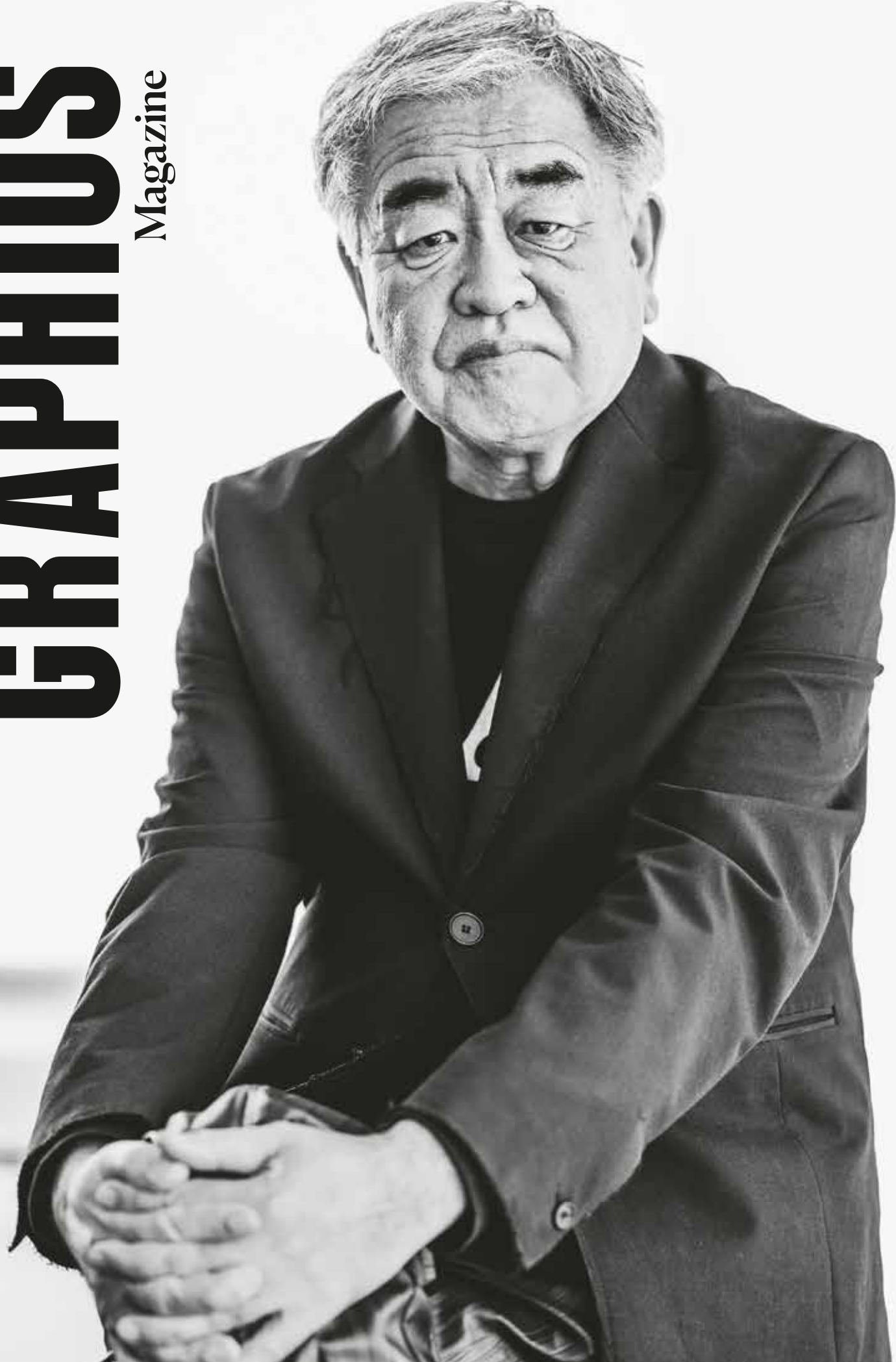


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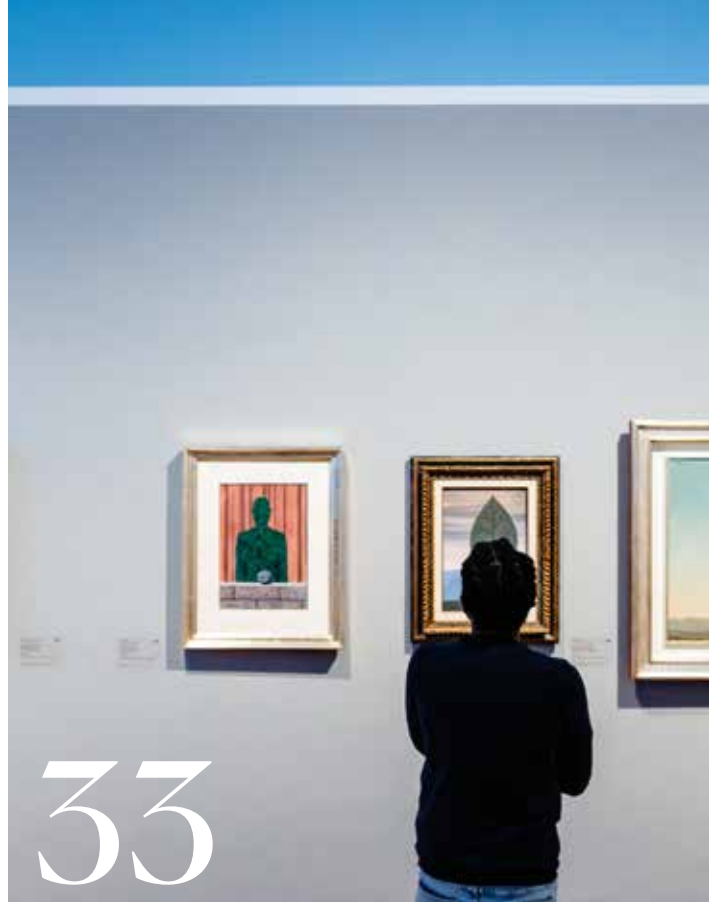
GRAPHIUS MAG20



© Anne-Emmanuelle Thion

Wabi-Sabi Mood

An ode to the essential



Magritte, La Ligne de Vie

The art of revealing the invisible



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Elle 1945-2025
Un siècle au féminin
Between legacy and modernity

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Wabi-Sabi Mood:

an ode to the essential



Thierry Grundman



Anne-Emmanuelle Thion



There are projects born from an idea, and others born from a moment. *Wabi-Sabi Mood* belongs to the latter category. Its origins can be traced back to December 2024, during the first Wabi-Sabi Lab, an event that brings together artists, craftspeople, gallery owners and publishers whose work naturally resonates with the Japanese aesthetic of *wabi-sabi*. The discussions unfolding there, sometimes in response to an object or a gesture, seemed to be extending the same feeling: that there is a less rushed, more conscious way of being present in the world. The event doubled as a shared experience; a place where everyone brought their sensitivities, doubts and practices, as fragments of one single truth. This creative laboratory, summarised as an exhibition as well as a manifesto, had a simple goal: reminding us of the spiritual depth of *wabi-sabi* as opposed to the 'lifestyle' version of it, which too often reduced it to minimalist decoration or a wellness trend.

The magnitude of this moment made it clear there was a need to extend it, to capture it, to share it. From this realisation came the proposal of creating a book. An object capable of collecting the diffuse intuitions and giving them form. This moment worked as a trigger. Suddenly, the concept of a book was no longer a vague wish; it had become a concrete prospect. No simple photographic project, but a deeply rooted, detailed work that embraced continents, encounters and stories. The decisive meeting with Wim, founder of publisher Beta-Plus, then opened up a new, international and highly demanding perspective. *Wabi-Sabi Mood* began to take form, not as a demonstration, but as a journey.

W

WABI-SABI: NOT TO UNDERSTAND, BUT TO FEEL

How do you define *wabi-sabi*?

Authors Thierry Grundman and Anne-Emmanuelle Thion prefer to speak about a manner of looking. A way of living in the world, that values simplicity, authenticity and the traces time has left behind. You recognise *wabi-sabi* first through a subtle shift, a very small change in perspective, something in you that slows down. An aesthetic, yes, but only as a consequence: the essence of *wabi-sabi* is an internal attitude. Accepting the lack of permanence. Choosing the truth over the spectacular. Finding harmony in imperfection.

Far away from clichés equating *wabi-sabi* with a minimalist style, an anthem to the old, or a wellness trend, the authors recall philosophical depth, a heritage from Japanese Taoism, nourished by zen thinking, that has traversed the centuries.

And for them, it's no intellectual concept. It's a feeling. A feeling they experience when they see a cracked wall, in the shadow of foliage, or in a 16th-century temple where a monk, Genka San, welcomes them for a tea ceremony in absolute silence. Once experienced, they say, this feeling appears everywhere: in the moss that covers a rock, in the colours of a spice warehouse in Cochin, or in a



modest design that becomes a work of art, like a *mochi ita* – a simple *mochi* plank in patinated wood – found at a flea market.

A BOOK CONSTRUCTED BY DRIFTING TOWARDS A GOAL

The structure of the book took form during their travels. Nothing planned. There was no contents page. They accepted not knowing exactly where the material would lead them. This openness to chance – or rather, to the unexpected – forms the core of *wabi-sabi*. The framework developed afterwards, almost spontaneously, and was embraced by the places, the people, the kilometres and the happy coincidences. The result? Work that forms a whole, a coherent unit in which every chapter

contributes to the understanding of *wabi-sabi*.

You can read it in one sitting, or in parts. Put the book down, pick it back up, open it up randomly based on chance. *Wabi-Sabi Mood* is not a book that waits to be understood. It is to be explored.

For the authors, every page is intimate. Seven months of work, every day, through the days and at night, with decisions weighed up, one by one. All the words, all the photos, found their place like stones in a garden, with precision, patience and intention.

PHOTOGRAPHING A FEELING

As a mood photographer, Anne-Emmanuelle Thion does not record what she sees, but what she feels. Her approach to *wabi-sabi* was therefore almost self-evident. Intensely experiencing the moment, remaining in a state of heightened awareness, and allowing the emotion to shape the image. Her working methods are fed by extreme, almost meditative attention to what is happening in the invisible areas of a place.

Here, technology fades into the background. No presentation, no forced sharpness, no favourite devices. 'A technique without technique,' she says. Trusting intuition, the texture, the



imperfections. Letting the material speak for itself.

Whether it was in Japan, India, Italy or Morocco: the locations themselves evoked the images – patinas, earth and dirt, shadows, gestures, architecture. No urge whatsoever to standardise the light. Every country has its own light – and it is exactly that raw, unpolished truth that feeds the cohesion of the book.

TEXT AND IMAGE: A MUSICAL SCORE FOR FOUR HANDS

It's not an illustrated book. Nor an essay with photos. Both dimensions moved forward together, in constant interaction. The images sometimes preceded the text, guiding the writing. Other times, the text evoked a specific image. This deep harmony, they say, made co-creation an obvious decision. Total fluidity. No single disagreement.





KENGO KUMA: THE EVIDENCE OF A CONTEMPORARY JAPANESE VOICE

There was a Japanese voice needed to open the book. And not just any voice, but that of a creator whose work genuinely fell in dialogue with the values of *wabi-sabi*. Thus, they wrote to Kengo Kuma, an important contemporary architect... And he agreed to be involved. In all simplicity.

The interview that followed was a revelation. His voice gave the book rare legitimacy: not the approval of an authority, but the echo of a thinking

process that has explored the same intuitive notions for decades. Kuma embodies a 'modern *wabi-sabi*' that is not aesthetic, but ethical: architectonic humility, sparing use of resources and integration with the environment. It is a design approach that connects tradition and innovation, traces of the past and modern use with each other.

His enthusiasm at the discovery of images, and especially his words – their erudition and sensitivity – were moving recognition for the authors.



THE BOOK AS AN OBJECT: BEAUTY AS MATERIAL

In a digital world, *Wabi-Sabi Mood* consciously chose a physical, material approach. The feel of the paper. The scent of the plant-based ink. The matt finish of the images. The sound of the pages. Four senses at once.

The choice of recycled paper went without saying: the light, absorbing texture ensures a soft, modest and peaceful effect – completely in the spirit of *wabi-sabi*. The black becomes deeper without shimmering, the shadows breathe and the textures come into their own right.

The finish, the binding, the linen cover: everything was designed the way you would handcraft an object.

GRAPHIUS: THE RIGHT APPROACH

It may sound like easy praise. It's not. The authors chose to work with Graphius, based on demands – their own, and those of the publisher Beta-Plus. The set-up of the printing press with Fabienne, page by page, was a key moment. Adjusting the colourimetry, bringing the mood into balance, refining the nuances. Technical, creative and highly collaborative work.

The emotion initially appeared long before the book was finished. When the first pages rolled off the press, some headed to the recycling bin, others to the pallets. The book began to take shape. Then the pallets were delivered at home, the first copy was opened to held breath. 'If we would have to do it again, we would do exactly the same,' they say. And that says it all.

AN INVITATION TO LOOK DIFFERENTLY

At the end of this journey through materials, landscapes and encounters, *Wabi-Sabi Mood* looks less like a book than like a breath of fresh air. Anne-Emmanuelle and Thierry are neither searching for nor trying to impose knowledge, but to create a moment in which someone might find themselves, a moment of pause in the rhythm of daily life.

Their approach – highly attuned, flowing, free from adornment – reflects the spirit of *wabi-sabi*: a creation that gradually unfolds, guided by humble intuition, without coercion. The foreword by Kengo Kuma expands this perspective even further by reminding the reader *wabi-sabi* is neither decorative nor backward-looking. It can become a contemporary way of life, of building and of looking, based more on precision than on perfection.

Finally, the physical materiality of the book – the texture, the soft light, even the silence – reminds us that a book can be a place. A place to visit. A place that subtly changes perspective.

If *Wabi-Sabi Mood* had to leave a trace behind, it would be this: beauty resides in what is real, fragile and sincere. And in a world full of haste, this truth is no luxury – it's a refuge.



Wabi-Sabi Mood

Beta-Plus Publishing,
Brussels,
244 x 310 mm,
Cyclus Offset 170 g/m²,
256 p

Photography © Anne-Émmanuelle Thion





Erik

An aerial photograph of a lush green landscape. A long, rectangular swimming pool with blue water is oriented vertically in the center-left. To the right of the pool, the word 'Dhont' is written in a large, white, serif font. Below it, the words 'the allegory of the landscape' are written in a smaller, white, serif font. At the bottom of the image, there is a small building with a brown roof and a chimney. The surrounding area is filled with green grass, trees, and shrubs.

Dhont

the allegory of the landscape

From the sand flats of the Arabian Peninsula to the shores of the Baltic Sea, from the coasts of Los Angeles to the island of Paxos, Erik Dhont creates incredibly diverse gardens. On the eve of the two hundredth anniversary of the existence of Belgium, his design for the Royal Palace in Brussels won over the jury. We had a meeting with this fascinating landscape philosopher.

Photography © Jean-Pierre Gabriel



E

'Every Erik Dhont garden is different; they each have their own personality. For every place, there's an approach that transforms the space.' Peter Watelle, a contract gardener in the region of Bruges, is familiar with the characteristic, meticulous implementation plans of the Brussels-based landscape architect. One of the most recent projects by Dhont lies especially close to Peter's heart: his own garden.

For clients who want to approach the theme of their gardens, collaborating with Erik Dhont means, above all, becoming familiar with an approach that is more related to landscape philosophy than horticulture. 'Our work consists first of all in proposing solutions for a certain space. For this, we listen to the wishes and needs of the client. Every place is different; everyone has their own expectations – often many at the same time – especially

if there are multiple people or parties with their own interests involved.'

There are certain beginning points: the environment, the biotopes differ. You don't think in the same way about a historical location as you do about a site with contemporary architecture, or in the dunes, a desert oasis, in the middle of the woods or surrounded by meadows.'

For Erik Dhont, the next step is a sketch, a drawing that he discusses with the client. This can be as simple as a few lines on a sheet of paper. It's interesting to note that he originally studied graphic design before venturing into landscape architecture.

Ever since he opened his offices in Brussels in 1989, this double education has been recognisable in the realisation of his projects. One of the earliest, in 1990, was the former Gaasbeek command post,

an impressive place, soaked with history. The building, a red-brick fortress dating back to 1602, once served a military function. Erik Dhont gave an almost riddle-like response. In a square – with 32-metre sides – he drew a maze of low, round pieces of hedge. The square lies deep in the earth and is surrounded by blue hardstone. Around this, cylindrical hedges, three to four metres in diameter, stand as sorts of guards. An extra layer of young maple and oaks were planted. Thirty years later, they have reached their double goal: with their canopy of leaves, they form an enclosed garden, and with their height, they act as genuine conversation partners for the command post itself.

This approach of working in successive phases is explained as follows: 'When we make a plan, the plants consists of different generations: adult trees, young saplings that still need to grow,





bushes and shrubs... This mix creates a dynamic and ensures a feeling of balance, as in natural environments.'

As you may well realise, the gardens by Erik Dhont offer outspoken modern solutions, in terms of both spirit and form. You see this, for example, in the way in which he incorporates topiaries and pruned plant sculptures. This shaping has been used as far back as human memory extends. But he also diverts from classic traditions in various ways. The often abstract forms are not introduced as loose sculptures, but placed in such a way that they structure the space and form ensembles, as seen in this vineyard near Geneva.

'This is a project that is very dear to me, because it was my first international assignment, started in 2002. It consists of two parts on both sides of an eighteenth-century house. At the front, there is a large

courtyard between the main building and the outbuildings perpendicular to it. It is the heart of an agricultural and wine domain that receives visitors.'

