

trueColors

THE MAGAZINE FROM GMG

SUMMER 2023

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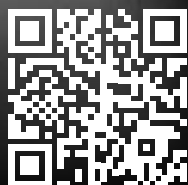
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'Enter the Wu-Tang (36 Chambers)' is the debut album of the rap group Wu-Tang Clan. It was released on November 9, 1993 by record labels Loud Records and RCA Records. It is considered one of the most influential albums of the 1990s and one of the best hip-hop albums of all time. The Rolling Stone ranked the album at number 387 on its list of the 500 greatest albums in 2012. In 2021, this piece of yellow music history climbed steeply to number 27 on the famous best-of list. The direction is right. And so is the color.

EDITORIAL

real

On whom or what can we rely? Our gut feeling or facts? Which facts? Whose facts? Four questions on the first two lines; I guess that's the message right there.

In this issue, we want to make the point that it is more worthwhile than ever to value the real. Real encounters, experiences, feelings, and so on. That is wonderfully individual and beautifully analog. And therefore, the only meaningful preparation for all things digital.

A visit to the Stuttgart State Theaters is certainly a real pleasure. After all, the Stuttgart opera tradition dates back to the 17th century. Viktor Schoner has been the Artistic Director since 2018 and tries to relate historical works to the present. Applause! (p. 14).

Continuing our journey into history, we stop in the year 1898 and see: Pink. But at Manner in Vienna, not only color has tradition. The original recipe for the famous waffle slices has also remained unchanged – vegan (p. 26).

At Bose, sound may be the favorite thing to tinker with, but a new tone is also being set in marketing. The strategy is to get closer to content, artists and ears. Real sound makes the difference, and CMO Jim Mollica is really turning up the volume (p. 34).

The European Brand & Packaging Design Association is a small, illustrious circle. Managing Director Claudia Josephs knows almost everyone personally. "Real encounters are our USP!". And what's moving the industry? Joanne-Maria Bauchwitz, barries design, and Mick de Reuver, FroQ brandservices, give real insights (p. 40).

Its image might have been labelled dull and limited, but the potential is huge – Darrian Young and Volker Wechselberger see digital corrugated board printing as an ideal application for GMG's color management. The perfect flute – in the TrueColors Tech Talk. (p. 46).

Enjoy the new TrueColors!

Robert Weihing
Co-Founder GMG GmbH & Co. KG





⊕ **TrueColors**

Fideli Sundqvist is a paper artist and highly sought-after illustrator. She lives and works in Sweden, and her creations inspire customers all over the world. Major brands like Louis Vuitton, Absolut Vodka, and Ibis Hotels line up to work with her. TrueColors initially approached Fideli for a small portrait in the Peep Show (page 24), but the editorial team was immediately taken with her work. The playful energy that the likable Swede coaxes out of ordinary paper is pure magic. It's a spell that we must give space to – on the following three double pages.





Illustration: Fideji Sundqvist









Real!

Real?

You're concerned that we are losing touch with reality? That we might lose sight of what's real in our lives due to too much fake reality? How did you come to that conclusion? After all, real still exists, tangible things, real values. At least, that's what they will have us believe. The adverts – and the politicians. Especially the latter place strong emphasis on the truth or, in other words, what's real: eventually, when enough doubt about the integrity of someone in public office arises, we are promised an 'independent investigation'. It's strange that it still seems possible to cheat your way into these influential positions with fake news and blatant lies. The kind of deceit that would get you in real trouble growing up seems to matter little in 'real' life.

No wonder we long for stability, "for the fundamentally real – the true self," as philosopher Sofia Elena Disson writes. Disson advises companies on digital marketing and researches the influence of digital reality on our mental health. It's clear, Instagram & Co. have changed our self-image. We look for authenticity; we want the truth in life, in our encounters and even when we consume. But what if our expectations don't match the truth? Is the inevitable disappointment too much to bear? Take the reality check when meeting a date at the restaurant after weeks of getting to know each other in chat rooms. Some contemporaries, regardless of gender, these days prefer to 'live' their relationships entirely in the metaverse. Why sweat in the gym when my avatar can have the perfect Barbie or Ken figure? And perhaps ChatGPT can flirt much more charmingly and witty than we can ourselves?

If this is a concerning thought for you, then you probably belong to those that used to be called 'real'. But actually, what is considered real? And is real always desirable?

In fact, our relationship with 'real' seems to be evolving and changing. In some instances, quite fundamentally. Where real fur used to be the expression of utmost luxury, it's now an absolute no-go. Real gold? Should now preferably come from the refinery and not from the South African gold mine. Where art was once only considered real if it was created by a recognized artist and of such skill considered too difficult to reproduce, today, huge sums are paid for the unique code of a blockchain-based NFT icon so simple that most school kids could create or copy it. It wasn't that long ago when photography was considered an incorruptible medium. You could trust a photograph. But today, simple phone filters at everyone's fingertips produce images of us that make every supermodel turn green with envy.

So, real is no longer always real – and certainly not always real good. But, where do we seek out the real? This kind of satisfaction is probably not found in the luxury department store and certainly not on social media. Maybe we get this real joy by looking for the simple things in life; maybe the depth of our relationship is more important than the number of friends we have. And maybe a face-to-face encounter feeds our soul more than a WhatsApp chat. Because that's where they are probably more likely to be found: real feelings, real closeness, even real affirmation. Without the instagrammable cliff jump or the publicly shared envy-inducing luxury vacation. And with this kind of authentic experience, no artificial intelligence will interfere unless we ask for it.

Sounds like the most normal thing in the world, doesn't it? But it could be a way to satisfy the longing for stability and authenticity that Sofia Elena Disson talks about. In real life!

REAL



Three-part harmony

The Stuttgart State Theaters form a three-part harmony of opera, ballet and theater. This three-in-one performing arts center is the largest of its kind in Europe, and its Opera House is mentioned in the same breath as the New York Met and the Paris Opéra. A look behind the curtains shows how much craftsmanship and passion goes into each and every production.



Find this gem centrally located at the Schlossplatz: The building consists of the neoclassical Opera House and the attached Schauspielhaus built in 1962.

A century ago, a female dancer and two male dancers wearing sculptural costumes moved like mechanical toy figures and spinning puppets on a stage featuring striking black perspective gridlines. This was the premiere of the highly progressive Triadic Ballet, which, in 1922, was clearly ahead of its time. It's often assumed that the ballet was first performed in Weimar due to the participation of Bauhaus artist Oskar Schlemmer in the ground-breaking dance piece. However, the production actually originated from an initiative of the Royal Court Opera dance couple, Albert Burger and Elsa Hötzel, who initially hired Oskar Schlemmer only for costume and stage design. The legendary ballet, which linked dance, visual art and music, premiered at the Stuttgart State Theaters.

The triad, or three-part harmony, is the guiding principle of the Stuttgart State Theaters today. The opera, the ballet and the theater make up the triangle of performing arts. They have been structured in a unique management model since 1995, with all three artistic and economic departments operating autonomously under their respective artistic directors. These are Viktor Schoner, responsible for the Staatsoper Stuttgart, Tamas Detrich at the Stuttgarter

Ballet, and Burkhard C. Kosminski at the Schauspielhaus Stuttgart. The overall management of the Stuttgart State Theaters is in the hands of Managing Director, Marc-Oliver Hendriks.

Groups of young people enjoy the afternoon sun on the steps leading up to the twin columns of the Opera House. Cyclists dart past the historic building – which seamlessly merges into the adjacent modern Schauspielhaus – through the palace gardens towards the train station. The middle of the Eckensee, a small rectangular man-made lake, features a sculpture made from parts of the copper roof ripped off during a storm. The sculpture resembles the raw power of nature, showing the copper roof scrunched up like a piece of paper by a huge and powerful fist. This modern sculpture, made from a piece of history, reminds of the rapidly advancing climate change.

The Stuttgart State Theaters are the largest of its kind in Europe.

At the entrance of the theater, we are greeted by Vanessa Christodoulou, the assistant and press officer of Marc-Oliver Hendriks. Today, she will give us an insight into the largest three-in-one performing arts centers in Europe.



In a moving scene of the third act of 'Die Walküre' in the production by Ulla von Brandenburg (co-directed by Benoit Résillot; set and costumes by Julia Mossé), the angry Wotan bids farewell to Brünnhilde.

Ranked third globally in terms of budget.

"The Stuttgart Opera House is one of the most significant European opera houses and, as such, continues to provide important impulses for contemporary music theater. Based on budget, the Staatstheater Stuttgart is the third largest in the world after the Metropolitan Opera in New York and the Paris Opera," says Vanessa Christodoulou. "The Stuttgart Opera House alone attracts around 200,000 visitors in a season." We walk through a wide corridor with a red carpet, from which the offices of the directors and their staff lead off and go through a staircase with terrazzo flooring to the backstage area. "This is the so-called Stallgasse which translates into English as stable alley," explains Christodoulou. The long corridor with high ceilings, through which stage parts are easily moved back and forth with a forklift, is supported by concrete pillars, and connects the stages of the opera and theater houses. In the opera house, the stage set for Richard Wagner's 'Rhinégold', directed by Stephan Kimmig, is currently being set up. Part of the set is a rundown fairground, which is a stark contrast to the elegant interior of the theater, with 1,404 seats arranged in a semicircle and across the stalls and boxes. The scale is somewhat intimidating even without an audience. To stand in the spotlight on this stage and look into hundreds of expectant faces requires courage.

