example is the Westland distillery, which has launched efforts to help replant the Oregon Oak in the Pacific Northwest of the United States.

Through all these measures, the Group is committed to the sustainable and responsible development of its activities. But far beyond this objective, Rémy Cointreau is now at the forefront of the sustainable development of our terroir and is fully involved in their environmental preservation for future generations.

Christian Lafage
CSR Director

Rémy Cointreau is committed to the environment
Terroir, people and time are the values that our Group holds dear and that guide us in our daily work.

With our ambitious* CSR objectives, We Care Day, etc., our commitment is genuine. But Rémy Cointreau doesn’t stop there, and constantly reviews its practices, fulfilling its corporate and environmental responsibilities. Hence the creation of the Fondation Rémy Cointreau.

The result of a broad family consultation approved by the Group’s Board of Directors in 2016, the Foundation has been endowed with an initial budget of €1 million over five years. On February 27th, 2017, the Articles of Association were submitted to the Charente district’s administrative headquarters.

Dominique Hériard Dubreuil, Chairman of the Foundation, convened Hervé Dumesny (S.V.P. CSR and Public Affairs), Valérie Alexandre (S.V.P. Strategic Planning), Ludovic Legros (Consolidation manager) and myself (Secretary General) within its executive committee. Together, we set out its mission based on one key value: transmission, an overriding governing all our actions.

The Foundation set itself the mission “to support public interest initiatives, in France and abroad, in order to showcase and convey invaluable savoir-faire and expertise. The Foundation also promotes and protects terroir in its cultural, environmental and human expression.”

The Board of Directors composed of the executive committee members and two expert independent directors: Stanislas de Quercize (former Chairman of Richemont) and Agnès Lamoureux (former Communication Director of the Fondation de France), met for the first time in June 2018.

The first decision was to focus our grants on ensuring the sustainability of outstanding traditional craftsmanship with four key commitment areas:

- Promotion of exceptional savoir-faire (investments in the tools and any other components required to practise the craft),
- Transmission (supporting apprenticeships and training),
- Reach (participation in trade shows in France and abroad aimed at raising awareness of the importance of passing on craftsmanship, heritage, etc.),
- Skill-based philanthropy (encouraging the commitment of Group employees to the Foundation’s initiatives).

Philanthropy is the main vehicle used, without counterpart, for the exercise of activities in the common good. Philanthropy is a major lever for progress towards a more harmonious, supportive and fair society.

Eight selection criteria have been chosen to guide the selection process of applicants: outstanding craftsmanship, transmission, longevity, passion, aesthetics, heritage, innovation and philanthropy requirements.

Given that the Fondation Rémy Cointreau was recent, we decided not to wait for unsolicited applications and immediately launched our search for exceptional artisans. This was an intense, passionate and long journey that was full of discoveries. After meeting more than a hundred artisans, to date six have been taken on by the Board of Directors. Their exceptional expertise is part of French cultural heritage. Our Foundation will support and guide them over time (from 1 to 3 years depending on their sponsorship agreement), in the sincere hope of securing the long-term future of their studios and helping to pass on their savoir-faire. Discover their profiles on the following pages and follow them, as well as our future beneficiaries, on the Fondation Rémy Cointreau’s website.

Caroline Martin-Rilhac
Secretary General of the Fondation Rémy Cointreau

*see the CSR Report available on RC L!VE
After studies at the School of Fine Arts in Angoulême and in interior design, Pascal discovered blacksmithing with his stepfather and started his business at the age of 24. Initially specialising in the manufacture of forgeries for historical monuments and the reconstruction of medieval pieces, 50% of his business is now dedicated to the sharpening or manufacture of exquisite knives (hunting, fishing and utility knives, daggers). Académie François’s ceremonial swords, etc.). A French “Best Craftsman of the Year” award winner, Pascal is passing on his craft as well as techniques that have been used since the 18th century.

Our Foundation has helped fund new workbenches and grinding machines to allow Pascal to train more apprentices.

**Marie-Anne Thieffry, Cardboard lacemaker**
**Aged 54 (Normandy)**

A graduate in interior design, Marie-Anne, an advertising executive for 25 years, discovered cardboard through the creations of architects such as Franck Gehry and Shigeru Ban in 2005. She decided to fully devote herself to this art and opened her workshop in 2010. A highly gifted crafts-person, with a strong environmental ethic, she uses recycled cardboard in her designs, giving it new life. Following her debut at the “Maison et Objets” Paris trade show in January 2019, the orders are pouring in...

Our Foundation is helping her to tool up with a cardboard cutting machine, freeing her up to 5 hours a day, time that she will be able to dedicate to training apprentices.

