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Magazine



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GRAPHIUS MAG 17

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**Bicentennial
Brilliance**
National Gallery



Peter Paul Rubens (1577-1640)
Portrait of Susanna Lunden(?) ('Le Chapeau de Paille'), probably 1622-5
© The National Gallery, London



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**Like an
encyclopaedia
that keeps being
added to**
The Louvre

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A book full of luxury

© Ashmolean Museum, University of Oxford



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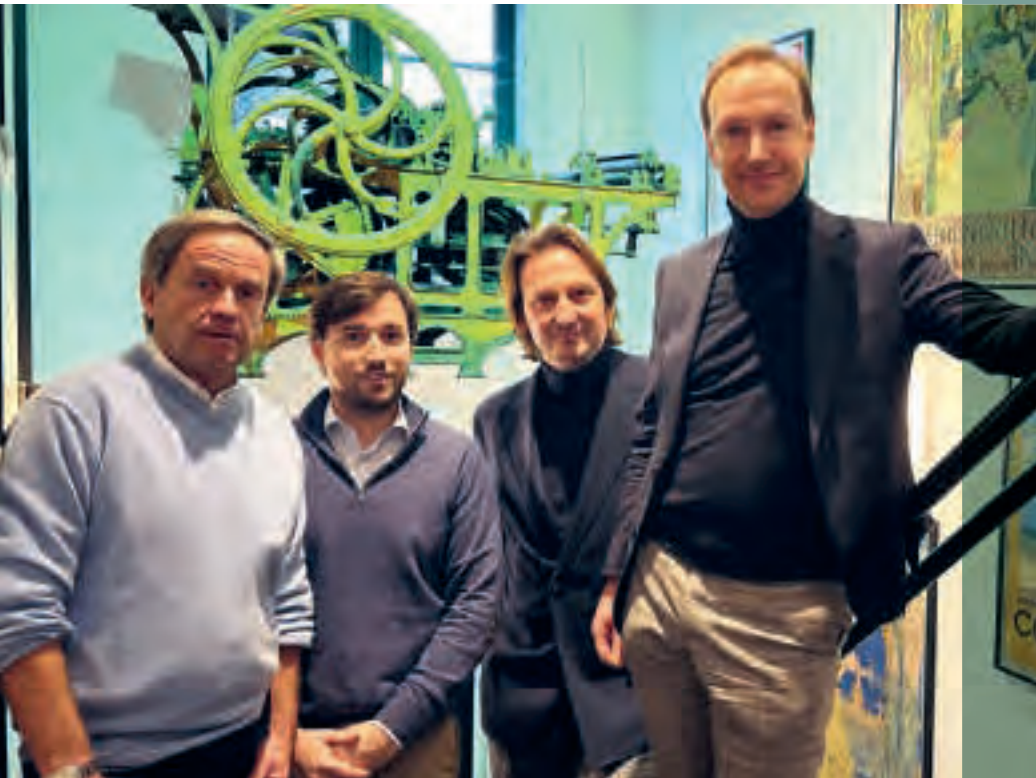


44 **Recettes et Transmission**
An ode to French culinary know-how

“KEEP DOING THE same thing ... BUT THEN better!”

At the end of 2023, Graphius Group announced the acquisition of Paperland, a printing company in Uccle, Belgium. Over almost fifty years, this company built up a sturdy reputation for high-quality printing. Today, Paperland is active in the Graphius Brussels buildings in Beersel, where their XL-106 eight-colour printing press is now installed. In this interview, Philippe de Ribaucourt, director of Paperland, looks back at the particulars of this integration. He also discusses the evolution and the challenges the printers of today and tomorrow will face.

The story of Paperland began in 1976 when my father, Guy-Philippe de Ribaucourt, started a printing company in the basement of his old home in Uccle. This is how Philippe de Ribaucourt, director of Paperland, begins our conversation. Thanks to nice internal growth and the acquisition of other printing companies, Paperland has remained a fixed value in the printing world. It has built up a strong reputation on the basis of high-quality printing work. Paperland has also succeeded at maintaining the soul, the passion and the flexibility of a family company. At the same time, we've needed to adapt to market developments by investing in advanced equipment. Although the majority of our current customer base is professional, we have also continued to offer services for private clients. We are one of the few printers you can go to for printing your brochures, books and flyers, and at the same time, wedding invitations and birth announcement cards.'



Guy-Philippe de Ribaucourt, Philippe de Ribaucourt, Denis Geers and Philippe Geers

“The transition ran all the smoother because Graphius is a fusion of different family-run printing companies. The Paperland employees found a familiar mentality, closeness, mutual help and a lovely atmosphere at Graphius Brussels.”



What makes Paperland stand out from other printers?

'Because we are a family printing company with a background in typography, we have kept the "industrial craftsmanship" aspect. We have the capacity to print in very large numbers, but we never forget where we have come from. As well as the importance that we attach to craftsmanship, which results in our excellent print quality, we stand out for our customer service, and are well known for it in the sector. Flexibility, close relationships built on trust, a wide range of services ... And all of this at very competitive prices. Those are our strengths!'

What values, vision and philosophy do you have at Paperland?

'Respect is a fundamental value for us—and this applies to the entire production chain; respect for our clients, our suppliers and subcontractors, as well as our employees. We have put a lot of time and energy into building up strong relationships and long-term partnerships. This respect has put us in the position to establish a feeling of trust that has translated into low employee turnover, satisfied clients and suppliers we can count on.

As for our philosophy ... We are recognised throughout the sector for our printing quality, our flexibility and our customer service. This is because we are aware that these elements are the basis on which we have built Paperland.'



How will Paperland function after the integration with Graphius Group?

'The key term here is "mutual integration". We are joining a group that has incredible qualities: a very complete equipment installation, an extensive network of subcontractors and suppliers, as well as access to resources for process improvement, implementation of the latest technologies, printing quality and qualified personnel. For our part, we offer almost fifty years of experience, employees with extensive technical or relational knowledge and the professional approach already mentioned, all in combination with great flexibility. The goal, of course, is to combine the two. We want to adapt to Graphius in order to enjoy the many benefits it offers, but at the same time, we want to retain the essence of Paperland. We were quick to understand we were joining a group that's open to new ideas, and that's continuously adjusting to changes in the market and the needs of clients.'

Will there also be changes for the clients?