"Overall, the Stuttgart Opera House has been voted 'Opera House of the Year' six times in the 'Opernwelt' critics' survey. The Stuttgarter Opera Choir is one of the best choirs

in European music theater and has already been awarded the title of 'Opera Choir of the Year' 13 times," says Vanessa Christodoulou. Currently, the opera house is also in the media because of planned renovations. The last renovation of the historic building, which was built in 1912 by architect Max Littmann, was more than 35 years ago. The stage technology needs updating, and more space is to be created for the 1,400 people who work at the State Theaters. "A so-called cross-stage will make it possible to change stage sets with ease and much greater speed," explains Vanessa. Currently, when we have a change in the evening program, the stage set has to be dismantled and the new stage set has to be built. This is a huge effort and takes considerable time. Besides, skilled people for this job are in short supply.

The opera tradition in Stuttgart began with the 'New Lusthaus' forming the stage for the Württembergischer Hof, dating back to the 17th century. The Renaissance building was, repeatedly modernized until, in 1902, when it was destroyed in a fire. The new State Theaters were rebuilt from 1909 to 1912 by the Munich architect Littmann. It was designed as a double theater to show both opera and theater plays.

Opera tradition in Stuttgart dates back to the 17th century.

One of the first performances after the inauguration was the premiere of Richard Strauss's 'Ariadne auf Naxos', conducted by the composer himself. After World War II, only the Grand House, fronted by neo-classical columns, remained of the Stuttgart State Opera



In the fourth part of the multi-perspective 'Ring' titled 'Götterdämmerung', Director Marco Štorman and General Music Director Cornelius Meister follow the various storylines.



After being restored to its original design in the 1980s, the Stuttgart Opera House featured its original colors gray, silver, and yellow. The interior was reconstructed following drawings from its architect Littmann.

and Stuttgarter Ballet. Premieres of Handel's 'Rodelinda', Hindemith's 'Mathis der Maler', or the first German-language 'Falstaff' production attracted visitors back to the cultural institution.

The tradition of hosting premieres with works by Hindemith, Orff, Penderecki, Hölszky, and Thomalla was, and continues to be, of importance. Renowned conductors have wielded the baton in Stuttgart. The Italian composer Niccolò Jommelli wrote 20 operas alone for the Stuttgarter stage. Rudolf Zumsteeg, Peter von Lindpaintner, and Carl Maria von Weber also honored the house, in addition to Carlos Kleiber, Silvio Varviso, and Riccardo Chailly. The productions of Richard Wagner's 'Ring of the Nibelung' also received a great deal of attention. As early as the 1950s to 1970s, the works of directors such as Günther Rennert and Wieland Wagner advanced the Stuttgart State Opera to become the 'Winter Bayreuth'. All eyes were on the Stuttgart Opera House in the 1999/2000 season. In that season, the Stuttgart 'Ring' became a legend. It was when the first part of the tetralogy, 'Das Rheingold', was performed in March 1999, there was great amazement about the concept of the Stuttgart Opera management to have the Ring staged by four different directors. The then Artistic Director Klaus Zehelein argued this decision with the explanation that it is time to depart from all claims to submit the world in its totality to a single explanation and by bidding farewell to utopian world designs that had become obsolete with the end of the 20th century. Furthermore, the creation of a work of art always has cracks – no

work is made out of a single mould. It seemed obvious to break down the tetralogy to then recognize more clearly what holds the 'Ring' together in its core.

We leave the backstage area, and Christodoulou leads us through mysterious corridors to the dressing rooms – those of the men's and women's choirs as well as the make-up rooms, where make-up artists are already preparing for today's performances. The walls are adorned with portraits of famous tenors and sopranos, and in the distance, one can hear the deep baritone of a 'Rheingold' performer warming up. A service elevator takes us up one floor to the paint room, a room the size of a swimming pool: on the walls of the approximately 40-meter-long hall hang works created by apprentices: portraits of people and animals, landscapes, and interior paintings. "We train apprentices in 16 different occupations," explains our guide as we walk the length of the hall. "In addition to the stage design workshop, there is a locksmith, a carpentry, a millinery, a textile dyeing studio, the armory, a women's and men's tailoring atelier, as well as other trades."

The walls are adorned with portraits of famous tenors and sopranos, and in the distance, one can hear the deep baritone of a 'Rheingold' performer warming up.

The tailoring atelier, located in the hallway behind the paint workshop, is still open. Thomas Hess has been leading the men's tailoring atelier for 25 years, while his colleague Catharina Voit is responsible for the costumes of the male ballet dancers. From the ceiling hangs an



Most of the costumes for the opera, ballet, and theater are created by the in-house tailoring team.



Fascinating glimpses behind the scenes: Because the costumes are subjected to heavy use over long periods of time, their creation requires great attention to detail. Even though the audience in the stands may not necessarily notice all the intricacies.

installation made of wooden hangers. About 20 sewing machines are primed and ready to turn pattern pieces made from all sorts of materials into costumes. An ink drawing of the hanger installation, framed behind glass, crowns the entrance to the sewing room. "Almost all clothing items are made exclusively by us, and some days we work on four to eight pieces simultaneously," reveals costume master Thomas Hess. "With the opera, you can plan a bit more long-term, but with ballet, the pieces have to be sewn more urgently. This is because the ballet cast changes more frequently," notes Hess. Even if the audience doesn't always notice it or they sit too far back to see it, the costumes are made with the utmost attention to detail and tailored to perfectly fit the singers, dancers, choir members, as well as actors and actresses and their respective understudies. This also helps the performers to get into character and identify with their roles. "It goes without saying, the costumes must not pinch or squeeze. Especially not in ballet," explains Hess' colleague Catharina Voit, looking up from behind her glasses.

This quality standard applies to all areas of the house, as evidenced by the issues of the in-house magazine 'Reihe 5' and the elaborately designed, over 200 pages long season book titled 'Spielzeitbuch', which Christodoulou hands us at the end of our tour. It is filled with highlights of the current season. Numerous illustrations artistically arranged portraits of the performers and posters of the productions, as well as a layout that heavily relies on color accents, conveying the colorful variety of performances, and making you want to immerse yourself deeply into the world of the Stuttgart State Theaters. In June, Anna-Sophie Mahler will stage 'Saint Francis

The elaborately designed 'Spielzeitbuch'; over 200 pages transport the colorful variety of many performances.

of Assisi' in a very special fashion: the first and last acts will be performed in the opera house, while in between, the audience will embark on a pilgrimage through the city together with the State Orchestra, the opera chorus, the soloists, and the singers. Also, this summer will reveal the interim decision made on the planned renovations. Eventful and exciting times lie ahead – bringing a lot of movement and change. But that has been a centuries-old tradition in Stuttgart.



Quality is reflected in both form and content: The 'Spielzeitbuch' makes you excited for theater, opera, and ballet.

The season book 'Spielzeitbuch' contains around 200 pages and is packed with everything that makes the Stuttgart State Theaters: the diversity of the three departments, interesting behind-the-scenes stories, inspiring people, and an impressive events calendar.

To ensure that the artistic quality of the Stuttgart State Theaters is also portrayed in the 'Spielzeitbuch', the production team produce color-accurate contract proofs with GMG ColorProof before the print production starts.

Viktor Schoner

The power of emotions

Before Viktor Schoner took over as Artistic Director at the Staatsoper Stuttgart during the 2018/19 season, he had already worked at the Salzburg Festival and helped develop the first Ruhrtriennale played in the many historical industrial sites of the Ruhr region. He spent four years at the Opéra national de Paris and nine years as Artistic Director at the Bavarian State Opera.

Mr. Schoner, what should contemporary opera look like?

Opera must be able to touch the audience's soul. This is what the filmmaker and intellectual Alexander Kluge means when he speaks of 'the power of emotions' in his film about opera culture. There is contemporary opera that seems very abstract because contemporary music is sometimes very low on emotions. However, I am totally convinced that there are ways to create contemporary opera that also incorporates pop music and still reaches the souls of today's audience. When dealing with historical operas, we must try to establish a connection to the present, for example, through imagery. However, I also have no problem with showing a classic piece, just as historical paintings are exhibited alongside contemporary works in a museum.

What philosophy did you bring to Stuttgart?

Stuttgart is a very interesting opera house for me because of three reasons: the audience is extremely open-minded and is curious to experience the unexpected. Then we have an incredibly beautiful house and solid financial resources. And last but not least, the fact that we are a three-discipline house helps in our endeavors to find fresh, contemporary forms of expression. Sound knowledge in the art of acting and ballet facilitates

Photo © Matthias Baus



cross-genre thinking. These three factors make the directorship here a dream job for me.

The business of theater requires a lot of passion. How do you motivate your team?

Around the stage, motivation isn't really a problem. However, I always have to ensure that the em-

employees who are not so close to the stage recognize that they have contributed to the emotional outcome. Even if they work, for example, in the accounting department.

Why is ensemble theater so important to you?

This is also something special here in Stuttgart. The ensemble can perhaps be compared to a sports team. Experienced actors meet young stars. It's about trust, which only builds when the team experiences things together. It's important to me that the singers feel at home in our house. You could also explain our philosophy with Swabian understatement; our ensemble performs to the highest standards – they are all hidden champions. Nevertheless, we are able to bring international guest stars to Stuttgart for major roles, and it is great fun to see how they motivate the ensemble.

In your house, you can feel the love for detail – from the costumes to the program. How do you ensure this consistently high level of quality?

Opera is a people's business too. We have employees who share our ethos and demand the quality standard that we are known for – from themselves and those around them. This also includes challenging the management every now and then.

Stuttgart is also known as 'Winter Bayreuth'. What significance does the 'Ring of the Nibelung' have for your house?

A huge significance! The 'Ring' was produced here in 1933, 1966, 1977, and 1999. Richard Wagner's grandson, Wieland Wagner, premiered his new productions in Stuttgart at the time and applied any learnings to his subsequent summer performances on the Green Hills in Bayreuth. Our orchestra still defines itself as a Wagnerian orchestra. Cornelius Meister, the conductor who led the music in Bayreuth last summer, is our General Music Director. Oksana Lyniv, a conductor who has worked numerous times for our house, will conduct 'The Flying Dutchman' in Bayreuth this summer. There is also a lively exchange of female and male singers and musicians. A journalist once said: "No Stuttgart without Bayreuth, but above all, no Bayreuth without Stuttgart." We certainly like that.