**Wilfrid Jolly, Master coppersmith**
**Aged 36 (Languedoc-Roussillon)**

A graduate of the École Supérieure des Arts Appliqués, Wilfrid has been creating for many years his own designs, as well as producing bespoke pieces for both private and business clients. A multidisciplinary artist who uses a variety of materials, and a member of the Association des Ateliers des Maîtres d’Art et de leurs Élèves, Wilfrid is particularly committed to passing on the skills of his craft.

Our Foundation has helped him to tool up with two machines: a powerful vacuum so that he inhales less dust and a state-of-the-art welding station system. Fitting out his workshop means he will soon be able to take on apprentices.

**Sandrine Raffin, Bow-maker**
**Aged 46 (Paris)**

Sandrine began learning the piano and harpsichord aged 4, and very quickly developed a passion for the craft of her father who was luthier. Aged 15, she joined the national school of stringed-instrument making (École Nationale de Lutherie), a traditional French craft. Today, she ensures the excellence of the family workshop, making and restoring bows is kept alive and continues to support traditional techniques, tools and materials. Her expertise has won her an international reputation with some 2,000 clients, who include renowned violinists such as Renaud Capuçon and Patrice Fontanaurosa.

Our Foundation enabled Sandrine to tool up a cutting machine for Pernambuco (a precious wood from Brazil), helping her to save one working day a week and to secure the long-term future of her craft.

**François Gilles, Ornamentalist sculptor**
**Aged 23 (Paris)**

A student at the École Normale Supérieure and a graduate of the École Boulle (school of fine and applied arts), François was also recognised as best apprentice in his speciality. Continually seeking to develop his skills, he is also a trainee teacher (associate basis) at the École Normale Supérieure, teaches trainees in his studio, gives lectures and writes regular posts for art history conferences. A volunteer at the Musée des Arts Décoratifs, he is working on a thesis entitled “History, reception and posterity of major sculptures from the Ancien Régime; the collection of the Musée des Arts Déco de Paris”.

Our Foundation provided François with a band saw as well as a radial saw to improve precision and save time when cutting wood. He is a design lecturer and is passing on his savoir-faire to an apprentice.

**Jacques Loire, Master glassmaker and stained-glass artist**
**Aged 86 (Eure et Loir)**

Jacques Loire took over the workshop created by his father Gabriel in Chartres in 1946. His sons Bruno and Hervé joined him in 1986 and the three generations continued to work together. Today, almost a dozen fellow glassmakers and apprentices, all trained in-house over the years, work at the studio completing important projects for a portfolio of more than 5,000 customers around the world.

Our Foundation enabled the acquisition of a sandblasting machine for glass, a technical innovation supporting creativity as well as the passing on of new expertise to the workshop’s younger staff.

Our Foundation has helped fund new workbenches and grinding machines to allow Pascal to train more apprentices.

**Pascal Renoux, Cutler – gold / silversmith – forge**
**Aged 46 (Charente)**

The Foundation has provided knives, swords, etc. for the collection of the Musée des Arts Déco de Paris”. Our Foundation has helped him to tool up with two machines: a powerful vacuum so that he inhales less dust and a state-of-the-art welding station system. Fitting out his workshop means he will soon be able to take on apprentices.

**Jacques Loire**
**Master glassmaker and stained-glass artist**
**Aged 86 (Eure et Loir)**

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**Wilfrid Jolly, Master coppersmith**
**Aged 36 (Languedoc-Roussillon)**

A graduate of the École Supérieure des Arts Appliqués, Wilfrid has been creating for many years his own designs, as well as producing bespoke pieces for both private and business clients. A multidisciplinary artist who uses a variety of materials, and a member of the Association des Ateliers des Maîtres d’Art et de leurs Élèves, Wilfrid is particularly committed to passing on the skills of his craft.

Our Foundation has helped him to tool up with two machines: a powerful vacuum so that he inhales less dust and a state-of-the-art welding station system. Fitting out his workshop means he will soon be able to take on apprentices.

**Sandrine Raffin, Bow-maker**
**Aged 46 (Paris)**

Sandrine began learning the piano and harpsichord aged 4, and very quickly developed a passion for the craft of her father who was luthier. Aged 15, she joined the national school of stringed-instrument making (École Nationale de Lutherie), a traditional French craft. Today, she ensures the excellence of the family workshop, making and restoring bows is kept alive and continues to support traditional techniques, tools and materials. Her expertise has won her an international reputation with some 2,000 clients, who include renowned violinists such as Renaud Capuçon and Patrice Fontanaurosa.