Erik Dhont designed a bench with a concrete seat on thin metal legs. It brings the courtyard to life. The access path from the road was also carefully considered. To direct sight instead of immediately giving everything away, the path narrows, flanked by imposing yew hedges. On the other side, a crowd of large, trapezoid topiaries, including tall pines and oaks, switch to the surrounding landscape. From the lookout terrace, you see that these shapes also create walking paths and sitting areas.

These volumes are given a new dimension in a different garden, located in Malibu on the edge of the Pacific Ocean. Along the Pacific Highway (PCH), the terrain gradually

"Every place has its own botanical and cultural identity."

peters out; the house is to be found at the lowest point. The originally flat terrain is shaped by the placement of earthy 'topiaries', small hills planted with trees and set apart by immense plates of smooth cement. Here and there, open spaces are created by modern sculptures. But the most important element of this project, besides the discoveries that are made around each of these hills, is the relationship that lies with the natural hills on the other side of the Pacific Coast Highway. Erik Dhont has the impression that the garden is just an appetiser for this. The landscape design is an application of the Japanese garden technique of *shakkei*, or 'borrowed scenery'.

After California, we also wanted to take a moment to appreciate one of

“I love the idea of
going for a stroll:
the symbol of
letting go, distance
from the every day,
taking time.”

his most recent gardens, located in the south of England. Here too, the original terrain was flat, on a slight angle, with large forests as decor. The first intervention takes place close to the house. The terrace is decorated with flowerbeds and small bushes around seating and benches. The grass area is split into parallel strips, primarily planted with bulbs and permanent plants, so that leaves and flowers shine from spring to autumn.

In the middle, by an existing pavilion, a long swimming pool stretches out. To give it a more prominent presence, the border is broader and bolder than usual. There's a little poetry too, because you literally swim among flowers.

The swimming pool is also an important element in a garden on the south-side of San Miguel, an island in the Azores. This remote location was once chosen by a father who wanted to protect his three beautiful daughters from the impact of the Spanish Flu at the end of the First World War. The geologic context is defining for the project. The walls and paths are made from volcanic rock, collected on the terrain. The planting is minimal on the side closest to the ocean, emphasised

by the central stone path and the volcanic-rock edge of the swimming pool. At the rear of the house, stone walls of different heights embrace the gardens that, in a few years' time, have become flooded with tropical exuberance.

You'll understand that anyone who wants to enter into a dialogue with an environment – respecting or sublimating it – must of course begin with a solid botanic investigation.

‘Every place has its own botanical and cultural identity. Then comes the phase in which we create the transition between the functional part around the house and the surrounding landscape. I love the idea of going for a stroll: the symbol of letting go, distance from the every day, taking time.’

This vision becomes clear when we look at a current project in the hills of Girona, Catalonia. The clients, a couple who are architects, called on Erik when their future home was nothing more than a ruin consisting of a few walls. The first phase was focused on the immediate surrounds of the house. Here, you'll find a series of terraces, overshadowed by existing holm oaks. The connections were made with large stones that

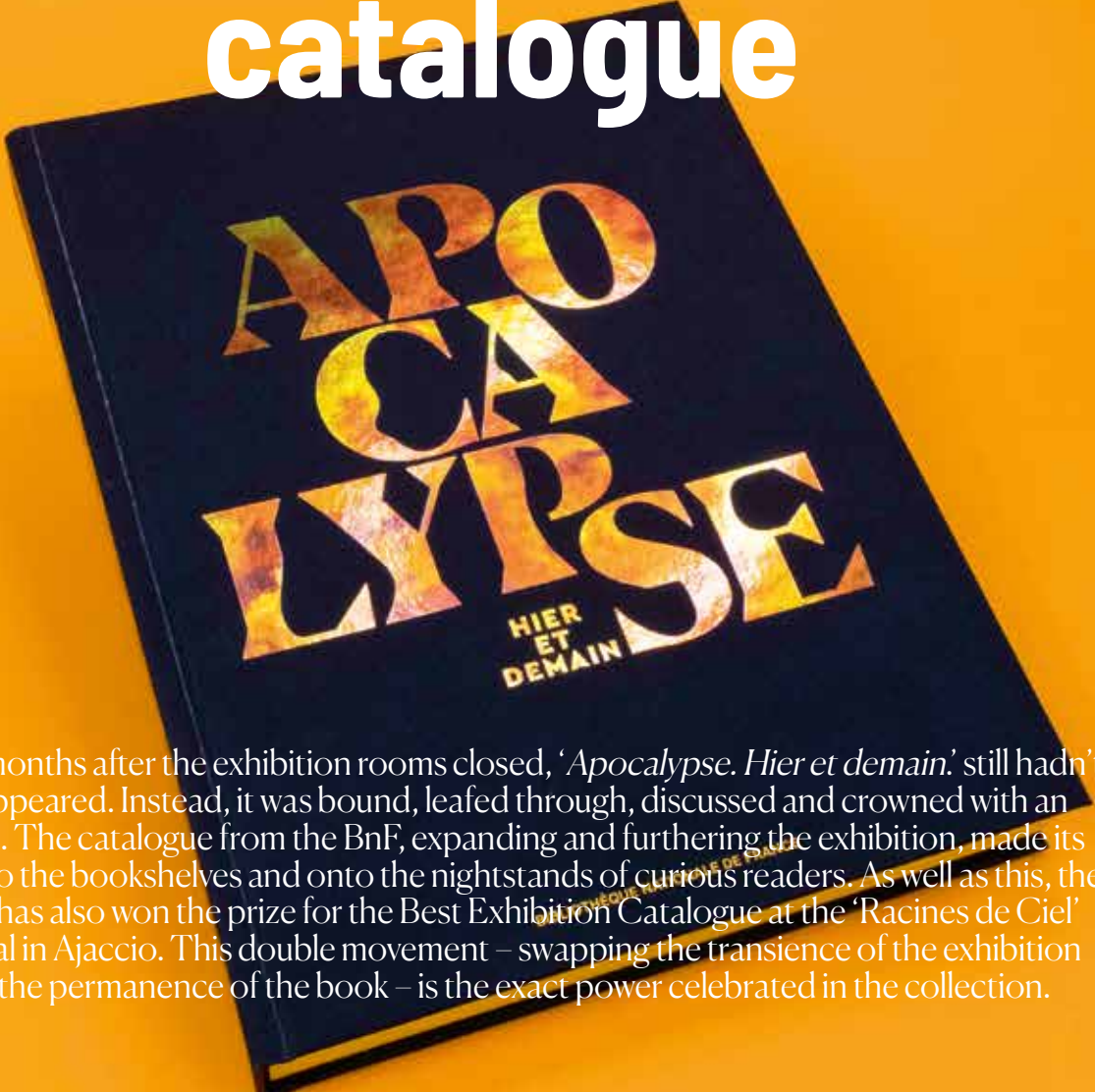
were collected on site. ‘Elsewhere, in the neighbourhood of Siena, we used stones to create low walls and spaces, with the goal of ‘demineralising’ the house in favour of plants.’

Shadow was an important element in the design of a garden on the top level of the former silos for the malt house in Kanaal, property of Boris Vervoordt. The challenges were considerable: a cement cylinder with a diameter of 7.30 metres. ‘To guide the round volume and create intimacy, we chose beautiful Japanese maples. They give a transparency, the sort of light the Romans loved.’

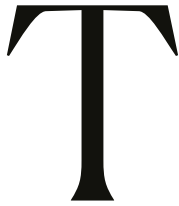
Among the many recent projects Erik Dhont has worked on, there also another genuine Belgian eye-catcher: the new garden for the Royal Palace of Brussels. The plans are for it to be complete before the celebrations for the two-hundredth anniversary of Belgian independence. People need to see it as a soft melody, the sound of plants, reflected in glistening water features, everything surrounded by waving yews.



The end of the world compiled in an award-winning catalogue



A few months after the exhibition rooms closed, '*Apocalypse. Hier et demain.*' still hadn't disappeared. Instead, it was bound, leafed through, discussed and crowned with an award. The catalogue from the BnF, expanding and furthering the exhibition, made its way into the bookshelves and onto the nightstands of curious readers. As well as this, the work has also won the prize for the Best Exhibition Catalogue at the 'Racines de Ciel' festival in Ajaccio. This double movement – swapping the transience of the exhibition for the permanence of the book – is the exact power celebrated in the collection.



YVES ANJAN,
Artiste 20e,
L'Apocalypse, 1988,
technique mixte,
[Cm. 14]

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**L'Apocalypse et la fin
des temps en littérature**
Lucie Mailand

The Bibliothèque Nationale de France (BnF) did not choose the easy route when they opened Galleries 1 and 2 to the exhibition *Apocalypse. Hier et demain*. 'Apocalypse' is, after all, a multifaceted word, meaning both 'catastrophe' and 'revelation'. The exhibition plays on this double meaning by structuring the itinerary in three parts – revelation, the time of catastrophe, the day after – offering the visitor a path that is simultaneously chronological and thematic. The dates (4 February to 8 June 2025) and the scope and density of the collection – almost 300 pieces – testify to the ambition of the project.

The exhibition, which contained medieval manuscripts (the Beatus of Saint-Sever), prints from Dürer, visions by William Blake, paintings by Odilon Redon, modernist

compositions (Wassily Kandinsky) and contemporary works (Anne Imhof, Kiki Smith, Tacita Dean, Miriam Cahn, Otobong Nkanga), aimed to show the continuity and transformation of a visual imagination. The comparisons between, for example, a medieval miniature and a contemporary installation, placed the visitor in a position where they needed to make interpretations themselves: how does a so-called 'holy' image of the end of the world resonate with an image coming from the Anthropocene period?

The richness of the exhibition stemmed as much from the quality of the pieces (loaned from institutions and private collections) as from the cultural programme

that accompanied it: conferences, round-tables, and even a cinematic retrospective organised in collaboration with the Cinémathèque française, addressing the apocalyptic question in a broad range of disciplines. This event-based dimension transformed the galleries into a place for debate – going beyond aesthetic emotion – of our contemporary ideas about catastrophe, collapse and hope.

On the museographic level, the BnF pursued clarity: simple descriptions, large prints of certain works, and audiovisual displays that allowed visitors to listen to literary fragments and testimonies. Many critics and cultural chronicles revealed the manner in which the exhibition avoided the temptation of a spectacular apocalypse, instead taking a historical and symbolic perspective. Leaving the gallery halls, there were many visitors who affirmed that the exhibition succeeded in creating a dialogue between erudition and emotion.



“‘Apocalypse’ is, after all,
a multifaceted word, meaning both
‘catastrophe’ and ‘revelation’ ”

THE CATALOGUE: EXPANDED, DEVELOPED AND ... AWARDED

Although the exhibition has moved from present to memory, the book remains – and has managed to become something more than a simple collection of images. Published by BnF Éditions, *Apocalypse. Hier et demain* (edited by Jeanne Brun) follows the three-part structure of the exhibition and adds critical texts that give body to the visual juxtapositions seen in the galleries. The catalogue proposes a balance between high-quality reproductions, informative contributions and meaningful essays, written by renowned authors: Frédéric Boyer, Emmanuel Coccia, Georges Didi-Huberman, Raphaëlle Guidée, Marielle Macé, Camille Adnot, and many others.

Technically, the book is particularly well made: generous in size and length (264 pages), with binding, typographic choices and quality reproductions that allow the images to breathe. But

what truly distinguishes the catalogue is the written work. Rather than being content with a cold description, the essays open the paths to reflection – literary, philosophical, historical – and the anthology of literary extracts invites a move from contemplation to reading. As such, the catalogue functions as both, a record of the exhibition and an autonomous book, capable of being read without being seen.

The publication also fulfils a practical function: its precise descriptions, selective bibliography and index make it a useful tool to researchers, students and teachers. Many bookstores and specialised sales outlets are already recommending it – proof the catalogue has a

commercial and intellectual life reaching beyond the circle of visitors. It's the ideal companion for anyone wishing to extend their visit or embark on a late journey of discovery.

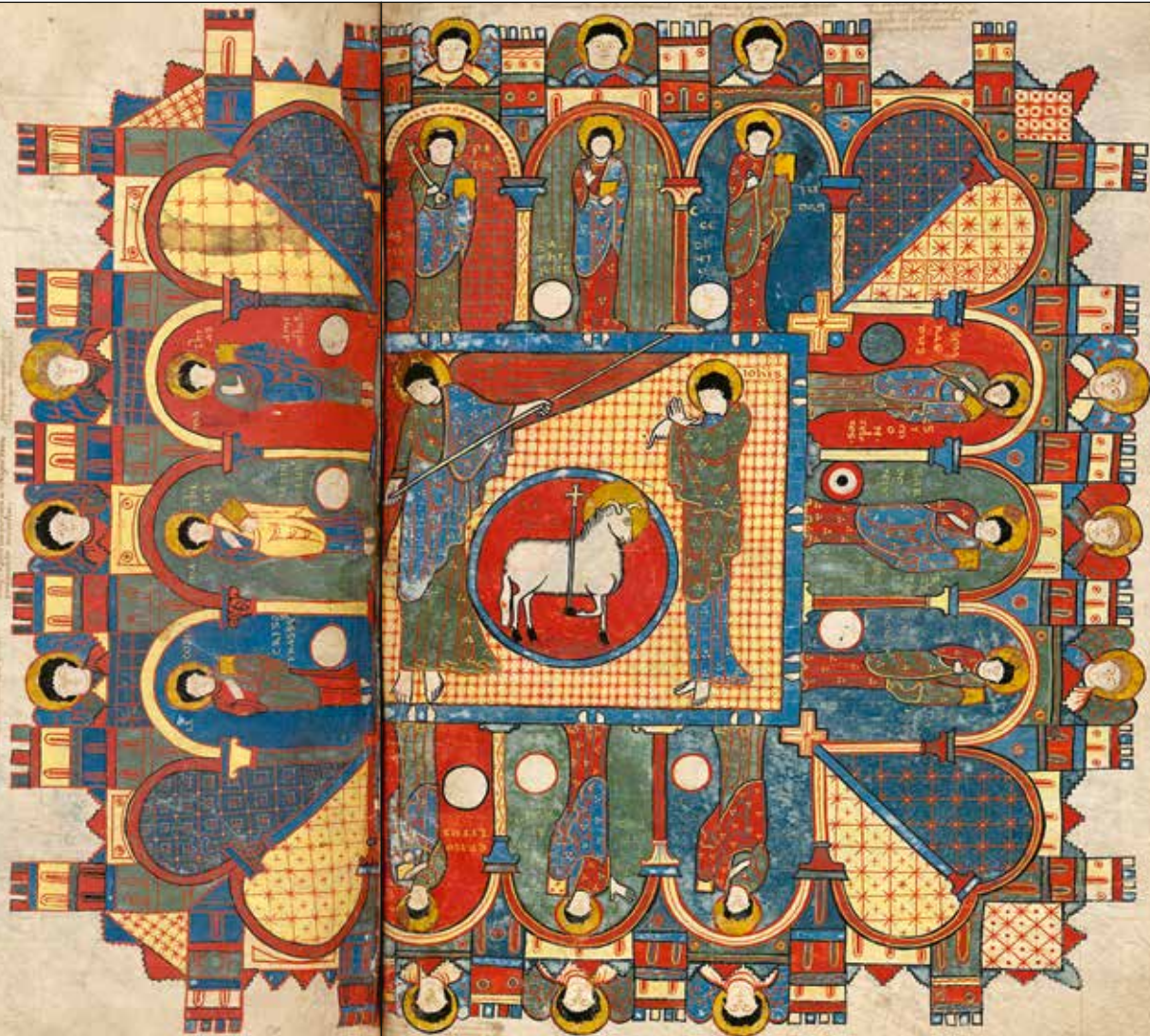
THE PRIZE: RECOGNITION AND EDITORIAL IMPACT

The catalogue hasn't just been well received; it's been awarded a prize. During the sixth *Prix du Livre d'Art*, organised by the *Racines de ciel* festival at the Palais Fesch (Ajaccio), the 2025 prize for exhibition catalogue was awarded to *Apocalypse. Hier et demain*. The decision was announced in the specialised press, with the official results made public by the organisers and the city of Ajaccio, confirming the win. This award does more than put the publication

“Although the exhibition has moved from present to memory, the book remains – and has managed to become something more than a simple collection of images.”

et una quies; portarent et una margarite.
Et plarea civitatis aureo mundo utro
p'spicio. et templi non indiget mea. dñs
enim d'somp's. templi eius est eragmus.
Et civitas non indiget sole neq; luna.
ut luceat ei. et ambulabunt gemitus
lumen eius usq; infini. et reges et reges
afferent etiam sua mea. et portus
non cludent die. et nox ibi nō erit.
et inferent etiam et honore gentis mea.
Et non morietur omne immundū mea. et fi
cietis ab hominibus et commendatū. nisi
serpēs vilibros utq; agni. et ostendatū
flumen aqua una sicut cristallū cietis
achronodi et agni in medio placeat.
Et exieritq; parit flumini. lignum
vitae faciens fructus duodecim per
singulos menses reddens fructum
suum. et folia ligni in corruptione gen
tū. et omis languor nō erit adhuc
et hronodi di et agni mea erit. et serm
eius sermēt ei. Et mōb. et faciem
eius. et non mēt ei. et non mēt ei. et non mēt ei.
nox non erit amplius. et non egredietur
lumen lucet et lumen lucet. quid dñs
d'somp's. et reges et reges. et reges
eos. et reges et reges. et reges et reges.

EXPLICIT STORIA.





in the spotlight: it recognises the editorial quality of the project and the ability for an exhibition to establish long-term cultural value.

Why is this prize important? It distinguishes a catalogue that has succeeded in creating rigorous scientific dialogue and clarity – two central criteria for the judges. The organisers acknowledged the manner in which the book extends 'the museum experience' and enriches it, offering reading tools that allow non-specialists to grasp a complex topic. In other words, the prize validates the hypothesis that guided the conception: a beautiful catalogue can be a true engine for the diffusion of ideas.