WHO SAID IT?



**Everything
you can imagine
is real.**

PABLO PICASSO

01



Living

A bit of disco? No, you have to go all in. Just like there are colors that you have to fully commit to. And there is an attitude to life that is more than just a whim. Like when you're ready to fire up the Plancha Grill on a Friday afternoon in Andalsuia, the sun is setting – let's hope the Jägermeister* is cooling in the fridge. (*not pictured)

04





02

03



color



05

06



01 Plancha gas grill: Traditional Spanish Plancha gas grill made of 6 mm thick rolled steel, 2 burners, approx. 429 Euro, www.verycook.co.uk **02 Hardshell suitcase:** Floyd Trunk, 95 l, 78 cm x 50.5 cm x 29 cm, approx. 645 Euro, www.floyd.one **03 Bronto espresso cup:** Designed by Supergroup, set of 4 cups, approx. 89 Euro, www.hem.com **04 Furniture:** Pastil Chair by Eero Aarnio, design from 1968, fiberglass with gelcoat finish, approx. 1,900 Euro, www.aarniooriginals.com **05 Eau de Parfum:** Hermès, L' Ambre des Merveilles, 100 ml, approx. 226 Euro, www.hermes.com **06 Freestanding refrigerator:** LED interior lighting, approx. 1,499 Euro, www.smeg.com

Hey, what are you up to?

Creative minds explain



MUNICH: **Ena Oppenheimer**

What is the relationship between form and your being? Is there such a thing as an intelligent form – or a dumb form? Do forms create a language? And, what about colors? These are questions that occupy my mind in my art when I'm painting. I try to create a space. Open doors. How can I convey time and space in a painting? When does art pull you in? Give you a feeling of timelessness? Or even a sense of freedom?

Color is essential in painting. Every color radiates a certain energy. Some are loud and overt, some quiet and subtle. I find it fascinating to see how a color can create different energy and emotions – beauty, aggression, elegance... – depending on the context in which it is placed. There are no ugly colors to me, but there are color combinations that lack energy because the colors don't support each other. The best thing that can happen to me is when a painting has taught me something. When it surprised me. When the artwork stands in front of me and I see its own independent personality, and I feel it's ready to go out into the world. That gets me every time. And it's the best feeling.



NYKÖPING: **Fideli Sundqvist**

I work as a paper artist, creating objects or scenes out of paper. I arrange everything as a set, then it is lit and photographed. Nowadays, we also animate the images in stop motion. I work with my husband, Hannes Anderzén. We have small children and do everything at home. Our private and work lives are one and the same. Being able to create something with your own hands is simply amazing. That's why I enjoy baking bread, knitting, or gardening just as much. I go for walks in the woods a lot and let my thoughts wander. It's like a search, and then a discovery. Found inspiration needs to be processed further. I have always had a great longing inside of me. Creating helps me deal with it. It's like a release that I need – daily.



FRANKFURT: **Print now – Riot later**

We are Ellen Wagner and Axel Rössler, and without pressure, we wouldn't function! More specifically, it's the beautiful craft of screen printing that has captivated us for many years. Our speciality is large-format pattern printing on metered fabric: it's just wonderful when our designs on these huge rolls of fabric smile at us at the end of a long printing day. Our preparation is done in traditional fashion with sketches on paper or paper cutting, although we do also move pixels around on occasion. But the real fun always starts when we get to roll out the fabric and, finally, when we start mixing the ink. When it comes to color, we're not exactly restrained; it can get pretty bold. We do the actual screen printing without mechanical help: on our large printing table, we carefully draw the ink by hand over the screen onto the fabric using the squeegee. Small variations in the print image and the placement of the pattern are characteristic, resulting in charming unique pieces – that's screen printing!



ZURICH: **Yves Bachmann**

As a photographer, I work both commercially and in a documentary capacity. I enjoy taking on productions that are really challenging – preferably with clients who have the highest expectations. I just like the pressure; I love taking responsibility and delivering exceptional results at the end. My goal is to precisely capture a brand's vision, and for that, I employ all of my creativity and technical skills. The documentary work is a crucial balance for me. I appreciate the freedom that comes with these projects and particularly the exploration of the unknown. At the end of the day, I am simply passionate about all aspects of photography.

REAL

The



Photo: Manner

color of happiness



At the end of the 19th century, Viennese chocolatier Josef Manner wrapped his chocolate in pink paper. What a great idea! Equally great is the idea of not changing it all these years. Today, the iconic color represents worldwide the promise of enjoying a fine moment of happiness.

In 1898, the company's founder achieved a visionary masterpiece and timeless recipe with the 'Manner Original Neapolitaner Schnitte'. The format and basic recipe have remained unchanged for over 120 years. To this day, the recipe for the 'Original Neapolitaner Schnitte' contains no milk and no eggs – nothing less than a vegan pioneering achievement.

Customers love this dependability. Although much has changed over time, of course. The range has grown significantly, there is a global distribution network in place now, and the pink brand – tradition aside – has become a radiant love brand.

At Manner, the color is no longer a coincidence. To make it shine uniformly on different materials and various applications, Manner joined forces with Pantone to create Manner Rosa by Pantone®. This ensures that the color can be consistently reproduced on over 400 products, merchandise items, and shop designs on a wide variety of materials and surfaces. The brand's iconic 'pink' has been added to Pantone's global color palette as Manner Rosa by Pantone®. "For the Manner brand and its brand management team, which are so prominently defined by visual communication, this is like a knighthood," says Josef Stollenwerk, Manner Sales Manager for Germany.



Preserving monuments is part of brand maintenance: Stonemason Christoph Getzner is supported by Manner in his efforts to preserve the St. Stephen's Cathedral.

Abigail Bruce, Marketing Director of Pantone, says, “Color as a unique identifier of a brand is one of the most effective means of communication. It specifically directs attention and creates deep emotional connections. We are proud that our color experts were able to contribute to the specification and clear definition of the iconic Manner Pink.”

Color as a clear identifier of a brand is one of the most effective communication tools.

Karin Steinhart, who heads the corporate communications of the confectionery brand, adds: “Through the joint development of Manner Rosa, our color can be com-

municated easier and more consistently across all departments and all supply and production chains. This is very important for our company because we see it as nothing less than a tribute to our founder Josef Manner.”

The distinctive color is also of fundamental importance for sponsoring activities. Without the pink helmet, the Ski Jumping World Championships wouldn't be quite the same. Karin Steinhart explains, “We are a very authentic brand. Therefore, we only engage in a few selected areas as a sponsor. And media exposure is not necessarily the only driving factor. For instance, due to the location of his first confectionery store, our company founder had a



Under the motto 'Mannerize the World', Manner initiates various cultural activities such as the art project #pinkplayground.

very special relationship with the Viennese St. Stephen's Cathedral. The 'Steffl' stands directly opposite the original confectionary store. Josef Manner reproduced the silhouette of the cathedral on the packaging and had the illustration protected as a brand. Since the St. Stephen's Cathedral is a central part of our identity, we have been supporting stonemasons who have been looking after the cathedral for about 45 years. And currently it is Christoph Getzner who is working in the pink overall on the cathedral, taking care of its preservation. By the way, we also have a suitable sound logo – the 'Pummerin'. This is the bell of the cathedral, which we have reinterpreted. Activities like these fit perfectly with our history, but we consciously transfer these topics into the present."

What contemporary interpretation of this history can look like, can be seen through the #pinkplayground project. In the summer of 2019, selected young artists created commissioned works for Manner as part of a Corporate Cultural Responsibility project. The project was conceived and curated by Art Manager Vera Steinkellner. Whether photography, painting, or augmented reality, all artworks have one thing in common – the color Manner Rosa. The resulting works are included in Manner's art collection.

From winter sports to St. Stephen's Cathedral to modern art, the brand image of Manner reflects the company's aspiration to communicate its role in its entirety. Communication expert Karin Steinhart knows exactly how the



