

trueColors

THE MAGAZINE FROM GMG

SPRING 2024



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Current software versions

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Apple – Terbium is a rare earth element used as a recycled material in Apple products as part of Apple's sustainability strategy.

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GMG – we know color

GMG is the leading developer of high-end color management solutions.

With 40 years of experience in color management, GMG is an industry pioneer, literally setting the standards in this segment. The company's clients include, among others, creative agencies, prepress companies, printers, and brand owners. GMG is globally represented both through its own subsidiaries and via an extensive network of partners.



Photo: Victor

Residents at the Marina Bay Sands Hotel in Singapore expect a squeaky-clean view. Hanging from ropes for hours, the window cleaners make this happen. However, they might also have an entirely different relationship with the view, as, in addition to the breathtaking height, the workers' perspective is shaped by unavoidable insights. Back to vistas: you can find the world's largest infinity pool on the 57th floor.

EDITORIAL

clean

The concept of 'clean' generally refers to a state of being free from dirt, impurities, or unwanted elements. Clean is also associated with notions of order, purity, and hygiene. Applied to environmental or ethical values, 'clean' is loaded with even more weight. It has a sort of binary side to it. One, zero, done. A glass is either clean or dirty. All or nothing? Our topic is considerably more nuanced in environmental, moral or ethical context. Doing the right thing is more important than ever. So, it's a good thing when companies embrace the journey to clean up their act – operate fairer, strive for transparency and accountability – despite, or maybe because in doing so, they become vulnerable and open themselves up for public scrutiny. So, the word 'clean' is indeed complicated.

The companies we feature in this issue take on the challenge of acting clean with expertise, wit, and attitude.

Producing vacuum cleaners doesn't make you a clean company. "But, the skills of engineers and scientists can improve the world," says James Dyson (p. 14).

Renowned for visionary goals and exceptional products, Apple is used to being copied. For some time now, Apple has a strong focus on reducing its carbon footprint and is looking forward to being imitated all over the world in that area (p. 24).

Conquer the world with oat milk. This idea may have sounded wacky in the 1990s. Since then, the startup has evolved into a global brand but Oatly is still embracing its rebel image (p. 30).

Johan Granås is the Director of Sustainability at paper manufacturer Holmen Iggesund. The Swedes have the forest in their blood (p. 38).

"We can make a tube with significantly less plastic," says Alexander Beck of Albéa, and continues: "One, by using a thinner wall thickness and two, with the help of slimmer caps." The TrueColors Tech Talk (p. 44).

Enjoy the new TrueColors!

Robert Wehling
Co-Founder GMG GmbH & Co. KG



Photo: Jörg Jäger

⊕ **TrueColors**

Run: The On Labs in Zurich-West are more than just the headquarters of the well-known running shoe manufacturer. Around 1,000 employees work here. The architecture promotes creativity and social interaction. Good food is a must. The Roots Restaurant and the Food Lab cater for the needs of the running community: espresso, pizza, plant-based bowls, and power shakes. Sustainable and delicious. We assume everyone takes the stairs back to the office.



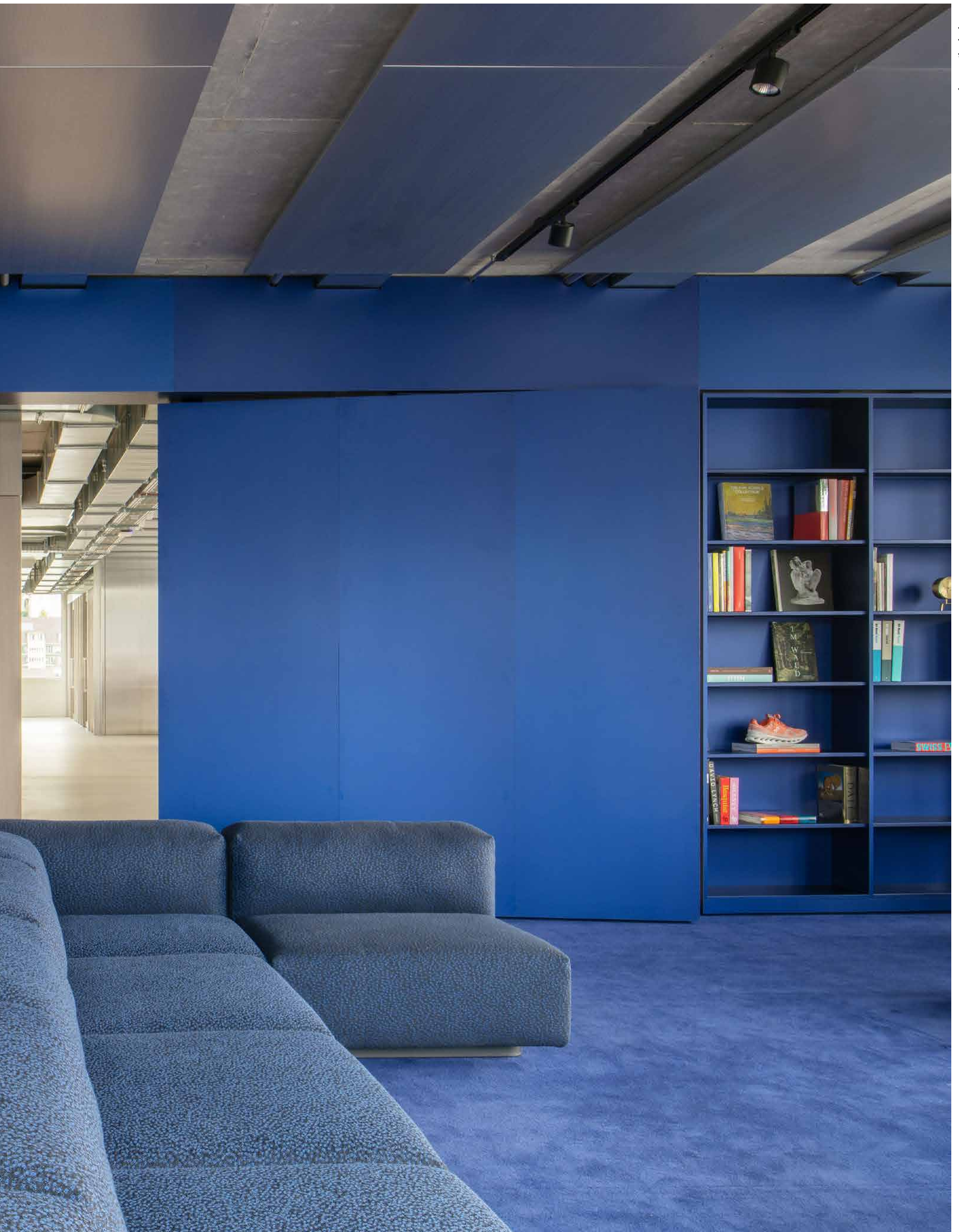
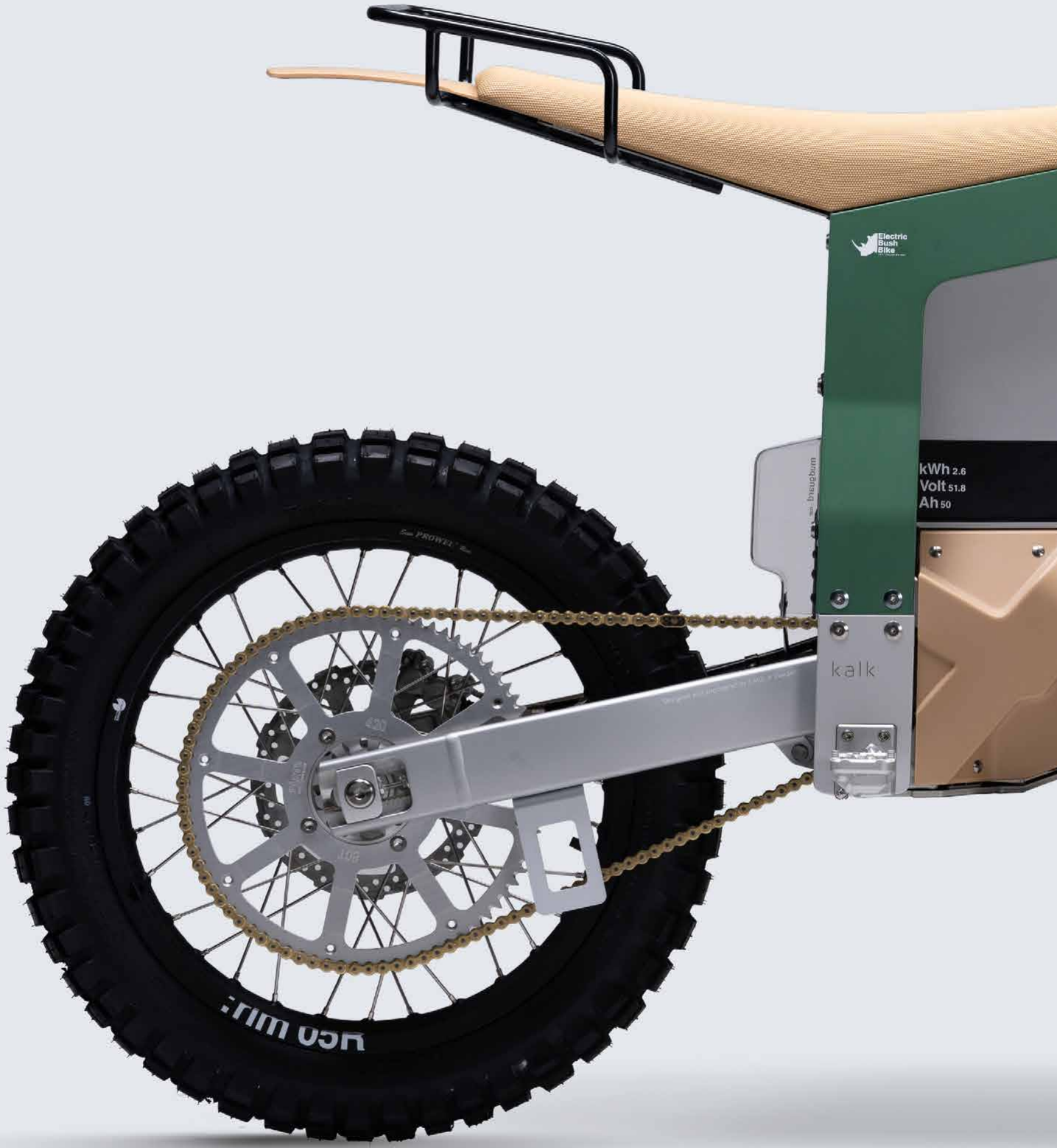


