
1729
Ruinart
CHAMPAGNE

"Innovative, authentic and environmentally conscious, the second skin case crystallizes our commitment to sustainability."

FRÉDÉRIC DUFOUR
President, Maison Ruinart



RUINART

Preserving what is essential

For nearly three centuries, Maison Ruinart has been committed to providing an authentic, essential and responsible vision of *art de vivre*.

In 2020, Ruinart breaks with the tradition of individual gift boxes, and pushes its global, environmental approach further with the second skin case. This eco-designed casing perfectly marries the emblematic silhouette of the Maison's signature bottle with Ruinart's taste integrity, which is preserved until tasting.

By revolutionizing the packaging, Maison Ruinart puts its leadership role in service of sustainable development: where a big gift box made sense in the past, an entirely recyclable cloak composed of 100% natural wood fibers is a more suitable fit today. The sustainable innovation of the second skin case extolls a return to nature and to the natural: it aims to reduce waste and recycle materials without denaturing experience or taste.

A direct hommage to the Crayères, the minimalist paper case features a silky yet textured surface that evokes the historic wine cellars of the Maison in Reims. It suggests a new gesture, at once a disruptive materiality and an aesthetic, which each reflect a commitment to mindful *art de vivre*.

Today, Ruinart is shaking up the norms.

RUINART

Pioneering its Way

1729

On September 1, 1729, Nicolas Ruinart drafted the founding dee of Maison Ruinart in Reims, located in the heart of Champagne, thus becoming the first established House of Champagne.

1764

In 1764, Maison Ruinart became the first House of Champagne to offer a rosé champagne, then called *œil de perdrix* (partridge's eye).

Late 18th century

The Ruinart family acquired Crayères in Reims, intuiting that these underground chalk cathedrals would provide ideal conditions for aging their vintages.

1896

In 1896, the Maison commissioned an up and coming artist for the first time: Czech-born painter and graphic artist Alphonse Mucha, who created a surprising advertising poster for Ruinart.

1947

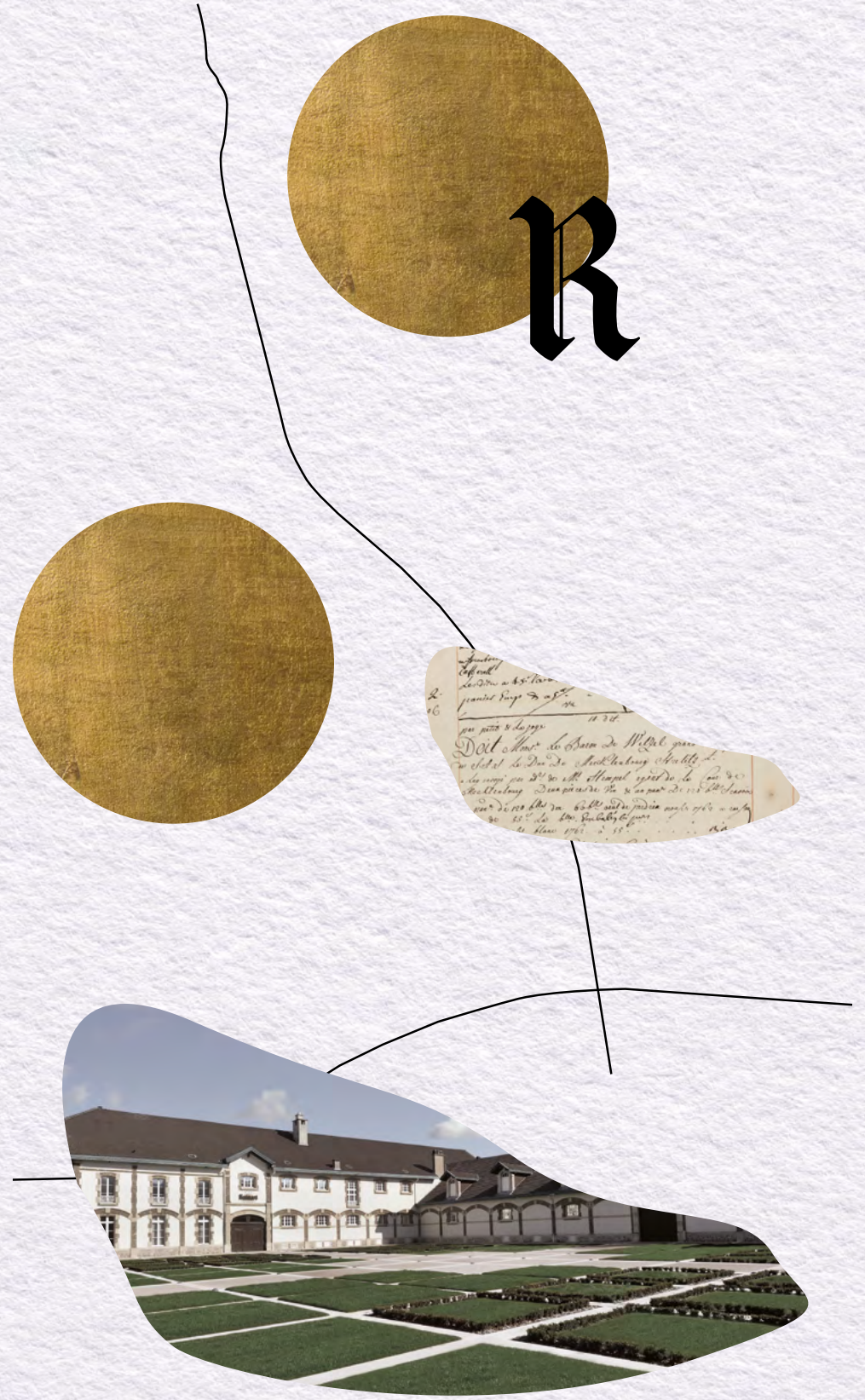
The descendants of the Ruinart family boldly chose to concentrate all of their attention on Chardonnay, the most precious and rarest grape variety in Champagne.