'Yes and no. To the greatest extent possible, we are going to keep the elements that have made Paperland what it is; the reasons our clients have been coming to us for so many years. Examples of what I'm thinking about are the contact people, the way we meet deadlines and our quality print work. In a broader sense, we are striving to keep delivering the level of service our clients are used to (flexibility, human contact, respect and proximity). Because Graphius is a collection of entities in different locations, we can use the resources of the Graphius Group—in relation to production capacity for example—while we still keep to the level of service associated with a family company. This extra production capacity will make the difference to what our clients have experienced up to now.'



How will Paperland benefit from the merger with Graphius?

'For our employees, the merger means being integrated into a strong group with wonderful prospects for development. They are coming to a place where different family printing companies come together, with philosophies and values that are comparable to our own. The other major advantage benefits our clients, to whom we can offer a broader range of services and products, while maintaining very competitive prices. The goal is to keep doing the same thing ... But then better.'

And what about from the other side? What added value does the integration with Paperland have for Graphius Group?

'We bring an enormous amount of experience and know-how with us that can immediately be put to use. Many of the employees at Paperland are genuine craftspeople who have had a passion for printing since they were young. Thanks to the integration, the internal production possibilities at Graphius will expand—with thermo-relief techniques, for example. This also enables Graphius to consolidate its position on the Brussels market, both in terms of the network of subcontractors and suppliers we bring with us and with whom we have worked for so long, as well as through the clients whom we have known for so many years. It's clearly a win-win situation for everyone.'

What are the consequences for the employees and the equipment installations at Paperland?

'Nothing changes for the employees, except that they're joining a group that probably offers more prospects for development than they would find at a family company. Furthermore, they have the peace of mind that

comes from working with a company with solid finances, without having to worry about the future. The transition ran all the smoother because Graphius Brussels, the location where we are now, is a fusion of different family-run printing companies. The Paperland employees found a familiar mentality, closeness, mutual help and a lovely atmosphere in a highly demanding atmosphere—all typical characteristics of a family company.

'In relation to the equipment installations, we have brought our most recent equipment to Graphius, the XL-106 eight-colour printer with ink towers that we purchased in 2022, as well as the thermo-relief machine. The group didn't have one.'

What do the plans hold in relation to equipment, printing techniques and printing technology?

'I'm convinced that the printing sector will evolve more and more towards automated production processes. Although hardware will always be the cornerstone in an industry like ours, I'm convinced investments in software will become increasingly important. We need to take into account the intrinsic character of the printing sector. It's a sector with great production volumes where every order needs to be tailored to the client. Except in the case of a reprint, no two print jobs are ever the same. There are actually thousands of printing possibilities. It will be a real challenge to combine this "extreme personalisation" for every order with large-scale productions.'

What place does ecology and sustainable development have in the Paperland philosophy?

‘They’re of the greatest importance. We cannot separate the development of the sector and its sustainability from sustainable development. This is an area where the sector has come a long way in the past few decades. Today, we print on paper from sustainably managed forests and clients also have the option of printing on recycled paper. I’ll give a few concrete examples of other measures we took at Paperland: we had solar panels installed and we were FSC certified; we’ve also kept the production site in Brussels city, so a majority of the staff can easily commute with public transport; and we can keep transport distances shorter.’

What are the other major challenges for printers, today and tomorrow?

‘There are challenges connected to the digitalisation seen in recent years. But I’m convinced that both digital and physical publications have their places and that the printing sector will remain a market with large volumes for a long time. It’s simply an alternative that no single other medium offers. The possibility of touching what we see, of feeling what we read, is unique to print. The challenge I see today, in particular, is to respond to the need to have everything immediately. Delivery times have become ridiculously short. And the pressure on prices is pretty extreme, while costs keep going up. The modern facilities for

comparing different offers have hurt the sector. On the other hand, they’ve also resulted in a very competitive sector that continuously needs to reinvent itself and is in the position to compete with other media. The greatest challenge will be to adapt to this demand. Whether it’s about personalisation, luxury versions of books, or packaging ... There are different sub-sectors within the graphics industry that give us the confidence to remain optimistic.’

How do you look at online printing in general and at Belprinto in particular?

‘In my eyes, Belprinto is a fundamental part of the future development of the group. It’s the logical evolution the sector is headed towards. With it, we can create supplementary offers for clients who do not need any advice, who have the experience in-house or who have requests that are relatively easy to process. This streamlines the printing process itself and puts us in the position to free up time for clients who need our advice when they first step into a printing job. It allows us to offer our clients different options. It’s up to them to choose the method they prefer.’

How do you think the printing world will look in ten years?

‘I’m convinced that in ten years, the majority of printers will have chosen one of two routes: hyper-specialisation or consolidation. The first path will be taken by smaller printers, with geographically localised clients who really need the human touch, or by highly specialised printers

that move into niche segments.

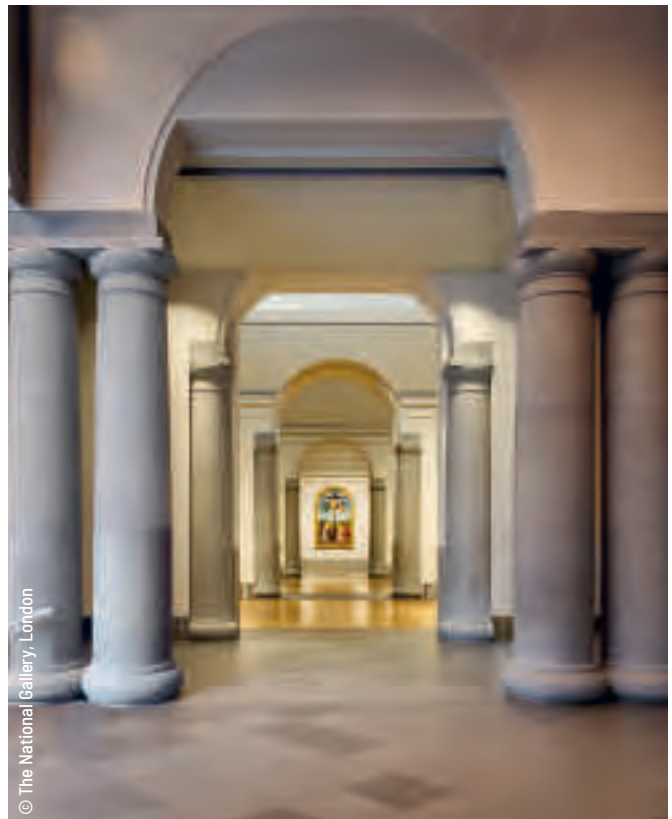
The second path will lead to the formation of large groups, a result of the consolidation that currently characterises the sector. Thanks to their investment and development possibilities, these large groups will make the printing sector evolve towards a more digital range—like Belprinto—with more automation in all processes.’ ■

Philippe de Ribaucourt



Bicentennial Brilliance

Situated in the heart of London, the National Gallery houses one of the finest collections of western European paintings in the world. Established in 1824, it has evolved over the centuries, shaping the cultural landscape of the UK and beyond. As it celebrates its 200th anniversary, the Gallery reflects on its rich history, while also embracing the digital age and reaffirming its dedication to preserving and promoting its superlative collection. Over the course of a year of celebrations, the Gallery will redouble its commitment to bringing the transformative power of art to audiences all over the UK and further afield, and from all walks of life.