Photo: Mikael Olssen



Electric
Bach
Bike

kWh 2.6
Volt 51.8
Ah 50

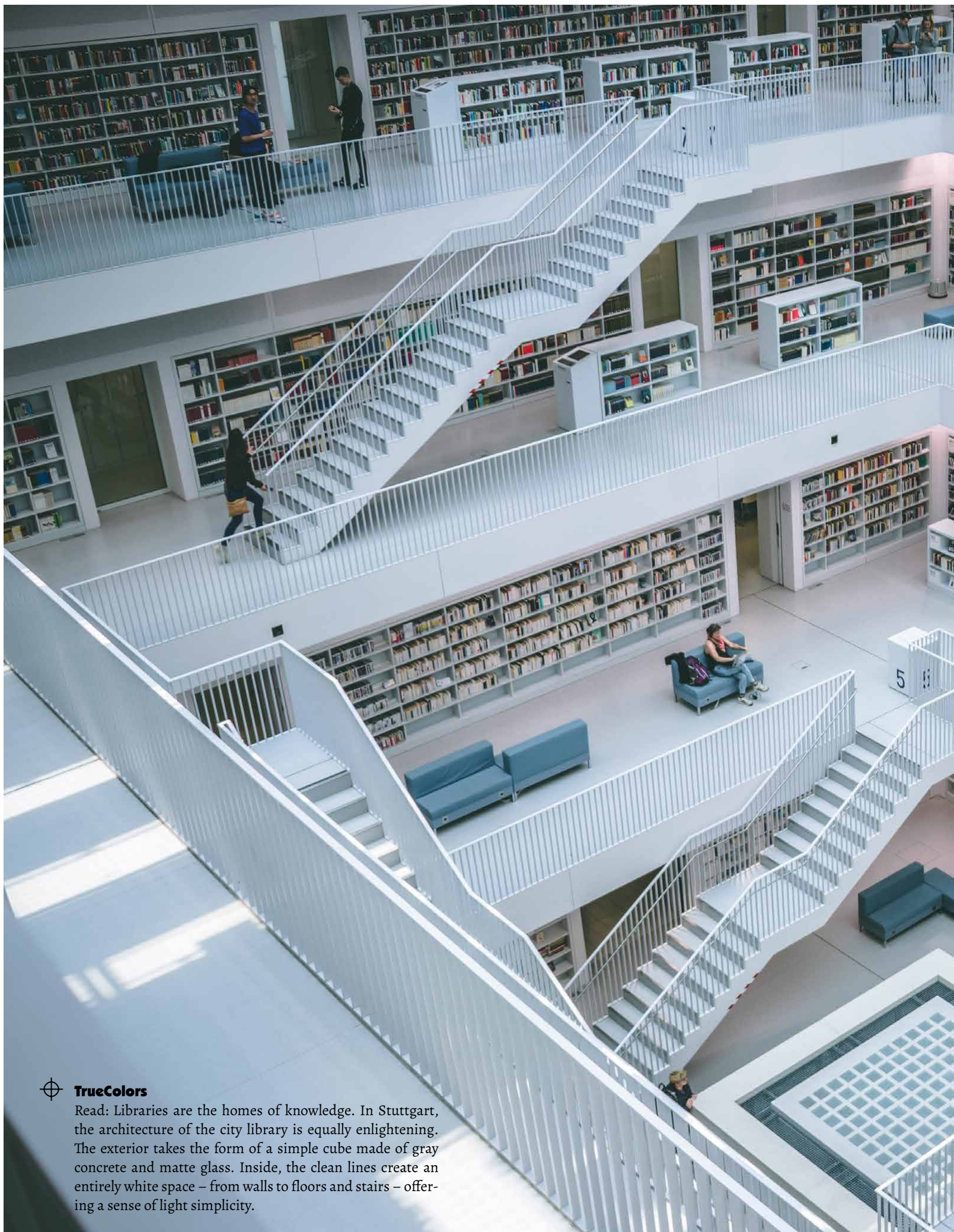
kalk

UCO WIT



⊕ **TrueColors**

Ride: Lightweight and powerful looks. Caké delivers exactly what the appearance promises. Up to 280 Nm of torque at the rear wheel ensures powerful off-road propulsion for the award-winning model 'Kalk'. Exhaust fumes and oil changes, no thanks – no one will miss them.



⊕ **TrueColors**

Read: Libraries are the homes of knowledge. In Stuttgart, the architecture of the city library is equally enlightening. The exterior takes the form of a simple cube made of gray concrete and matte glass. Inside, the clean lines create an entirely white space – from walls to floors and stairs – offering a sense of light simplicity.

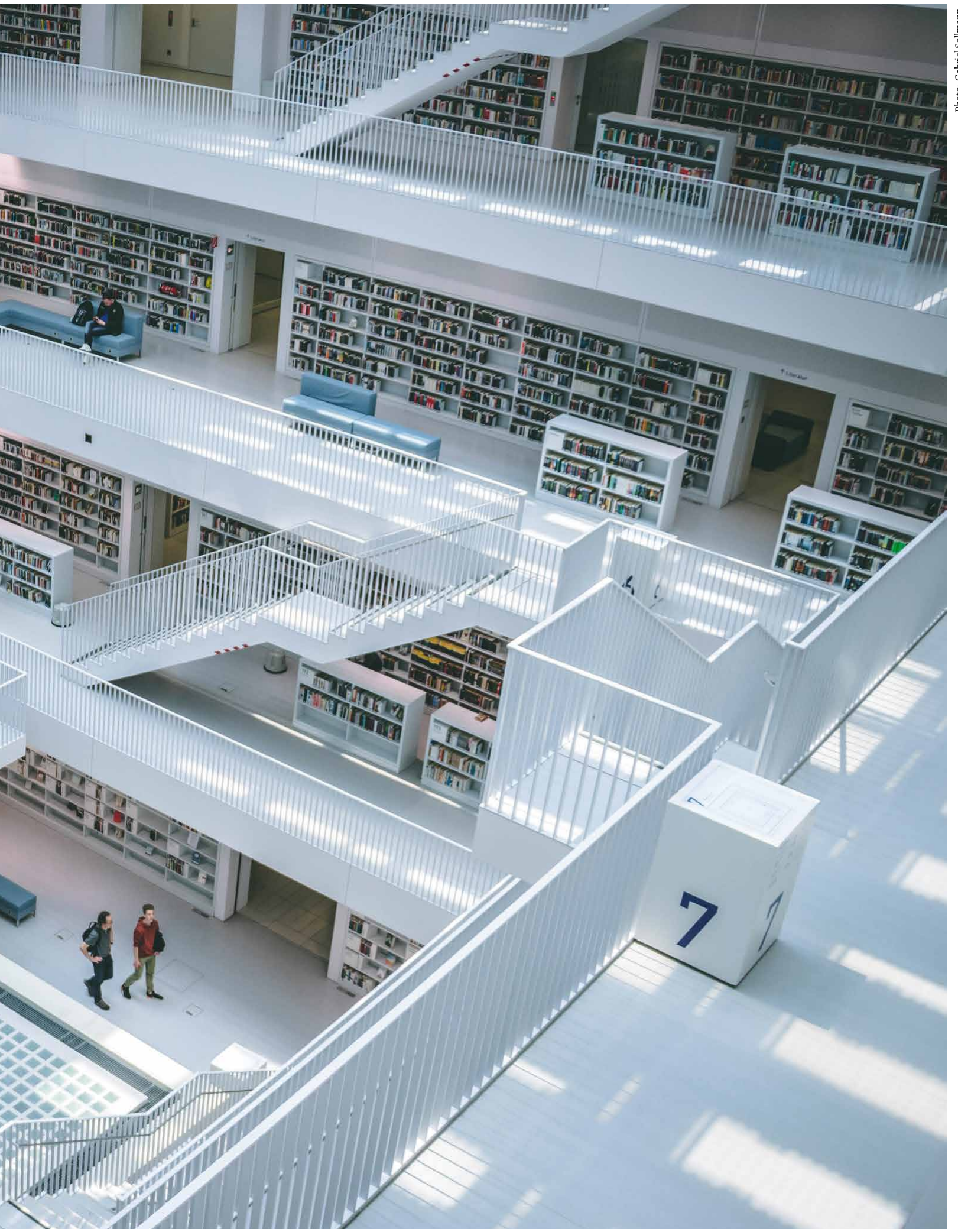


Photo: Gabriel Sollmann



Clean up

Cleaning up is a tricky concept. It's not only transient but also elusive. Learning about it is part of growing up. Dirt and mess are not just phenomena and, thus facts of life that no one can escape. They are a product of our lives, and are directly influenced by our behavior, as a society and as individuals. At the same time, dirt contributes to disorder and chaos, with which we are confronted every day. An antidote is needed, and so our awareness of the mess we are surrounded with raises the need for a clean up.

It's not just our own kitchen sink, the hotel room, or the subway station that we'd like to see squeaky clean. With a heightened desire to lead an ecologically sound life, our attention to the pollutants of all kinds – be it CO₂ or methane, microplastics or macroplastics – is growing. Our desire to cleaning up, and with that transparency of how things are produced and their impact on our planet and lives, is greater than ever. Taboos of increasing absurdity often reveal themselves as monuments to self-deception and denial. And there's another catch: cleaning up is a never-ending job. Hence, sustainable living sometimes seems like a great Sisyphian effort.

What can I do, what should I do, and sometimes, what am I allowed to do without causing harm to the environment? A difficult question, especially because the conditions are constantly changing. E-scooters, once hailed as saviors of urban environments polluted by petrol and diesel fumes from San Francisco to Tübingen just three to five years ago, are now in question for the environmental impact due to their short lifespan. Especially since they have not contributed as expected to the mobility transition but have rather turned out to be a fun toy for lazy teenagers. In the meantime, scooters themselves are gaining a reputation as bulky electronic waste blocking sidewalks.

In the face of such rapid shifts, many of us experience a decision-making anxiety. Whenever we think we're doing good, it turns out to be wrong. How to ease the ever-present guilt? A change in perspective may help. Perhaps 'clean' is not a condition but rather a journey? One that wants to be taken step by step. And on this journey – truth be told – there is, of course, no final destination. But if we approach our goal of halting the planet's destruction with small steps, the feeling of helplessness could give way to a sense of self-efficacy.

The concept of self-efficacy traces back to the psychologist Albert Bandura, one of the most influential behavioral scientists of the 20th century. It describes the inner conviction of being able to master difficult or challenging situations independently. Self-efficacy, according to Bandura, enhances motivation beyond reward and punishment. Therefore, the partial, not absolute, abstention from dairy products, for example, can be a building block for more appropriate behavior. It doesn't necessarily require a commitment to a vegan lifestyle; instead, reducing meat consumption to a piece of organic meat once a week, while filling your plate with fiber-rich, plant-based foods on other days. Opting for a weekend in Berlin by train rather than visiting Barcelona again by flying with a budget airline reduces the environmental footprint immensely. There are approaches aplenty.