TO READ OR GIVE?

There are two good reasons for putting this book in a personal library now the exhibition has concluded. First, to prolong the visit. If you saw

the exhibition, the catalogue allows you to revisit the galleries that struck you most, with explanations and suggestions for further reading. Next, there's the opportunity to discover – without having to leave the house. For those who were not able to venture to Paris, the book holds those iconographic treasures, and presents essays, that offer a critical account of the apocalypse in our cultures.

THE EXHIBITION REVEALED

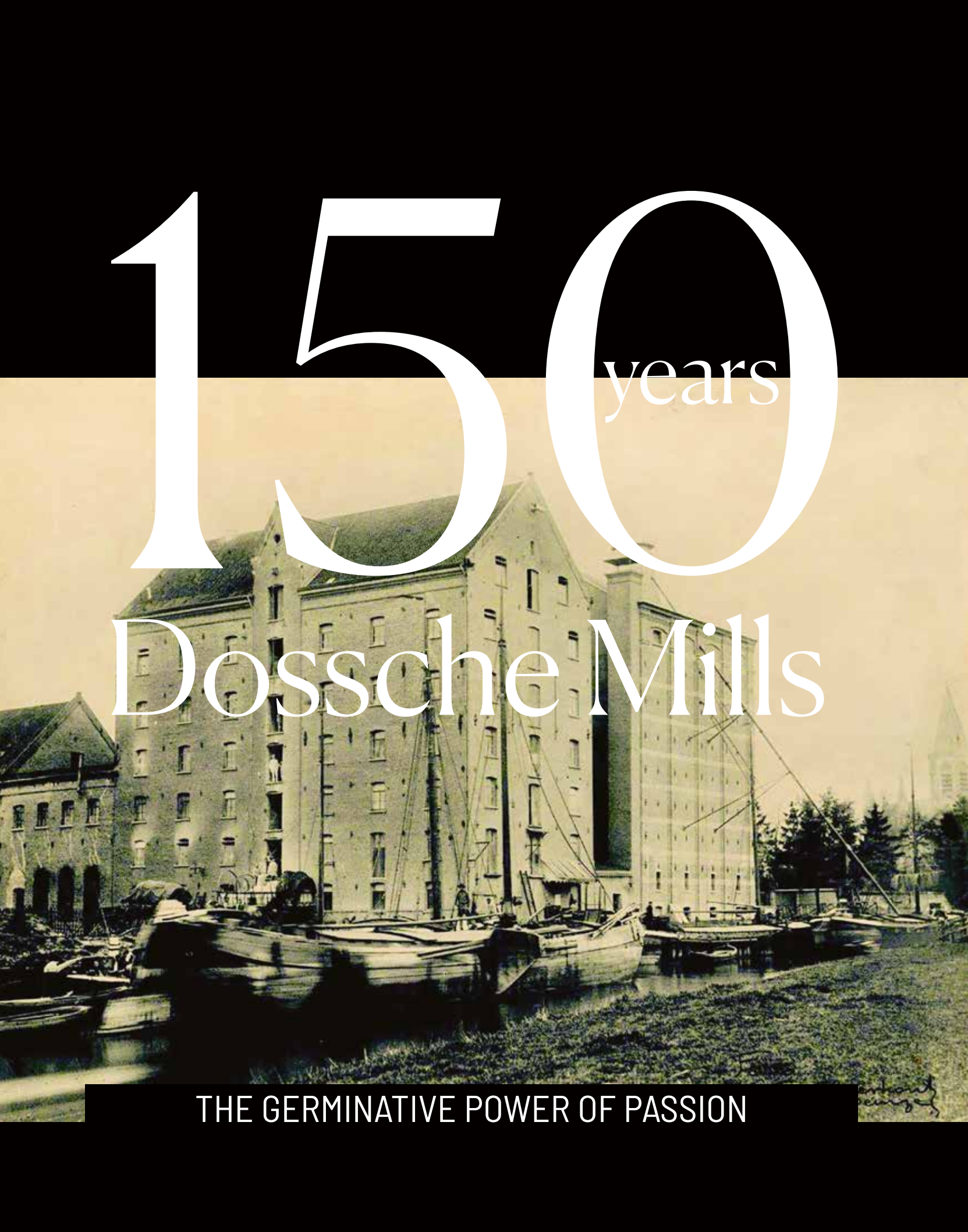
The closure of the exhibition has not sounded the end of the project: it simply marked a new phase. *Apocalypse. Hier et demain* began as an exhibition and has been reborn as a book, more patient, more reflexive and capable of accompanying the perusal of the images. The award received at the festival of Ajaccio only serves to make this move official: a successful exhibition can and must find a second editorial life in its catalogue.

For today's reader, the catalogue is the ideal combination: it offers the intellectual rigours of a curatorial work and the material quality of a beautiful art book.

To keep, to lend, to cite and of course, to read.



Apocalypse,
Bibliothèque Nationale de France,
Paris,
225 x 300 mm,
Munken Lynx Rough 150 g/m²,
240 p

A historical photograph of a large, multi-story brick mill building with many windows. In the foreground, several wooden sailing ships are docked along a river or canal. The scene is set in a historical context, likely the 19th century.

150

years

Dossche Mills

THE GERMINATIVE POWER OF PASSION

*without
curse*

Companies that are 150 years old? They're not quite so common. And if you do come across one, you'll immediately notice that the passion with which everything began is still the engine behind it all today. Passion, hunger, a dream... All three are prerequisites that ensure Dossche Mills is still an important player when it comes to processing grain.



D



Dossche Mills has its roots in Deinze and has grown branches that extend far beyond the borders of Belgium. They're celebrating one and a half centuries of entrepreneurship, innovation and craftsmanship with a jubilee book that tells the story of a family company that has always looked forwards. We allowed ourselves to be seduced by the delicious aroma of baking and led to the door of Sophie Flamant, marketing project manager at Dossche Mills.

150 YEARS OF DOSSCHE MILLS IS QUITE AN ACHIEVEMENT. IF YOU WERE TO SPLIT 150 YEARS INTO THREE CHAPTERS, HOW WOULD YOUR HISTORY LOOK?

The first chapter, from 1875 to 1945, would cover the pioneering and war

years. Dossche Mills began as local mills in Deinze. We were quick to make the switch to electrical energy – ground-breaking at the time. During the war years, our mills kept turning, helping to ease the famine. You still feel that commitment, the social involvement, in our DNA today: we want to do more than supply flour and meal; we want to contribute to people's well-being.

The second and third chapters – where we are talking about the years between 1945 and the present day – are primarily about growth, consolidation, innovation and sustainability. First, the Kan family put the mills on the map, and started up exporting activities. From Deinze, our flour went out into

the world. Now, in 2025, Dossche Mills has grown into a European player, with digital processes, international expansion and sustainable agriculture. Sustainability and customer-oriented innovation are core values. It's not an addition to our work – it is our work!

EVERY YEAR, YOU PROCESS ABOUT TWO MILLION TONS OF WHEAT ACROSS ELEVEN PRODUCTION LOCATIONS. WHAT CAN'T BE AUTOMATED ON THAT SCALE BECAUSE IT DEMANDS CRAFTSMANSHIP?

Ooh, that's a good question. Just as it is in a lot of other companies, we have automated countless processes. Where automation is not possible or very difficult to implement is in



the technical baking aspects of the company. In our test bakeries, professionals assess the flour on scent, texture and flavour. No machine can replace them. This human touch is the difference between a good product and a high-quality product.

DOSSCHE MILLS PRODUCES A LOT: 1200 PRODUCTS IN FIFTY COUNTRIES. HOW DO YOU KEEP QUALITY CONSISTENT, AS WELL AS THE TASTE SIGNATURE FOR EACH CLIENT SEGMENT?

By focusing strongly on checks and controls. That is really one of the areas we pay a lot of attention to. We have access to grain and flour laboratories for physicochemical analyses and test bakeries where we bake and test every day. When it comes to artisanal bakers, we work with a customised approach: support, recipes, guidance. Industrial clients receive standardised quality and a supply guarantee. That balance between custom and consistency ensures every client tastes our signature.'

FROM MILLSTONE TO MODERN MARKET PLAYER

WHAT RITUAL OR 'INVISIBLE' SKILL IS TYPICAL OF A DOSSCHE MILLER IN 2025?

The humanity maybe? I know a lot of people still think of traditional craft when they hear the word 'miller'. I understand this: there's a certain romanticism around it, and grain-based products – especially bread – often call up memories about how people used to mill grain.

But the times and the techniques change. Today, a miller combines traditional craftsmanship with digital insights. They know the types of wheat, know how flour acts in different applications, and use lab data and their senses to guarantee the quality. It remains a craft, but with a laptop there too. Technology helps, but it's still the person who decides when it is really good.

YOU'RE ANCHORED IN DEINZE. WHAT DOES THE CITY MEAN TO DOSSCHE MILLS?

Deinze is our birthplace and remains our epicentre. The main office and our Flinn innovation site are to be found here; with R&D, the test bakery, administration, IT and marketing all under one roof. The mill itself has closed, but the connection with the city is stronger than ever. You still feel the spirit of the old mills here, just in a more modern guise.

GRAINS ARE A STAPLE FOOD FOR BILLIONS OF PEOPLE; HOW DO YOU RESPOND TO TRENDS ADVOCATING

THE CONSUMPTION OF FEWER CARBOHYDRATES?

We follow those discussions with nuance. Grain remains one of the most nutritious and sustainable basic products in the world. We don't believe in 'less grain', but in 'better grain': more fibre, more taste, more transparency about origins. We work together with farmers on sustainable cultivation and developing flour and meal sorts with a lower ecological footprint. Eating more consciously doesn't mean choosing less bread, but better bread.

INNOVATION WITH HISTORY

150 YEARS OF DOSSCHE MILLS ALSO MEANS EVOLUTION AND INNOVATION. WHAT HISTORIC CHOICES APPEAR VISIONARY IN RETROSPECT, AND WHY?

The takeovers of Meneba in the Netherlands and Mühle Rüningen in Germany were strategic and visionary. They consolidated our position on the European market, expanded our range with spelt, rye and organic varieties, and increased our production capacity.

This came at the exact moment the market began asking for diversity and sustainability. That forward thinking is typical Dossche Mills: invest with an eye on the next generation.

**IF YOU WERE TO EXEMPLIFY
150 YEARS IN TEN OBJECTS
– LABELS, SIEVES, A LAB CARD,
ARCHIVE PHOTOS – WHAT WOULD
YOU CHOOSE AND WHY?**

Is seven okay? The wheat grain, of course, the beginning of it all. An old millstone, the symbol of craftsmanship. An archive photo of the Mills in Deinze, as a reminder of our roots. A packaged bread from 1958, with genuine branding – before that really existed. The modern mill from today, a Flinn product that embodies innovation, bread from a client-baker as the ultimate rewards and the jubilee book itself: a tasteful ode to 150 years of entrepreneurship, experimentation and innovation.

**IN TERMS OF DESIGN: WHAT HAS
STAYED THE SAME FOR FIFTY YEARS
AND WHAT HAS HAD TO EVOLVE,
EVEN IN TERMS OF PACKAGING,
LEGISLATION, CUSTOMER INFO AND
SUSTAINABILITY?**

What's stayed the same is our focus on quality and authenticity. The name Dossche and the image of the grain of wheat still stand for craftsmanship and trust. Whether it's on jute sacks, paper bags for flour or meal, or modern foil packaging: the product has always been at the centre of it.

What has evolved is the packaging itself. It's become more sustainable,

more transparent and completely traceable. We work with new materials and meet CSRD legislation around sustainability and reporting. Information for customers is digitally available through our website, web shop and CRM system. A reflection of how we work today: open, striving forward and in connection with the world.

**FINALLY: 150 YEARS IS A LONG
TIME. WHAT WOULD YOU SAY IS THE
SECRET TO THIS CONTINUITY?**

Balance. Between tradition and innovation, between automation and craftsmanship, between local anchoring and international ambition. We have remained loyal to who we are, but at the same time, we dare to change. That balance has already kept us on the go for a century and a half.

One sentence that perfectly summarises it all: *'A company is like a grain of wheat: you need to feed it, protect it and give it time to grow. And if the wind blows, bend with it, but keep your roots where they always were.' We have 150 years of history behind us, but also a future that is freshly kneaded every day.*



Dossche Mills,
Deinze,
220 x 270 mm,
Magno Satin 150 g/m²,
216 p



The charm of La Roseraie

In just a few years, Marie Trignon has given La Roseraie – inherited from her father Vincent – a place in the gastronomic universe. An excursion to Modave has been transformed into a scrapbook full of memories to endlessly leaf through. Her book, *Les Recettes de La Roseraie*, offers an emotional reflection of a joyful journey that leaves behind a flood of flavours and a sparkle in your eye.



‘With our book, we are especially responding to a demand from our clients. When they leave here, it’s not unusual for them to ask for this or that recipe. It’s may be, for example, about how to cook the razor clams or the scones at breakfast, a souvenir of our years in the English countryside.’

Other recipes are unanimously praised, such as the unmissable *gratin dauphinois* from Vincent Trignon – Marie’s father – that has already been on the menu for decades, or the creamy delicacy of *foie gras crème brûlée*. These dishes are staples of the kitchen at La Roseraie, together with the lobster bisque and eggplant caviar.

‘As well as the recipes,’ Marie continues, ‘anyone who has dined with us is able to flick through this book as a scrapbook full of memories, regardless of whether they stayed overnight or not.’

Because, yes, all the ingredients of La Roseraie are present: the architecture of the house; the five shelters with lines inspired by the greenhouse from 1875; the bedrooms; the champagne

lounge bar; the shadow-filled terrace where you can enjoy an aperitif or a coffee; the conservatory and the swimming pool; up to and including the decorative objects selected by Marie.

‘I dreamt of becoming an interior designer. Probably influenced by my mother, I choose to study to become an English-Russian translator.’ Logically, Marie landed in London. The apple doesn’t fall far from the tree: she was hired by an event agency that also organises receptions for two former residents of 10 Downing Street – Tony Blair and Gordon Brown.

Her passion for decoration quickly took the upper-hand. Not far from her house in Surrey, she set to work on a boutique for the Danish brand BoConcept. She advises clients and guides their decoration projects. In the meantime, she met her husband, Daniel Whymark, a mathematician, but above all, the son of a horticulturalist. The couple soon became parents to twin daughters, Eva and Norah. These English years delivered beautiful and sweet memories, with several parties

that the girls organised for their neighbours and friends. And of course, it was Marie who cooked!

She regularly took the Eurostar, in the direction of Modave and La Roseraie, where she helped her father in the kitchen for wedding receptions and other large groups.

At the same time, she enrolled with the Tante Marie Culinary Academy, the oldest cooking school of its sort in England, based in Woking, a stone’s throw from her home.

It was Daniel who lay the foundations for springboarding into the future. The *Evening Standard*, a newspaper that he steadfastly read in the train, was organising a cooking competition. The winners would be given the opportunity to visit one of the most prestigious kitchens in the whole of London: the three-star restaurant of Alain Ducasse, located in the Dorchester Hotel. Marie then considered seriously returning to La Roseraie to take over the restaurant her parents had opened in 1982. She spoke about it with Jean-Philippe Blondet, chef-cook for Alain Ducasse, who offered her a months-long apprenticeship. ‘He let me grow from function to function to become familiar with their recipes and techniques. With Ducasse, one of the great masters of French cuisine, you learn an enormous amount. But what struck me most was that I was finding the same delicious flavours and the same know-how there as with my father.’

At the beginning of the 2017 schoolyear, the family moved to Modave. The switch went smoothly. The personal style of Vincent Trignon, the perfectionism he paid to every





detail – such as the preparation of a pigeon before roasting – was part of the history of the place and the memory of those who came there and kept returning.

Shortly after, in 2020, there were various closures due to the pandemic.

In this period, La Roseraie underwent several drastic changes: the kitchen was expanded and connected with the lobby, the dining room and the three large bedrooms on the first floor. A little more than three hectares of forest were purchased, bordering the original park. The large deciduous trees form a natural background for constructions with architecture that is as original as it is environmentally friendly.

Today, there are five such architectural structures – they're being called shelters – set up in a wide bow. They are designed by Maxime Faniel from Laboratoire Architecture in Liège. Under Daniel's supervision, the planting of enormous plants, decorative grasses and bushes result in softness in contrast to the thin, straight lines of these pavilions.

that are covered with a casing of profiled printed glass – the so called U-Glas – manufactured in Germany by Saint-Gobain.

As the son of horticulturalists – a true man of the land – Daniel began with a small vegetable garden, supplemented with a herb garden. The latter was soon expanded and became a part of the large stretch of grass under the glasshouse.

'It's a true blessing,' explains Marie, 'to be able to cook with what we grow ourselves. Daniel is going to further develop the vegetable cultivation, because we have just bought a house on the other side of the street. We won't change any of the exterior architecture, which is typical for the free-standing houses

from the 1960s. The interior will be adapted to create three additional large rooms. This place is primarily an expansion of our hotel services, but it will also respond to other sorts of requests. We are often asked for reservations for four to six people. They want to be able to feel 'at home' and to enjoy a living room and a kitchen. The house is open to guests who want to stay with us on days the restaurant and hotel are closed.'

Under Marie Trignon, La Roseraie is especially well known as a restaurant that has had a Michelin star since 2024. The first commentary in the Michelin guide is breathtaking, describing the experience as 'Luxury combined with familial warmth. Impressive!'

“As well as the recipes, anyone who has dined with us is able to flick through this book as a scrapbook full of memories.”