Previous page:
Jan van Eyck (active
1422; died 1441)
*Portrait of
Giovanni(?) Arnolfini
and his Wife*
(*The Arnolfini
Portrait*), 1434
(detail)
© The National
Gallery, London

Above:
Claude Monet
(1840–1926)
*The Water-Lily
Pond*, 1899
© The National
Gallery, London

Iconic from the Start

The story of the National Gallery can be traced back to the early nineteenth century, amidst a burgeoning appreciation for art and culture. Founded by the British government, the Gallery aimed to provide access to an art collection that belonged to the public and originally consisted of 38 paintings. Some of the earliest pieces displayed included Jan van Eyck's *'The Arnolfini Portrait'* (1434), Giovanni Bellini's *The Doge Leonardo Loredan* (about 1501–2) and Raphael's *'The Ansidei Madonna'* (1505). These iconic masterpieces provided the foundation for the Gallery's collection, which now showcases a rich tapestry of artistic achievement from the thirteenth to the twentieth centuries, spanning the Renaissance and

featuring outstanding modern works by Monet and Van Gogh. Over the years, it has expanded exponentially through acquisitions, donations and bequests, encompassing a diverse array of artistic styles and periods.

Central to the National Gallery's mission is to bring people and paintings together. This democratisation of art fosters an environment where people from diverse backgrounds can engage with masterpieces by renowned artists. By offering free admission and educational programmes, the Gallery strives to inspire, educate and enrich the lives of its visitors, fostering a deeper understanding and appreciation for the visual arts.

Celebrating 200 Years

A 200-year anniversary calls for celebration, reflection and innovation. Special projects and exhibitions have been curated to honour this milestone, inviting visitors to delve into the Gallery's history and experience the vibrancy of its collection.

From 10 May 2024, 12 masterpieces from the Gallery will be displayed in 12 locations across the UK as part of the National Treasures project. Half of the entire population of the country will be within an hour's journey of a major Gallery painting. In addition, a travelling art studio will tour the UK through the year, bringing workshops and activities to communities all over the country.

In the autumn the Gallery will host the first major Van Gogh show in the UK since 2010, *Van Gogh: Poets and Lovers*, marking exactly 100 years since it acquired the *Sunflowers* and *Van Gogh's Chair*. This will be followed in the spring of 2025 by the first ever full-scale exhibition of early Siennese art outside Italy, *Sienna: The Rise of Painting, 1300–1350*.

Embracing the Digital Age

In an era dominated by digital technology, virtual tours and online resources have become integral components of the Gallery's outreach efforts, offering immersive experiences that transcend geographical constraints. As part of the anniversary celebrations, new and exciting online content has been developed to bring the Gallery and its paintings to a wider international audience.

Through high-definition imagery and interactive features, virtual visitors

can explore the Gallery's halls, zoom in on exquisite details and discover hidden narratives within each artwork. From the comfort of their homes, individuals can embark on a journey through art history, guided by expert commentary.

The legacy of Printed Catalogues

The printed catalogue, amidst an age of digital proliferation, emerges as a timeless artefact, safeguarding the essence of artistic excellence for generations to come. Printed publications have an enduring value as scholarly resources and educational tools, offering insights into the context, interpretation and conservation of artworks. The quality of the Gallery's books, and their exceptionally high design and production values, help to ensure that they appeal to a broad range of design-savvy visitors. Catalogues and guidebooks also serve as tangible mementos of the Gallery experience, allowing visitors to revisit cherished paintings and exhibitions long after they have left.

Spotlight on Masterpieces

The National Gallery: Masterpieces of Painting is a remarkable publication, produced by the Gallery and printed at Graphius. This handsome volume offers a curated selection of the Gallery's most iconic artworks, inviting readers on a journey through centuries of artistic brilliance. From the enigmatic allure of Leonardo da Vinci's *The Virgin of the Rocks* to the radiant splendor of Vincent van Gogh's *Sunflowers*, each featured masterpiece is accompanied by insightful commentary, historical context and interpretive analysis. Since its publication in 2019, it has exceeded all sales forecasts and is now on its third reprint, illustrating



visitors' continued appreciation for a thoughtfully considered and artfully produced book.

Vincent van Gogh (1853-1890) *Sunflowers*, 1888
© The National Gallery, London

To mark the Gallery's Bicentenary, a special limited collector's edition has been published, in a bespoke, handmade presentation box. Each copy has been signed and numbered by the National Gallery Director and retails for £200. ■

THE NATIONAL GALLERY: MASTERPIECES OF PAINTING

- National Gallery Global
- London
- 250 x 310 mm
- 392 p
- Offset White 140 g/m²



Available at <https://shop.nationalgallery.org.uk/>

SUSTAINABLE STORIES

SUSTAINABLE ENTREPRENEURSHIP STARTS IN PRIMARY SCHOOL



Sustainable living? It's something we all want. But it's not always easy to change deep-seated habits. Taking the bike instead of the car for short distances? It sounds crazy, but we often choose the ease of the car. Our choices are not always so sustainable. But what if we were to introduce sustainable actions in kindergarten? Wouldn't that let us take a bigger step in the right direction? These questions are the starting point for Sustainable Stories, an organisation that uses inspiring books to instil sustainable principles in young children.

'It's not always so easy to convince people to change their behaviour, even if it will result in a positive social impact,' explains Naomi Queeckers, founder of the Sustainable Stories non-profit organisation. 'This is exactly why we are trying to plant an entrepreneurial mindset in young children; they're the entrepreneurs of the future. We are going to give talks in schools, establish contact with teachers, with parents *and* with businesses. We are already making companies today aware that there is a whole generation coming up that will only work for companies that feel strongly about sustainability principles.'

'We are making the connection between education and the entrepreneurial world. Part of this is making children's books, one linked to each of the seventeen Sustainable Development Goals (SDGs) established by the United Nations. With a lovely story and beautiful illustrations, each book focuses on one specific SDG. We are incorporating discussion starters, fun facts, games and

a range of actions that will stimulate the entrepreneurship of the children, specifically aimed at that one SDG.'