CLEAN

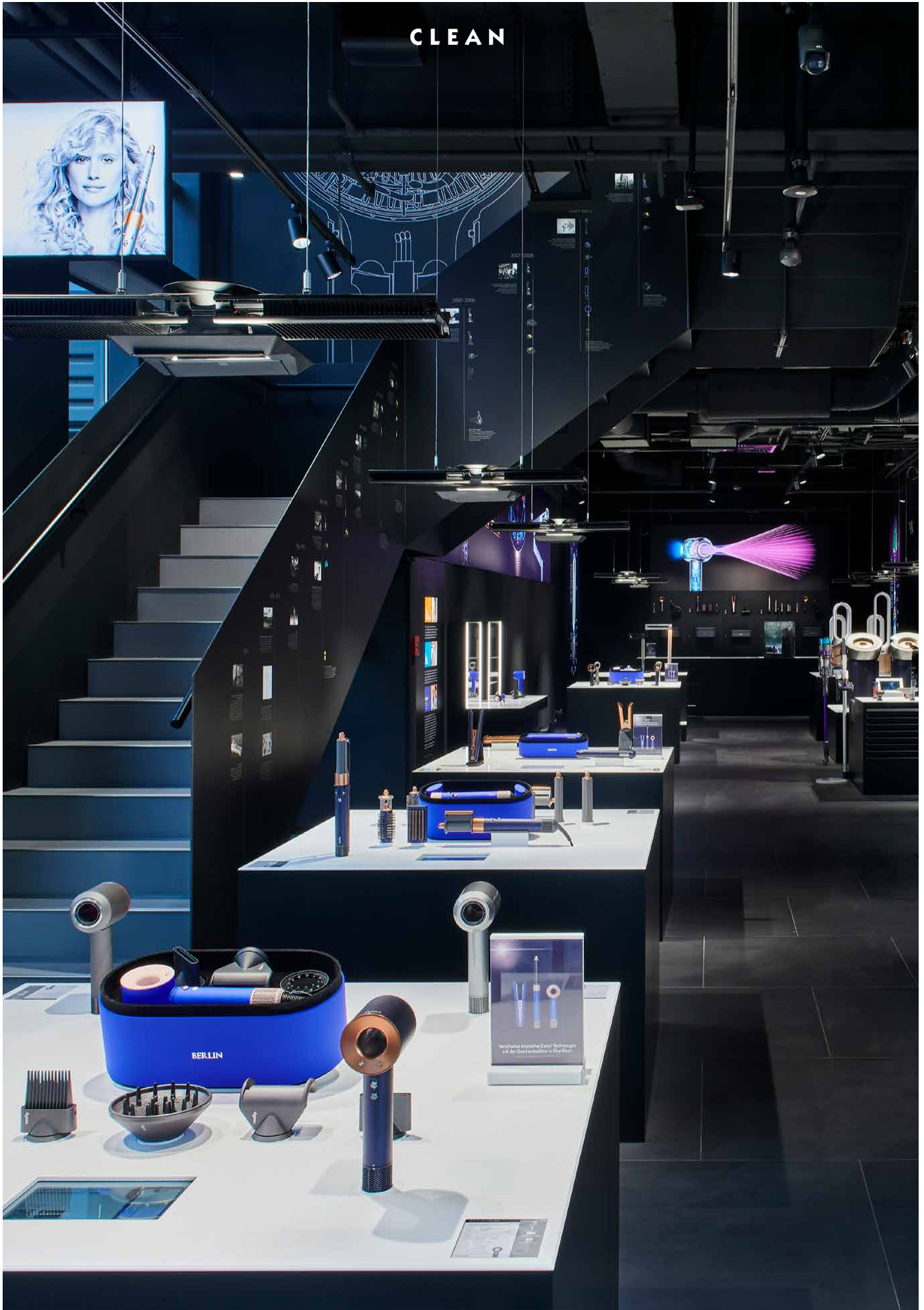


Photo: Dyson

DESIGN IS EVERYTHING

If not from rags to riches, then from tinkerer to billionaire. From the idea of building a bagless vacuum cleaner, **James Dyson** created a global enterprise that today produces a range of innovative products and nurtures young talent.

Like the careers of many other great entrepreneurs, James Dyson's began rather unremarkably. In this case, not in a garage but in the family-owned shed in Bath, southwest England. In 1978, the young James Dyson was annoyed by the expensive Hoover vacuum cleaner that he and his wife Deirdre had purchased. The non-reusable bag was prone to clogging, and the suction decreased too – far from ideal for a family with three young children. Motivated by his frustration, Dyson started working on a better solution: a bagless vacuum cleaner. Inspired by an industrial cyclone he had seen at a local sawmill, he constructed a rudimentary prototype from cardboard, which he attached to the vacuum cleaner instead of a bag. Four years and 5,127 prototypes later, the first cyclone vacuum cleaner, which filtered dust from the air using centrifugal force, was ready for production.

However, James Dyson had underestimated the lobby of bag manufacturers; none of the major vacuum cleaner manufacturers wanted to produce the cyclone vacuum. Giving up was not an option. A Japanese manufacturer eventually agreed to produce the vacuum cleaner and paid James Dyson licensing fees. With this money, the Brit founded his own company in Malmesbury, Wiltshire, in 1991. Two years

later, in 1993, the first mass-produced bagless Dyson vacuum, the DC01, finally hit the market – marking the beginning of the Dyson empire.

When design and technology go hand in hand

Poorly functioning products have always been a pet hate of James Dyson and frustrated him no end. Dyson turned this frustration into inspiration to create better versions. Hand dryers are a good example: “You rub your hands under the warm air, but not much happens,” he once said, describing a situation that most of us have experienced. “That’s because these dryers work by evaporating the water on your wet hands. That takes a long time and consumes a lot of energy.” So, he designed the Airblade, a hand dryer with a very fast airflow that blows the water off the hands instead of trying to evaporate it. James Dyson himself is not an engineer, and neither was his interest in design passed on to him. His father was an academic studying languages, and his grandfather was a school principal.

Technical innovation plays a huge part in Dyson's products, but so does design – no wonder, since James Dyson studied



The Dyson Campus in Malmesbury includes the Dyson D9 Research Building complete with its own café. Employees and students certainly can't complain about a lack of greenery.



Amelia Ayerest, Senior Designer in the Dyson Color, Materials, and Finishes Lab, along with her team, developed the limited Blue Blush Edition.



architectural design at the Royal College of Art in London from 1966 to 1970. During this time he developed his obsession for functional design and technology – a passion that still drives him today. Dyson products are instantly recognizable: by their futuristic look, striking colors, technological advancements – such as the cylindrical dustbin of the vacuum cleaners. Technology and design always go hand in hand, and for James Dyson, separating these disciplines makes no sense. “Design is everything: technology, construction, materials, function, ergonomics, software and, of course, user experience. Design ultimately is the product,” he said in a 2010 interview with Spiegel Online.

Promoting engineering talent

Today, Dyson boasts a wide range of products, including various vacuum cleaners, hair and hand dryers, humidifiers, fans, headphones, and lamps. The company is worth billions and employs around 14,000 people in over 80 countries. What's extremely unusual is that almost half of Dyson's employees are engineers, a number well above the average. This is owed to the firm belief of the company's founder that the skills of engineers and scientists can change the world for the better. This belief continues to motivate him

today; making money is more of a welcome byproduct that enables the realization of ideas. For example, supporting engineering talent. In 2002, the James Dyson Foundation was established with the goal of inspiring young people to pursue careers in technology and science. Every year, the foundation awards young inventors who think outside the box trying to tackle important issues of the day with the James Dyson Award.

Fifteen years later, in 2017, the Dyson Institute of Engineering and Technology was founded, located on the Dyson Campus in Malmesbury. The institute offers high school graduates a degree and a full-time position in Dyson's engineering team simultaneously. Instead of having to pay a tuition fee, these young people receive a salary. Most importantly, however, the students work alongside Dyson experts on real projects. In addition to substantial investments in education, James Dyson also supports various medical research projects. And in 2013, he founded Dyson Farming to increase efficiency and sustainability in British agriculture.



James Dyson and his son Jake, Chief Engineer at Dyson, engaged in technical discussions. Wonder what new inventions they're brainstorming.

From England to Singapore and back

Failures are part of success, and James Dyson invested a significant amount of energy, time, and money in projects that didn't reach mass production due to their lack of commercial viability. One example is a washing machine with two large, counter-rotating drums or a novel battery-powered car in which he invested over £500 million. While no one held such failures against the Brit, there was plenty of criticism when Brexit supporter James Dyson moved the company's headquarters to Singapore shortly after Brexit and also relocated there himself. The argument that Dyson justified this decision with the enormous potential of the Asian market did not help.

Meanwhile, the inventor, who has been able to call himself Sir James Dyson since 2007, now lives in England again, but the company's headquarters remain in Singapore. At the age of 76, James Dyson thinks about everything else but retiring, even though his sons Jake and Sam work in the company; his daughter Emily is a fashion designer. His six grandchildren may have to wait a little longer for Grandpa to show them what a British Gyro Gearloose can achieve.



Distinctive colors are an important feature of many Dyson products. Effective color management plays a crucial role in authentically capturing this concept in packaging design. GMG's solutions guarantee consistent colors and predictable results in packaging printing, ensuring the images on the boxes perfectly match the products they contain.

WHO SAID IT?



**Before
I speak, I have
something
important
to say.**

GROUCHO MARX

01



Living

Color trends are a curious phenomenon. Blue is timeless. So is black, of course. Yellow brings good vibes, and no one can resist red. But lavender, lilac, pale blue? For decades, these colors were found on the walls of retirement homes, and suddenly, we spot them in trendy cafés and bars. The beauty of color trends: you don't have to understand them.

04





02



03

color



05



06

01 Folding Box: Hay Crate, various sizes, starting from 45 Euro, www.hay.com **02 Acrylic Paint:** edding 5200 Permanentspray, approximately 11 Euro, www.edding.shop **03 High Top Sneaker:** Color Theory Sk8-Hi Tapered, around 90 Euro, www.vans.com **04 Sleeping Bag:** Women's Teton, approximately 420 Euro, www.marmot.eu **05 Stool:** Tam Tam Stool made of lacquered polyester, about 370 Euro, www.polspotten.com **06 Backpack:** KÄNKEN, 16 liters, integrated seat cushion, about 99 Euro, www.fjallraven.com

Hey, what are you up to?

Creative minds explain



HANOVER: **Jindrich Novotny**

I am a designer and illustrator. I draw and paint images for all types of print and screen media, creating posters, magazines, and other publications. My family and I live on the outskirts of Hanover, I enjoy a view into a small wild garden from my studio and I have a forest, a lake, and a beautiful old tennis club right on my doorstep.