**GRATIN DAUPHINOIS**

1 kg of waxy potatoes (Charlotte)
 200 ml of fresh cream (35-40 % fat content)
 750 ml milk
 25 g salted butter
 Salt, pepper and cayenne pepper

Cut the potatoes in thin slices (2 to 3 mm thick).

Put the butter in a pan, add the potato slices and pour the milk and cream over. Season with salt and both sorts of pepper.

Cover the pan and bring it to the boil, stirring every five minutes.

After this, lower the heat and allow it to continue cooking until the slices are soft. Then place it in a closed container in the refrigerator.

Before serving, place the gratin mix in an oven dish.

Heat the oven to 220 °C and bake for 10 to 15 minutes until everything is a lovely golden-brown colour.

If the potatoes take up all the cream during the cooking process, they will be floury. If this has happened, add a little extra cream.

The inspectors noted the following about the food: 'Marie Trignon has respectfully taken the torch from her father. Her style is characterised by classic know-how and the art of finding the best products, to say nothing of her passion for spices and her creativity that shows great feeling. In this way, she enriches a red mullet fillet with tabbouleh, seasoned with turmeric, a tomato salad with coriander and dill, and sweet-and-sour broccoli stems.' The red guide then comes to a powerful conclusion: 'Could Modave be the centre of the world?'

This meal is only one example from the many that follow each other in every seasonal menu, from the countless amuse-gueules to the two desserts. Marie allows flavours to sound after each other as subtle notes that gradually gain power and arouse the curiosity of our tastebuds.

There is therefore no talk of coincidence: before a meal achieves its definitive form, she repeats the process time after time – here a

little seasoning, there a touch more cooking – until everything is precisely right. And to complete the magic, she pays just as much attention to the aesthetics of the serving plate.

But what would such a refined meal be without the atmosphere in the room? In this area too, La Roseaie impresses – with the smile, the attention, the friendliness of the team that issues Marie's message, and does so with those touches of humour and involvement that belong to the *maîtres d'hôtel* and *sommeliers* of large establishments.

If you choose to stay overnight, in the house or in the shelters, expect a particularly unique moment when you awaken: breakfast is a true apotheosis, taken up as a menu, albeit one with ten courses.



**Les Recettes de La Roseaie
 by Marie Trignon,**

Jean-Pierre Gabriel.

256 pages.

Printed by Graphius.

ISBN 978-2-9602927-5-6

www.laroseaiemodave.com

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Elle 1945-2025: un siècle au féminin between legacy and modernity

Graphius spoke with Antoine Caro, director of Seghers Publishing since 2021, and Vahram Muratyan, artistic director, to discuss the development and design of the encyclopaedia *Elle 1945-2025: un siècle au féminin*. This publication goes beyond a simple anniversary album, standing tall as a truly poetic and graphic objet d'art.

COULD YOU BEGIN BY INTRODUCING THE BOOK?

Antoine: *Elle 1945-2025: un siècle au féminin* is much more than a jubilee book or anniversary album. It shines a light on eighty years of history of the magazine and, in doing so, looks at the place of women in our society. This book offers a unique overview, from the first covers to stances on important social and political issues. Every page combines fashion, photography, design and engagement. It's an homage to the passing of time, but also to the audacity and creativity that have defined the brand *Elle*.

Vahram: We wanted the reader to feel this evolution from their very first contact with the book. Every cover, every image tells a collective, feminine story and, at the same time, offers a powerful aesthetic experience. The choice of the colours, the typography and its layout are just as telling as the texts, written by renowned authors, and the photos.

HOW WOULD YOU DESCRIBE THE CONNECTION WITH SEGHERS?

Antoine: Seghers is not just a publisher; it's part of French poetic and artistic heritage. Since its founding by Pierre Seghers in the 1940s, it's combined love for text, poetry and literature with an exceptional graphic standard. Every book is conceived as a unique object, with special attention to

the colours, the typography and the layout. This standard is still determinative for our work today, and was crucial for the success of the co-publication with *Elle*.

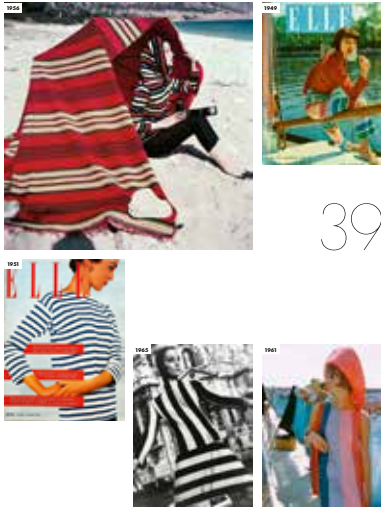
AT FIRST GLANCE, THE COLLABORATION BETWEEN ELLE AND SEGHERS APPEARS MAYBE A BIT SURPRISING...

Antoine: It's true that this project falls outside the usual strictly poetic lines, but *Elle's* choice of Editions Seghers is not unimportant. It specifically places the *Elle* trajectory in a cultural dimension and supports the belief that poetry is everywhere. There is an implicit idea: it's not just a jubilee book, it's an object that conveys meaning, quality and reflection.

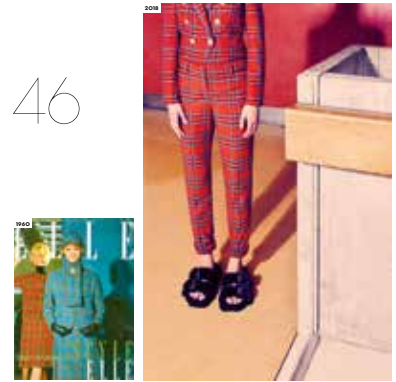
Vahram: In theory, the connection may appear surprising, but in reality, it's developed very naturally. I think the gradual opening of the broader public to poetry and the Seghers publications stirred the interest of the editors at *Elle*. And that made our work so interesting: finding a balance between legacy and modernity, poetry and design, the serious and lighter subjects.

Antoine: People would be able to say that *Elle* naturally finds its place with Seghers. Not in the form – it's not pure poetry – but in the spirit.

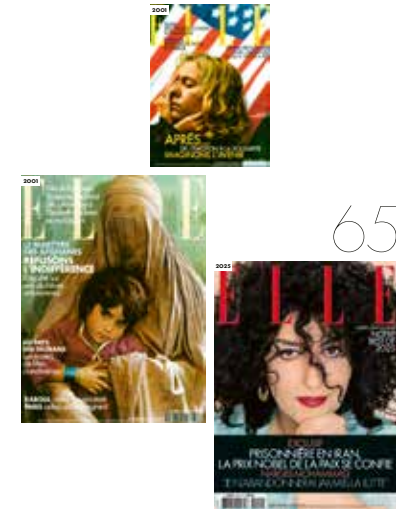
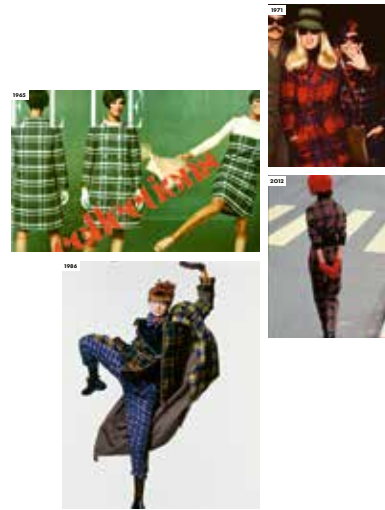
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CARREAUX

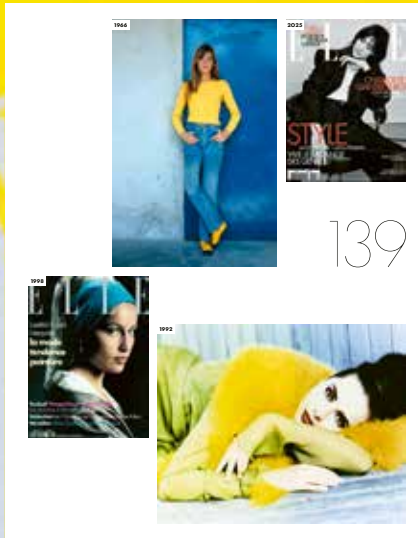


COMBATS



ICÔNES





Vahram: Just like Pierre Seghers, who carefully worked with colour and typography and published important voices like those of French surrealist poets Paul Eluard or Louis Aragon, we wanted every page of *Elle* 1945-2025: un siècle au féminin to offer a well-groomed aesthetic as well as a powerful message. Instead of the traditional Pierre Seghers colour palette, I've worked with Pantone and colourful nuances to create a unique palette that reflects the time, the identity of the Seghers house and, in this case, the history of *Elle*.

HOW HAS ELLE INFLUENCED EDITORIAL AND GRAPHIC APPROACHES?

Vahram: I have an important background in everything to do with the United States – *Harper's Bazaar*, *Vogue* – but also in the Dutch, French and Swiss aesthetic. It's this mix of references, from graphic design to American advertisements, that has put me in the position to bring the messages to life and simultaneously maintain inclusivity and openness. Because *Elle* excels in using art to surprise in a light way with serious subjects, where fashion, accessories, and social issues are combined. A longing to be a witness to a period of time and to make tangible a world that would otherwise remain abstract.

We wanted to create something different to the earlier jubilee or anniversary books. We looked at what was done previously to know what we didn't want to repeat and what we could re-invent. It's an exercise in taking side-steps: starting with Seghers to come to a contemporary proposal, with respect for a house style that is strict graphically, but still open to innovation.

HOW DID YOU APPROACH THE VISUAL ASPECT AND THE DESIGN OF THE BOOK?

Vahram: The intention was to rediscover the glossy side of *Elle* and play with colour. Every book has its own unique tint. The yellow colour I chose is, for example, not appreciated by everyone, but it is characteristic of the history of the magazine which is often fluorescent and full of contrast. The *Elle* logo, which I dissected and used on the cover in a different way, in sunken letters, testifies to this creative freedom, granted to us by

Peter Knapp and the major art directors who came after him.

Antoine: The complexity lay in the presentation of a different vision, combining the institutional and sacred aspect of the book with pop and contemporary dimensions that Vahram created. Every image, every page, contributes to a poetic and graphic narrative. The text is not always present: the book draws its poetic and literary power through the images.

What fascinated me was the unveiling of an invisible world: women and their place in society through the history of the magazine. We see the 1960s, the evolution of silhouette and form, but also the current events and battles: Simone Veil, abortion, the situation of Afghan or Iranian women. *Elle* has always addressed these subjects in a subtle way, between earnestness and glamour.

AND WHAT ABOUT THE PRODUCTION? HOW DID THE COLLABORATION WITH GRAPHIUS RUN? WAS THIS THE FIRST TIME?

Antoine: No, this was not our first collaboration. We have a habit of following the recommendations of our production department. Thus, over the course of the years, we have worked with different partners. But some collaborations are particularly valuable, and that's the case with Graphius. We had already worked with them for the publication of the three Marie-Laure de Noailles books: *La Chambre des écureuils*, *Le Journal d'un peintre* and *Poésies*. As well as this, for *L'Adresse* by Arthur Teboul, and *Défilé au Louvre* by Sophie Fontanel.

Vahram: By discovering their different production locations, I saw all the technical possibilities they offer. This diversity makes it possible to experiment and innovate, even with techniques that are rarely used in the book world today. Graphius meets all our needs, whether it's for a small or large print run, or, as with the *Elle* encyclopaedia, where special techniques are needed. Graphius

has a varied portfolio that's also very reassuring.

As well as the production, the choice of paper and the format were central elements of the project. The goal was to create a separate book object, in the typical Seghers format instead of the classic magazine format, but large enough to allow the images and photos to come into their own right and still remain practical. The paper was selected on the basis of its texture and firmness, and offers a matte as well as a light satin finish, depending on the pages.

Antoine: It's this ability to adapt and this synergy between the editors, the author, the art director and the manufacturers that ensures the book meets everyone's expectations, and hopefully those of the reader too!

WHO IS YOUR TARGET GROUP?

Antoine: First of all, the most important target group consists of the readers of the *Elle* magazine: a broad, female readership that's loyal to the brand. Besides this core target group, it's also a beautiful book to give as a gift, especially being released in October, just before the holiday period. But the buyer could just as easily be a man.

We wanted to go a step further: to create a book object that shows the magazine is part of the world of the permanent culture. By this logic, the reading public is expanded to art historians, design enthusiasts or lovers of photography and archives. It's a work that can be read

on different levels, accessible and valuable at the same time.

THANK YOU BOTH FOR THIS FASCINATING PERSPECTIVE.

Elle 1945-2025: un siècle au féminin is a work that succeeds in simultaneously being encyclopaedic, poetic, historic and contemporary, institutional and poppy. It tells the story of an iconic magazine, and in doing so, the story of women in 20th-century society. At the same time, it offers a refined visual and tactile experience, loyal to the Seghers tradition and consolidated with technical support from Graphius. Every detail – colour, typography, layout, cover, graphic innovation – contributes to this journey through time and aesthetics, making this book a modern classic to admire and treasure in your collection.



Elle 1945-2025 :

Un siècle au féminin

Editions Robert Laffont,
Paris,
160 x 220 mm,
Magno Natural 140 g/m²,
128 p

Magritte, La Ligne de Vie:

the art of revealing the invisible



A voice echoes in a space flooded with light. This strange yet familiar voice was, however, never recorded. It is the voice of René Magritte, but reconstructed by artificial intelligence to read out his famous lecture, given in the Royal Museum for Fine Arts Antwerp, in November 1938. The original slides appear on screens, with every image questioning, intriguing and holding the gaze of the viewer. 'Everything we see hides something different,' Magritte wrote. And that's exactly what La Ligne de Vie – a combination of exhibition and catalogue – offers: a dialogue between the artwork and the viewer, between the moment and the memory.



1938: A KEY MOMENT

For Xavier Canonne, art historian and curator of the exhibition, this lecture is essential. In it, Magritte reveals his creative process and political convictions. 'He was a man from the left, from the extreme-left even, and he criticised the way the parties of the time became bourgeois,' explains Canonne.

The lecture was more than a simple retrospective; it was the culmination of twenty years of creative work, given just a few days before Magritte celebrated his fortieth birthday. At the time, it was rare for an artist to be invited to speak about their work. Magritte's lecture is unique; the audience discovers his thoughts first hand, without any interpretations imposed. And almost eighty

years later, it is this freedom that Canonne and the Royal Museum of Fine Arts Antwerp want to breathe new life into.

AN EXHIBITION THAT REVEALS MAGRITTE'S THOUGHT PROCESS

Why start with this lecture instead of choosing a more traditional retrospective? It allows the location itself to actively participate. Antwerp becomes a living memory of his work. 'We wanted visitors to tread in the footprints of the artist, that they would be led by his voice and his ideas,' explains Canonne.

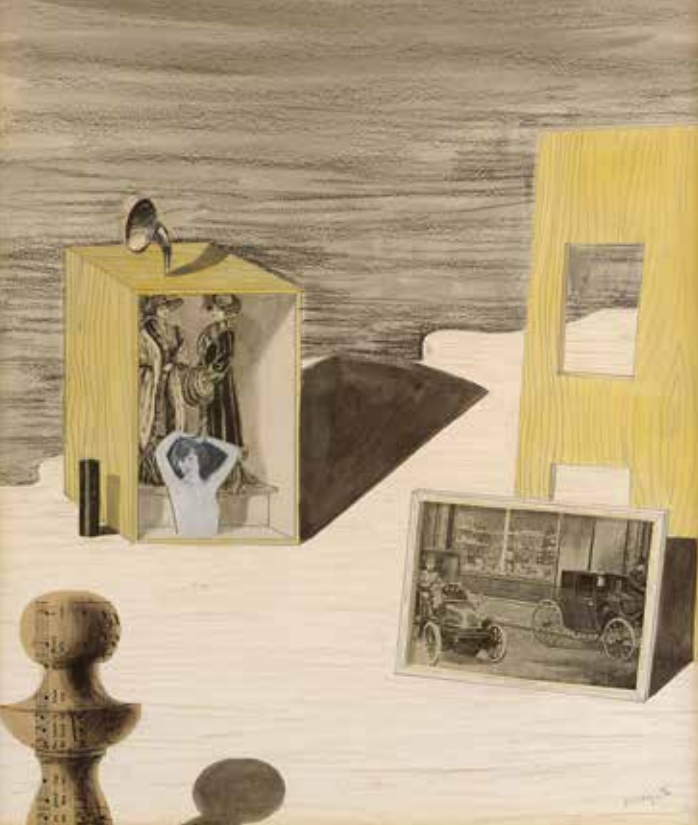
It was no simple task to create this experience. After all, there were neither photos nor audio-recordings of his lecture. But thanks to the original text and slides, the team reconstructed Magritte's voice and set every image in the right place, with English and Dutch translations. Visitors hear Magritte speak, as if the story is coming to life before their very eyes.

A JOURNEY WHERE EVERY PIECE MATTERS

The construction of the exhibition follows the thinking process of the artist more than the exact chronology. There are four rooms, eighty-five pieces and 120 historic documents. Every space offers a subtle dialogue between important paintings and less-well-known works. The final room presents the little Antwerp-based surrealist group and a screening of *L'imitation du cinéma*, a film by Marcel Mariën. With this, the story of Magritte and his artistic environment is completed.

But the exhibition doesn't stop in 1938. Instead, it runs through to the end of Magritte's life in 1967, showing how he reinterpreted certain subjects and refined his themes over the course of the years. Examples include his famous 'cow period' and his sculptures. They illustrate his wish to rediscover and explore the motives that had fascinated him since his youth.

'Magritte's life journey is not one single painting. It's a course, an evolution through his works. We also want the viewer to feel this evolution,' explains Canonne. The curator emphasises that every piece, even the most famous, needs to be understood within the context of



the path taken through the exhibition. The lecture serves as a guide, providing context for the sequence of rooms.