How do you translate these seventeen SDGs for children?

'It's not quite so straightforward because the tone of voice used in the SDGs is primarily aimed at adults and corporations, and much less at the average citizen, let alone children. The stories we are telling take a highly accessible approach to explain what the idea behind an SDG is, regardless of whether it's about clean water and sanitation, sustainable energy, good health and well-being or gender equality, quality education, etc. As a result, children aged between 5 and 9 years perfectly understand what these difficult topics are about. As well as this, we include an extra sub-theme, one that connects with the world of

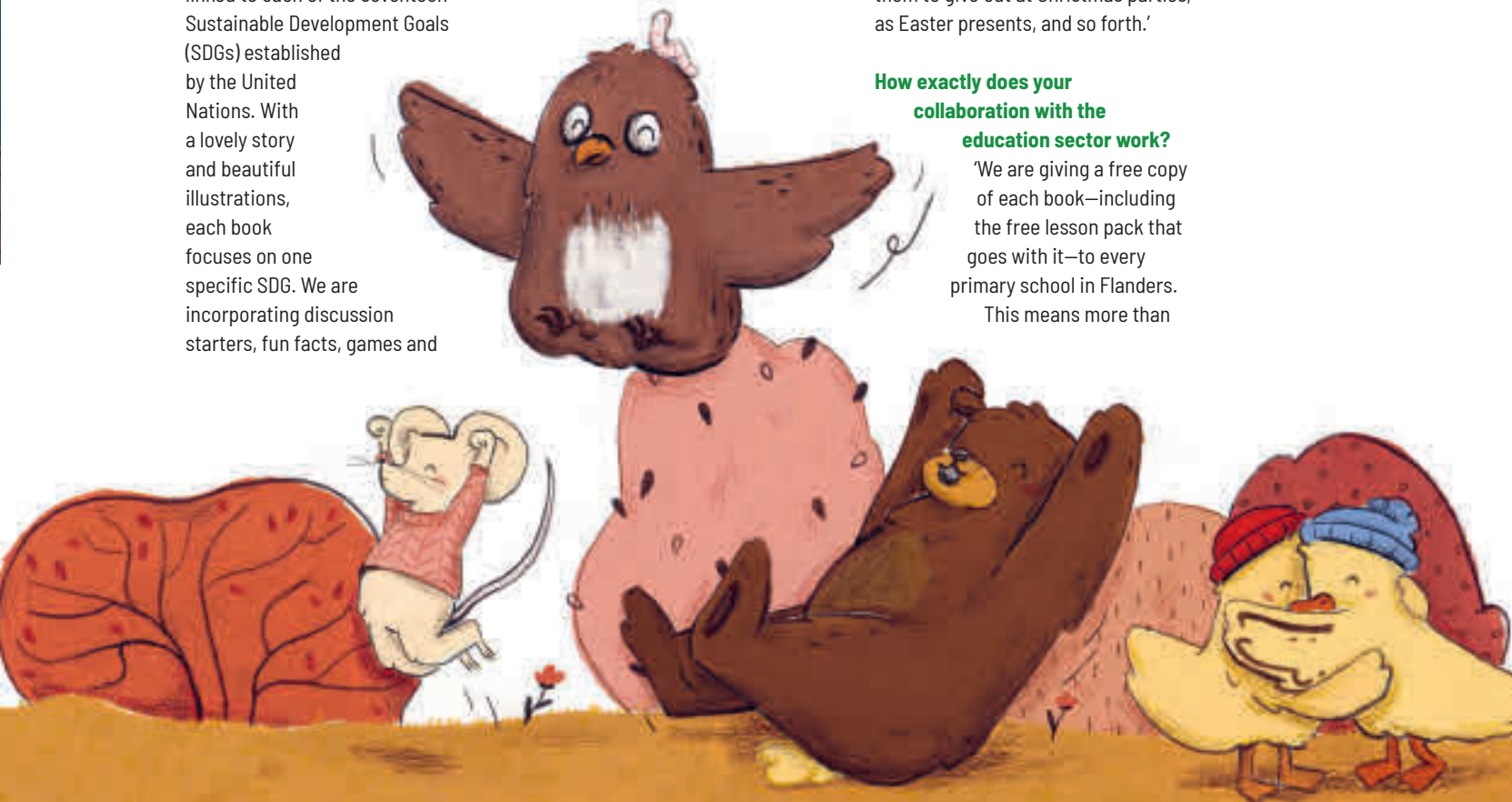
the children. It might be about being in love, jealousy, friendship ... This adds an emotional touch. It ensures the children can relate to the story. They find it nicer on the whole and better remember the message.'

How do the children themselves respond to the Sustainable Stories books?

'Very well. When we read them aloud, we have seen that children become completely engrossed in the story. The games and actions are a great success too. Parents and teachers tell us that the books offer added value. In addition to the play element, they have an educational component that can help children to make a difference in their own futures. As well as selling to individuals, we sell a lot of books to companies who order them to give out at Christmas parties, as Easter presents, and so forth.'

How exactly does your collaboration with the education sector work?

'We are giving a free copy of each book—including the free lesson pack that goes with it—to every primary school in Flanders. This means more than



six thousand classes! By doing this, we want to remove the threshold to stimulating sustainable entrepreneurship in the curriculum. We have noticed that even before we have contacted them, a lot of teachers request our books.

In March, all French-language schools in Brussels and Wallonia received a first free copy. This means every school in Belgium has access to our books. Being able to offer free books to schools is a direct consequence of the smooth B2C and B2B sales, and the structural collaboration with our partner companies.'

What is the ultimate goal of Sustainable Stories?

'Encouraging sustainable entrepreneurship, around the world, for as many children as possible—and by extension teachers, parents and companies—so that they act more sustainably now and in the future. This is why we want to provide every class in the world with our books and material, and to do this in their own language.

'Companies can help build this story by setting up a partnership with us. Via our partner companies, we are working further on extending out to countries other than Belgium. If these companies have locations outside Belgium, it's a good start. We help each other in this way. It would be weird if we were to encourage entrepreneurship, but fail to work with businesses. In July 2023, we successfully presented

Sustainable Stories to the executive board of the United Nations in New York, which has opened a gigantic door to the rest of the world.'

How do you decide on the content of the books to make sure it is perfectly related to the world the children live in?