My inspiration comes from my surroundings – the people I live with and meet, the music I listen to, the books I read, and the nature I see, smell, and feel. That's why I prefer working with acrylic paints, ink, pens, and color pencils. The vibrant pigments come from nature, inspiring the drawings with their radiance and warmth. I then incorporate this energy into my illustrations and designs.

MUNICH: **Katharina Bourjau**

I work as an independent illustrator in Munich. Deeply rooted in my hometown at Lake Tegernsee, I enjoy incorporating motifs from the Alps and Munich. My image compositions are always a blend of imagination and memories of a specific moment.

In 2016, I founded my stationery brand and have been designing my own products such as towels, Bavarian playing cards, books, and prints. At the same time, I also love getting creative for international clients and customers around the world. For *The New Yorker*, the Philharmonie Luxembourg, Weleda, and mymuesli, for example, I create magazine illustrations, concert programs, annual reports, and packaging. I love the diversity of my projects and thrive in the challenge of finding the right visual language for each project – an important part of my creative process.

My minimalist graphic style is undoubtedly influenced by my graphic design studies. Since color composition is a crucial part of my work, I often capture colors and patterns in everyday life through photography, which I can later reference in the design process. Every illustration needs its own mood and is only 'complete' when it feels just right.



Rozbeh Asmani, Colourmarks Billboards, Exhibition View Bundeskunsthalle Bonn, 2022



Photo: Barbara Frommann



COLOGNE/GREIFSWALD: **Rozbeh Asmani**

I am a professor of New Media and Applied Graphics in the field of Fine Arts at the Caspar-David-Friedrich Institute at the University of Greifswald. In my artistic work, I engage with color trademarks registered at the German Patent and Trademark Office. The complexity of colors and the interplay of color, power, and identity have been accompanying me since my studies at the Academy of Fine Arts in Leipzig. Back then, I wanted to print a foil wrapper in the well-known color purple for my own small mass medium – a chocolate figurine in the shape of a veiled Muslim woman. However, the printing company refused. For me, as an artist accustomed to working freely, this was a pivotal experience. Subsequently, I examined various legally protected color combinations using artistic means. The result is a form of liberation of these colors.



LOS ANGELES: **Huntz Liu**

Paper is the core material I work with and serves as the conduit for my layered process. The work draws inspiration from my background in graphic design but, ultimately, serves as an expression of unflattering traditional two-dimensional forms. Within this visual vocabulary, I explore themes and colors, and it's this freedom that drives my work. These days, I strive to maintain perspective and stay present in the act of creating. Until recently, the next exhibition was always the focus. But now, it's the day-to-day process, that is more important for my work. This new approach has given my studio a more calming atmosphere and has alleviated some of the pressure I used to be preoccupied with.

CLEAN



Photos: Apple



Feels better: Apple replaces leather in all product lines with a fine fabric made of 68% recycled materials.

No time to waste: The key components of the new Apple Watch models are made from recycled metals. A bold statement is the use of 100% recycled aluminum in the Apple Watch Series 9.

Chasing one's own carbon footprint

In 2020, Apple declared carbon neutrality for its global operations, aiming to achieve overall carbon neutrality across its entire supply chain by 2030.



Grid Forecast indicates when clean energy is available in the power grid. This allows users to decide when they want to use which power source.

Lisa Jackson, Vice President of Environment, Policy, and Social Initiatives at Apple, emphasizes: “We are committed to leading the fight against climate change. We have reached a significant milestone by making the world’s most popular smartwatch carbon-neutral, and we will continue to develop new innovations to meet the urgency of the situation.” Apple is determined not to lose time and certainly not to follow others. If the tech giant inspires imitators in this matter, it would be welcomed for once. But let’s take it step by step:

Apple adheres to a clear and strict approach to achieve carbon neutrality for its products. The focus is on the three largest sources of greenhouse gas emissions throughout the product lifecycle: energy, materials, and transportation. Only after significantly reducing product-related emissions does Apple plan to use carbon credits to offset emissions that cannot be avoided or reduced with existing solutions.

For each of the current carbon-neutral Apple Watch models, the Californian company has set clear criteria: only clean energy is used in the manufacturing process, and 30% of the net weight of each watch must consist of recycled or renewable materials.

Can it get any more minimalist? Apple goes a step further by eliminating labels on packaging utilizing a specialized printer for direct digital printing on the packaging itself.



By 2025, Apple aims to eliminate plastic from all its packaging.

Additionally, Apple excludes airplanes as a means of transportation for at least 50% of delivery routes. In total, these efforts have enabled emission reductions of at least 75% per model. To offset the remaining emissions, Apple relies on carbon credits, resulting in a product with a carbon-neutral footprint.

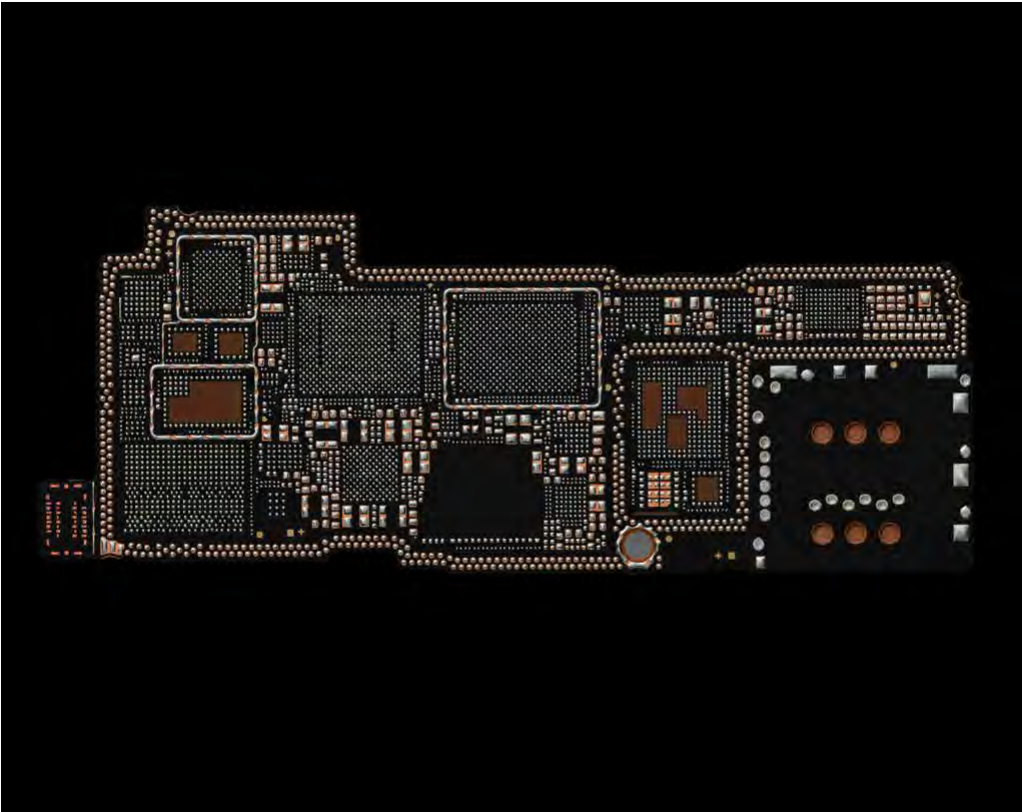
The journey hasn't been easy. The first carbon-neutral products are the result of years of relentless planning, research, and innovation – not only within the company but throughout the entire supply chain. At Apple, this journey began more than a decade ago.

As early as 2020, Apple announced carbon neutrality for its global corporate activities, confidently promising to be carbon neutral across the entire supply chain by 2030. This ambitious goal requires Apple to reduce total carbon

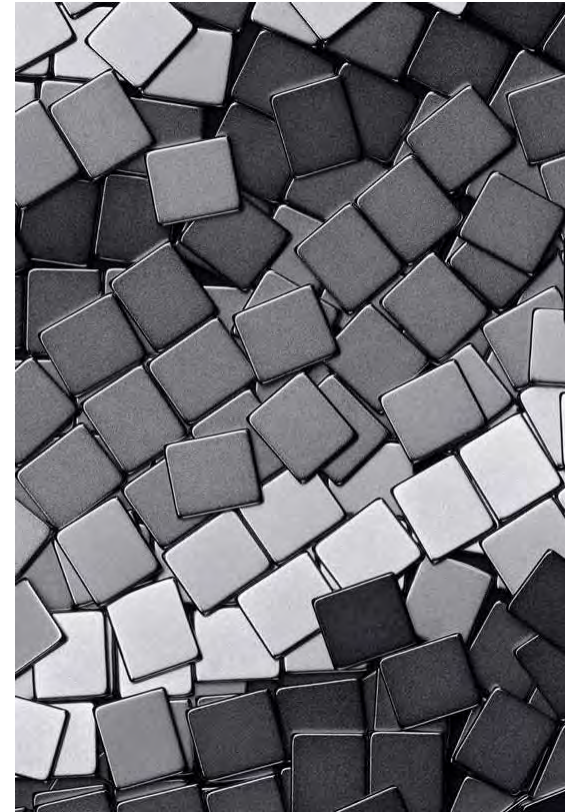
emissions by 75% compared to 2015. Increasing the share of renewable energy in corporate activities plays a crucial role and in conjunction with the use of recycled and renewable materials, Apple has already reduced its total emissions by 45% compared to 2015. An undertaking that doesn't seem to interfere with economic success, as revenue increased by 65% in the same period.

For the carbon-neutral Apple Watch, production with 100% clean energy is already a reality. Additionally, suppliers have pledged to shift to exclusively using renewable energy for all Apple production by the end of the decade.

Several years ago, Apple started to invest in large solar and wind power facilities in order to transition its facilities and data centers to renewable energy. It became evident that to achieve their goals, supply partners also needed support



In the same timeframe, all Apple-developed circuit boards, including the main boards, will be 100% coated with recycled gold and soldered exclusively with recycled tin.



For the batteries of the iPhone 15, Apple Watch Series 9, and Apple Watch Ultra 2, the company uses 100% recycled cobalt.

in this matter. Today, Apple and its global suppliers collectively generate over 15 gigawatts of clean energy worldwide. This is the equivalent to powering 5 million American households. More than 300 global suppliers are part of the Apple Supplier Clean Energy Program.