FOR EVERYONE TO SEE

This exhibition is not just for those who know Magritte's work. Newcomers discover the themes and the genius of the artist. Experts are discovering work that had not previously been shown, as well as new perspectives on familiar pieces. The balance is subtle: major works, private pieces and historical documents. Some exhibits have not been shown for thirty years, others never. Every visitor leaves with a different interpretation, a personal impression and the unique feeling of having come closer to the spirit of Magritte.

THE OPENING: A LONG-AWAITED APPOINTMENT

The museum had its official opening, with press conferences, on 15 November. Over the first weekend, it hosted almost 8000 visitors.

'A Magritte exhibition is a rare and valuable experience,' emphasises Canonne. It combines prestige and accessibility, just like the artist himself.

THE CATALOGUE: A WORK OF ART IN ITSELF

The exhibition experience goes beyond the walls of the museum. The catalogue extends the encounter with Magritte even further. Designed by publisher Ludion, who took care of communication and coordination with Graphius, it faithfully reflects the atmosphere of the exhibition. Canonne is very familiar with Graphius and their technical abilities. 'I trust them blindly in regards to printing quality, colour accuracy and the depth of the images,' he explains.

As well as this, there are still other elements he finds at least as valuable: the human contact, the accessibility and the personal service the printer has offered for years. 'The approach is attentive, practical and always aimed at the best solution,' he says.

Every detail of the book was carefully considered: the paper choice, the



printing technique, the binding and the spine. The preliminary design was tested, reviewed and approved by the graphic designers. The goal? For the catalogue to become a truly sensory experience, faithful to the nuances and poetry of the artworks. The texts, documents and images offer readers what the exhibition was not always able to show. As such, this catalogue is much more than just a supporting medium; it's a collector's item and a means of transferring knowledge. It puts the reader in the position to expand the emotional impact, the inquiry and the visual pleasure.

COLLABORATION AND EDITORIAL DIALOGUE

The catalogue is the result of a collective effort. Xavier Canonne wrote the section about the lecture, while the team from the Royal Museum for Fine Arts Antwerp researched the media impact and historical consequences





of the event. Every contribution offers a fresh perspective and forms a complement to the physical visit. This dialogue between the museum experience and the book illustrates the wealth of the Magritte experience: an exhibition that can be listened to, seen and read.

THE BOOK IN THE DIGITAL ERA

For Canonne, the printed book remains irreplaceable: 'I can't go without a book. You rediscover the work more completely, you can flip through the pages, go back, take your time.'

In a digital world, the catalogue remains a tangible, sensory and emotional object. It extends the exhibition and saves the memory of the experience. It is concurrently a trace of the past, a souvenir and a work of art.

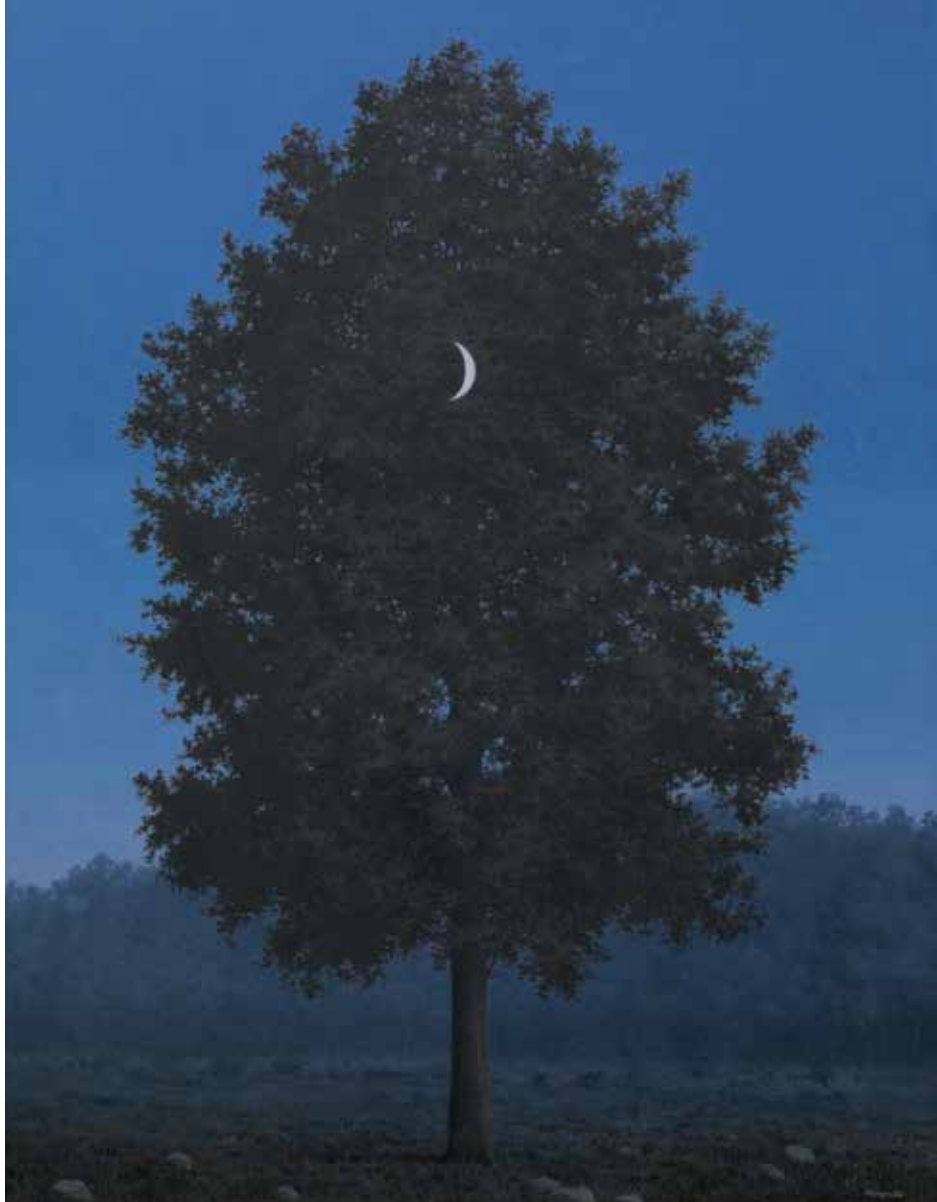
VISIBLE AND HIDDEN: THE HEART OF THE WORK

Central to all this is the mystery. 'Magritte often speaks about the visible and the hidden. Just because we can't see something, it doesn't mean it doesn't exist,' Canonne reminds us. The exhibition and catalogue invite us to look differently, question the world, wonder about the everyday. The famous image of a tree through which the moon is shining illustrates this idea: simple, but deep, it reminds us that our truths cannot contain everything, and that mystery feeds poetry.

Through his paintings, collages and slides, Magritte questions our relationship to the universe and our human condition. He shows us that behind every object, every image, a different meaning and a different possibility is hiding.

La Ligne de Vie does not offer any ready-made answers. The exhibition opens windows, paths and lets the visitor experience the pleasure of the invisible. Magritte's voice, the artworks, the documents and the catalogue form one single entity, a complete experience where every detail counts.

The invisible is never everything. The hidden remains, fascinating and poetic, within reach of our gaze.



Ludion,
Brussels,
235 x 290 mm,
Magno Volume 150 g/m²,
224 p

GRAPHIUS

is now
working
with

ClimateCalc
for

sustainable
printing

More and more clients are asking: 'What is the environmental impact of my printing?' A fair question, and a necessary question, because today, sustainability is not an extra, but a requirement. At Graphius, we have responded with ClimateCalc, a certified calculation tool that objectively maps out the exact CO₂ emissions of every printed product.

Transparency, measurability and an action-oriented approach are all central to this. Thanks to ClimateCalc, clients not only have insight into the ecological footprint of their printed books, magazines or brochures, they also have the possibility of actively contributing to conscious, sustainable choices, without any loss of quality, workmanship or creativity.

WHAT IS CLIMATECALC?

ClimateCalc is a specialised tool for the graphics sector, developed to transparently calculate the full CO₂ footprint of any printing order on the basis of all relevant factors: the type of paper chosen, the sort of ink used, the use of energy during production, how waste is managed, internal transport in the printing office and the transport to the client.

Graphius works with company-specific data wherever possible, meaning our machines, our work processes and our infrastructure are represented and used in the calculations. When that isn't possible, ClimateCalc completes the calculations with validated standards from international databases.

The power of ClimateCalc is to be found in the accuracy and reliability of this data. The tool is completely tuned to the graphics industry and follows international norms such as the

Greenhouse Gas Protocol and relevant ISO standards.

WHY GRAPHIUS HAS CHOSEN CLIMATECALC

The choice of ClimateCalc fits in with the broader sustainability strategy at Graphius Group.

Today, clients expect not only beautiful, high-quality printing, but also a clear view of the ecological impact of this printing.

With ClimateCalc, every order comes with a measurable CO₂ passport: a report that gives clients insight into the impact of their choices. A specific type of paper or finishing technique? ClimateCalc shows exactly what that means in terms of emissions.

Three major benefits:

\ Objectivity

Clients receive an independent, calculated report, based on actual data, without estimations, for a certified calculation.

\ Transparency

The tool makes open dialogue possible. What is the impact of this type of paper? What changes if we switch to a lighter alternative? The answers are right there in black and white.

\ Action-oriented

The results form the foundation of conscious choices. Clients can choose more sustainable paper sorts, more efficient logistics or to compensate the CO₂ emissions related to their printing.

CERTIFIED AND CHECKED

Not every printer is able to just work with ClimateCalc. Only companies that have successfully undergone annual external audits, like Graphius, are given the official certification. This includes checks that:

- \ the data used is correct and up to date;
- \ the calculation methods follow guidelines;
- \ the CO₂ figures for the company are correct and in order.

Graphius achieved this certification after a thorough internal analysis of the full production flow.

Not as a marketing gimmick, but as a structural step in our sustainability strategy.

INSIGHT FOR CLIENT AND PRODUCER

ClimateCalc does more than offer valuable insights to clients. It's a powerful instrument when used internally. The data has helped Graphius to:

- \ further optimise production processes;
- \ identify hotspots in the chain (such as material use or transport);
- \ formulate and follow up concrete reduction goals.

This means Graphius will be able to take an even more targeted approach to investing in energy-efficient technology, sustainable raw materials and innovative work methods in the coming years.

IN LINE WITH THE BROADER SUSTAINABILITY STRATEGY

The introduction of ClimateCalc is in line with the overall approach to sustainability taken by Graphius Group.

The most recent sustainability report, drafted following the Corporate Sustainability Reporting Directive (CSRD), gives a transparent image of the environmental performance, social involvement and governance within the group.

With ClimateCalc, Graphius is consolidating its position as an innovative and ecologically aware partner for publishers, companies and organisations that choose sustainable printing.

A TOOL WITH IMPACT

What makes ClimateCalc so special? The calculations are made first on a company level and then on a product level. This results in a concrete figure for that one print run, that one

book, or that one brochure, directly communicated on the price quote delivered to the client.

For clients, this means clarity and trust. For Graphius, it means corroborated advice and data-driven product development. And for the planet, it means a growing awareness in a sector that keeps evolving.

CONCLUSION: MEASURE, IMPROVE, COMMUNICATE

With ClimateCalc, Graphius has taken the next logical step towards more transparent and measurable sustainability. Not as a marketing instrument, but as a fundamental part of our vision of the future of printing.

The tool offers clients insight, validated choices and the possibility of actively reducing their ecological footprint, without compromising design, quality or flexibility.

GRAPHIUS







MSC Cruises:

genuine enjoyment with an eye on the horizon

The morning sun rises slowly over the harbour. A salty breeze whispers across the deck, the gentle lapping of the water against the hull of the *MSC Euriba* bringing peace and calm. As passengers gather on the upper deck, the excitement rises: everyone is preparing for an exceptional journey. For some, it's their first real cruise, for others, the second or maybe even the third. On board, we meet Frank van den Steen, Benelux Country Manager for MSC Cruises. With a morning cup of coffee in hand, he looks out over the glistening water. 'Do you know,' he says with a smile, 'a lot of people don't realise the magic of cruises is not in the arrival, but in being underway.'

“A lot of people don’t realise
the magic of cruises is not in the arrival,
but in being underway.”

A

And with that, the tone of the discussion is set: discovering the world with a cruise ship is all about slowing down. It brings a touch of zen to daily life, especially if you subscribe to the Confucian belief that ‘the journey, not the destination, is the goal’. Is this possibly the reason cruises have become so popular in recent years? Because people genuinely want to slow down, and that it’s easiest to do this on the rolling of the waves? Along with the number of knots instead of the daily rat race?

‘It undoubtedly has something to do with it,’ says Frank. ‘But it’s not just that: for the last decade, travelling by cruise ship has evolved from an elite experience to an accessible way of travelling. As a passenger today, you can choose from so

many formulas – from short routes to journeys around the world, from budget-friendly to super-deluxe – that it is accessible for almost everyone. Everything is collected in one single total experience: accommodation, meals, entertainment, logistics. You can compare it with a vacation in an all-inclusive hotel, but then with the extra benefit of discovering different destinations without having to pack your bags every day. The threshold has been lowered, the comfort raised. The idea that a cruise is unaffordable or rigid is no longer correct at all.’

A FLOATING UNIVERSE

WHEN IT COMES TO TRAVELLING WITH A CRUISE, A LOT OF PEOPLE STILL THINK OF THE OLD STEAM SHIPS THAT TRAVELLED ACROSS THE

OCEANS. THE TITANIC STILL SPEAKS TO THE IMAGINATION. HOW DOES A SHIP FROM TODAY DIFFER WITH THAT OF ONE FROM FIFTY YEARS AGO?

‘The evolution is enormous. A modern cruise ship is a small city on the sea, with restaurants, theatres, swimming pools, spas, stores and even art galleries. At the same time, they’re technologically and ecologically more refined than ever. A ship stays operational for an average of thirty years, but undergoes thorough upgrades over its lifecycle. New ships, such as *MSC World Europa*, *MSC Euribia* or *MSC World America*, are built on LNG drive systems, reducing the CO₂ emissions by approximately twenty per cent, and drastically cutting back other emissions. On board, we produce our own drinking water via reverse osmosis, and thanks to



advance waste and water-treatment systems, almost everything can be re-used or purified.

'It's more than this: the ships are becoming larger. Not to bring more people together in the same space, but to give everyone more space. That's an important difference. Travelling needs to give rest, not pressure or hustle and bustle.'

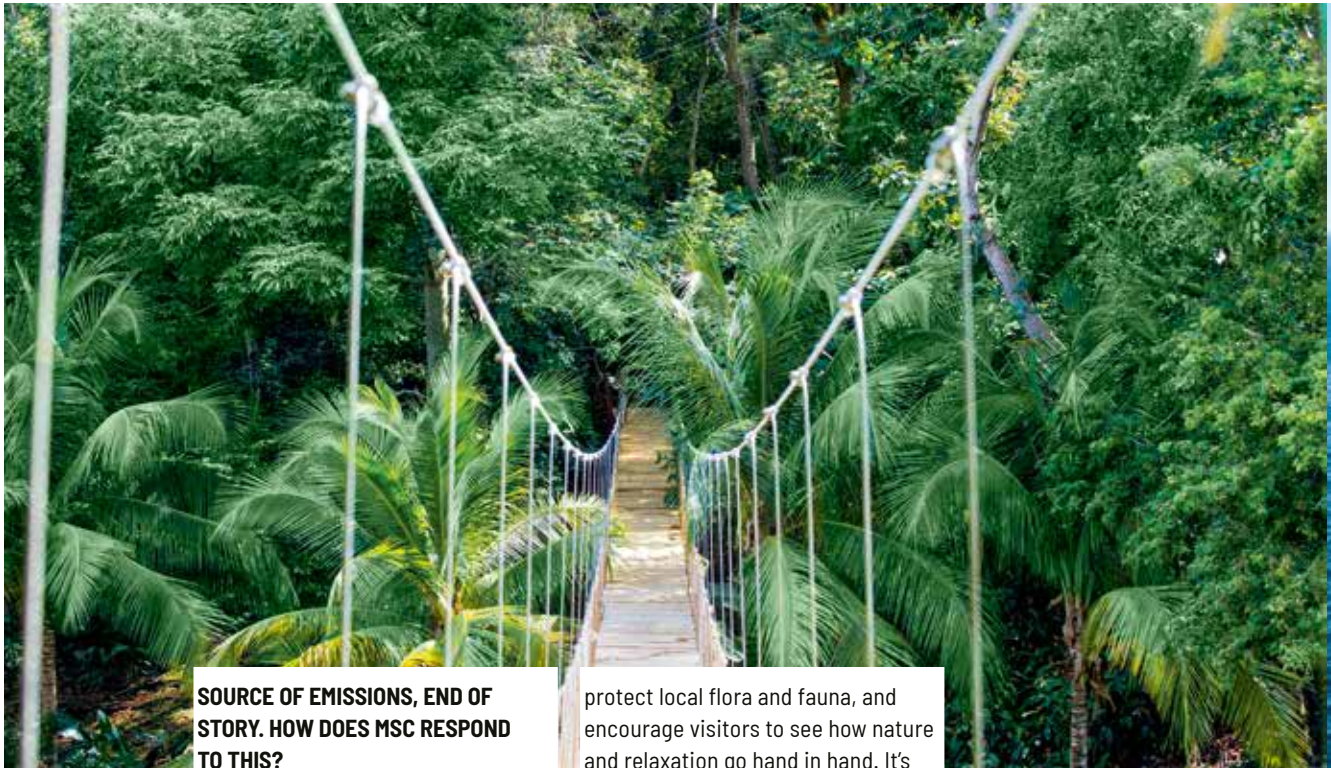
THE SEA AS A GUIDE

'The Mediterranean Sea is a fixed value,' explains Frank. 'From Barcelona to Santorini, it's a journey full of contrasts and culture. The Caribbean speaks to the imagination with its turquoise waters and white beaches, but North Europe is also rising powerfully in popularity. Think about the Norwegian fjords, where you



literally travel between the clouds. These are journeys where passengers genuinely take the time to see the world in a different way. The sea puts things into perspective. You learn to see again.'