'We write the story with our team and make the illustrations by hand. We have a large feedback group of teachers spread across the whole of Flanders. They look whether the material we make is practical: the use of certain words, specific assignments, tips on the approach, etc. The child psychologist who looks at the programming on children's television channel Ketnet also checks our books and gives feedback so our work connects perfectly with the world children live in. This way, everyone can rest easy. We make sure the content is high quality and that the didactic quality is there too. Furthermore, we call on copywriters and translators for a final check.'

What themes will you be offering?

'This year, we are going to offer a number of French translations of existing books. Our new book is coming out in September. It will fit in with SDG 12: Responsible Consumption and Production and address the circular economy, another hot topic. We are still looking for partner companies that want to work with us to make this story a reality.'



You've also chosen sustainable printing ...

'Absolutely! We have every book printed by Antilope De Bie using residual paper from other products, made possible through Igepa, an FSC-certified company. We consciously chose to use an A4 format to limit waste due to offcuts. We print using plant-based inks. In this way, the books help to make a major social impact, with as little impact on the environment as possible.' ■

Would you like to involve your company in this project? Are you interested in ordering books? Get in touch via info@sustainablestories.be.



SUSTAINABLE STORIES

- Sustainable Stories vzw
- Haacht
- 297 x 210mm
- 32 p
- Maxi Offset 170 g/m²

THE DETAILS MAKE THE BOOK.

Protector of mares

In 2018, Mares of Macha began an ambitious journey. The goal: breeding exceptional jumping horses. After looking for what top-performance sports horses have in common, they identified three distinctive criteria used to guide their selection of horses: pure performance, the ability to pass on talent to their progeny, and the depth of performances in the maternal line and family. The name of the project, Mares of Macha, is inspired by the Irish goddess Macha, the protector of mares. Their catalogue also does the project justice. The cover immediately draws attention thanks to a punch-out through the cardboard cover, combined with subtle foil-printing that gives a playful effect.



- MARES OF MACHA
- Vleteren
 - 210 x 297 mm
 - 164 p
 - Offset white 170 g/m²

John Lyons: Carnavalesque

Looking back over six decades of his work, the exhibition 'John Lyons: Carnavalesque' serves as the first major retrospective of the Caribbean-British artist and poet John Lyons. A beautiful illustrated book has been released to accompany the exhibition. The book was printed using a seven-colour process in which orange, green and violet are included as well as the usual CMYK colours. This technique delivers a broader colour spectrum, through which the brightly coloured artworks by Lyons have optimal effect. The result is a rich and vibrant representation of Lyons's work, perfectly expressing his visual and literary practice.



- JOHN LYONS: CARNIVALESQUE
- The Whitworth
 - Manchester
 - 245 x 280 mm
 - 144 p
 - Magno Mat 170 g/m²



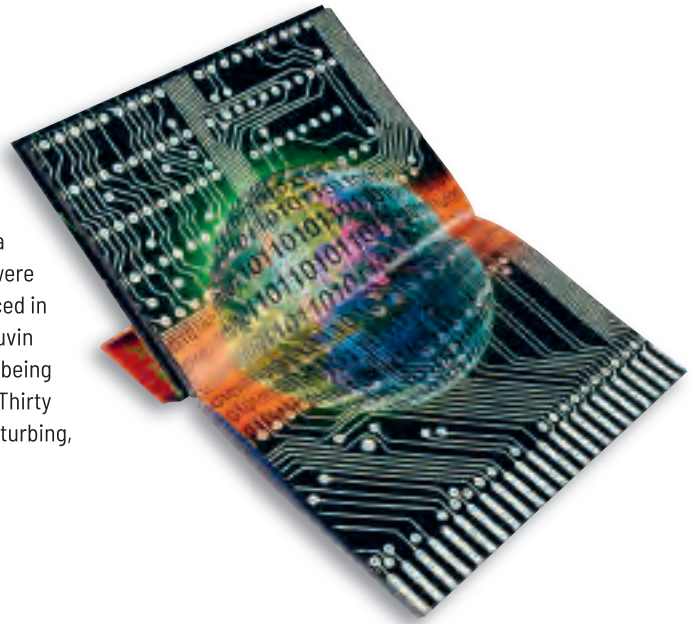
A symbiosis between analogue and digital

In *The Future Without You*, Max Pinckers and Thomas Sauvin create a unique blend of analogue and digital. The physical book transforms into an object that resembles a tablet, making it a unique gadget. The book is based on 50,000 transparencies that were saved from a recycling centre in Beijing. These analogue archive photos were produced in the USA in the 1990s and ended up in China for marketing purposes. Pinckers and Sauvin chose images from the business world that capture the fear being caused at the time by the rise of the PC and the internet. Thirty years later, these images remain relevant, adding a disturbing, almost prophetic, aspect.



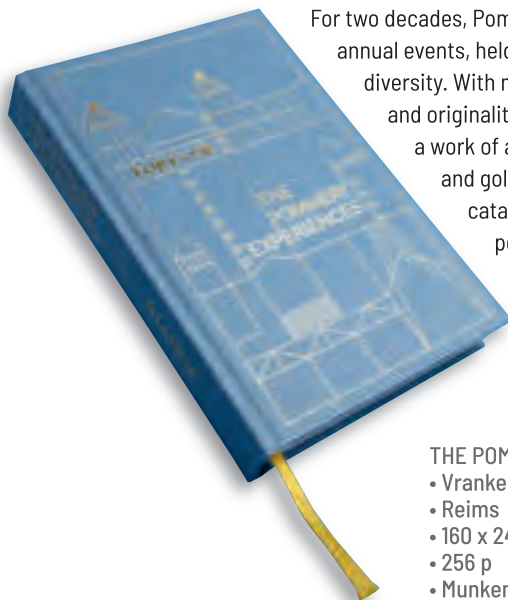
THE FUTURE WITHOUT YOU

- Max Pinckers
- Brussels
- 160 x 220 mm
- 220 p
- Magno Gloss 135 g/m²



An ode to art and luxury

For two decades, Pommery Experiences has been synonymous with living art exhibitions. These annual events, held in the Gallo-Roman cellars of the Domaine, are a celebration of art in all its diversity. With more than 300 artists exhibited, Pommery Experiences embodies innovation and originality. This year will see the launch of three exhibitions. The related catalogue is a work of art in itself. Beautifully designed with a Wibalin cover in blue tints and gold foil on both the front and back covers, the catalogue radiates a luxury that perfectly suits the prestigious world of Pommery.