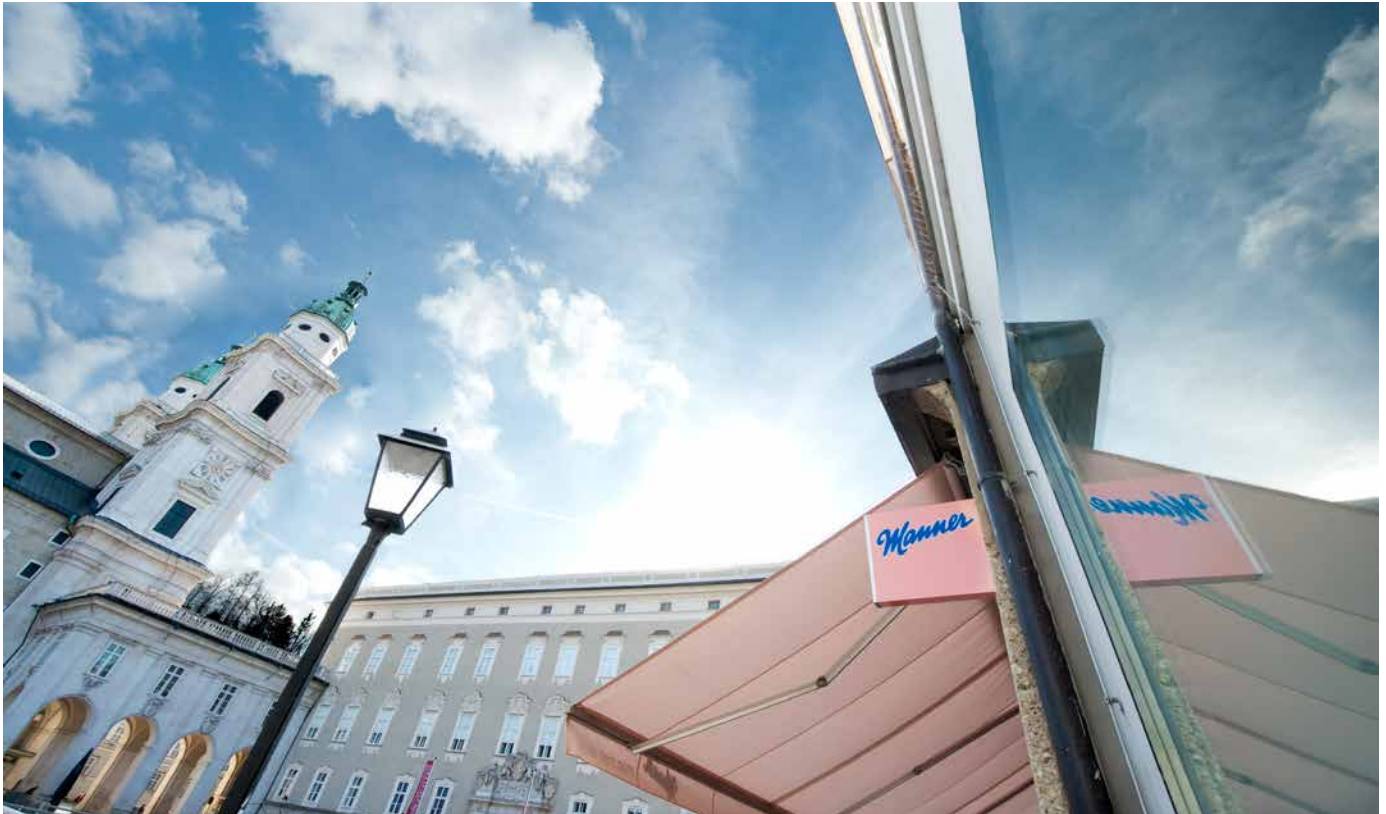
Photos: Manner

"Manner has become an Austrian business card in many countries," says Karin Steinhart, Head of Corporate Communications and Sponsorship.

various puzzle pieces come together to form an authentic overall picture of tradition and modernity. "We don't want to be put in a museum, but rather reinterpret our heritage," emphasizes the likable Viennese. A few years ago, she had the opportunity to meet Dr. Carl Manner, the now-deceased grandson of the company founder. A meeting that had a lasting impact on her. According to her, Dr. Manner was always surrounded by pink paper during his childhood. He always wrote on paper that was left over in the company, which happened to be pink. "He told me himself how he only realized as a schoolboy that paper isn't naturally pink." "Of course, we still have pink notepads," Karin Steinhart adds to the anecdote.

Founder Josef Manner had a special relationship with the Viennese St. Stephen's Cathedral due to the locality of his confectionery store.

At Manner, an in-house graphics team takes care of design and consistent color reproduction. Despite clear color values, it remains a constant challenge to always hit the right color, from painting a ski helmet to inflatable advertising elements to digital channels and LED advertising boards at sports events. The merchandise assortment alone requires constant attention and coordination with suppliers. Thanks to professional color management, packaging is almost routine. Karin Steinhart has no doubt that the effort is worth it. She is well aware of the responsibility, and knows what it means to look after a brand with so much history. It goes without saying that the Manner brand is more than the color pink. The essence of the recipe,



Provisions or people watching? The Manner shop on Residenzplatz in Salzburg comes with its own coffee house and beautiful views. Currently, the company operates thirteen of its own brand shops, including a branch at Vienna's main train station and one at the airport.

for example, has remained the same, delivering on that familiar taste experience despite continuously modernizing production. How is that possible? Slice by slice, the same enjoyment – and that on a global scale?

Well, every slice is still made in the middle of Vienna.

Today, behind historical walls, there are state-of-the-art facilities and modern offices.

However, the 17th district – where the factory is based – was far from urban back then. The true center of Vienna, with the St. Stephen's Cathedral and the confectionery shop, is about five kilometers away from the factory. But much has changed. The city has grown, and the former suburb has long since become a bustling neighbourhood. On plan, the factory in the middle of the city seems somehow out of place. But precisely because work and living are so close together, the location is perfect for the requirements of today. More than a few urban planners from Austria and abroad are following this organically grown community with great interest. The original factory complex has been expanded and modernized over time. Today, behind historic walls, there are state-of-the-art facilities and contemporary offices. Despite honoring traditions, competitiveness plays a big role for the roughly 800 employees. It's about blending responsibility with ambitious goals. Because today, there are only a few medium-sized confectionery brands left in the market. Instead, there are a handful dominating and financially strong corporations. It is essential to keep the pace, or better still, to lead innovation. The roman-

tic notion of being a small, independent manufacturer is undoubtedly an important part of the pink brand. But Manner is successful today because it never rested on its laurels. The inner-city location embodies the company's successful journey to modernity. The tradition lives on – and that's important. For example, when the pink trucks dock at the appropriately designed loading ramp. What's being loaded here is always original. Production overseas? Unthinkable.

In Wolkersdorf, about 45 minutes from Vienna, there is another production facility of Josef Manner & Comp AG. "For everything related to chocolate," explains Karin Steinhart. Because the pink company has other brands in its portfolio too. Some of the products we produced here are market-leading in Austria but very much niche in neighboring countries. The Victor Schmidt Austria Mozartkugel is one such phenomenon. As are Ildefonso's layered nougat or the traditional brand Casali, founded in Trieste in 1782, with its rum balls and chocolate bananas, all have limited international presence.

Karin Steinhart cannot quite explain why the companies Manner and Schmitz are so successful. "You just have to like Manner" is the claim. As confident as that sounds, Karin follows it up with a somewhat amazed "and that simply seems to be the case". If you try to get to the bottom of the recipe for success, you quickly come to understand how the core of the brand is carefully translated into every detail of the brand, thanks to meticulous brand management.



Over time, the iconic packaging has been revised several times. Even the logo and the illustration of the St. Stephen's Cathedral have been skillfully updated. In fact, so carefully that many customers never noticed these changes.

Manner never reinvented itself with a big brand relaunch. However, even though most customers are of the opinion that the packaging design has never changed, there have been numerous design tweaks over time. Most recently, the lettering received a white outline, and the St. Stephen's Cathedral moved back up above the logo type where it now takes center stage again. It's the little things, the detail, that keep a traditional brand alive. As a result, Manner is regularly recognized in Austria as a trusted brand.

communicate the 'vegan' aspect more strongly. Even though the basic recipe has always been free of animal products, individual consumer reactions show how sensitive this topic is. Since the introduction of the small vegan logo, some consumers wrongly remarked that the taste has changed. This is proof of how even the smallest of changes can influence consumers perception. 'Quietly does it' is, therefore, the motto of the traditional brand.

Wasabi slices are unlikely to be introduced.

"That's definitely my favorite award," says Karin Steinhart. And further: "It reminds us what great responsibility we have." A reason why major experiments will be avoided. But that doesn't mean that one is not progressing. Manner recently launched three special edition summer flavors, followed by three winter editions. The company has also successfully explored personalized packaging. Customers were able to print their own name in place of the Manner logo for a limited time – of course, in the unmistakable Manner logo font. Steinhart is sure that such projects can set fresh accents – without diluting traditions. However, taste experiments should not get too exotic. Wasabi slices are unlikely to feature on our shelves soon. Lime, on the other hand, was recently introduced into the product line-up.

Because consumers' dietary habits have changed in recent years towards a more conscious diet, Manner wants to

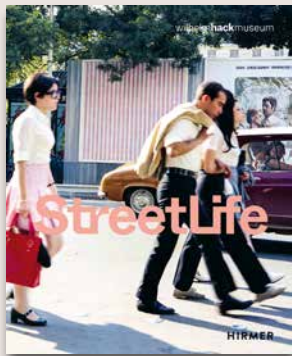
The color management and proofing solutions from GMG ensure that well-known brand colors like the distinctive Manner Rosa by Pantone® are consistently reproduced across different production processes and substrates. But it's not just about precision and quality. GMG's software also ensures significantly more efficient print production.