YOU JUST SAID THAT YOU RECYCLE A LOT, AND THAT THE ECOLOGICAL FOOTPRINT OF CRUISES IS BECOMING SMALLER AND SMALLER. THE PERCEPTION IS VERY MUCH THE OPPOSITE: SHIPS ARE A MAJOR



SOURCE OF EMISSIONS, END OF STORY. HOW DOES MSC RESPOND TO THIS?

'It's a valid concern, and we take it seriously. As shipowners, we bear responsibility for the ocean on which we travel. This is why we have been investing in modern technologies for years: LNG, hybrid energy, shore power systems in harbours, waste purification following the strictest international standards. Our carbon-intensity has dropped by almost forty per cent since 2008. At the same time, we are developing ships that are compatible with future fuels, such as bio-LNG. Sustainability is not a buzz-word, but a trajectory. We want to be operating completely climate-neutral within just one generation.

'A lovely example of our commitment to nature is Ocean Cay, MSC's private island in the Bahamas. Not a classic tourist island, but a marine reserve. One we have completely redeveloped. We restore coral reefs,

protect local flora and fauna, and encourage visitors to see how nature and relaxation go hand in hand. It's actually a living laboratory that shows what tourism can mean when it takes place in harmony with nature.'

YOU JUST SAID: A SHIP LIKE THIS IS A SMALL COMMUNITY. HOW DO YOU KEEP IT ALL WORKING?

'With a lot of planning and a little bit of magic. A cruise ship is indeed a microcosmos: thousands of people onboard, tonnes of food, logistics that are planned up to the minute. To give you an idea: for a typical seven-day journey, we foresee approximately a thousand kilos of butter, almost ten thousand bottles of wine, more than three tonnes of rice, and tonnes of fresh vegetables and fruit. But it's not just about volume. The most beautiful part of this may well be that it's so tangible. You literally see the result of every decision, of every detail. A ship is like an organism: if one part isn't right, you'll notice it immediately.'

ANECDOTES AT SEA

Time slows down at Ocean Cay MSC Marine Reserve. Surrounded by crystal-clear water and untouched nature, you experience a unique harmony between people and ocean – a magical place that feels like a world in itself, genuinely worth the effort of discovering it. As the ships recuperate at the Ocean Cay MSC Marine Reserve, it's difficult to believe that this idyllic island was once an industrial sand quarry. Today, it's an example of restoration and sustainability. The turquoise lagoons and the coral reef have once again been brought to life through years of careful natural rejuvenation, led by marine biologists who collaborate with MSC Cruises. While visitors relax on white beaches or snorkel between colourful fish, the real story is to be

“It’s the art of slowing down.
The sea forces you to breathe again.
People meet each other onboard.”

THE POWER OF PRINTED MATERIAL

MSC ALSO INVESTS HEAVILY IN PRINTED MATERIAL AND EXPERIENCE. WHAT DOES THAT MEAN FOR YOUR BRAND?

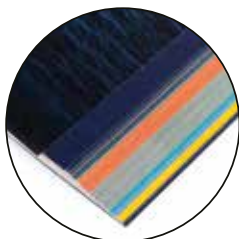
‘Our printed material is more than communication. It’s an invitation. A catalogue, brochure or magazine needs to rouse up the atmosphere of a journey long before the first step onboard is taken. Images, paper, typography... They all need to carry as much emotion as the view of the sea. We therefore like to work with partners who understand quality – like Graphius does: an eye for detail, a feel for tactility and respect for craftsmanship. In a digital world, that physical contact with paper remains magical. A well-printed brochure is like a wave that sets the imagination in motion.’

found in the background: that of an island that has healed its wounds and is now a symbol for the power of nature conservation.

WHAT DOES TRAVELLING MEAN FOR YOU PERSONALLY?

‘It’s the art of slowing down. The sea forces you to breathe again. On a ship, you lose time, and that’s exactly how you gain attention. People

meet each other onboard. There are discussions between people who would never speak to each other on land. That’s what’s beautiful about this form of travel: it’s both communal and intimate. You share space, but also silence. We set sail again and again, but always return with stories, memories and a different perspective of the world. And that is what travel should do.’



MSC Cruises Belgium,

Brussels,
210 x 285 mm,
Symbol Freelifa Satin 250 g/m²,
128 p



The background image shows a modern outdoor lounge area. In the foreground, there are two armchairs and a sofa with orange cushions and a light-colored woven frame. A low wooden coffee table sits in front of them. The furniture is set on a light-colored stone or concrete patio. In the background, there is a modern building with large glass windows and a balcony with a wooden railing. A large, leafy tree is on the right side of the image. The overall atmosphere is one of sophisticated outdoor living.

JK

Jati Kebon: Belgian design with an international soul

Since 1976, this Belgian brand has translated its love for outdoor living into stylish collections that evoke rest, comfort and refinement. Today, Jati Kebon has grown into an international powerhouse with more than 140 distributors around the world. The core hasn't changed though: Belgian design, sustainable craftsmanship and pure quality of life. We spoke with CEO Peter Boschmans, creative marketer at Jati Kebon.



B

BEAUTIFUL, TIMELESS, ELEGANT. THESE THREE WORDS PERFECTLY SUMMARISE JATI KEBON. DO YOU AGREE?

Absolutely. Our essentials are perfectly reflected in them. As a premium Belgian brand, we create outdoor furniture that evokes emotions and lasts for generations. Our designs bring refinement without excess: pure forms, sustainable materials and a feeling of calm peacefulness typical for Belgian design. Elegant, but accessible; beautiful, but functional; timeless, but contemporary. With Jati Kebon, we believe that outdoor life is about more than just aesthetics.

WHAT IS THE PHILOSOPHY BEHIND YOUR COLLECTION(S)?

Our philosophy can be summarised in a single sentence: *Luxury outdoor*

living, for everyone. Outdoor living is an artform for us. A way of slowing down, of connecting and of enjoying what really matters. Since 1976, we have translated this vision into form and feeling. What began with Firmin Verbeke and was later continued by his children Johan and Leen, has grown into a story of Belgian design, craftsmanship and quality of life.

The collections from Jati Kebon breathe rest, elegance and timeless beauty. They blur the boundary between indoors and outdoors, creating harmony and inviting enjoyment. Because, at Jati Kebon, it's not just about furniture, but about moments of being together, relaxing and beauty; moments that exist in an environment where everything is right. Think of laughter around the table, or feeling the first sun on your face...

A BELGIAN BRAND WITH WORLD CLASS

JATI KEBON WORKS TOGETHER WITH OTHER DESIGNERS. WHAT ARE THESE COLLABORATIONS BASED ON?

With us, everything revolves around evolution, inspiration and beauty in simplicity. Last year, we gave our brand a full makeover: a breath of

fresh air that perfectly reflects our identity – Belgian design with an international character. We wanted to make more than just refined outdoor furniture. We wanted to evoke a feeling, a lifestyle where elegance and relaxation meet each other.

Since then, we have worked together with renowned international designers. The collaborations often happen spontaneously, through inspiring meetings at Salone del Mobile in Milan or Maison & Objet in Paris. These cross-fertilisations enrich our collections with new insights and strengthen our Belgian roots.

YOU PRODUCE IN INDONESIA AND CHINA. HOW IS THE COMMUNICATION?

It goes very smoothly. Our factories are led by our own teams – who are in close contact with the head office in Nazareth every day. A quality controller continuously travels between the sites, ensuring every detail is followed up. Thanks to this direct communication and involvement, we maintain consistent quality standards and short response times.

So the distance isn't an obstacle, but a benefit: an international collaboration



“With every development, we strive for excellence, in design and in sustainability. A chair or table doesn’t just have to be beautiful, but also resistant to sun, wind and rain. That balance between beauty and functionality is our signature.”

carried by trust, craftsmanship and passion for refined outdoor living.

THERE’S A LOT TO DO WHEN PRODUCING IN A FOREIGN COUNTRY. HOW DO YOU MANAGE IT?

Ethically and sustainable business is in our DNA. Because we work with our own factories and teams, we have complete control over the working conditions. We invest in safe, pleasant workplaces where people feel valued. A lot of employees are with us for years, and that says it all.

At the moment, we are building a new factory in China and looking into expansion possibilities in Indonesia with even better working conditions. For us, producing outside Belgium doesn’t mean distance, but connection – with our people, with

craftsmanship, with the values that form our brand.

REFINEMENT WITHOUT EXCESS

YOU PRODUCE ON A LARGE SCALE, BUT THE COLLECTIONS REMAIN PERSONAL AND RECOGNISABLE. HOW DO YOU MAINTAIN THAT LEVEL OF QUALITY AND AUTHENTICITY?

Our strength lies in the combination of Belgian reliability and international creativity. We work with designers who understand and complement our aesthetic. This approach leads to designs with character: elegant, innovative and timeless.

With every development, we strive for excellence, in design and in sustainability. Every product is tested following European and American standards; a chair or table doesn’t just



JATI-KEBON

“Printed work forms the bridge between brand and feeling. It tells our story in texture, colour and form: elegant, timeless and with an eye for detail. Exactly like Jati Kebon itself.”

invest in innovation, marketing and growth. We still remain loyal to our core values: Belgian design, craftsmanship and pure passion for outdoors living.

EXTENSION OF THE BRAND

YOU HAVE YOUR CATALOGUES PRINTED BY GRAPHIUS. WHAT DOES PRINTED MATERIAL MEAN FOR YOUR BRAND IDENTITY?

For us, printing is more than a means of communication – it's a tangible translation of who we are. Since our rebranding, we have paid a lot of attention to every detail, from the choice of paper to the style of image. It needs to feel pleasant, radiate calm and peacefulness, and have the same refinement as our furniture. Printed work forms the bridge between brand and feeling. It tells our story in texture, colour and form: elegant, timeless and with an eye for detail. Exactly like Jati Kebon itself.

Jati Kebon,
Nazareth,
210 x 250 mm,
Condat Matt Périgord 135 g/m²,
224 p

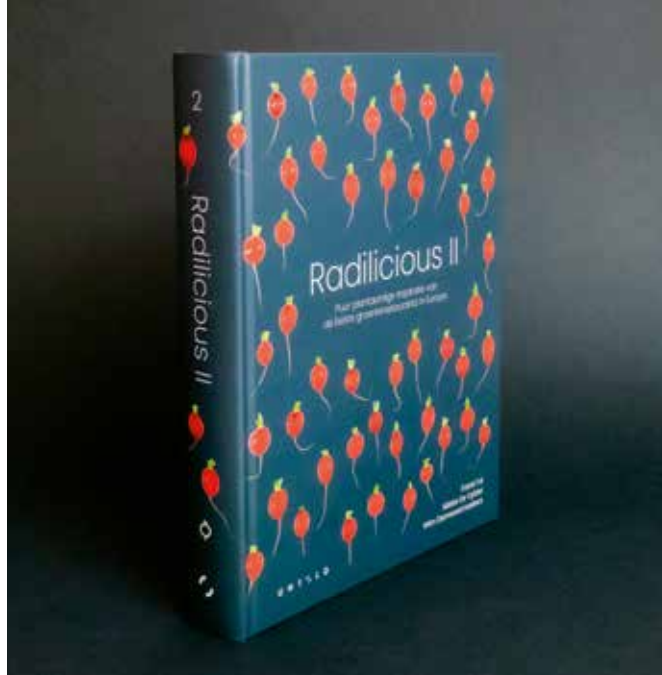
have to be beautiful, but also resistant to sun, wind and rain. That balance between beauty and functionality is our signature.

IN FIFTY YEARS, YOU'VE DEVELOPED A NETWORK OF MORE THAN 140 DISTRIBUTORS WORLDWIDE. HOW DO YOU LOOK BACK ON THAT?

With pride, but also gratitude. What began as a family company with a passion for outdoor living has now become an international brand. Over the past ten years in particular, we have grown considerably, thanks to more structure, a clear strategy and our presence at international fairs such as Milan and Paris.

The support of our investment company gave us extra ability to





Radilicious 2: Pure, plant-based and at the top level

Radilicious 2 is more than a cookbook. It's a complete experience from progressive vegetal gastronomy. Where classic cookbooks often offer a collection of recipes, this book takes the reader with it into the world of top chefs who make vegetables and fruit central, not as a side, but as the heart of the meal.

The book illuminates the vision, creativity and mastery of chefs who combine taste, technique and sustainability in an iconic manner. Their recipes are true artworks that both inspire and seduce. With portraits of twenty leading vegetable restaurants from across Europe, each with their own story, style and philosophy, *Radilicious 2* offers a unique peek into the future of cooking. The book shows that plant-based cuisine is not just a trend, but a vision of gastronomy that brings the healthy, sustainable and tasteful together.

Untold Images, Haacht, 225 x 285 mm, Plano Plus 140 g/m², 440 p

Between dreamscapes and the natural world

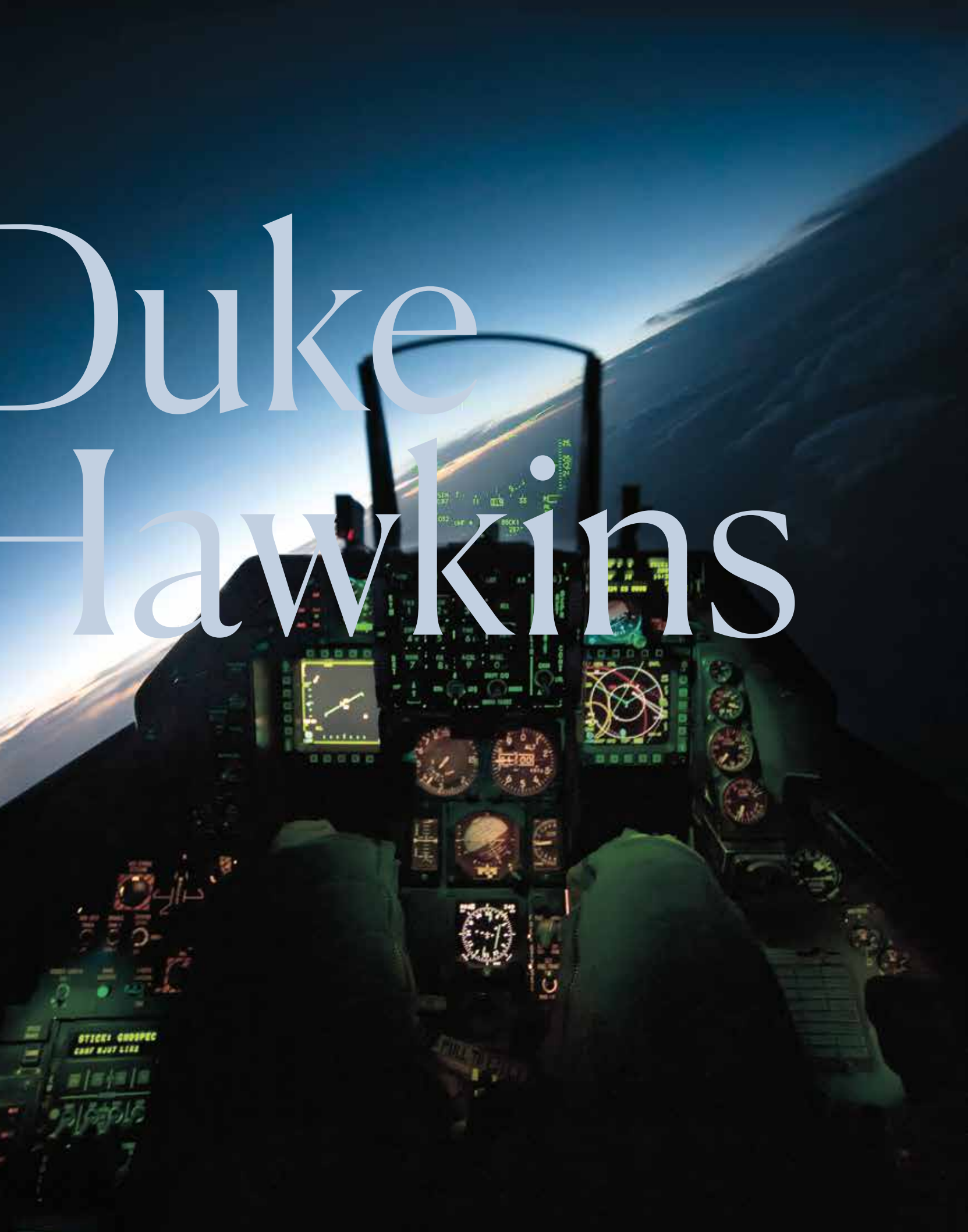
The paintings of Shota Nakamura probe the subtle boundary between dreamscapes and the natural world. His figures – often shown sleeping, meditating, or quietly resting – inhabit lush environments that drift between domestic interiors and untamed gardens. Using layered washes of oil paint, Nakamura creates small, intimate scenes that evoke the spirit of European modernists such as Bonnard, Vuillard, Matisse, and Munch.

This publication, produced in conjunction with his solo exhibition *Small Works 2022-24* at C L E A R I N G / Los Angeles, brings together his recent series and captures moments that balance interiority with the living energy of nature.