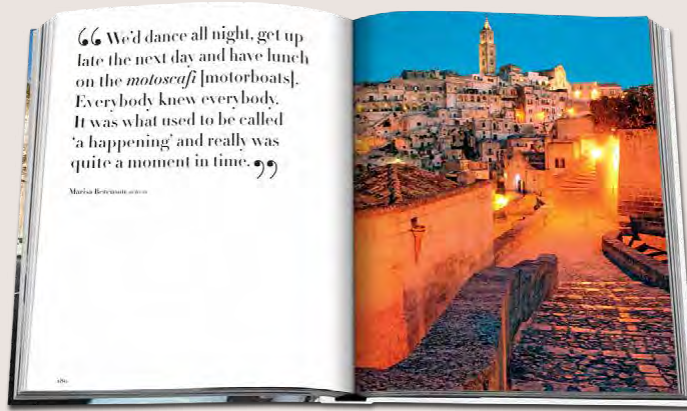
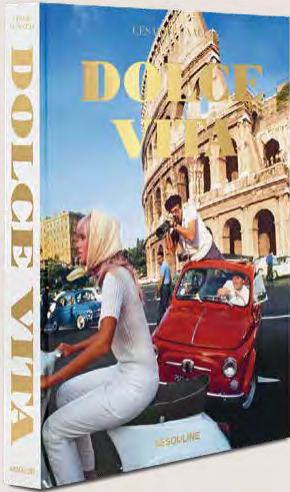
Beyond manufacturing, Apple recognizes the significant emissions contribution from device usage. To address this, the company continues its investments in large solar and wind power facilities, ensuring a sufficient supply of clean energy to charge the new carbon-neutral Apple Watch models.

Apple recognizes that it has to look at the complete picture when it comes to sustainability. The company has decided to eliminate the use of leather, opting for a special fine fabric made from 68% recycled material for its straps and accessories. This innovative fabric generates significantly fewer emissions compared to leather. Recycling is also integrated into the iPhone 15, which contains a high proportion of recycled metals, including rare earths and cobalt for its batteries.

Apple is accelerating its journey towards plastic-free packaging by 2025. Additionally, the packaging for the Apple Watch Series 9 and SE models has been redesigned to be more compact, allowing up to 25% more devices to be transported per shipment.

While decarbonizing the supply chain, Apple is also developing technologies to help customers better understand their environmental impact. Grid Forecast is a new tool that indicates when a cleaner energy source is available in the power grid. This clear and simple indicator enables users to identify the optimal times to use energy-intensive devices or charge electric vehicles throughout the day. By using electricity during these cleaner periods, individuals can significantly reduce their environmental footprint.

GMG's color management ensures not only consistent colors and predictable results in packaging printing but also incorporates their highly efficient Ink-Saving technology. This technology allows for consistently perfect print results with significantly reduced ink consumption, making environmentally-friendly printing not only resource-efficient but also visually appealing.



CESARE CUNACCIA
Dolce Vita

Experience the Dolce Vita lifestyle – a blend of beauty, style, and charm, inspired by Federico Fellini's iconic 1960 film. This Italian way of life transcends time and still graces Italy today. Immerse yourself in its irresistible allure, captured by renowned photographers Ferdinando Scianna and Bruno Barbey, from Emilia-Romagna to Sicily. Meet unforgettable figures like Maria Callas, Sophia Loren, and Marcello Mastroianni. With an enchanting introduction by Cesare Cunaccia and a curated collection of images, this book takes you on a journey through Italy, unveiling the origins of Dolce Vita. ASSOULINE

Pages

SUSAN SHAPIRO
Barbie

Celebrate the sixty-fifth anniversary of Barbie in a book dedicated to the fascinating history of the world's most popular doll. Created by Mattel founder Ruth Handler, a game-changing feminist visionary, Barbie defied the conventions of the 1950s, establishing a role for women other than a wife and mother. With an identity outside of her family, Barbie represented an astounding modern departure, opening the imagination for what a doll – and a woman – could be. Decade by decade, the title comprehensively explores the Barbie doll's evolution from 1959 to today with fascinating facts, insights and never-before-seen imagery. From Marilyn Monroe to Margot Robbie, fashion designers to first responders, Barbie is the essential primer of an American phenomenon. Today, more than a billion Barbie dolls with over 250 careers have been purchased worldwide, offered in an array of different nationalities, ethnicities, and body types. In these pages, readers will discover not only Barbie's rich history but her singular magic: She is a doll through whom girls can project their own fantasies, whether it be doctor, rock star, paleontologist, Olympic gold medalist, Major League Baseball player, virologist, or ecologist. ASSOULINE



GESTALTEN & CREATIVE VOYAGE **Designing Brands**

In *Designing Brands*, the Creative Voyage team provides a backstage view into eight studios who produce some of the world's most captivating visual identities. Alongside these independent agencies' greatest projects, the book features in-depth conversations with their leaders and collaborators. This select group of industry experts shares intimate details about their processes and the art of creating with rationality, thoughtfulness, and intuition.

Designing Brands is split into chapters – discovery, direction, typography, illustration, photography, design, digital, and physical – based on the essential elements of this creative practice. But at its heart, the book is about community and the designers, strategists, animators, illustrators, stylists, photographers, and tastemakers who combine forces to bring brand universes to life. **Gestalten**



PENTAWARDS **The Package Design Book 7**

Today's packaging is more than eye-catching: it's planet-friendly, sustainable, innovative, and pushes the boundaries further than ever before. Discover the beauty of packaging in this forward-looking seventh edition of *The Package Design Book*, featuring all 2021/22 winners of the Pentawards competition, the leading global award for packaging design. **TASCHEN**

CLEAN

Photo: Oatly



Conquering the world with oat milk. This idea may have sounded wacky in the 1990s. Since then, the idea has evolved into the global brand Oatly, which still retains its rebel image.



No milk today

Actually, it was all a bit of a fluke. Rickard Öste, a professor of food chemistry at Lund University, was researching an alternative for people who couldn't tolerate cow's milk. Eventually, he succeeded in developing an enzyme that breaks down oats and transforms it into a milky liquid. This led to the creation of the first oat drink in 1990, for which Rickard Öste filed a patent. Together with his brother Björn, he founded the company Ceba Foods, which marketed the oat drink under the name Mill Milk in the health food sector.



John Schoolcraft serves as Chief Creative Officer and heads the Oatly Department of Mind Control, where ideas for designs, campaigns, and creations are developed. Working alongside him is Lars Elfman, the Design Director, who shares responsibility for Oatly's branding.

In 2001, the Swedes wanted to expand the reach of their product, resulting in the transformation of the company from Ceba Foods to Oatly. No longer just an alternative for people with allergies, oat milk is great for drinking, cooking, and baking, free from allergens, and made with one main ingredient that does not unnecessarily burden the environment. Oatly aimed to become a conscious lifestyle choice for a new generation – the post-milk generation.

“Sustainability is at the core of our business, and we aim to bring about systemic change in society – in how people eat, how food is produced, and how the planet is treated,” says Toni Petersson, CEO of Oatly from 2012 to 2023. To achieve this, Oatly has expanded from its base in Landskrona, southern Sweden, building multiple production facilities across three continents. This strategy aims to minimize transport distances to markets and keep production as local as possible. To ensure the oats don't travel far, Oatly collaborates with local farmers near its production sites, provided the quality of the oats meets their strict quality standards.

When it comes to their packaging, the Swedes predominantly use TetraPaks, featuring a unique color for each product – ensuring quick recognition on shelves. The caps of TetraPaks already fulfill the regulations coming into force July 2024. The so-called ‘tethered caps’ remain connected to the packaging after opening so not to become loose plastic waste. Made from sugarcane grown on certified plantations in Brazil, these caps are considerably lighter than previous designs.

The Oatly Department of Mind Control

But just having a good product isn't enough. If you want to be on as many supermarket shelves as possible and, on top of that, improve the world, you must come up with something special. Especially considering that the initial marketing budget was close to zero. Oatly relied on humor, provocation, and a colorful, comic-inspired packaging design that immediately catches the eye on any shelf and serves as advertising space. “Half of each carton communicates climate change messages,” writes an employee on the website jokingly.

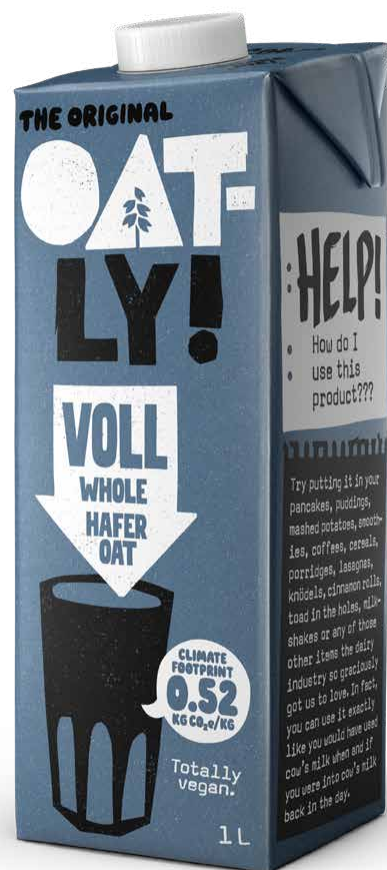
The Oatly brand design is created in-house at the Department of Mind Control. When it comes to the execution of campaigns and other marketing activities, external agencies such as Forsman & Bodenfors from Gothenburg are at hand to support. Oatly not only attracts attention with its packaging but also with its tongue-in-cheek jabs at the traditional dairy industry. With claims like “No milk, No soy. No badness” or “It’s like milk but made for humans,” they provoked the dairy industry so much that the industry organization Svensk Mjök took them to court in 2015. With success – Oatly is no longer allowed to claim that milk is bad for humans. During the legal dispute, Sweden’s biggest dairy company, Arla, launched a campaign in which they gave derogatory fantasy names like Brölk, Pjök, or Trölk to oat milk. Oatly’s response was typical of the brand, which sometimes reminds of a famous small village inhabitant by a tribe of seemingly invincible Gauls: they trademarked the names invented by Arla and produced a series of special edition oat milk products featuring these names – guess who had the last laugh. And, of course, the majority of consumers also took the side of the likeable underdogs. It’s worth noting that, officially, one cannot refer to it as oat milk due to EU legislation, which reserves the term ‘milk’ for animal products.

Conquering the World

At some point, a decision had to be made: whether to remain a small, rebellious brand or to grow and conquer global markets. Oatly opted for growth. More and more oat-based products – spreads, cream, yogurt, ice cream, or on-the-go coffee drinks – are available in an increasing number of stores and countries. Oatly now employs around 2,000 people worldwide and is present in more than 20 countries outside of Europe, including the USA, Australia, and China.

However, growth comes at a cost, and we all know, money doesn’t grow on trees. So, Oatly brought investors on board, triggering an outcry in the community. Besides, well-known personalities such as former Starbucks CEO Howard Schultz, talk show host Oprah Winfrey, actress Natalie Portman, and rapper Jay-Z, the Chinese state-owned enterprise China Resources and the US investment firm Blackstone were among the investors. This did not sit well with Oatly’s loyal community; they felt the clean image of their brand was tarnished and believed that Oatly had sold its soul.

“Change isn’t easy,” said CEO Toni Petersson in response to the accusations. He compared the decision to approach Blackstone to the choice of moving from organic markets to conventional supermarkets. “Blackstone is, in this analogy, the largest supermarket in the private equity industry. If we can convince them that investing in a sus-



In terms of packaging, the company predominantly uses TetraPaks, with each product been given a unique color.

tainable company like Oatly is just as profitable, maybe all the other private equity firms in the world will start directing their collective wealth into green investments.”