GESTALTEN & JARO GIELENS **SOFT ELECTRONICS**

The fascinating world of product design that emerged between the 1960s and 1980s symbolized the birth of a new age in human behavior. From coffee grinders to electric knives to blow-dryers, each home appliance was intended to help in the daily household routines – but they were also masterpieces of style. Based on Jaro Gielens's collection, *Soft Electronics* explores a nostalgic and unique set of products from a very distinct period in design. Each object possesses a sense of longevity, quality, and innovation that has been hard to match since planned obsolescence redefined our relationship with consumer goods. *Soft Electronics* pays homage to an iconic era of product design. **Gestalten**

Pages



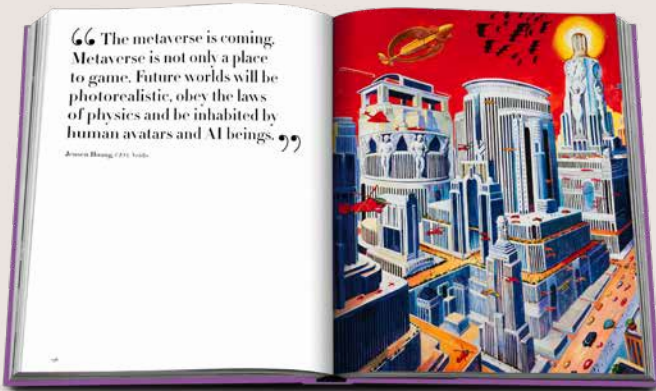
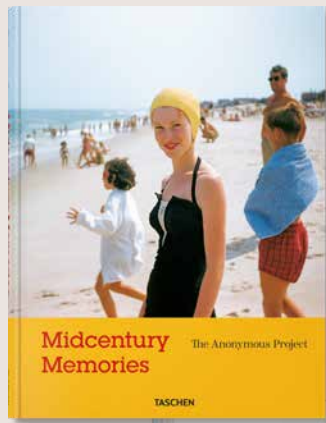
ASTRID IHLE, RENÉ ZECHLIN **STREET LIFE** **The Street in Art from Kirchner to Streuli**



The significance of the street is complex: it is a place of representation, self-dramatisation and communication, of resistance and protest. In this lavishly illustrated volume we encounter the bandwidth of this highly topical subject and its implementation in painting, graphics, photography, film, performance and installation during the 20th and 21st centuries. **HIRMER VERLAG**

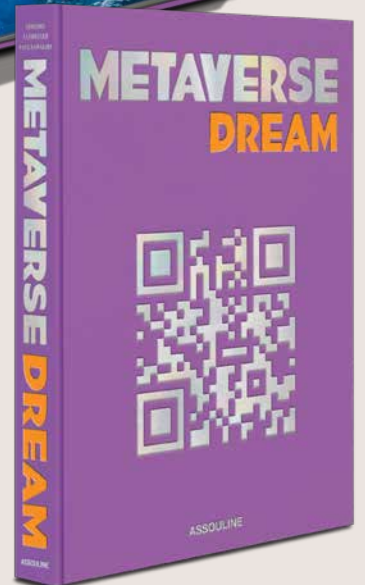
LEE SHULMAN
**MIDCENTURY MEMORIES.
THE ANONYMOUS PROJECT**

50 years ago, people used film cameras just as we use smartphones in the age of Instagram. They photographed their meals, holidays, loved ones, celebrations, and family reunions. Imagining the past lives of these strangers is the beauty and mystery of The Anonymous Project, which curates just under 300 images from this vast collection of 700,000+ Kodachrome slides. The places, dates, and people may be unknown, but the stories in these snapshots are universally familiar. **TASCHEN**



PAUL DAWALIBI
GREGORY LANDEGGER
METaverse DREAM

In 1978, MIT developed a system that enabled users to experience a virtual tour of Aspen, Colorado. Today, travel is no longer restricted to a physical, pre-existing destination. With the Metaverse, the possibilities are endless as new worlds are created every day. With this title, the definition of travel is expanding to explore destinations of the future in signature Assouline style, placing more abstract interpretations in conversation with more literal representations of the Metaverse to create a unique visual portrait of this new space. **ASSOULINE**



REAL

Photos: Bose



Real sound – as intended by the artist. Best without any distracting background noise – Bose invented noise-cancellation technology for headphones.

Renaissance of tone

One thing is for sure, says Bose CMO Jim Mollica, Bose customers are united in their passion for music and the desire to hear it exactly as the artists intended. Real sound is back! If that's the future, it sounds pretty good.

The smart marketing expert has been with Bose since 2021 and reportedly has a passion for transformation and storytelling. What's changing, and what's the story that Bose wants to tell? Clearly, the real one. Many key points of the new marketing strategy address classic Bose brand values, starting with sound quality. Hence, the idea and vision of the company founder is just as relevant today as it was about 60 years ago: Dr. Amar Bose bought a stereo system back then and thought, "I can do better than this." Today, an international team works tirelessly to develop even better products.

But better, what does that mean? Can you objectively quantify musical enjoyment, listening habits, and sound experiences? Is there one true sound? Bose claims that sound is the most powerful force in the world. Therefore, music will be at the center of future marketing communication efforts. Marketing Executive Mollica is convinced that we are currently experiencing a renaissance of tone. He observes an increasing appreciation for great sound. Bose derives insights like these from psychographic data that accurately capture user behavior. The question is when and how people want to use Bose products – or, more philosophically, how they connect sound to their own world? When differentiating target groups, it mainly depends on whether music is listened to at home, on the go, or in the car. Based on the authentic sound experience – as intended by the artist – it ultimately comes down to transforming a sound image into the listener's

specific situation. With such diverse circumstances, the product portfolio is equally varied: classic over ear headphones, in-ear headphones, home audio and home cinema systems, and portable speakers. It should be possible to enjoy such authentic sound experiences anywhere and anytime.

Jim Mollica doesn't see Bose as just a brand that wants to reach as many users as possible with various devices. Rather, he aims to establish relationships and build a direct connection with consumers. Select partnerships already demonstrate the company's shift from a pure hardware company to a content-driven enterprise. An illustrious group of artists, including Charlie Puth, Tai Verdes, and the Gorillaz, have already partnered with Bose. And through the new strategy, real experiences are created at major cultural events like the Prince Experience in Chicago. Bose is also forming creative alliances in other segments, such as the prominent role played by the Bose Smart Soundbar in the HBO production 'House of the Dragon', the prequel to Game of Thrones. Bose is also keeping an eye on trends in gaming and podcasting.

As exciting as all the new marketing activities may be – big experiences, celebrities, spotlights – at Bose, the heart of the sound engineer is always beating. Dr. Bose sends his regards. The development team notoriously dreams of an even better sound and, therefore, an even better experience.



At Bose, the heart of the sound engineer is always beating.

What could be more natural than sharing this passion with the automotive industry? As early as the 1980s, Bose engineers developed the world's first factory-installed sound systems for automobiles. Unlike conventional or aftermarket systems, Bose systems are developed and tuned specifically for a particular vehicle. Well-known premium brands appreciate the collaboration. Whether it's Alfa Romeo, Porsche or Cadillac – they all know that a car must not only convince but also inspire. Therefore, vehicle designers appreciate the expertise of audio experts to develop fully integrated solutions together. At the end of last year, a cooperation with Volvo was established for the first time. The new fully electric EX90 will not be available until 2024, but there is already a feeling of great anticipation on both sides. There is talk of 'shared passion' and an 'intense focus on perfection'. Modesty is not the order of the day. But there seems to be no need for it either. For Volvo, the new flagship SUV represents nothing less than 'a new era of an all electric future'.

The Bose sound system in the new Volvo has a total of 14 speakers and is designed to enhance the overall feeling of space for both the driver and passengers. The system is precisely tailored to the interior and the audio performance is adjusted to every seating position inside the car. This overall concept in the Volvo is part of Bose's cross-segment

strategy, which puts the listener at the center of the experience – with a sound experience that honors the artists. Despite of the complexity of the installed technologies, passengers don't need to worry about them. What matters is simply the music.

Whether in the automotive segment or as the inventor of noise-cancelling headphones, Bose has a strong technological focus. And what matters to customers? Music. So, there's a lot of research and development on one side – dedication, innovation, significant investments – and, on the other side, a seamless, intuitive experience. But that's something we just have to deal with as a brand. It would be completely wrong to try and impress customers with technological jargon, leaving them confused. It's not an easy task to find the right mix in marketing and create messages that transform all that technological expertise into real experiences. Marketing Chief Mollica seems to have a knack for positioning. By creating and nurturing strong relationships with artists and streaming platforms, he guides the brand between tech and techno, so to speak.

The market seems to accept the brand's high-end positioning allowing Bose to operate in the premium price range. A pair of QuietComfort Earbuds II currently sells for just under 300 Euro. The overall package must be good: sound quality, ease of use, desirability – these headphones, which weigh



Photos: Bose

Automotive, home audio, and in-ear headphones – what matters is the music – and more precisely, the audio experience that artists intended.

only six grams each, have also become a fashion statement. However, Raza Haider, Chief Product Officer at Bose, sums up the most important criterion: “We believe in the power of sound,” he says, and continues: “it can transport people to their favorite concert or evoke a special memory. Our earbuds deliver a sound that brings them closer than ever to the content they love.”

“We believe in the power of sound.”

Fascination for technology comes as standard at Bose; after all, technology is key to delivering an emotive audio experience. A special sound calibration technology ensures the perfect, personalized sound experience. Every time the headphones are taken out of their case and placed in the users’ ears, a specific tone is played, and a tiny microphone in the headphone measures the acoustic response of the ear canal. This information is then used to tailor both the audio and noise-cancelling performance specifically to the user.

Why all this? We have long understood that the sound that reaches the eardrum should sound exactly as the artist intended. In principle, it’s quite simple.



With software from GMG, packaging is always produced in exactly the right colors. Whatever the material, the color has to be right. It’s mostly about consistent brand colors. But also a striking product image, such as the red loudspeaker from Bose, should not differ in color from the original product.



Printing, measuring and programming

Julia Mäder,
Research Engineer at GMG



The little monster

Preferably, getting up late and cycling to work – Julia Mäder seems relaxed. However, she is fully awake. Julia is a Research Engineer at GMG. The fact that she is tracking color every day – almost incidental. It is the research aspect of her job that appeals to her most.

Julia Mäder loves to take photographs. And she likes to be out in nature. At least the photography element is somehow connected to her day job. The young color expert smiles. The bright conference room where we are meeting is as clear and concise as Julia Mäder speaks. Everything is structured, purposeful and organized; everything is clear. And yet, she initially struggles to talk about her job. Spectral data, characterization, physical models. That's her world, and she finds this hard to explain to a non-expert. The interviewer tries a trick: How would you explain to your ten-year-old sister what you do all day at GMG? Julia doesn't have a little sister. The question is good but for the time being the answer is missing.

Julia Mäder studied electrical engineering. She soon specialized in biomedicine and dealt with all sorts of equipment designed for use in clinical environments: ventila-

tors, heart-lung machines, MRI scanners. She eventually became familiar with image processing through her work with medical imaging technology. Although the transition into color management took some effort, it was obviously successful.