Triangle Books, Brussel, 248 x 297 mm,
Condat Matt Perigord 135 g/m², 96 p



Duke Hawkins



from graphics agency to global reference for books on aviation

Over the course of twenty years, what began as a creative collaboration between two passionate people has grown to become an international success story. With their company, C2A, founders Doreen Coeman and Nico Deboeck bring to life publications that breathe craftsmanship, aesthetics and precision. Their most famous project, the book series *Duke Hawkins*, is now a mainstay of the military-aviation world. We spoke with Nico Deboeck about how it all began, how an F-16 with the name *Dark Falcon* was present in the early days of their success, and why they still make every book with the same dedication as the first.

Y

**YOU ACTUALLY BEGAN WITH A
BROAD PORTFOLIO. HOW DID YOU
COME TO FOCUS ON AVIATION?**

Our company, C2A, started in 2004, with Doreen, who comes from the world of marketing and communication, and myself, with a background in art history and

graphic design. We wanted to make publications within domains that we found interesting ourselves: watches, cruises, cars, interiors and aviation. The last of these grew into a very important part of our activities.

In 2010, we took on our first major aviation assignment: a 190-page book for the Belgian Air Force, to celebrate their 65th birthday. We worked on the concept, content and design for eight months. The book sold out in just a few weeks: a second printing immediately followed. This collaboration lay the foundations for a series of new projects: brochures,



exhibitions, even colour schemes for aeroplanes.

THIS IS WHAT LED TO THE FAMOUS DARK FALCON F-16, RIGHT?

Yes. In 2017, we received a request to make the design for the Belgian Air Force F-16 Demo Team. Together with the pilot 'Vador', we developed a painting that drew global attention. We also designed the full communication and marketing plan for the team. This project brought us closer to the air-force community; furthermore, it awakened the idea of launching a book series ourselves.

THE BIRTH OF DUKE HAWKINS

WHERE DID YOU COME ACROSS THE IDEA FOR DUKE HAWKINS?

In 2017, we decided to bring out our own series of photo-reference books on military aircraft. Together with a friend who also invested,

we developed a business plan, a graphic concept and a network of photographers and air-force contacts. The first two titles – about the Sepecat Jaguar and the F-16 – came out at the same time. The books combine spectacular action photos with technical close-ups and stories from pilots and maintenance personnel.

WHAT WERE THE FIRST REACTIONS LIKE?

Cautious. In the first year, we sold a little more than a thousand copies, just enough to cover our printing costs. But we kept at it. Two years later, we already had six additional titles and were selling more than 11,000 copies per year. The spines of the books combine to form the Duke Hawkins logo, which has convinced a lot of readers to purchase the full series. This detail was not so simple on a technical

level, but thanks to our fixed partners at Graphius – Kris Haulet and Geert Michiels – we could keep the colour and the finish of every book perfectly consistent.

TODAY, YOU'RE AN ESTABLISHED NAME. HOW LARGE HAS THE SERIES BECOME IN THE MEANTIME?

We are currently home to more than fifty titles. Everything is still made internally at C2A, but we work with about seventy photographers around the world. We have contact with almost all European air forces, as well as the US Air Force, Navy and Marines. Every year, six to eight new books appear. The first titles are being reprinted in the meantime.

On top of this, we launched the series *Duke Hawkins Classics*, with aircraft from the Second World War, such as the Spitfire and the Mosquito. We also made special editions, such as the



“The consistency in colour, paper and finish needs to be perfect, because our readers – often pilots, engineers or model builders – have an eye for detail.”

Ode to the Falcon, a 400-page tribute to the F-16 on its fiftieth birthday.

FROM PASSION TO PRECISION

HOW IMPORTANT IS THE COLLABORATION WITH GRAPHIUS IN THIS STORY?

Crucial. The success of *Duke Hawkins* is not just dependant on the content, but also the quality of the printed work. The consistency in colour, paper and finish needs to be perfect, because our readers – often pilots, engineers or model builders – have an eye for detail. Graphius understands this precision like no one else.

THE BOOKS GO AROUND THE WHOLE WORLD. WHAT IS YOUR SECRET?

Authenticity. Everything in *Duke Hawkins* is based on actual aircraft and actual people. We travel, photograph, interview and design with the same curiosity as when we began. Maybe that's our trademark:

a combination of passion, curiosity and respect for the profession.

WHAT ELSE MIGHT WE EXPECT IN THE FUTURE?

We are going to continue expanding the series, but other projects are also coming – within the aviation sector, but also in our trusted luxury sectors. Meanwhile, there are almost 150,000 *Duke Hawkins* books printed, 95% are exported outside Belgium. We would never have dared to dream that our story, starting from a love of graphics and aeroplanes, would quite literally go around the world.



C2A Belgium,

Brussels,
240 x 240 mm,
Maco Halfmat HV wit 150 g/m²,
112 p



Print connects
technology
with creativity,
and craftsmanship
with purpose

At a time when much of our communication has shifted to screens, few industries are as often underestimated – and as quietly indispensable – as print. Behind every book, package, label, passport and ballot lies a vast network of professionals ensuring that information remains tangible, trustworthy, and inclusive. For more than two decades, Beatrice Klose has been one of the leading voices of that network. As President of Intergraf, the European federation representing the printing industry, she advocates for fair legislation, sustainability, and recognition of print's vital role in Europe's social and economic fabric.

W

We spoke with her about the future of print, the balance between digital and physical media, and why, despite constant change, she believes the sector's best years may still lie ahead.

THE ENDURING POWER OF PRINT

WE OFTEN HEAR THAT PRINT IS ESSENTIAL. IN A WORLD THAT SEEMS TO GO INCREASINGLY DIGITAL, WHAT MAKES IT STILL SO VITAL TODAY?

Print connects people in ways that digital alone cannot. It is tangible, permanent, and accessible; able to reach everyone, including millions of Europeans without reliable internet access or digital skills. Beyond accessibility, print allows us to slow down, focus, and absorb information in depth. In an age of fleeting online content, print provides trust, clarity, and reflection. It remains the anchor of a balanced information ecosystem that supports inclusion, education, and democracy.

WHAT DO PEOPLE TEND TO FORGET ABOUT PRINT'S ROLE IN OUR DAILY LIVES?

People often forget how omnipresent it is. Print doesn't just mean books or magazines; it includes packaging, labels, medical leaflets, passports, banknotes, and ballots. All these things are fundamental to how society functions. Because print works behind the scenes, it often goes unnoticed, yet without it, daily life would grind to a halt.

IF YOU HAD TO CHOOSE ONE PRINTED PRODUCT THAT CAPTURES THE MAGIC OF PRINT, WHAT WOULD IT BE?

For me, it's still the book. A printed book embodies everything that's magical about print: the ability to disconnect, to immerse yourself in another world, to learn without distraction. In today's digital-first era, reading a book feels almost nostalgic – a reminder that our most enduring ideas

and emotions are preserved through print.

INCLUSION, EDUCATION, AND SUSTAINABILITY

WHY IS PRINT STILL INDISPENSABLE IN AN AGE OF SCREENS?

Because inclusion matters. Around one-third of Europeans have low or no digital skills, and around 12 million households still lack internet access. For many citizens, especially older people or those in rural areas, printed communication remains the only accessible and trustworthy way to receive information.

Relying only on digital tools risks excluding millions. Print ensures that everyone, regardless of age, income, or connectivity, can participate in society. True digitalisation must therefore include print to keep communication inclusive and fair, as it will never be able to replace it



RESEARCH SHOWS THAT READING COMPREHENSION AND CRITICAL THINKING ARE STRONGER WITH PRINT. HOW DOES THAT AFFECT THE WAY WE EDUCATE FUTURE GENERATIONS?

The evidence is overwhelming: reading on paper leads to better comprehension, focus, and memory. Even highly digital countries like Sweden are reintroducing printed textbooks, recognizing that children need the tactile, focused experience of print to develop critical thinking. The future of education lies in the balance of using digital tools where they add value, but ensuring print remains central for deep learning and literacy.

SUSTAINABILITY HAS BECOME CRUCIAL FOR EVERY INDUSTRY. HOW DO YOU EXPLAIN THAT PRINT IS IN FACT PART OF ONE OF EUROPE'S MOST CIRCULAR VALUE CHAINS?

Our industry has been a strong proponent of sustainability and circularity long before sustainability became a buzzword. Paper is one of the most recycled and renewable materials in Europe: 86,6% of all

paper and board is recycled, and European forests continue to grow every year.

Print is part of a circular value chain. From logs and wood products, construction, furniture, pulp, packaging, board, tissue, and printing goods and materials, to renewable energy at the end of the wood's lifetime, the entire value chain's focus on sustainable products and low fossil manufacturing processes not only reduces environmental impact but also drives innovation, decarbonization, and clean industrial growth. Additionally, Intergraf supports sector-specific carbon calculators and has developed benchmarking tools to help companies measure and reduce their impact.

INNOVATION, ADVOCACY, AND THE FUTURE

PRINTING IS OFTEN SEEN AS A "TRADITIONAL" SECTOR. HOW DO YOU SEE ITS INNOVATIVE SIDE?

Print is a traditional industry, and one that has been declared "dead" many times before. Already with the rise of radio in the early 20th century, journalists feared that print would disappear or be replaced. Yet, across the centuries, print has continuously adapted and evolved. I am convinced it will remain just as relevant to consumers in the future.

While we explore the vast opportunities of the digital world, we must not overlook the unique advantages of physical communication. We see this clearly in education: print supports focus, comprehension, and memory in ways that screens often cannot. As the world becomes increasingly digital, our brains have not evolved at the same pace. For many purposes, print simply works better with how we think, learn, and remember.



HOW DOES INTERGRAF HELP ENSURE THAT EU POLICYMAKERS UNDERSTAND THE REAL VALUE OF THE SECTOR?

Intergraf acts as the official voice of the European printing industry towards the EU institutions. We engage directly with policymakers, provide data and position papers, and participate in consultations to ensure that legislation reflects the realities of our companies, especially SMEs.

We advocate for fair treatment between print and digital, defend consumer choice, and promote workable sustainability rules empowering competitiveness of graphic companies. Intergraf also builds understanding through campaigns like *Keep Me Posted EU* and *#PrintAhead*, and through our events and research – from the *Comparing Print and Digital Media* report to *Shaping the Future with Print & Print Matter* conferences.

Our goal is to make policymakers see print not as an outdated

medium, but as a vital, innovative, sustainable and indispensable part of Europe's future.

WHAT GIVES YOU CONFIDENCE ABOUT THE FUTURE, AND WHAT CONCERNS YOU MOST?

What gives me confidence is the resilience of print. It has survived technological revolutions of the past because it fulfils a human need for permanence and focus. As long as people seek authenticity, beauty, and comprehension, there will be print.

What keeps me awake at night is the decline in deep reading and the growing habit of skimming through information. If we lose the ability to read carefully, we risk losing the ability to think critically and to properly assess our choices when it comes to elections. That's a danger for our democracies.

I also worry that many overlook our industry precisely because it's everywhere – invisible in its omnipresence. That lack of visibility can make it harder to attract new talent. Yet, once people discover the creativity and

innovation of this sector, many fall in love with it, like I have.

AFTER SO MANY YEARS AT INTERGRAF, WHAT KEEPS YOUR LOVE FOR PRINT ALIVE?

It's the people and the progress. The industry today is unrecognisable from twenty years ago: more dynamic, more service-oriented, and more sustainable than ever. I'm constantly inspired by the innovation I see in printing houses, by the beauty of the products they create, and by the passion of those who make them.

Print connects technology with creativity, and craftsmanship with purpose. Watching that evolution keeps my love for print alive every single day.

plots
valt alles stil



gefelicitaat!!

We show the power of people themselves

It's a household name in Belgium. 11.11.11, an umbrella organisation for international solidarity, was set up in 1966 to draw attention to problems around the world. Inspired by the armistice of 1918, their first action took place on 11 November, 1966. Ever since, 11.11.11 has fought every day for a world free from exploitation of people and nature. And successfully too. We spoke with Ines Ulenaers, expert in fundraising communication at 11.11.11, about the importance of their member magazine, *Iedereen 11*.





THERE ARE SO MANY PLACES IN THE WORLD WHERE IT'S NOT GOING WELL. HOW DOES 11.11.11 TRANSLATE THIS 'NOT GOING WELL' INTO CONTENT THAT SOUNDS POSITIVE?

We always choose a positive approach, but of course we aren't blind to the problems in the world; nevertheless, around the world, there are so many wonderful examples where positive impact is created by activists, our partner organisation, member organisations, 11.11.11 volunteers or donors. The readers of the magazine are 11.11.11 donors and volunteers, all people who make the world a better place with their solidarity. It's these people who we especially want to make visible in the magazine. And with this approach, it's not difficult to fill the magazine: globally, there are so many people who successfully make an effort to create a more righteous world.

WORDS MATTER, ESPECIALLY IN THIS CONTEXT. WHAT WORDS DO YOU CONSCIOUSLY AVOID (E.G. 'HELP', 'VICTIM') AND WHICH DO YOU ACTIVELY CHOOSE (E.G. 'RIGHTS', 'PARTNERSHIP')? DO YOU HAVE AN EXAMPLE?

In the most recent magazine, we very clearly name the 'power' of the brave people in the Democratic Republic of Congo, Gaza, etc. In other words: all around the world, people are standing up. People are refusing to accept injustices. Mothers in the DRC who fight for the future of their children. Young people in Gaza who, despite the genocide, show resilience. Citizens, here in Belgium, who are drawing the red-line boundaries, in massive numbers, to support Palestine. Their courage touches me every time. It's the fuel for our global movement.

NO SAVIOURS, JUST ALLIES

HOW DO YOU MAKE SURE NORTH-SOUTH STORIES DO NOT TURN INTO 'SAVIOUR NARRATIVES'?

Our partners in Asia, Africa, South America and the Middle East are experts in what they do and in what's needed in the regions where they operate. 11.11.11 offers them support only where necessary. Being aware of that does a great deal in stopping us from falling into a saviour-victim narrative, because that often just isn't correct. We allow our partners, as often as possible, to speak for themselves and we consciously direct attention to what they do in their battle against the issues. This way, we do not get stuck in 'What is the problem?' and victimhood.

As a result, the magazine *Iedereen 11* (which translates into English as *Everyone 11*) is completely in the extended decolonisation trajectory, where we – like many NGOs – have undertaken many actions around this, organisation-wide, for years.

11.11.11 IS AN UMBRELLA ORGANISATION, THAT ALSO INFLUENCES POLICY. HOW DO YOU MAKE THAT INTERESTING FOR READERS WITHOUT USING TOO MUCH JARGON?

We always translate policy influencing material into concrete impact for people or nature. This way, we push, for example, someone to the front who directly feels the consequences of (the lack of) a solution. It's often worthwhile combining this with an expert, namely the person who was active in influencing the policy and who, in simple words, explains how the process translates into positive impact.

CAN YOU GIVE A FEW EXAMPLES OF WHERE AN IEDEREEN 11 PIECE CONTRIBUTED TO A PUBLIC OR POLITICAL MOVEMENT?

Every piece in *Iedereen 11* indirectly contributes to the target group and the political movement because it is specifically focused on the consolidation of the 11.11.11 roller coaster.

Clear proof of how actions from below make the difference was found very recently in red-line actions: actions against the genocide in Gaza and at the same time, the impunity with which Israel operates. The mass-mobilisation on 15 June, where 110,000 people marching through Brussels kicked off the protest. After which countless local actions followed: in town squares, in stores, in windows, online. More than 70,000 red-line posters coloured the street red. Even shops and cultural houses closed and literally pulled the red line through their display windows. And it didn't stop there. A second national mobilisation on 7 September was once again good for 110,000 people.

Thanks to this massive pressure from citizens and social organisations, on 2 September, the federal and Flemish government announced the first sanctions against Israel. The agreement was the absolute minimum and came much too late, but there were impressive steps agreed upon and it formed clear

proof that pressure from below works: such large numbers make it clear to politicians that there is broad support for our demands.

STRONGER TOGETHER

11.11.11 BUNDLES VERY DIVERSE THEMES AND PARTNERS. HOW DO YOU PREVENT 'POSTAGE-STAMP JOURNALISM' AND KEEP THE OVER-ARCHING MESSAGE CLEAR?

11.11.11 does indeed work around very diverse themes and partners. This is a conscious choice; we believe in strength in numbers (our baseline) and bundle the powers of hundreds of member organisations and partners worldwide. Why? Because we are stronger together than alone. As well as this, global problems are strongly connected with each other; think about the climate and migration. This is why we consciously choose a global approach with international solidarity as a guiding principle; to structurally tackle problems.

Every year, within these diverse themes, 11.11.11 chooses a few accents around which to campaign and set



up actions. On this basis, we determine the over-arching theme for every magazine. For example, activism, or our campaign on humanity. That's then the guiding theme for the magazine: in every article, we establish a link with this theme. In the intro, Els Hertogen (the director of 11.11.11) explicitly names the theme and the links between the different articles. In doing so we ensure cohesion, despite the many themes around which 11.11.11 is active.

TO WHAT EXTENT DO YOU REACH THE NON-11.11.11 SYMPATHISERS? WITHOUT THEM, WOULD YOU NOT JUST BE PREACHING TO THE CHOIR?

The magazine is aimed at 11.11.11 donors and volunteers. To expand our followers, we use media campaigns, campaigns on social media, work together with other organisations, organise events and organise protests. And hopefully, our readers have visitors every now and then whose eyes fall on a magazine left lying on the kitchen table (laughs).



11.11.11 vzw,
Brussels,
210 x 297 mm,
Circle Print 115 g/m²,
16 p

POLLEN

AN EXCLUSIVE SELECTION OF BEAUTIFUL BRANDS, PEOPLE & PLACES



BUSINESS COLLECTOR CULTURE DESIGN FOOD LIFESTYLE SPORT TRAVEL

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the art of elegant distribution

POLLEN, established by Tanguy Van Vlasselaer in 2016, is a Belgian magazine distributed in Belgium, as well as Luxembourg and the Netherlands, not to mention popular skiing destinations like Verbier and Méribel. This high-quality, quarterly, bilingual publication is built around eight recurring themes: Business, Collecting, Culture, Design, Food, Lifestyle, Sport and Travel. For ten years, POLLEN has been produced and printed with elegance by Graphius. Energetic and passionate, it embodies entrepreneurship in all its forms.