THE POMMERY EXPERIENCES

- Vranken-Pommery Monopole
- Reims
- 160 x 240 mm
- 256 p
- Munken Kristall 1.13 170 g/m²





WE ARE EUROPE

If you take a map of Europe and randomly select a country, there's a good chance renowned Belgian photo-journalist Lieve Blancquaert has already been there. Any country? Yes, because last year, with her best friend Marij De Brabandere, she travelled at least 33,000 km across Europe with a campervan, looking for the soul of the continent. It was a journey characterised by connection: we may live together with millions, but do we know our close and distant neighbours? With *We are Europe*, Blancquaert creates a portrait of an ageing continent that is searching for its true identity. As well as the book, there is also a documentary series, soon to appear on VRT MAX.



©Lieve Blancquaert

Previous page:
IRELAND
Abdul and Malak,
with children
Ahmad (7), Arwa (4)
and Aya (2)

Above:
SPAIN
Senegalese
Footballers

For Lieve Blancquaert, the long trip around Europe appears to have also been a trip down memory lane. As a young, revolutionary photographer, she had already recorded—by way of coincidence—the fall of the Berlin Wall at a time when Europe was still strictly divided between the East and the West. In those days, what happened behind the Berlin Wall barely reached us in the West. And vice versa. But all that changed in 1989. One evening, West and East united and Europe became one.

‘I still remember that day as if it was yesterday,’ says Lieve Blancquaert. ‘I was in Berlin, not to

record that historic event, but for a completely different assignment. However, I felt that I was the right person in the right place, at a time when history was being written. I’ve recently found a video on YouTube where you see me moving around to take photos during an improvised performance by the famous cellist Mstislav Rostropovich. It’s all long ago, but it’s still sharp in my mind. An incredible feeling or atmosphere of “hooray” reigned there at the time.’

For the most recent journey, you travelled with your best friend Marij across twenty-eight countries in Europe. Europe has become something of an elderly statesperson. The fall of the Berlin wall wrapped the whole of Europe in a glow of hope, of ‘Let’s do this!’ Is that enthusiasm still there today?

‘Yes, definitely, although I sometimes feel alone in feeling that, or at least in the minority. The reactions to the documentary series were sometimes encouraging, and a lot of people expressed their appreciation for sharing European values and the importance of unity. But it still looks as if just a few people are actually getting involved with the events surrounding them. If I see what is happening on a political level, it’s difficult to stay in that same “hooray” frame of mind. Maybe my perspective on this is a bit too sombre. Fine, I’m still convinced that we can only move forward by working together. It’s a long road, but I don’t see any alternative. And then the idea of splitting a tiny country like Belgium is still being raised. That’s incomprehensible for me. I sometimes get worried because we seem to concentrate on the small things instead of the bigger picture. People are sometimes more focused

on themselves than the world around them. And that’s disturbing.’

Europe is currently moving to the political right. Did you notice this on your road trip?

‘Yes and no. There are shifts in convictions, but by far, not everything is as black and white as we are often told. You can’t reduce an entire country or an entire population to the ideology of its leaders. Countries like Poland and Hungary were and are deep in a system on the political right, but in Poland, it now looks as though change is coming again. For me, it feels as though we all need to go “through the mud”, but I’m steadfastly convinced that we will once more come out on top. Not every person in Hungary is Orbán, and Orbán isn’t representative of everyone in Hungary, just as Putin doesn’t represent the views of all Russians. We need to dare to look further than that. In the countless conversations that I had, I heard a lot of different opinions and a lot of nuances. Europeans represent a kaleidoscope of convictions. I experienced a particularly large number of warm feelings for Europe. With Hungarians, Russians, Italians, Dutch people, etc. We need to stop labelling people. Progress requires that we learn to nuance.’

Europe: the brightly coloured patchwork quilt

‘What really stayed with me from that road trip is how beautifully diverse Europe is. It’s a fascinating mosaic of histories and geographies, with twenty-four different languages. But do we really know that Europe? If we go on holiday, we have the tendency to always visit those lands that we already know. And we never really connect with the country itself; we



Lieve Blancquaert



©Lieve Blancquaert

don't meet the people who live there, who really experience the life there. The actual meetings take place when we leave the beaten path and speak to people on the street.'

Which is what you did; you gave a deeper layer to your photography work by making the film.

'Yes, that's right. For this project, I chose to capture this reality on film. Film puts me in the position to create a soundscape that immediately takes the viewer to the places that I visited. It's a medium that I'm learning more about and valuing more. Film allows me to combine sound and image, something that you can't experience with a photo on the wall.'

At what moment on your road trip did you feel that you were a long way from 'everyone and everything'?

'Particularly in the former Eastern Bloc, where I really felt a clear difference in culture and lifestyle. There is still a noticeable gap that

resulted in a sort of alienation. Sometimes it was overwhelming. I sometimes had the feeling of being completely removed from everything that I knew. But what I also got was an immense feeling of beauty. A country like Bulgaria may be unknown to a lot of people, but it's worth discovering.

'What we often fail to realise is how good we have it in Belgium. Something that struck me during the road trip is that you're quickly confronted with poverty and that you really don't have to drive thousands of kilometres for that to happen. It's a reality that you quickly come across once you're underway. You notice the difference as soon as you leave Germany. Poverty is tangible even in countries like Croatia and Hungary. To the north, it's less visible, but in countries like Spain and Italy, it takes different forms. In the book, there are compelling testimonies from people who need to make do every month on a couple of hundred euro.

We're part of the same continent, on a single Europe, but far from everybody has the same standard of living. I think that we should think about this far more often.'

Europe is different for everyone. And at the same time, it's not.

'I asked myself whether the people I interviewed had a shared view about Europe,' Blancquaert continues. 'What does Europe mean to you? And how people feel about Europe is strongly dependant on where they live: life in the heart of Europe differs considerably from that on the edges of the continent. It's especially different in the Baltic states and Finland, where the proximity of Russia has created a tangible tension that has only been amplified by the war in the Ukraine.

'We are often unaware of how close these conflicts are. We take the peace and stability in Europe for

CZECH REPUBLIC
Tjechö -Matej

“I'm still convinced that we can only move forward by working together.”



©Lieve Blancquaert



©Lieve Blancquaert

Above right:
FRANKRIJK
Eloi Moni
(Francheville)

Above left:
MALTA
Charlie (Melicha)

granted, which sometimes leads to underestimating the importance of European unity. Look, for example, at how the whole Brexit situation unfolded. If you were to ask the question that led to it today, there's a good chance there wouldn't be any Brexit.'

And yet we still crawl under the same patchwork quilt that is Europe every evening.