Julia Mäder gained the necessary background knowledge about color behavior in print production while working at GMG. Although her computer screen isn't particularly colorful, her desk, stacked with test charts and samples, tells a different story. Essentially, Julia Mäder deals with mathematical calculations – programming code instead of colorful images. She uses 'Hanno's Model' – 'the little monster', as she calls it. This little monster is a mathematical tool that her colleague Hanno Hoffstadt came up with. He is an experienced color scientist and one of Mäder's colleagues in GMG's five-strong Color Lab team. The model simulates the physical effects of color and light. Essentially, it's about predicting or abstracting color behavior depending on various parameters, as Julia Mäder explains. "With the knowledge we have gathered about colors, printing processes, and substrates, we can calculate further scenarios," she says, and the whole conversation takes on a more technical tone. Currently, for example, she is dealing with lamination and its impact on

color. The team has already carried out numerous printing experiments, measuring, laminating, and measuring again on different papers and under various conditions. The collected data forms the basis for the calculations with which Julia Mäder tries to draw conclusions for the prediction of other data sets. "Programming and evaluating," she says casually. This can be a long process, explains Mäder, and even though it's a great feeling to finally solve something, she's lucky to find joy in the process as much as in the final result.

In terms of methodology, you can think of Julia Mäder's work as a meccano or lego set: If the result isn't perfect, find the missing part and try again. Naturally that will then have to be programmed in 'Hanno's Model' – the little monster grows.

Who is boosting whom or what? The 'Design Agency Boost Book' of the European Brand & Packaging Design Association – epda.





Photos: epda

What are others doing?

The European Brand & Packaging Design Association – epda – organizes a membership of approximately 50 design agencies. Claudia Josephs knows almost all of them personally. She has been Managing Director of this small and well-established association for almost 20 years and knows: “Direct exchange is extremely valuable”.



When asked about her own career path, Claudia Josephs says that she came to the epda (European Packaging Design Association) completely incidentally. She was working for several years in project consulting on agency side. Her former employer was a member of the epda, and one fine day, she came across the association's job listing for a new Executive Director. Josephs didn't hesitate, applied, and the rest is history.

That was in 2004. Needless to say, she knows the association and the industry quite well. There's no sign of 'same old routine', as the tasks and challenges have continuously changed over the years, and not only due to new technologies. Josephs says that the fact that the epda carries both branding and packaging in its name is a reflection of the industry's development. Today, the epda includes agencies that position themselves more broadly towards the brand, not just pure packaging agencies. Claudia Josephs doesn't really separate the disciplines. “No packaging without branding,” she emphasizes. And furthermore: “We have little in common with traditional advertising.” Most member companies are creative agencies, but today,



Speaker John Glasgow, from creative agency Vault49 in New York, is answering questions from the audience.



Intrinsically curious: The participants of the epda conference are exploring Bologna.

Photos: epda

technically-oriented packaging professionals such as the Dutch company FroQ brandservices are also included in the mix. According to Josephs, it is striking that smaller agencies or even individual experts are increasingly successful in the sector. Large brands do not necessarily require large

Collaboration is certainly a trend that is dynamically advancing in the wake of technological possibilities.

agency groups to create successful packaging, says the association's chief. It is now not uncommon for project-based teams to form. Collaboration is certainly a trend that is advancing dynamically in light of technological possibilities. Similarly, the epda forms a lively group of experts who meet in person twice a year.

Claudia Josephs associates the topic of networking with something completely different than the fleeting friendships on social media. "Whether it's LinkedIn or Facebook – everyone connects with everyone," says Josephs, but it's quite different, she continues, to learn from and with each other in the real world. Therefore, increasing their own membership numbers is not epda's priority. On the contrary, the family-like character is not only intentional but a real unique selling point. "If I want to develop as an agency, solve a specific problem, or if I'm just interested in how others approach certain issues, then it's incredibly valuable to have a real exchange. If I wonder what others do, I can simply pick up the phone to another member," a real USP of epda explains Claudia Josephs.

So, it's about more than just casual socializing when twice a year the European design scene gathers – always at different locations – for the association's events. Rome, Stockholm, Turin, Warsaw. Most recently Bologna, Dublin, and in the fall, Valencia. Josephs emphasizes: "These are certainly nice trips, but we address the big issues that agencies currently grapple with at these events and we invite great guest speakers to contribute too."

And what are the big topics? What is really driving the brand and packaging industry? The range of questions is wide. Above all, there are management and leadership issues: What do I need to do to keep my team up to date? Artificial intelligence – fascinating or alarming? LGBTQ and diversity at all levels – how diverse is our agency? What needs to be done on the agency side, and what does that mean for our clients? Age is also a huge topic. Quite a few agency owners today are over 60 years old.

Not surprisingly, Claudia Josephs identifies sustainability as a megatrend in packaging. "Even though everyone has probably already dealt with it to some degree, the association's board is asking itself what it can do specifically to support agencies on their journey – including advice to their customers. Flying less is obvious. But what about data usage, for example?" So, sustainability is still at the top of the agenda for the packaging industry. And one thing is sure, Chat GPT won't solve it for us.



Joana-Maria Bauchwitz is the owner of the agency baries design and prefers to go the whole hog when it comes to branding: from logo to POS and from a freehand sketch to the perfect 3D rendering.



Relaunch of Syoss China Packaging: The new design embodies professional salon aesthetics and unobtrusively characterizes the urban style of the brand. Variety-specific color gradients set strong accents.

The epda celebrated its 30th anniversary in 2022. However, this alone was not the reason for publishing the first joint book, emphasized Claudia Josephs. In the previous year, the organization's own positioning was put to the test. Vision, mission, claim – based on the jointly developed brand architecture, the entire offering was redefined. Once the process began, the idea of creating a book was a no-brainer. “Our goal was to gather our shared fundamental beliefs,” Josephs recalls. With the backing of a financially strong partner, The Design Agency Boost Book was eventually created. The book is full of content and is anything but your usual, fairly dull, anniversary publication. A trade association that defines itself through content should logically have plenty to say in book form. The book invites self-reflection: What does it take to be a healthy agency? How about your own profile? It's great that the authors don't indulge in lofty visions but instead provide individual observations. Over 40 personalities from the branding and packaging world speak up with concise texts. The boldly designed Boost Book is a very enjoyable read and is entertaining in the best sense. It's less of a specialized literature project and more of a speaker's corner in written form. Exciting reports, plenty of tips, and numerous personal opinions from leading creatives some of whom offer polarizing views.

Joana-Maria Bauchwitz also contributed as an author to the book published by epda. The owner of baries design agency in Düsseldorf, Bauchwitz is an experienced creative

and strategist who knows the packaging market inside out. “In order to spot trends, you have to think visionary. That's something I've always recognised. I like to be two, three or four years ahead. I'm a keen observer, I look at everything closely, and that's why I always know what's going on,” says Bauchwitz, who originally started as an illustrator and now focuses on design and strategy. Her creative work has had a lasting impact on her. She attributes the ability to pay close attention and listen well to her time spent observing. And because she sees the success of her work in this, she tries to impart this knowledge to her team. Bauchwitz is convinced that the central question of product design is “what is the customer's need?”. And the agency's role is to build a communicative bridge to consumers. To make that work, one must know precisely how to communicate content quickly and concisely using exactly the right language. Joana Maria Bauchwitz describes the challenge on the shelf: today, we probably only have two seconds. “In this short moment, packaging design must grab attention and satisfy whatever the ‘need’ is,” emphasizes the designer.

Joana-Maria Bauchwitz prefers to be two, three or four years ahead.

The agency baries design is primarily specialized in beauty and personal care products. It is a segment where plastic-based packaging is still prevalent. This is not always easy for Bauchwitz. She admits that she sometimes has to look



Evolutionary: How far can you go with a fresh and new brand identity? In the recent Schwarzkopf Schauma relaunch, the team at baries design was able to reach existing customers while also appealing to a new clientele.

the other way, as the industry is struggling to follow her mission to create eco-social transformation through her agency's work.

Even consumers have gradually adapted their buying behavior, observes the passionate visionary. The customer who buys shampoo wants to know what's in it, explains the packaging expert. Another 'need' that must be met. baries was able to win the pitch for the Schauma brand not least due to this realization. Although the brief specified a people motive, the agency decided to focus entirely on the product's ingredients when designing the label. The '7 Herbs' variety is clearly visualized with the corresponding herb illustration in the center of the bottle. Overall, the packaging now appears much calmer, more contemporary, and should easily pass the two-second challenge. It must communicate quickly and clearly while also being emotionally engaging and featuring specific colors. This is not just about commercial success, it's also about people with varying abilities. Whether it's reading or visual impairments, limited language skills – design can build a bridge.

Talking of bridges – what do creatives do when the design has been approved by the client? They hand over their data to partners who build a bridge to print production. Mick de Reuver, Managing Director of FroQ brandservices, is one such bridge builder. "We are the

market leader in design implementation and execution in our country," says the agency based in Utrecht, Netherlands. Especially because the epda is almost exclusively represented by creatives, FroQ's production expertise is extremely valuable. Mick de Reuver likes the different roles and therefore advises to stay true to them. "Designers should design as freely as possible, build the brand, and develop big ideas," he says. And further: "We take care of the rest."

At FroQ brandservices, they don't actually do the designing. "We get handed the designs and translate them into technically correct data," says de Reuver, adding, "this reassuring reliability is incredibly important for our clients." With around 170 employees at its various international locations, the company takes care of all the technical details to ensure that the printed result looks exactly like the approved design. And there are a lot of details to consider, especially when it comes to international brands like Keune or Heineken. Cans, bottle labels, boxes – whether primary or secondary packaging – the typical Heineken green and red star in the logo must match wherever it appears in the world. This is not an easy task, as packaging for individual markets is often produced locally. "From Heineken Mongolia to Heineken Brazil or Germany, every country that has a

Mick de Reuver sees his team as the guardians of brand consistency.