The investor story did leave a few scratches on Oatly’s image, but the brand hasn’t suffered major damage. This became evident in May 2021, when the company went public, creating a massive hype surrounding the NASDAQ-listed stocks. Oatly’s market value was estimated at ten billion dollars – a value traditional dairy conglomerates can only



Photos: Oatly

A somewhat unusual recipe for success: Mix a strong sense of conviction with humor and (self-)irony, add a dash of cheekiness, and stir in a generous portion of fighting spirit.

dream of. This value is not a reflection of its physical assets and products, rather it is the valuation of the brand.

Wow no cow

While the brand's image may have endured a few bumps, the product – oat milk – continues to shine. Its ecological footprint is significantly better than that of cow's milk, and Oatly continues to communicate this message proudly, never losing its penchant for provocation. In late 2019, the company launched a petition in Germany calling for food manufacturers to be required to disclose the CO2 emissions generated during production on their packaging. Oatly's iconic light blue posters were displayed all over Berlin, encouraging people to sign the petition. In just 28 days, 50,000 signatures were needed, and 57,067 signatures were collected, prompting the petition to be presented in the Bundestag.

Oatly's appearance at the American Super Bowl in 2021 was also memorable. The commercial, which had aired in Swe-

den in 2014 but was quickly banned, featured CEO Toni Petersson sitting in a Swedish oat field, playing the keyboard and singing the catchy tune "Wow, wow no cow." For those unswayed by the musical charm, Oatly offered a T-shirt with the slogan, "I totally hated that Oatly commercial." While perhaps not the most musically convincing advertisement, it was wonderfully quirky. So much self-irony and a CEO who isn't taking himself too seriously either, resonated well with audiences. Oatly even showcases its mishaps openly on www.fckoatly.com, embracing the motto "Nobody is perfect."

In autumn last year, Oatly once again provoked the dairy industry with its "The Dairy Deal" initiative. This cheeky campaign challenged dairy companies in Germany and the UK to disclose the carbon footprint of their products, offering them premium advertising space for free.

Conviction and Fighting Spirit

These aren't easy times for Oatly. While share value has fallen recently, the company's revenue continues to steadily



In just 28 days, Oatly collected 57,067 signatures for a petition calling on the mandatory disclosure of a product's CO2 emissions on its packaging. The German Bundestag took a bit longer; the hearing occurred approximately ten months later.

grow. Although the company is currently not profitable, the new CEO, Jean-Christophe Flatin, is determined to change that. But, of course, competition is strong. Supermarket shelves are full with oat drinks from other brands plus numerous plant-based alternatives to milk, like soy or almond beverages. Despite the stiff competition, Oatly remains a robust brand focused on what it does best: oats. "If you haven't already noticed, we are a company with fairly strong opinions," reads the informative and entertaining website (www.oatly.com). "Be it the questions of how we substitute the consumption of animals for plant-based foods in order to try and save our planet, or whether the Seattle Mariners will ever make the World Series." It's exactly that mix of conviction, humor and self-irony that makes Oatly such a likeable brand. That, paired with a bit of cheekiness, a lot of fighting spirit ("Hey food industry, show us your numbers") and, of course, great products – I guess, Oatly is doing just fine.



Never compromise on quality – and that also applies to packaging. That's why the color management solutions from GMG are the preferred choice in many packaging printing companies and agencies. They ensure consistent colors and predictable print results – crucial when it comes to meeting the high expectations of internationally successful brands.

**Enthusiasm for a
common goal**

Bernhard Winkler,
Head of Customer Service,
R&D and IT





Thinking beyond boundaries

True to his role as an IT expert, the laptop casually rests under Bernhard Winkler's arm. However, Winkler's contribution to GMG goes beyond IT. Described as a "pragmatist with strong academic credentials," he occupies a key position that encompasses a broad range of responsibilities.

Once a year, every year, Bernhard Winkler goes on tour. On his motorbike – an adventure enduro with three letters on the tank – Winkler cruises along winding mountain roads heading south, usually to Italy. A devoted wine enthusiast, Winkler is magnetically drawn to regions like Tuscany or Piedmont, whether on his motorbike or in the company of his entire family. "I love Italy," says the 50-year-old. Of course, he speaks the language too.

Right now, Italy feels a long way away. Outside, it's gloomy, windy, and damp. It's winter in Tübingen. But Bernhard Winkler, just under two meters tall, smiles regardless. It's quite possible that he's recalling memories from his recent trip. His business card reads "Head of Customer Service, R&D, and IT," concisely describing a role central to GMG with broad responsibilities. But that's precisely what has always fascinated Winkler: operating across disciplines, connecting the dots – a mindset contrary to the now-

dubbed silo thinking. A reflection of his journey, which as you probably guessed, is a very varied one. It all started with a commercial apprenticeship, which significantly shaped and prepared him perfectly: "It was the ideal start. I got to know all departments of the company and saw how decisions made in one area would affect other departments." Following his apprenticeship, Winkler ventured into manufacturing roles before transitioning to IT consulting. He subsequently ascended to the role of IT Manager at a globally operating automotive company, among other notable milestones. And soon after finishing his apprenticeship, he also pursued studies in business administration – while working. "This enabled me to apply the newly-acquired knowledge immediately," and therefore, he describes himself as a "pragmatist with academic enrichment." Even today, in his current role at GMG, the focus remains on forward-thinking and devising customer-specific solutions that offer broader added value. "So, I always analyze our customers' processes and study use cases in the quest to develop solutions, together with our team, for issues our customers didn't yet know they had." Color management is essential because it delivers value-added processes, standardization across multiple production sites, clear responsibilities, and transparency.

This approach is also reflected in product development, another area of the business which Bernhard Winkler oversees at GMG. "We want our customer to achieve the required color results quickly, consistently and cost-effectively, regardless of the substrates they print on." The development team at GMG is continuously working on pushing the boundaries of existing products whilst creating new tools aimed to further expand the product range, Winkler explains. "Currently, we work on new cloud-based analytical tools and focus on further improving our solutions designed to achieve ink savings in digital printing, i.e. reducing the amount of ink used while maintaining print quality. "This is very important for our customers – but, at this high level, it's very complex to achieve." Of course, that's precisely what makes it exciting for Winkler: the understanding of existing solutions and using them as a basis for new ones. "This requires the appreciation of all stakeholders, even within our team." In other words, "As a leader, it is my task to bring the right people together, create an environment where they can grow, providing support, and inspire them for the common goal." Or, to put it in the words of Antoine de Saint-Exupéry: "If you want to build a ship, don't drum up the men to gather wood, divide the work, and give orders. Instead, teach them to yearn for the vast and endless sea."

Johan Granås, Director of Sustainability at Holmen Iggesund, loves nature. Fortunately, there is plenty of it right on his doorstep.



The forest in their blood

About 300 kilometers north of Stockholm, in Iggesund on the Gulf of Bothnia, you find the paper company Holmen Iggesund. It not only produces beautiful cardboard but also makes a statement about sustainability and forest management.

At first glance, the somewhat barren landscape in front of us appears to be nothing more than a section of harvested Swedish forest – and at second glance, it's so much more. "Here, you can see how the young trees we replanted are coming along. It's a good example of the biodiversity we encourage. Check out this young tree; an elk has nibbled on its bark," explains Johan Granås, Director of Sustainability at Holmen Iggesund. The occasional presence of dead trees is not neglectful but intentional. The forest doesn't need to be pristine; on the contrary, "Dead trees are essential for biodiversity. They are home to many insects and moss varieties that are vital for a healthy forest," says Johan Granås.

The forest is a part of Holmen Iggesund; it is the company's DNA. That's why they take good care of it, planting three new trees for every one felled. Every year, the Holmen Group produces 35 million seedlings they then plant on the harvested land. "It's not true that we cut down trees to make paper. Trees are used to build houses or furniture; paper is produced from waste created in that process," says Johan Granås, who also has the forest in his blood. His home town is Dalarna, the province bordering Norway, where five generations of Granås have managed their own forests. "Whether in Dalarna or now in Hälsingland, my family and I spend a lot of our spare time in the forest: hiking, collecting mushrooms and berries, or elk hunting."



In harvested areas, you can often see individual trees left standing, such as this aspen. Since there are few aspens in this area, it makes sense to preserve them. Additionally, they break up the age structure of the new forest and provide a home for birds and insects.

Climate change changes everything

After completing his business studies in Stockholm, Johan Granås earned his Master of Science degree from the Rochester Institute of Technology in Henrietta, New York, before joining Holmen Iggesund in 1997, initially as a Product Manager for Iggesund. With many trips around the world, customer visits, and trade shows, there was little time left for nature. Therefore, he didn't hesitate when he was offered the opportunity to establish a sustainability department in August 2016 – a job that suits him perfectly and comes with several challenges. “Holmen Iggesund has been working with the forest for 350 years; we know what we're doing, but the landscape is evolving rapidly due to climate change,” says Johan Granås. “We have to invest even more effort and money to understand how the new climatic conditions – fires, drought, pests – affect our forests and adapt our behavior accordingly.” One strategy is to enhance biodiversity to make the forest more resilient. It's not easy, considering the harsh climate in Hälsingland, where little grows beyond pine, spruce, and birch.



At the nursery in Friggesund, Holmen Iggesund cultivates around ten million seedlings each year. These delicate plants must withstand extremely harsh conditions, and only the most resilient ones are planted in the forest.

Today, alongside ecological and economic aspects, social considerations in forestry are increasingly important too, and public perception of forest activities has grown significantly. Holmen Iggesund now carefully considers how to reduce its footprint during timber harvesting in inhabited areas. Clear-cut areas, for example, are notably smaller than in the past. Typically no more than two hectares compared to the previous 35 to 50 hectares.

Live broadcast from the forest

The growing interest in sustainability is also reflected in Holmen Iggesund's customers. More and more want to find out where the cardboard and the raw materials to make it come from. Since not everyone has the time and opportunity to travel to central Sweden, Johan Granås



Digital live streaming from the forest: During a Q&A session with an interested customer who wants to learn more about forestry and the raw material for Invercote, Johan Granås estimates the age of the tree based on its annual rings.