Our Foundation enabled Sandrine to tool up a cutting machine for Pernambuco (a precious wood from Brazil), helping her to save one working day a week and to secure the long-term future of her craft.

**François Gilles, Ornamentalist sculptor**
**Aged 23 (Paris)**

A student at the École Normale Supérieure and a graduate of the École Boulle (school of fine and applied arts), François was also recognised as best apprentice in his speciality. Continually seeking to develop his skills, he is also a trainee teacher (associate basis) at the École Normale Supérieure, teaches trainees in his studio, gives lectures and writes regular posts for art history conferences. A volunteer at the Musée des Arts Décoratifs, he is working on a thesis entitled “History, reception and posterity of major sculptures from the Ancien Régime; the collection of the Musée des Arts Déco de Paris”. Our Foundation provided François with a band saw as well as a radial saw to improve precision and save time when cutting wood. He is a design lecturer and is passing on his savoir-faire to an apprentice.
Rémy Martin Bartender Talent Academy

As the leading ambassadors for our brands, bartenders enable us to improve our brand recognition and attract new customers. Far more than a mere drink, the cocktail is an experience in itself, and as such Rémy Martin has launched the Bartender Talent Academy, a competition for bartenders, whose techniques and stories have led to its creation.

Since late 2017, at a rate of two sessions per year, the 4th edition of the Rémy Martin Bartender Talent Academy (BTA) will be held this June, in Cognac. As before, this new academy will be unparalleled and enthralling and will help to nurture close links with this community.

Based on the talents of professional young bartenders selected from around the world during local competitions held in each market, the tests – which are all independent of one another – are to be judged by a professional jury: comprising a journalist for the storytelling section, a bartender or consultant for the cocktail making part, and a member of the tasting committee or a starred chef for the tasting section.

The 12 international bartenders selected must be rising stars: they won’t necessarily have the reputation of a Tony Conigliaro in London, but they must be truly emerging on the international circuit and influential within their industry. They must also be visionaries with a special talent that is expressed through their cocktails.

The final of the Bartender Talent Academy will take place over three days and will involve the CEP, Club, Heritage, Marketing, Communication and AFC teams. The programme has been designed for the bartenders from start to finish with tastings, visits and surprises to top it all off.

It starts in Cognac with a tour of our terroirs and our House, in the Rémy Martin vineyards, at the distillery and in the cellars. It culminates on the second day with the 12 finalists entering into a competition. Each competitor is judged on the quality of their storytelling, on their presentation style and, of course, on the balance of their creation. Three winners will be chosen and honoured that evening, during a dinner and prize giving ceremony. The third day will be dedicated to exploring luxury French style in Paris: a workshop at the Bar Hemingway at the Ritz, hosted by Colin Field, is followed by a visit by night to the most famous bars in the capital, selected with our ambassadors. These three days will help to nurture long-term relationships with all the participants that will endure far beyond this event.

The 3 winners will receive a prize to help them fulfil one of their talents. By selecting young mixology prodigies, Rémy Martin aims to support them in their careers, as well as at each key stage of their lives.

Lauranie Nonotte
Rémy Martin International Ambassadors Manager

“The bartenders must create an original cocktail highlighting their talent, their passion or a particular sign.”

Torbjörn Liljehammar, bartender at Just Bar (cruise ship: M/S Silja Symphony) in Turku, Finland.

Danilo Bosovic, owner of the bar Employees Only in Miami, United States.

David Nii Dondo Nyamekye, Bar Manager at Front Bar in Accra, Ghana.
When it first appeared in 1895, the Horse’s Neck was alcohol-free, probably created by an ginger ale importer to promote his brand. It got its name from the decorative curl of lemon peel that stands proud of the glass like a horse’s neck. In the 20th century, Cognac was the spirit of choice to make it a long cocktail drink. It was then known as the “Stiff Horse’s Neck”. We are told that it was invented by a bartender to save himself from being “kicked out” by his employer.

Like many famous cocktails, Hollywood helped create the Horse’s Neck’s reputation by using it in a silent movie. A newspaper of the time wrote that “the name might seem unattractive, but the taste was extraordinarily good. With just ginger ale and bitters, add the depth of subtlety of cognac and you have something truly remarkable”.

A wonderful story for what now ranks as one of the great classic cocktails.

**RECIPE**

- One whole lemon peel
- 2 oz Rémy Martin VSOP
- 4 oz ginger ale
- 2 dashes aromatic bitters

**PLACE THE LEMON PEEL INTO THE GLASS AND FILL WITH ICE. ADD ALL INGREDIENTS, STIR SLIGHTLY AND SERVE.**