Illustrations: FroQ artwork, pre-press and 3D renderings for Keune haircosmetics limited edition series with art created by Joseph Klibansky / FroQ artwork and 3D packshot created for Heineken International

Mick de Reuver, Managing Director of FroQ brandservices, knows exactly what he and his team do: “We receive the designs from the creative agencies and translate them into technically correct data.” This ensures that the printed result looks exactly like the approved layout.

local Heineken brewery produces packaging locally too,” explains de Reuver. He is aware of his responsibility and says, “We are the guardians of brand consistency: color, layout, and design are prepared in such a way that every printer worldwide receives the right data, ensuring a consistent appearance of the brand.”

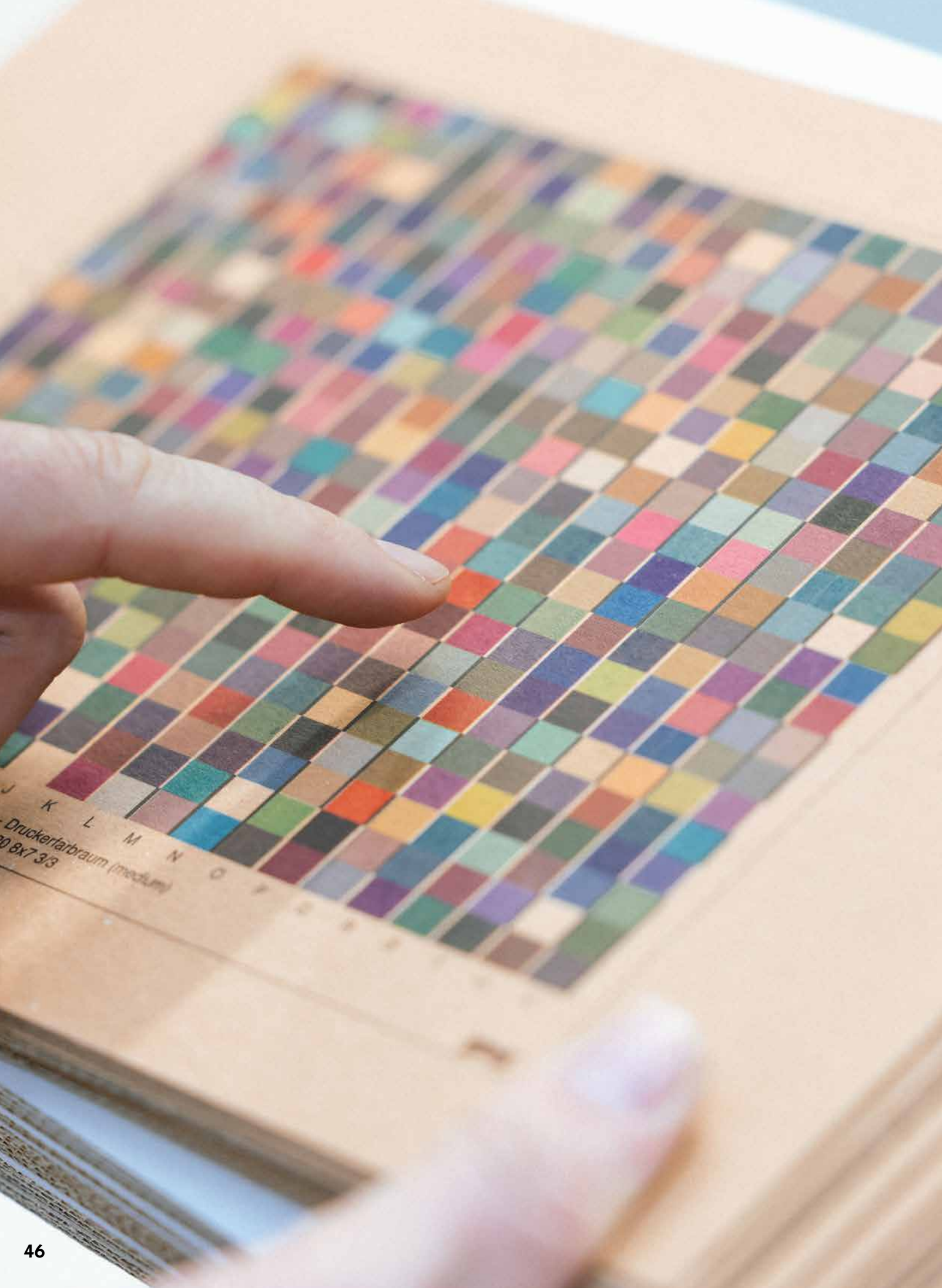
Mick de Reuver can't imagine doing his job without GMG's color management, especially GMG OpenColor. According to him, GMG's software is essential for consistent colors, and he says, “We can't do without it.” However, de Reuver is certain that “no matter how smart the tools are, at the end, it's all about understanding exactly what's happening on press. People make the difference. You need professionals who really know their stuff.”

The role of creative agencies has changed significantly in recent years. While packaging designs used to sit on shelves for three to five years, today they typically only last 12–24 months. The business is characterized by more designs, shorter intervals, and decreasing budgets. Because things need to happen quickly, he explains that sending PDF's back and forth has become the norm. However, it's not possible to judge a color on an ordinary laptop screen. The packaging workflow of his company is the gateway between all stakeholders and ensures color accuracy via digital 2D proofs and prototype proofs. For brand owners, agencies, or large retail chains, working with FroQ

brandservices simply ensures a smooth process as well as reliable, consistent results that meet the highest quality expectations.

Accuracy in handling color and design not only helps FroQ brandservices with print projects. An entire team now focuses on 3D renderings. High-quality images are crucial for the various digital channels of brands, and a lot is happening in this area. In addition to traditional 3D programs, FroQ now often uses Blender, a software primarily used in gaming. The playful approach fits well with a business area that is relatively dynamic.

Color management from GMG ensures that creative packaging designers can always rely on their color concepts being accurately reproduced in print production. Whether in digital, flexo, or offset printing, GMG's software enables consistent colors across processes.



J K L M N O P
Druckerfarbraum (medium)
8x7 3/3

The perfect flute

As packaging materials go, cardboard and corrugated board are in a league of their own. Their image may not be the most glamorous, but their potential is huge. In addition to its use as outer packaging, the sturdy material is increasingly attracting attention as eye-catching branded product packaging. For Darrian Young and Volker Wechselberger, both from GMG, digital corrugated board printing is a particularly exciting segment – with interesting partners.

TrueColors: Darrian, what does a Global Partnership Manager actually do?

Darrian Young: My task is to initiate technology partnerships, often with manufacturers of printing machines, and these days that's more often than not digital printing machines. With our color management software, we are the perfect partner for these hardware companies. In addition, there are a whole host of software companies with whom we also work very successfully: providers of workflow systems and developers of tools for process- and press-control – basically, companies that want to offer even better solutions to their customers with our technology.

Printing machine manufacturers are usually large companies. As a highly specialized software provider, it is presumably not always easy for GMG to communicate with these heavyweights on eye level. How does that work?

Darrian Young: It is often a long and rarely straightforward process. Contact people change, priorities shift, and so on. Sometimes it can take years until an agreement is ready for signature. Our strongest allies in this process are usually existing GMG users. When they report their experience with GMG software back to the manufacturers, we can usually start a constructive conversation. All manufacturers want their customers to be successful and if we can offer a competitive edge, we are a valuable partner.

Volker Wechselberger: Normally, potential partner companies already have their own color management solutions. Being 'as good' is, therefore, not enough. Our task is to deliver measurable added value and cost savings through clear quality and efficiency improvements.

Darrian Young: GMG has been building and expanding technology partnerships for many years, but today our

focus is even more strongly on topics such as integration, interfaces, REST APIs, and so on. We are making it even easier for our partners to integrate our technology and know-how into their systems. Because both manufacturers and users want an easy-to-use, perfectly performing, and reliable system. With our color management on board, customers can trust results from day one.

Volker, as Director of Solution Sales, do you also work with printing press manufacturers?

Volker Wechselberger: Yes, because my team is in close communication with Darrian. Why? Although we primarily serve users, they are also customers of the press manufacturers. For example, we support packaging printers in achieving quality and efficiency improvements. Although our service is 100% focused on achieving results for our customers, our work certainly helps the conversation with printing machine manufacturers and other potential partners.

Darrian Young: Volker's success is often the starting point for me.

What about the brand owners that look to GMG for support and consulting?

Volker Wechselberger: These customers certainly won't buy a printing press – so they're not the primary target group of the manufacturers – and yet, they are crucial to their success. With our color management systems, we operate in the same supply chain. Whether it's a brand, a printer, or a technology partner – we talk to all parties involved to ensure the result is right. Helping brand owners achieve better, more reliable, and more consistent print results closes the loop, and Darrian can substantiate the benefits of our solutions to potential partners with concrete, practical examples.



Volker Wechselberger, Director of Solution Sales (left), and Darrian Young, Global Partnership Manager, both of GMG, keep a close eye on the entire supply chain. “Whether it’s the brand, printer, or technology partner – we talk to all parties involved to ensure the result is right,” says Wechselberger.

Darrian Young: The importance of GMG has long been recognized. For example, in the corrugated board sector, we had a project with a printing company that involved us months before their planned investment in a new digital printing system – because they wanted to make sure that the new machine would deliver on all aspects of their expectations and requirements.

So, let’s talk about corrugated cardboard. Historically, outer packaging has been fairly plain and color management was probably not a big issue. Have you seen a change and is printing on corrugated cardboard growing in importance?