'Yes, and there are also a lot of agreements between Europeans—but is that specific to Europe or universally human? For the exhibition, I'd prepared about ten questions, had them translated into twenty-four languages and printed on cards. During the filming, I held the cards under the lens and people could react. We didn't always have the resources for an interpreter. When I received the translations and edited them, it was clear that we have a lot in common. We worry about the

same things and long for the same for our families, our health and our safety. We are linked, but our lack of communication keeps us apart.

'As a construction, Europe is actually not really so very old. The union is still being formed. You could consider our relationships with the other countries to be at their very beginnings, as if we are still dating. We're at a restaurant, tasting each other's food, getting to know each other. They're relationships that are developing, where we are still establishing the depth of our connections.'

In *Grand Hotel Europe*, Ilya Leonard Pfeijffer compares Europe to an old lady. Even more than that: Europe is a museum piece.

'Yes, I can agree with that. In the past century, Europe has changed significantly. The continent has grown thanks to industrialisation. We still find the remains of that in cities like Charleroi where the architectural heritage reminds us of that heavy industry. But today, all those big, polluting factories are located elsewhere, in other parts of Europe or on different continents. Europe is old and although there is regeneration, we often look to the past. There is a transformation needed to renew and to stay relevant.

'The discussion about Europe and its future is complex. Although I don't strive for the historical depth of

authors like Geert Mak or Hendrik Vos, I try to understand and meet modern-day Europe and its inhabitants. This delivers a hoard of information, but unlike the historical approaches of both Mak and Vos, my focus is on the Europe of today.'

Two women in a bus for five months ...

[Laughs] Yes, I know what you're getting at. No, we didn't have any problems anywhere. People were curious about what we came to do; they asked questions. But a negative experience? We didn't have any. I'm convinced that the majority of people have good intentions. Maybe we need to trust that idea a little more.' ■

“We worry about the same things and long for the same for our families, our health and our safety. We are linked, but our lack of communication keeps us apart.”



- WIJ ZIJN EUROPA
- Hannibal books
- Veurne
- 290 x 230 mm
- 176 p
- Arena Natural 1.7 100 g/m²

An aerial photograph of a lush green landscape. In the upper right, there is a large, rectangular building with a reddish-brown roof and white walls. Below the building is a dark, winding path or stream. The middle of the image is dominated by a large, dark green pond surrounded by dense green trees. A small wooden bridge crosses a narrow part of the pond. The lower part of the image shows more greenery and a path leading towards the pond.

The sustainable course of ARCTIC PAPER

With a rich heritage that goes back hundreds of years, Arctic Paper has always committed to finding new, better and more environmentally friendly production methods. As a leading European producer of high-quality graphic paper, the company supplies a diverse range of paper types to printers, paper distributors, book and magazine publishers, the advertising industry and packaging manufacturers.



The history of the company is soaked in tradition and craftsmanship. Today, Arctic Paper invests strongly in innovation and sustainable development. 'It's our responsibility to not only guarantee the quality of our products, but to also contribute to a healthier planet,' explains Wolfgang Lübbert (Executive Vice President Strategy and Sustainability). 'We invest in advanced technologies and sustainable production processes to reduce our ecological footprint. By continuously striving for improvements in efficiency and environmental friendliness, we make sure that our products satisfy the highest standards, and that we manufacture them with respect for nature.'

This immediately establishes the tone of the conversation. Sustainability has become indispensable to the business operations of basically every medium-to-large European company. Has Arctic Paper also committed to satisfying the stipulations of The Green Deal?

'Definitely. Sustainability is an important theme in our industry. Our clients often have to deal with CO₂ emissions that largely fall outside their own production processes. It's a different story for us. The majority of

our CO₂ emissions, about 85%, are in our own production units or close by. And that's where we need to focus. It's simultaneously a major challenge and an opportunity.'

Exactly how are you going to tackle it?

'As our production units are energy intensive, we are emitting considerable amounts of CO₂. We can reduce the emissions ourselves. Of our five production units, four are almost completely free from fossil CO₂ emissions. We are making use of renewable energy instead of fossil fuels, which has a significant impact on our CO₂ footprint. Year after year, we are increasing production of renewable energy and reducing our dependence on fossil energy sources. The target is to no longer need any fossil energy for our own production by 2035.'

When it comes to printing and paper, we talk about the use of wood as a raw material, which sometimes results in a negative perception. How do you make sure that the right story is told about paper?

'Wood is a remarkable product, produced by nature. The exploitation of our natural and renewable sources had reached critical point in various sectors. That is why we need to



“Year after year, we are increasing production of renewable energy and reducing our dependence on fossil energy sources.”

“It’s our responsibility to not only guarantee the quality of our products, but to also contribute to a healthier planet.”

make sure that we use wood that comes from well-managed forests, and need to demand strict measures from forest owners in relation to biodiversity.

‘Cradle to Cradle Certified® is an international standard that goes a step further. It’s a guide for designers and manufacturers to make products that actively contribute to the health of people and the environment by transparently mapping out the sustainability of a product. Five quality categories are used: security of materials, reuse of materials, renewable energy and CO₂ emissions, water management, and social fairness. At Arctic Paper, the Cradle to Cradle Certified® certification helps us to make sustainable paper types that are suitable for the circular economy.

European standards: strict but fair

What impact has the European Green Deal had on Arctic Paper and the paper industry in general?

‘The European Green Deal places a lot of emphasis on the reduction of fossil CO₂ emissions and the promotion of renewable energy. This demands considerable investments from companies in Europe, which may put us at a competitive disadvantage compared to companies in regions with lower energy prices. We still see it as a moral duty to contribute to sustainability and social

fairness. We are determined to reach the goals of the Green Deal, despite the challenges. Now, it makes the competition with non-European countries somewhat fierce. It is important to defend the European social and environmental ambitions against cheap imports, predominantly from Asia. But the majority of our clients are very aware of this.

‘We all need to defend the standards that we have created. But we need to encourage our clients with modern, efficient solutions so that the difference between our products and cheap imports from other countries is negligible.’

Does the government do enough to promote the use of paper or increase awareness? There is a great deal of information to find about sustainability in the paper industry, but the regular Joe usually doesn’t know the finer points.

‘That’s right, there is still work to be done. Like every energy-intensive industry, the paper industry has also been confronted with enormous demands to increase energy efficiency and reduce the use of fossil raw materials. In the past fifteen years, a great many steps have been taken, but we are fully aware of the need to stay committed. The use of renewable materials in the production process and in the energy setup creates an advantageous position compared to other industries.