POLLEN, an innovative, dynamic and exclusive magazine, has quickly grown to become a reference for anyone striving for excellence and success in networking. It goes further than a regular magazine. Through its unique format and finish, it has the status of being a book object, intended to fascinate, to intrigue and to be collected, with the ultimate goal of creating original visibility and optimal returns for advertisers.

HUMAN CONNECTION

As well as promoting prestigious brands and companies, both in Belgium and internationally, POLLEN wants to bring insiders into contact with each other by forging new business and personal relations via stories, travel and encounters. In doing so, human values and other core principles are shared via a unique distribution network.

POLLEN

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BUSINESS COLLECTOR CULTURE DESIGN FOOD LIFESTYLE SPORT TRAVEL

The large format allows aesthetics to be combined with modern simplicity, taking readers on a journey through polished photos and perceptive content. The concept of POLLEN is the cross-pollination of elegance, expertise, trends and quality through the people featured in its pages.

HIGH-QUALITY CONTENT FOR A SPECIFIC READERSHIP

POLLEN is published in two languages, aimed at all readers in Belgium who are sensitive to elegance, entrepreneurship and passion, and available completely free. It specifically focuses on the most important active generations in high society (30 to 60 years old). The editors investigate themes related to business and pleasure, aiming at collecting and spreading fundamental values such as family, excellence, authenticity, innovation, sustainable development and the art of living.





Pollen,

Brussels,
240 x 340 mm,
Arctic Volume White 100 g/m²,
196 p

Website : www.pollenmag.com
Facebook & Instagram: @pollenmag

From 2026 onwards, POLLEN will reduce its ecological footprint by using FSC and Cradle to Cradle (C2C) certified paper, creating a positive link between design and nature, while making it safe and reusable!

For this, the magazine can count on a loyal team of specialised and independent journalists that has now been on board for 34 issues!

To reach its readership, POLLEN has access to an extensive, high-quality and well-managed distribution network. The distribution points cover various targeted sectors, such as real estate, private banking, exclusive vehicles, jewellery and watches, culture, prestigious events and fairs, fashion and beauty, decoration and interior architecture, restaurants and hotels of the highest level, and elite sports.

Through more than 2700 carefully selected addresses, POLLEN has reached a high-standing, active and influential readership – ideal for consolidating those brands, products and services that have put their trust in the magazine.

POLLEN

AN EXCLUSIVE SELECTION OF BEAUTIFUL BRANDS, PEOPLE & PLACES



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GRAPHIUS

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FRANKFURTER BUCHMESSE

Where books become
bigger than life itself

A

October. The fall of leaves shows it's once again time for the annual *Frankfurter Buchmesse* – the Frankfurt Book Fair. For five days, Frankfurt transforms into a global capital for stories, book covers and coffees between meetings. The largest *Buchmesse* in the world is not just a book fair, but, for a full week, it's a Mecca for everyone in publishing, an intersection of writers, translators, publishers, agents and dreamers. They all have one thing in common – they still believe in the power of the book.

And believe us: that belief is strong. Every year, Frankfurt buzzes with the energy, deals and debates that will shape the future of the written word. Anyone who has ever visited knows better than to expect the hushed quiet of a library... This is Burning Man for booklovers!

FROM MEDIEVAL MANUSCRIPTS TO GLOBAL MEGA-CONVENTION

There is no consensus about just how old the *Frankfurter Buchmesse* is. What is certain? The fair is older than many of the classics on the shelves. In fact, for the first traces of the *Messe*, you'll need to go back to the 15th century – by no coincidence, this point in history coincides with the invention of book printing by Johannes Gutenberg. He lived in Mainz, just a stone's throw from Frankfurt. In other words, the place where parchment scrolls were sold centuries ago, is where translation rights and streaming contracts change hands today. Quite a nice little detail, isn't it?

The *Frankfurter Buchmesse* has had growing pains and times of troubles. After a few centuries of ups and downs (Leipzig took over in the 18th century), the modern *Frankfurter Buchmesse* took its official form in 1949: for the inaugural event, 200 publishers came together in the historic St. Paul's Church. In the eighty years since, that number has grown to around 7000 attendees from more than 100 different countries. What began as a German rendezvous for publishers has become an international ecosystem where the book sector, the media world and the creative industry find each other. Or, as the organisation itself says: *'The world capital of ideas since 1949.'* Not bad as a slogan for an event that revolves around paper, ink and imagination.

A CITY OF STORIES (AND TROLLEY SUITCASES)

Is October a good month to visit Frankfurt? For someone who loves books? Definitely! For the less bibliophilically inclined? For them too! Anyone who wanders through Frankfurt in October will soon notice: there is something enormous going on. At the airport you spot writers, recognisable by their laptop stickers ('Don't talk to me, I'm editing'). The metro buzzes with languages. And in front of the exhibition hall itself, there are thousands of people shuffling about with trolleys full of books, brochures and dreams.

“In times when algorithms
determine what we read,
the Buchmesse remains an ode
to the human story.”



The *Buchmesse* is really an enormous event: compare the number of visitors to a busy weekend during the *Gentse Feesten* in Belgium: every year, the *Frankfurter Buchmesse* draws more than 280,000 visitors. The first days are for professionals – publishers, agents, translators, printers and tech companies – after which the doors open to the broader public. Readers then wander by literary stars, debutants and familiar faces from films and podcasts. And anyone who thinks this is only about ‘books’ will be surprised just how much more there is: theatre, debates, music, and of course, coffee. A lot of coffee. Because behind every book contract there are at least three espressos and a translator who has already gone three nights without sleep. Or longer. You can determine just how long by the bags under the eyes.

THE WORLD IN A SINGLE HALL

Frankfurt is the place that puts a face to world literature. Every year, one country or region is put in the spotlight as a guest of honour. That country then has the opportunity to indulge in exhibitions, literary performances and an imposing guest pavilion. The Netherlands and Flanders had their turn in 2016; even King Philippe of Belgium made an appearance to show that books can indeed be sexy. The guest-country programme is not just an honour, but a catalyst for translations. A writer from Reykjavik or Santiago de Chile can suddenly meet a publisher from Seoul or Paris, with their novel hitting the shelves a few months later in fifteen different languages. As someone once said: ‘In Frankfurt, you don’t buy books. You buy worlds.’ And in 2025? The Philippines are the guest

of honour, and presenting their culture through the project ‘Jeepney Journey’.

Is it important for books to be sold, contacts made and signatures put to contracts? Yes, it’s certainly a fundament of the *Buchmesse*, but as well as the purely commercial side, there’s also a romantic freedom to the entire event. Anyone who finds themselves continuously sinking into tech-talk or meetings through the day will be in need of an outlet in the evening. Does literature go well with a gin and tonic? Yes, in moderation of course. This double soul – market and magic – makes the *Buchmesse* unique. The main gallery is filled with negotiating tables, but in the forum halls next door, there are debates about censorship, diversity, gender, freedom of speech, AI and the future of reading. Juergen Boos, director of the *Buchmesse* since 2005, once expressed it: ‘There is no normal for the *Frankfurter Buchmesse*. Every year has its own story.’ Sometimes they are joyous stories (new literary discoveries, international collaborations), but other times they are heated discussions about the borders of free expression. Frankfurt is the place where ideas collide, grind and blossom.

THE SILENT DEALS BEHIND THE SCREENS

What the public seldom sees is that Frankfurt is also where the real work

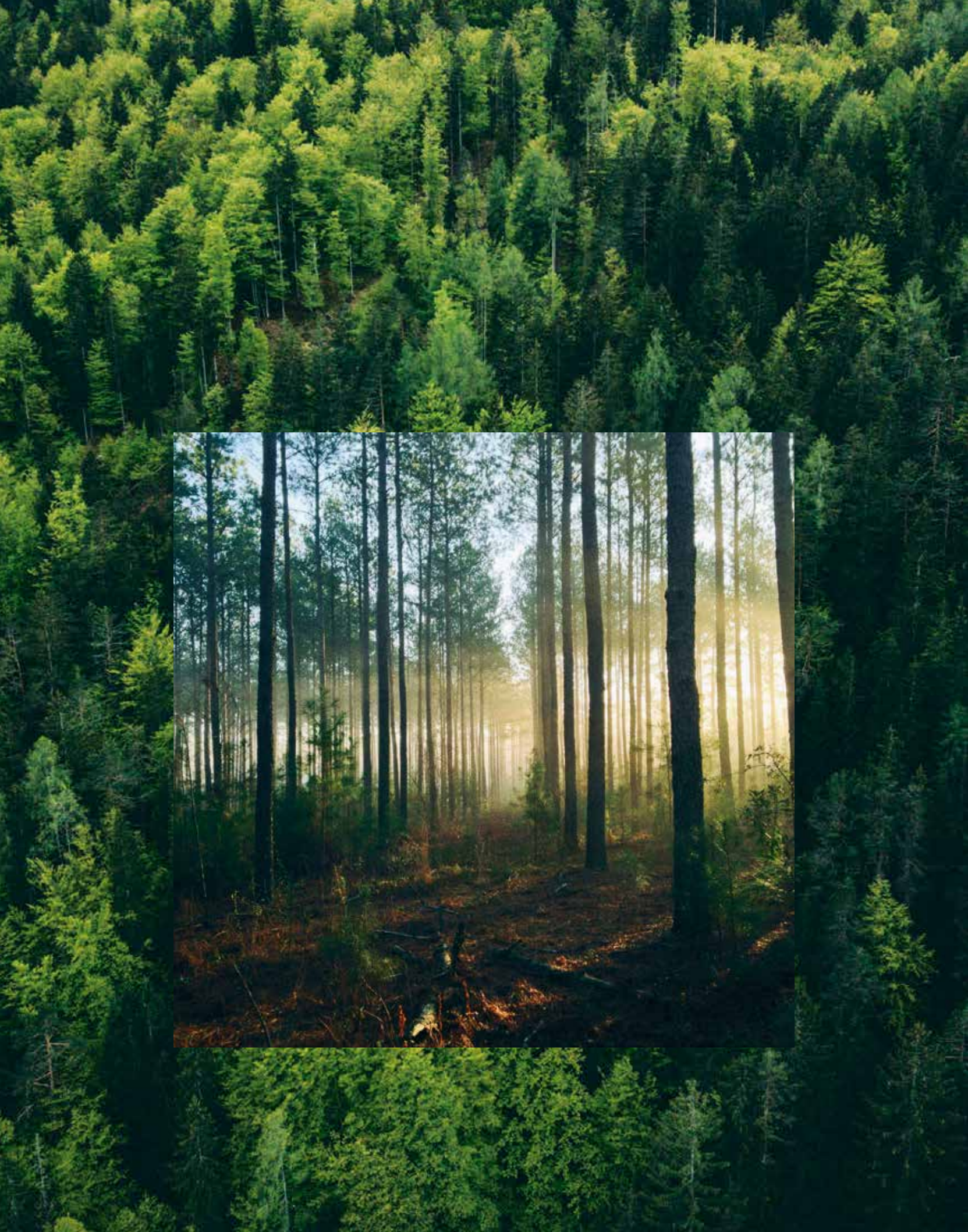
takes place. Most visitors only see the stands of books with their colourful covers, but behind those stands are thousands of appointments scheduled months in advance. In small, glass meeting pods, there are whispers about contracts that will determine the fate of a writer. It’s there that the real beating heart of the fair is to be found: translation rights are handled, film options discussed and decisions made about which books will be launched globally. A British publisher once called the event ‘speed-dating with intellectual property’ – and it genuinely is too. It’s just that the discussion lasts a little longer and there’s a greater chance they’ll result in a novel than a marriage.

WHY THE BOOK STILL COUNTS

In times when algorithms determine what we read, the *Buchmesse* remains an ode to the human story. No, you don’t end up with recommendations from AI, but actual discussions with people who have passion. No likes or views, but books that (still) smell of printing ink. Have we already said that it’s the Mecca of the printing world? At least it is for five days. If one thing becomes clear through the *Buchmesse*, it’s that the book still has impact and that it – more than we dare to suspect – loosens emotions. A book is slow, lasting and tangible. It asks for attention, but also gives it back.

The *Frankfurter Buchmesse* is inevitably more than a trade fair. It’s a symbol of cultural exchange, curiosity and faith in the human imagination. Frankfurt is not only a convention, it’s a reminder. A reminder of why we read, write, print and share. Because stories make the world greater. Or, like an anonymous attendee once said, smiling, as he stepped towards the exit with three bags of books: ‘I came here for inspiration and I’m going home with excess baggage.’





EUDR: Postponement, not cancellation

Environmentally conscious production remains essential

Although the European Union Deforestation Regulation (EUDR) was originally expected to come into force at the end of 2025, its introduction was postponed by one year in early December, just weeks before the initially planned entry into force. At the same time, a proposal was made to temporarily remove printed products from the scope of the regulation – a decision that has resulted in a great many questions from within the sector.

WHAT DOES THE CURRENT STATE OF AFFAIRS MEAN?

The proposed exclusion applies only to imported printed products. Paper and carton themselves remain fully subject to the EUDR, regardless of whether they are produced inside or outside Europe. This means that, today and tomorrow, all paper suppliers continue to have legal due-diligence obligations, including traceability through to the plot of land from which the paper or cardboard originates.

For European printers, such as Graphius, very little will change: printed work produced within the EU must, as a standard, conform with the EUDR, because all the paper used needs to be completely traceable and deforestation-free.

The situation is different for printed work introduced from outside Europe. If the exception was to become definitive, the non-European printed work would fall outside the regulation. According to Intergraf, this creates a significant environmental rift, because European consumers could no longer be sure imported books, cards or brochures were free from deforestation risks. Furthermore, it undermines the trust in both the market and the sector.

OUR SECTOR CONTINUES TO SUPPORT THE EUDR GOALS

Intergraf, the European federation for the graphics industry, emphasises that the sector has not asked for this exclusion. The industry pleaded for workable obligations,

not for exceptions. The goal of the EUDR, opposing global deforestation and forest degradation, remains crucial.

According to Intergraf secretary general Beatrice Klose, the political tug-of-war ensures legal uncertainty after years of preparations. They remain convinced that a workable EUDR, with clear obligations for the first market participant, is the best outcome for the entire chain. The current agenda expects that the implementation of a practically oriented EUDR will need to be completed by April 2026.

GRAPHIUS REMAINS EUDR-READY

Within Graphius Group, the full EUDR implementation has been in the works for quite some time. The roadmap, central administration and clear procedures that have been worked out ensure that we already conform in full, irrespective of the political decisions made today.

We work exclusively with paper suppliers that satisfy the strictest traceability requirements. Whether the implementation of the EUDR is postponed or adjusted, our chain is transparent from raw material through to the finished printed product.

For our clients, nothing changes: every product that leaves our presses is guaranteed to be deforestation-free and responsibly produced.





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CRAFTSMANSHIP TO CHERISH

Winter & Company and Graphius: A Shared Passion for Quality

When creativity meets craftsmanship, extraordinary things happen. The collaboration between Winter & Company and Graphius proves this time and time again. Our creative cover materials provide the perfect foundation for book covers, menu cards and luxury and premium packaging that are as beautiful to touch as they are to behold.

With meticulous attention to detail, Graphius brings these materials to life, creating products that inspire, captivate, and leave a lasting impression.

Together, we bring ideas to life.
Together, we create something to cherish.



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Ecovadis Sustainability Rating



Graphius Group has successfully extended their bronze medal in the Ecovadis Sustainability Rating. The assessment recognises our efforts in the areas of sustainability, ethics and social responsibility.

We are actively committing to pushing our sustainability efforts further. With a targeted focus on ethics, sustainable purchasing and the environment, we are working on concrete initiatives to optimise our efforts. We are using the Ecovadis focus points to guide us in our next steps, underlining corporate transparency and responsible business. We believe recognition with a silver medal would attract potential clients and encourage the industry to pursue better sustainability.

Welcome to the team!

We are thrilled to welcome a number of experienced professionals to Graphius. They are starting with us after several successful years at Die Keure Printing. Their expertise in the areas of order management, estimating, sales and prepress adds to our

strengths and puts us in the position to offer our clients even higher levels of service and craftsmanship in the future.

A warm welcome to our new colleagues. We're happy to have you on the team!



Innovative technology at multiple sites

Six co-bots have been put into use at different Graphius Group production locations. Unlike classic robots, co-bots work safely together with staff members, without being penned in, and support team members with physically taxing work. For example, the co-bots are placing folded booklets on pallets from a stacker, considerably improving ergonomics for our employees.

At Park Communications in London, a test project is currently underway in which one co-bot is attending to two folding machines, while in Ghent, a de-stacker has been introduced that automatically enters blocks of books into the Allegro HC book-block feeder.

This smart technology increases efficiency, while also ensuring a safe and ergonomic workplace. On the basis of the positive results, we hope to soon have the same system up and running at even more sites.



From print to finish. With your Digital Print Ecosystem.

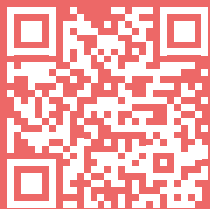
Experience seamless digital postpress with the Stahlfolder TH 66 Fireline – designed for high-performance nearline finishing in combination with the Jetfire 50. Cutting, creasing, and folding in a single pass: the Stahlfolder TH 66 Fireline delivers fully automated production from the digitally printed sheet to the final product. Integrated into the Prinect Production Workflow, it enables automatic job-based presetting with minimal operator input. One ecosystem. One workflow. Infinite possibilities.

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