Darrian Young: High-quality printed packaging made of cardboard and corrugated board has been around for some time. And this is certainly an area that continues to grow. Sustainability is a big factor – the move away from plastic. And, of course, the growth in e-commerce and the associated need for shipping boxes are also driving the demand for corrugated cardboard.

GMG typically stands for precise, reliable and consistent color. Is corrugated cardboard not a material that contradicts this positioning?

Darrian Young: Not necessarily, because there is nothing preventing high-quality printing on corrugated cardboard. Good color management is crucial. It also doesn’t have to be all brown. In addition to post-print production

where we print directly on cardboard, pre-print offers the option to print on higher quality paper which is then glued onto the flute.

Volker Wechselberger: Corrugated cardboard is a material that is increasingly being printed on by companies that were historically not in the graphic arts industry. Cardboard manufacturers have begun investing in their own digital printing machines. These businesses often face the challenge of having to build up in-house pre-press and printing expertise. We support these customers so that they can achieve the desired results on their machines as quickly and safely as possible. GMG has not only the know-how but also reliable software solutions for this.

Does that work?

Volker Wechselberger: Yes! When we meet our clients on-site, our experts don’t always meet color professionals. But our expertise combined with our solutions and the focused approach of the customers complement each other perfectly. We have successfully carried out numerous installations, and our tailored training ensures that those responsible in production have the necessary know-how from the outset. The results speak for themselves – also economically. But back to the substrate. Printing on corrugated board is a perfect discipline for GMG.



In digital corrugated cardboard printing, a GMG proof ensures the most efficient approval process, presenting the preferred method for color matching.



In ink saving, cost optimization and sustainability go hand in hand. How much ink can be saved while maintaining the same image quality? It depends – between 20 to 40 percent or more.

Darrian Young: Right. And once it fits, it is relatively easy to control. Because unlike, for example, labels, we have a manageable range of substrates here. Apart from the fluctuating brown color of the substrate, we are basically only talking about coated and uncoated.

In addition to precise color representation, is ink saving also a topic for digital corrugated board printing?

Volker Wechselberger: Ink saving is a big topic everywhere, including corrugated board printing. Sustainability is one of the reasons. Besides that, color quality, cost savings and process efficiencies are other important factors. Our turboG solution delivers on all these points with highly efficient profiles offering individually adaptable savings potential. The ink used in digital printing is considerably more expensive than in conventional printing. A 20 percent saving can make a significant difference.

What savings are possible without compromising image quality?

Volker Wechselberger: There is no standard answer to this question, as the potential savings depend heavily on the printing motif and the required vibrancy. But 20 percent savings are almost always possible, even 40 percent or more are often achievable. Requirements vary greatly. The good thing is, in collaboration with our customers, we can create customized ink-saving profiles precisely tailored to the respective application.

What about proofing?

Volker Wechselberger: Everyone knows that GMG is the standard in proofing. We can reliably replicate the color behavior of digital corrugated printing, including the simulation of fiber and flute structures. Predictable results are the backbone of our solutions. Even in digital corrugated printing, a GMG proof is the preferred means of coordination and approval.

Darrian Young: It doesn't make sense to me to take the digital press out of production to run a one-off proof for internal or client approval. That would be pretty expensive. Our proofs are reliable, repeatable, fast, and significantly cheaper.

How does the following sentence end? GMG's software helps customers...

Darrian Young: ... achieve higher print quality and more consistent results...

Volker Wechselberger: ... in a highly efficient manner and always at the lowest possible cost.

Thank you for the insightful talk!

Darrian Young: Thank you too.

Volker Wechselberger: My pleasure.

SELECTIVE FACTS



What color are the flowers of the indigo plant from which the dye for blue jeans is obtained?

Indigo, the natural dye that gives jeans their typical color, is obtained from plants of the genus *Indigofera*. However, the flowers of these shrubs are pink and the starting material (indican) for the later blue color (indigo) is not blue, but yellow. Only through several chemical reactions are the pigments first white and finally blue. (geo.org)

Blue enhances creativity

According to a study conducted by Ravi Mehta and Rui Zhu from the University of British Columbia in Vancouver. Over 600 volunteers were asked to complete various tasks on a computer screen in six different experiments. The background color of the screen was either blue, red, or white. While a red background improved performance in detail-oriented tasks such as proofreading, blue color increased creativity. One possible explanation is that we associate red with warning signals, such as traffic lights, which makes us more attentive to detail. On the other hand, we associate blue with the sky or water, which symbolizes freedom and openness. Such thoughts promote creativity.

(alltagsforschung.de)

Bees don't see red

Bees are not able to see the color red. Through their compound eyes, they perceive red flowers as a dark spot. However, they have another special ability: they can detect colors in the ultraviolet range. This is advantageous for them when searching for particularly rich sources of nectar, as many plants have a color pattern on their petals that reflects ultraviolet light and thus guides the bees to the optimal landing spot. (bee-careful.com)



ALTERNATIVE QUESTIONS

Arthur Barth
IT-Services



Photo: Stefanie Schlecht

What is your favorite color?

Blue.

What would you do with a lottery win?

I would buy a house by the sea.

Do you have an idol?

Not an idol specifically, but I strive for ideals such as contentment and a healthy lifestyle.

Which color best describes you? And why?

Probably blue. I associate it with calmness, peace, and trust.

What do you do in your free time outside of GMG?

Hang out with friends, go on vacation, cycle and play badminton.

If you could have dinner with any person, dead or alive, who would it be?

Bill Gates.

What was your first job?

I was a supervisor at an amusement arcade.

Your favorite song is:

That changes every few days. I like pop from the 80s and 90s.

Read or Netflix?

Netflix, because I prefer watching movies and documentaries rather than reading books.

If you were to embark on your dream trip tomorrow, where would you go?

A tour of South America would be nice. Dream beaches, cities like Buenos Aires and Rio, as well as the sites of the indigenous people in the Andes.

What are you currently watching on TV?

News, reports, and documentaries.

Your favorite season is:

Spring – the days are getting longer; the temperatures are rising and invite you to do more outdoors.

Singing or dancing?

I can't sing – I could still learn to dance.

City or country?

I prefer the city because of the variety of social opportunities and entertainment offerings.

Early riser or night owl?

Night owl – I only get up early when I really must.

GMG UPDATE



GMG ColorProof 5.14

Efficient, accurate and reliable proofing

- GMG ColorProof now fully supports the latest MXN proof profiles. The higher resolution MXN profiles result in better color matching between proof and print and optimize print approval in the packaging supply chain.
- With this version, users benefit from improvements to the Manual Job Manager for remote proofing and from the Job Preview in combination with dynamic ProofStandards of GMG OpenColor.
- With GMG ColorProof GO, the mapping and editing of image channels is now also possible online if a job was stopped because a color could not be mapped correctly.
- With the PANTONE® Formula Guide Solid Coated V5 and Uncoated V5, GMG ColorProof now includes 224 brand-new Pantone Matching System (PMS) colors and five new Pantone base mixed colors.

GMG OpenColor 3.0

Patented spectral data profiler for color-accurate prediction of the interaction between colors and the substrate

Simple creation of precise proof and separation profiles

- Users of GMG OpenColor benefit from a fundamental performance improvement in this version. The updated GMG Spectral MX Color Engine enables proof profiling that is up to 15 times faster, while at the same time reducing the profile size by over 90%.
- Always up to date: GMG OpenColor automatically informs you when a new service update is available. You can then install the update directly via the application in a few clicks.
- All characterizations in the same database - also from MX4 and ICC profiles: With the new Lab-to-Spectral conversion technology, Lab-based characterization data is converted into spectral values and can thus also be used for other projects and combined as desired.
- With the new Spot Color CxF Export option, spot colors can now be exported from the database as a CxF file in order to share both solid colors and color gradations bindingly with all partners in the process chain.
- This not only makes communication simpler and more efficient, but above all less prone to errors.
- The new database cleanup function in GMG OpenColor instantly cleans up HDD and SSD by removing obsolete dynamic proof profiles and preview profiles at the push of a button.
- Paper structure simulation for proofing with GMG ColorProof: This advanced proofing function simulates the texture of materials with visible patterns, such as recycled paper, corrugated board or textiles on GMG ProofMedia.

GMG ColorServer 5.4

The solution for automated color conversion ensures optimal color results and stable printing processes – now also for multicolor

- The new version of GMG ColorServer offers users improvements in workflow configuration through the use of wildcards for spot colors. In addition, the new Job Editor allows job-specific editing of job parameters and the correction of job errors without making permanent changes to resources such as processing templates.
- The new Auto Rasterize feature changes the vector-raster balance of flattening jobs according to a user-defined time window and processes them automatically to speed up file processing. Auto Rasterize reduces the need for manual operator intervention when files cannot be processed further, and improves overall system performance.
- GMG SmartProfiler users benefit from an improved algorithm for optimizing measurement data while configuring printing conditions. In addition, the 'Smoothing Impact' quality indicator evaluates the extent of applied measurement data optimization and thus displays it.

GMG ColorPlugIn 1.4

Color conversion with color management from GMG in Adobe Photoshop

- Work more efficiently in native Apple Silicon mode – GMG ColorPlugIn now runs natively on computers with Apple Silicon processors and no longer needs to switch to compatibility mode separately.
- The GMG ColorPlugIn panel can now be found under the 'Plugins' tab in Adobe Photoshop® version 2022 and higher.
- Automatic check for updates: GMG ColorPlugIn notifies in the app as soon as a new version is available for update.
- Multicolor support for custom profiles: This feature allows users to use Multicolor MXN profiles created in GMG OpenColor as custom profiles in GMG ColorPlugIn. GMG ColorPlugIn thus now supports more than four channels and offers almost unlimited flexibility to swap or replace colors.

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noise cancellation**

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