1997

At the turn of the century, Ruinart tapped back into the generous forms—all curves—of its heritage bottles, developed during the Age of Enlightenment.

2020

After more than two years of research and development, Maison Ruinart now unveils the second skin case: a disruptive, eco-designed packaging.



Ruinart has turned sustainable development into a source of innovation: a driving force for creativity.



Since 1729, the Maison has evolved with the times, anticipating paradigm changes and instilling a new art de vivre.

Second skin, second act

2 years
of research & development

7 prototypes
before arriving at the final version

9 times
lighter than the previous generation of gift boxes

60%
reduction in the carbon footprint compared to the previous generation of gift boxes, with packaging produced according to the BEE (*Bilan Environnemental des Emballages*) and ADEME (*Agence de l'environnement et de la maîtrise de l'énergie*) methodology

100% of paper issued from eco-managed European forests*

*except paper labels ARTISAN BLANC PLUS FSC - S2047N - BG45WH IMP FSC

RUINART

Necessary Innovation

An unprecedented innovation in packaging, the second skin case highlights a disruptive yet environmentally responsible approach. It is the result of two years of dialogue between Maison Ruinart's teams and its manufacturing partners, Pusterla 1880 and James Cropper. Together, they focused their efforts on a material—namely cellulose fibers, or pulped paper—that solved two technological challenges.

The first challenge was to render the case impermeable to any light that might risk altering the wine, especially with clear glass bottles. Paper alone wasn't sufficient protection to filter out all the light waves. A new technique was developed to enrich the cellulose mix with a natural metallic oxide, which reinforced the opacity by adding a protective layer.

The second challenge was to insure that the case could protect the wine right up until tasting, while being resistant to service uses (including contact with water) without deteriorating. Adapted to refrigerated conservation, the case even maintains its integrity for several hours when stored in a bucket of ice. Ruinart perpetuates its definition of l'*art de vivre* through a new set of gestures.

Altogether, it took seven prototypes to arrive at this pulped paper case, which embellishes the contours of the bottle while preserving Ruinart's taste integrity.



The design of the case reinterprets the elegant gestures of gastronomic establishments: it is inspired by the manner in which maîtres d'hôtels wrap a white serviette around bottles of champagne.

RUINART

A Global Approach

For 10 years, Ruinart has progressively implemented a global practice of eco-design: an in-house “Environmental Performance Index” (IPE) measures the impact of all projects, including packaging as service and visibility tools. Since 2015, the Maison has been innovating with the launch of a 50g lighter gift box that, at the time, saved more than 200 tons of paper. That same year, all forms of plastic wrapping were removed, eliminating some additional 26 tons.

More widely, all packaging materials used are from France (87%) or Western Europe (12%). Cardboard packaging and wooden boxes—as well as the natural wood fiber used to make the second skin case—are all sourced in a sustainable manner (eco-managed forests, certified FSC or PEFC).

The development of the second skin case is part of this global approach.

“We wanted to go as far as possible to lessen our environmental imprint, thus challenging finishings, aesthetic, and uses.”

VIOLAINE BASSE
Director of Marketing and Communication, Maison Ruinart







Design



Molding



Pressing



Casing

"The challenge was to imagine a unique packaging that reflects the spirit of Maison Ruinart is recyclable and leaves no waste behind."