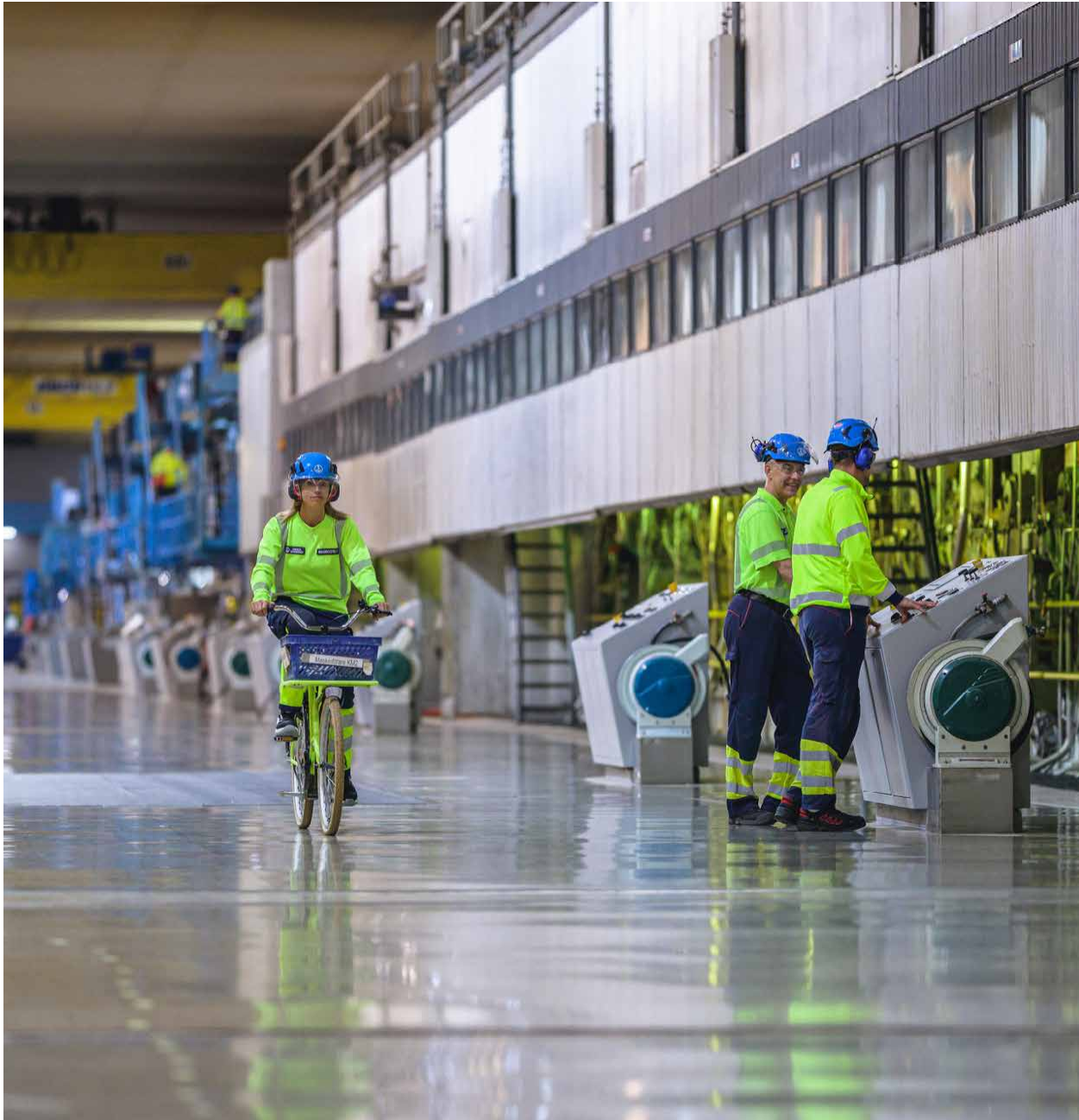
and his team have developed a new format: live broadcasting from the forest. “We go to five or six different locations, show customers live how we try to bring more biodiversity to our forests, and, of course, give them the opportunity to ask questions,” says the Head of Sustainability. Thanks to excellent smartphone cameras, software like Teams, and Sweden’s outstanding mobile network coverage, the technical realization of this project is child’s play. It’s a great idea that customers respond to positively. In addition it also allows Johan Granås to ‘sneak’ out of the office more often.

Any white won’t do

Things get significantly louder and warmer on the factory

floor of Iggesund. This is where Invercote, a cardboard especially suitable for packaging and exported all around the world, has been produced for 60 years now. It is commonly used in packaging for cosmetics, perfume, chocolate, pharmaceuticals, and electronics.

While there are many white virgin fiberboards, Invercote stands out because it offers the highest color stability and neutrality. After all, any white won’t do. White cardboard usually presents in a variety of ‘colors’. One has a slight yellow hue, another is more neutral gray, and a third shifts towards blue. However, when printing on cardboard, white stability plays a crucial role. Light tones especially, are very



Photos: Holmen Iggesund

At the Iggesund mill, the virgin fiber board Invercote is produced exclusively using pulp from the company's own forests. From Iggesund, Invercote, which is particularly suitable for high-quality packaging, is exported worldwide.

sensitive to the substrate's color. For instance, the delicate turquoise of an Estée Lauder box would look completely different if Invercote suddenly appeared somewhat grayer or bluish. And because color consistency is essential for a brand, it is crucial for the substrate to be consistent too.

Holmen Iggesund achieves this by implementing rigorous quality controls, including continuous surface color measurements during production and maintaining complete control over the raw materials. "The pulp for Invercote comes from our forests," says Product Manager Edvin Thurffjell. "We clean and wash the fibers, removing the lignin because it tends to make paper yellowish. This way, we obtain clean

raw material, allowing us to produce Invercote in a neutral, stable white." This crisp white has been chosen as the brand color of packaging for companies, such as Apple, which is using Invercote for all its product packaging. Imagine if the new iPhone arrived in packaging with a yellowish tint. In the fall of 2017, Apple CEO Tim Cook personally visited Iggesund, toured the forest and Invercote factory with Johan Granås, and even planted a tree himself.

Clean footprint

Not long ago, paper companies were considered environmental polluters. Changing this negative image was not easy, but companies like Holmen Iggesund have contributed



Johan Granås and Invercote Product Manager Edvin Thurffell in front of Grillska Gården, the grand guesthouse of Holmen Iggesund.



Approximately 60 employees work at the Head Office of Holmen Iggesund. The mill is only a few hundred meters away.

considerably to achieving exactly that. Continuous focus and investment in sustainability has led to incredible improvements. One such milestone was the installation of a new recovery boiler in 2012. With this boiler, the factory generates almost all of its electricity and heat, and even supplies the local community with heating. The new boiler drastically reduced emissions, such as fossil CO₂ by around 85 percent.

Holmen Iggesund is also committed to responsible water management. The surface water used is cleaned and returned, and the marine ecosystem is carefully monitored since the plant is located on the narrow sea arms of Iggesunds-fjärden and Gårdsfjärden. In 2023, Holmen Iggesund received the EcoVadis Platinum Award for the third consecutive time, being recognized as a global leader in sustainability.

The Swedes are still pushing for more. By 2030, the plant aims to be fossil fuel free, and the CO₂ footprint target of Invercote is zero. It's fortunate that Johan Granås was able to expand his team to five employees. "Four of them are mostly engaged in advising our customers on sustainability. I could easily employ more people," says the 51-year-old thoughtfully, looking out the window.

The sun is already setting outside. It's autumn in Sweden, and the days are getting shorter. Soon, it will be dark here at mid-afternoon. Admittedly not the best time for outdoor enthusiasts like Johan Granås. But one thing is certain, the next summer, with its long days and bright nights is sure to come again soon.



Because achieving consistent brand colors in packaging printing is crucial, color values must be adjusted to take the respective substrate properties and printing process into account. GMG's software ensures that the color is always accurate, whether printed on Invercote from Holmen Iggesund or any other paper, using both digital or analog printing methods.



“It’s hard to imagine a bathroom without tubes.”

Alexander Beck
Prepress Manager,
Albéa Group

Albéa, the Beauty Queen

With a total of 12,500 employees, the ALBÉA GROUP is the world's leading provider of cosmetic packaging. Whether it's perfume, lipstick, creams, or shower gels – Albéa's packaging can be found in virtually every household in one form or another, often packaged in tubes.

We want to learn firsthand what's happening in the beautiful world of tubes. From Alexander Beck, Prepress Manager, Lidia Neuberger, Team Leader Printing Technology, and Anna-Maria Eichhorn, Media Designer – all three are from Albéa, Germany. Patrick Peters, Technical Sales Specialist at GMG, completes the panel.

TrueColors: While perfume bottles immediately evoke feelings of luxury, sensuality, and beauty, a tube – please forgive me for saying this – may seem rather plain. Please feel free to disagree!

Lidia Neuberger: The unassuming and universally familiar shape makes the tube so appealing. Our clients – the brands and their agencies – must communicate the brand almost entirely via the artwork. Especially in the high-priced segment, the caps are often used as a differentiator. These are often created exclusively for a brand and product. Some clients even provide their own caps, as it can genuinely be a unique selling point. Not only for shower gels but also for lip gloss or mascaras. At first, it's just a tube, but then, we turn it into something extraordinary.

Alexander Beck: It's hard to imagine a bathroom without tubes. And at Albéa, we can produce excellent designs using various printing methods. Classic tube printing is done in a wet-on-wet process, called Letterpress. This is highly efficient for simple designs but sometimes unpredictable. Colors may separate, overprinting can be a problem, and so on. Most of our printing is done in screen printing, flexo, and offset. In our American factories, we also use digital printing. Whatever is desired – unique textures, vibrant

colors, atmospheric images – we can realize ideas today that were simply not feasible a few years ago.

And which tube printing method dominates?

Anna-Maria Eichhorn: It depends entirely on the design. The artwork determines the method.

What are the sustainability characteristics of tubes?

Alexander Beck: Today, we offer packaging solutions which prove that plastic and sustainability don't have to contradict each other. Using recycled products is one option. But clever plastic management is also important. Today, we can manufacture a tube using significantly less plastic by producing tubes with thinner wall thicknesses and slimmer tops. Albéa has developed the EcoFusion Top, an incredibly economical lid that is so minimal that it's barely visible.

Can you spot a design trend in the artwork? Are they becoming more reduced, featuring fewer colors and simpler illustrations, or are they leaning towards more brightly colored creations?

Alexander Beck: Looking at major premium brands, it's evident that minimalist designs are increasingly prevalent. The tubes we currently produce for this segment are typically simpler in design. Premium brands often adopt a reduced look and, to set them apart from the competition, rely more on effects such as texture, unique materials, or a matte-gloss finish for example.

Anna-Maria Eichhorn: For a French luxury brand, for example, we print a white or colored tube with monochro-



Patrick Peters, Technical Sales Specialist at GMG, recalls: "In 2021, we conducted the first training session with the Albéa team. GMG software has been installed in early 2022. We haven't heard much from support, so things seem to be running pretty well."

matic typographic elements. We do this in screen printing. On top, we may apply embossing too, and of course, a beautiful cap.

Lidia Neuberger: A beautiful effect is also achieved through an additional application of varnish. For the hair care brand John Frieda by the company Kao, we produce tubes with a gloss finish that we then enhance with a spot matte varnish. We produce these tubes using flexographic printing.

Alexander Beck: When we print images on tubes, it's usually done by flexo printing – and GMG. 4-color images are mostly printed with flexographic printing.

How do you ensure choosing the right process?

Lidia Neuberger: Typically, we start with a feasibility study. If we have a colored tube, offset printing is almost always out of the question because the ink coverage wouldn't be sufficient. In these cases, screen printing can be a viable option. A combination of screen and flexographic printing is also conceivable. Another example: We have a white tube,

and the customer wants a beautiful gradient. Here, offset printing with the so-called iris gradient is the way to go.

Costs vary depending on the printing process. Do packaging agencies already consider feasibility during the creative process, and is the data they provide usually print-ready?

Anna-Maria Eichhorn: It depends. Honestly, there's a bit of everything.

Alexander Beck: There are only so many agencies capable of providing print-ready files. These are packaging professionals who also use GMG's color management. These service providers know what they're doing. Typically, for a new project, we work together with the agencies to agree on the specifications. Once a product family is launched to the market, and additional variants are introduced over time based on the same concept, the provided print data usually fits well.



The artwork is representing the brand – along with the cap. Especially in the high-end segment, there are exceptional caps that are sometimes created exclusively for a brand.



Media Designer Anna-Maria Eichhorn uses GMG's solution to prepare customer data and make the artwork "print-ready." She explains, "Usually, we can assess images effectively on screen. The color-accurate digital proofs generated with GMG ColorProof replace the need for time-consuming and costly press proofs."



GMG OpenColor: Knowing what happens on press. Because the tube is printed as a sleeve, it must be cut open and glued to a flat surface to measure the patches.



“Since we started using GMG, colleagues in prepress can prepare images for our presses faster and more accurately,” says Lidia Neuberger.

A classic in tube printing: Letterpress. The wet-on-wet process is where all colors are first transferred to a rubber blanket and then printed on the tube. Very efficient for simple decors – but not always predictable. “Respect,” says Patrick Peters, who got to experience the process live on-site.



The prepress stage in packaging printing is a matter for specialists. Here, GMG’s color management solutions are No. 1 choice. Since when has Albéa Deutschland been using GMG software and proofing solutions including media?

Patrick Peters: Since around 2021. At least, that’s when we had the first training session with the Albéa team. GMG software has been in daily use since early 2022. Our support team hasn’t heard much from Albéa since then, so things seem to be running pretty well (laughs).

What led you to take a closer look at GMG’s color management?

Alexander Beck: We realized that we had hit a wall with the previous solution. Artwork, proofing, printing – the colors just didn’t match. Looking around, it felt like the whole world was using GMG. So, we took stock and also opted for GMG OpenColor, GMG ColorServer, and ColorProof.

Did GMG meet your expectations?

Alexander Beck: We are very happy with our choice and are convinced that we have partnered with a future-proof

solution. We got up and running very quickly and accumulated a lot of practical experience. The proofs we create today with our GMG color management setup, and GMG OpenColor at its heart, perfectly match the results on press.

A tube is famously not made of coated paper. Did the color results match straightaway?

Patrick Peters: After initial discussions, we closely examined what was happening on press and quickly realized that the total achievable ink coverage was lower than usual. Hence we had to work with considerably less ink. We developed our own chart to represent these specific conditions accurately. Of course, we were very limited because of the small format. This chart was then printed at Albéa. Then, we had to figure out how to take accurate color readings from the round tube. Cutting it open and complaining for days was not successful. Applying heat didn’t help either. Gluing, however, was the solution; we flattened the open tube and glued it to a rigid surface enabling us to take accurate readings. We created a profile with GMG OpenColor, ran a



Cross-process efficiency through innovative color management: “We are working to align flexo printing with PSO.”

digital proof of the test file using GMG ColorProof and sent it to Albéa asking the team to check the proof against the actual print result.

And did the proof and print match?

Alexander Beck: We were blown away by how accurate GMG proofs are and immediately realized how we and our customers would benefit from such precise predictability.

How do your customers benefit?

Alexander Beck: Historically, if a customer wanted to see what the result would look like, we had to create a machine proof. If it didn't turn out as expected, we had to manually adjust the print data, create new printing plates and put it on press again. This took many hours. Something like that is almost unthinkable today. Finding a free slot on the busy presses alone could take several weeks. GMG's digital proofing solution is allowing us to work so much smarter. Clients love it too, as we can show them exactly what the final print result will look like at any time. We are enjoying more flexibility and seeing shorter production timings and cost savings.

Lidia Neuberger: Even the accuracy provided by the soft proof saves an incredible amount of time. The colleagues in prepress can now prepare images much better and faster for the printing process.

Anna-Maria Eichhorn: Collaboration with agencies has also become more efficient. Almost everyone out there works with GMG. Recently, we shared our profile with agencies, and now they create color-accurate proofs inhouse. With GMG, all process partners can expect the same result.

Alexander Beck: Quite a few customers send their data prepared for standard offset printing. We then apply our profiles in prepress, so that the result matches the flexographic printing process. However, we are also working in parallel to align flexo printing with PSO.

GMG OpenColor and GMG ColorServer plus GMG ColorProof equals ...

Anna-Maria Eichhorn: Predictability – knowing what happens on press.

Lidia Neuberger: Efficiency – one test chart is enough and replaces many time-consuming test prints.

Alexander Beck: Process control and a common understanding – because almost all partners and agencies rely on GMG's color management.

Patrick Peters: Speed and consistency – getting color right first time.

Thank you for the insightful perspectives!

SELECTIVE FACTS



Seeing red

When someone 'sees red', it can be assumed that they are 'very angry or becoming so'. The color red is the most common signal color in the animal kingdom and often triggers anger. The expression has its origin in bullfighting. It was long believed that the bull in the arena only gets truly angry when it sees the red cloth. However, it is now known that the bull reacts only to the movement of the cloth and not to its color, as in fact, bulls are red-green colorblind. Since the 19th century, equivalent expressions have been used in German: 'rotsehen' – and in French: 'voir rouge'. (Society for the German Language e.V.)

To show one's true colors

The idiom 'to show one's true colors' means to express one's true intentions, beliefs, or allegiances, often in a decisive or public manner. The expression originated from card games and has been used since the 18th century. In card games, the rules stipulated that a card of the same suit had to be played: the player had to 'show true color' (declare the suit).

Gray Eminence

Gray can be a color of hidden power – that's certainly the case when we talk about the so-called Gray Eminence. The term refers to an influential (political) figure who rarely appears in public. Often, these figures operate behind the scenes, providing advice and shaping opinions. The title is a translation of the French term 'l'Éminence grise'. Incidentally this was the nickname of the Capuchin friar and closest advisor to Cardinal Richelieu, Père Joseph. The Cardinal was addressed with 'Éminence', and since the friar always wore a gray Capuchin hood, the term emerged for the influential brother of the church who wielded significant influence over political affairs at the time. (Society for the German Language e.V.)



ALTERNATIVE QUESTIONS

Renate Kempf

Marketing Manager at GMG



Photo: Private

What is your favorite color?

Gray.

What would you do with a lottery win?

I would donate a portion to disadvantaged children and animal welfare. With the rest, I would buy a beautiful house with a sea view somewhere in the south.

Do you have an idol?

I don't really have an idol. I believe no one is perfect, and one should not try to copy others but always strive to be the best version of oneself.

Which color describes you best? And why?

Gray, because for me, it's a subtle color, not too flashy. You can combine it with almost any other color, and it always looks harmonious.

Where do colors play the biggest role in your life?

The equipment of my horses, like the saddle pad or halter, should always match my riding outfit.

How do you spend your time outside of GMG?

With my horses, friends, and family. I regularly meet up with friends for barbecues, cooking together, or game nights.

Reading or Netflix?

Definitely Netflix. I prefer watching series or documentaries over reading a book.

Your favorite season is:

Definitely summer. I really like the warm and enjoy being by the lake or having barbecues with friends and family. And I like that it stays light for so long in the evenings.

Singing or dancing?

I like to sing in the shower, even though I really can't hold a note. I used to dance a lot and regularly. I started in a carnival club and ended up being a cheerleader for American football.

City or countryside?

Difficult. I like the proximity to the city and all the associated advantages, but I also enjoy the peace and quiet of the countryside.

GMG UPDATE



GMG ColorProof 5.15

Efficient, accurate and reliable proofing

- GMG ColorProof now supports the new HP DesignJet Z9+ PostScript® series printers. With five print heads for up to ten colors, the printers enable a very large gamut. Both models are equipped with an X-Rite i1 measuring device and can therefore also be used with GMG ProofControl.
- To ensure compatibility with the latest PDF technology and Adobe Creative Cloud applications, the Adobe PDF Print Engine (APPE) has been updated to the latest version 6.1.
- The application service of this version supports the new GMG online licensing. Online licenses are system-based licenses that can be used on a local computer or in a virtual environment. They offer high stability and eliminate the need for a dongle.
- GMG ColorProof now fully supports the latest MXN proof profiles. The higher resolution MXN profiles result in better color matching between proof and print, thus 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.

GMG OpenColor 3.1

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

Simple creation of precise proof and separation profiles

- All colors, including spot colors from CxF files and DB3 libraries, are stored in a shared database. With the 'Lab-to-Spectral' technology, Lab-based spot color data can be converted into spectral values, enabling flexible use and combination for various projects.
- Reducing costs in digital printing has never been easier: New ink-saving presets in GMG OpenColor automatically adjust relevant parameters such as the GCR value before calculating the MXN separation profile.
- The new version of GMG OpenColor supports all three models of the new X-Rite measuring device series: eXact 2, eXact 2 Xp and eXact 2 Plus. Compared to previous X-Rite generations, the measuring devices offer a 30% larger screen to make measuring even easier and more convenient.
- 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.

GMG ColorServer 5.5

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

- The separation engine utilized in GMG ColorServer has undergone significant enhancements, streamlining workflows and incorporating the latest MXN improvements from GMG OpenColor into GMG SmartProfiler. Users of the new version experience faster profile calculation, have the ability to create separations from CMYK-to-ECG, and can utilize new ink-saving presets.
- With GMG ColorServer 5.5, users can not only save ink, but also color channels for toner-based presses. The improved 'No Black' preset in GMG SmartProfiler optimizes depth compensation for CMY separation profiles, resulting in higher color saturation.
- Filter spot colors by Lab value in the new spot color overview: The enhanced user interface for spot colors is not only clear, but also helps users to avoid duplications with the new Lab filter: When searching for the current Lab or the target Lab of a spot color, users can easily identify the most suitable color equivalent for the relevant printing process.
- Measuring test charts with new measuring devices: GMG ColorServer supports all three models of the new X-Rite measuring device series eXact 2, eXact 2 Xp and eXact 2 Plus, as well as the new MYIRO-1 measuring device.



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