PHIL WILD
President, James Cropper

PHILIPPE COMMENGES
Director of Development, Pusterla 1880

RUINART

Nature and Technology

The second skin case was developed in an exceptional environment where testing and innovation abound.

Manufacturer James Cropper was established in 1845, on the shores of the Lake District National Park between Scotland and England, where it developed a unique savoir-faire. The family business is specialized in paper, respectfully leading innovations amidst a landscape classified as a UNESCO World Heritage site. The water indispensable to the creation of the second skin case is drawn from the site, 91% of which is clean enough to be released back into the river after manufacture. Half of the remaining 9% evaporates during the drying process of the pulped paper, and the other half corresponds to the natural humidity present in the case.

At the start, the primary characteristics were determined thanks to digital modeling; thereafter, molds engraved with unique details were developed. These were then dipped in baths of a liquid cellulose mix, then pressed to bring the fibers together and form a three-dimensional white paper case. The result is obtained without the use of plastic or glue. As it seals up, the monobloc perfectly fits itself to the form of the bottle and is endowed with elegant finishings, referential to the Ruinart heritage.

The case is assembled by hand in the unique terroir of Champagne: it covers each precious bottle like a second skin.



Imprinted with the Maison's monogram, the paper's closure system is at once discreet and intuitive.



The paper is, to the touch, matte and silky; it protects the wine from light and resists effects of dampness.



This casing, finely engraved with detailing, evokes the textures of the Crayères in Reims.



Its absence of edges and raw, sophisticated aesthetic are obtained through high-pressure waterjet cutting.

The second skin case is molded to the contours of the bottle in three dimensions, hugging its curves.



MAISON RUINART

Of its time

For Ruinart, sustainability is a must: viticulture is an undertaking with a long-term view. Thanks to the assemblage of grape varieties, crus and vintages, the cellar master composes cuvées year after year. The process is long: from harvest to tasting, the process sometimes takes over a decade.

Twenty years ago, the culture of the vineyard melded with the philosophy of sustainability: from the vineyards certified “Viticulture Durable en Champagne” (VDC) since the 1990s and “Haute Valeur Environnemental” (HVE niveau 3) since 2014, to all wine production activities.

Ten years ago, Ruinart decided to extend this to every element of the métier. A global approach is essential: whether it is transport, packaging solutions or identifying committed artists for collaboration, every aspect is taken into account. On site at Maison Ruinart in Reims, 98.7% of all waste is recycled and all by-products of the vinification process are 100% recycled.

By dreaming up the second skin case, Ruinart offers a sustainable alternative to an entire industry and heightens consciousness. The Maison wishes to open up a dialogue with the wider public and help both industry behavior and consumer behavior evolve.

To tackle these challenges, collective intelligence is vital.



“Climate change is already happening in the vineyards. The Champagne terroir is the source of our wines’ excellence: we have a responsibility to protect and preserve this natural environment.”

FREDERIC PANAIOTIS
Cellar master, Maison Ruinart

"Taking action for a sustainable future, we choose to collaborate with artists who are concerned with environmental issues."

FRÉDÉRIC DUFOUR
President, Maison Ruinart

Liu Bolin







Retour aux sources

David Shrigley

MAISON RUINART

Epicurian Awareness

Maison Ruinart extolls an updated epicurism that links people, terroirs and savoir-faire—where good products, aesthetics and humanism are the pillars of an essential *art de vivre*.

Such is Ruinart's engagement with contemporary artists. Attentive to the issues of the time, the Maison supports both celebrated artists and emerging talents whose approach—be it more emphatically ecological, inventive, humanist or resilient—inaugurates a new creative era.

As early as 1896, Maison Ruinart was the first brand to commission an artist, Alphonse Mucha, to create an advertising poster for its wines. Over this past decade, the international artists selected to reinterpret the codes of the Maison are committed to environmental causes: like Dutch designer Piet Ein Eek (2013), who created pieces by using wooden scraps, Chinese artist Liu Bolin (2018) who championed the savoir-faire of local workers, or English artist David Shrigley (2020), whose gouaches highlight how much humans owe to nature.

In Reims, the art installation *Retour aux sources* (2019), by the duo Mouawad Laurier, links innovation, creativity and sustainability, illustrating climate change in Champagne to viewers.

Highlighting emerging talents is a staple of the Maison. Ruinart has partnered with NEW INC, the artistic incubator of the New Museum in New York, while using Instagram for highly creative artistic curation. It also launched the Prix Maison Ruinart in 2018: each year, it offers an artistic residency to an emerging photographer in the heart of Champagne.

Today, Ruinart's artistic effervescence includes thinking about the future, and is especially attuned to sustainability.



To download press materials

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