“We read and understand differently if we use printed material.”

‘And we can’t forget that printed material still has a lot of educational benefits over digital media. Paper offers a unique reading experience that digital media can’t match. The physical feel and the opportunity to read and understand deeply are benefits that paper offers. In education, we even see countries that had previously been completely digitalised now returning to printed books because the learning results are better. Paper will always play an important role next to digital media. We read and understand differently if we use printed material. And packaging based on paper and cardboard offers better possibilities for recycling and clear benefits in the battle against plastic pollution in our soil and our seas.’

What innovations or developments are in the pipeline that will give the paper industry an even cleaner and more positive image?

‘In the short term, we see the increase in energy efficiency and reduction in

the use of fossil energy. In the mid-to-long term, the use of fewer wood fibres will play a part. There is a lot of research into alternative fibres, such as residual materials from sugarcane and agricultural waste.

‘It’s a very promising direction, but it will take time to develop the necessary technological and logistic solutions. In the meantime, we will stay committed to improving recycling processes and minimising our use of new raw materials.’

What do you think the future of paper is in an increasingly digitalised world?

‘I believe that paper will continue to play a role. Although the use of paper for graphic arts will probably decrease, paper will be valuable for specific applications, such as books, art and high-quality printing work. The combination of digital and analogue media will deliver the best results for communication and education.

‘Our dedication to innovation puts us in the position to take on the challenges of the future and offers us the opportunity to have a positive impact on the world around us. We work very closely together with partners and clients to develop sustainable solutions that not only improve the quality of our paper, but also promote the liveability of our planet. In this way, we guarantee the future of our company and contribute to a more sustainable world for future generations.’

Arctic Paper works together with local partners that make sustainability a priority.

The paper in this magazine, G-Silk, Arctic Volume White and Munken Lynx, is exclusively distributed in the Benelux region by Antalis. ■

You’ll find more information about this at arcticpaper.com and antalis.com.



Like an
encyclopaedia
that keeps being
added to ...



‘The history of the world and the history of art are written by the links between the peoples of the world, civilisations, eras of time and disciplines. It’s this pervasive perspective that needs to be awakened and encouraged for us to rediscover these links, these expressions and these influences. Through the extent and depth of its collections, through its pursuit of universality and through its openness to the world, the Louvre offers this journey, this never completed lecture to its visitors, inviting them to dream. This book is more of a reoccurring theme than a classic museum guide, even ‘A guide to getting lost better’ ... Written by Dominique de Font-Réaulx, it invites the reader to freely dive into the history of forms and images.’ What better way to introduce a new guide to the largest museum in the world than with these words by Laurence des Cars, president-director of the Louvre?

Based on an original publication, in collaboration with GrandPalaisRmn, Éditions du Louvre has revitalised the visitor-guide genre and is now taking a unique look at the Louvre collections. This beautiful book, with 320 pages collating 410 colour photos and 7 poetic breaks, can be read prior to a visit, as preparation, but also afterwards, to preserve and share memories ... With diverse perspectives, the necessary interpretation, associations with images and poetic intermezzos, the book invites curiosity and a walk past more than 400 masterpieces found in the museum, which exhibits more than 33,000 pieces.

This handy, easily consulted guide covers the most important phases in the history of the world, from the invention of writing to the abolition of slavery in France. In this way, it offers benchmarks in the way the collections fit into the great universal history, with links to all civilisations on all continents. Hugues Charreyron, manufacturing manager at Éditions GrandPalaisRmn, answered our questions to introduce this beautiful book to us.

What was the inspiration for launching a new guide?

'The appointment of Laurence des Cars as president of the Louvre museum created a new dynamic for the redesign project, which had already been on the table for a few years. In line with the orientation of the new president-director, the official guide to the Louvre was completely revised by Dominique de Font-Réaulx with the modern visitor in mind. The greatest masterpieces from the museum were collected chronologically and presented transversally (not by department,

as had previously been the case) in a light and handy format. The guide is thus an invitation to discover (or rediscover) the curiosities and riches of the largest museum in the world—a museum that has the mission of achieving universal appeal.'

When was the old museum guide released? How often are these guides revised?

'The previous *Guide du Louvre* dates back to 2005. Every guide-book project demands editorial work and research, and that applies to an even greater extent for a major national museum like the Louvre. The guide needs to be sustainable and suitable for use for at least ten years. Even then, we still need to make necessary corrections and updates for every reprint, and for publications in ten different languages as well. The guide still needs to reflect important developments in the museum policy and the approaches to conservation, just as it needs to adapt to new forms of use. It's therefore essential to regularly reconsider the subjects covered by the guide!'

Who is Dominique de Font-Réaulx? Why was the creation of this new guide entrusted to her?

'Dominique de Font-Réaulx is an art historian and general heritage curator who specialises in photography and the 19th century. She has curated a number of exhibitions, and teaches at the École du Louvre and at the Institut d'Études Politiques de Paris. Between 2013 and 2018, she was the director of the Musée National Eugène Delacroix, and in 2022 she was the head of cultural mediation and programming at the Louvre. Today, she is the representative of the president-director of the Louvre. She has intimate knowledge about the



“Nowadays, a museum guide is not so much a way of helping when you’re visiting, but is more likely to be purchased as a souvenir from a visit, or to be shared as a gift.”

museum and its collections, which is why she was chosen to lead the project for this new guide.'

How do you develop a guide like this?

'Once the author was chosen and the primary focus points were set, the creation of the guide actually ran very quickly. The French version appeared after a year of intensive work. The versions in other languages are based on the proof of the French version,

which simplifies the processes for them. As working in this way makes it possible to avoid several correction rounds, they were finished in a period of six months, including printing!

How many languages is the guide being published in?

'The new edition of the Louvre guide was launched in French in December 2023, with a first edition of 10,000 copies. At the end of May, another ten versions were brought out in other languages, with a combined total of almost 85,000 copies. This is an extremely fast lead time, especially considering the number of languages and the amount of text that needed to be translated! Furthermore, co-publishers outside France (Flammarion International and Hannibal) have approached us about a transfer of rights, which has multiplied the international circulation. A first for a guide, which is also a great illustration of the evolution of the guide and its aims!'

The previous guide was 480 pages long. The new one is just 320. Why did you choose to make it shorter?

'It is not a reduction so much as a reorientation; we wanted to make the guide more accessible to the reader.

It's also an adaptation to the new uses and demands of the readership. I'm thinking here, for example, about the convenience and the lighter weight of the guide that makes it easier to carry about with you. The chronological and transversal approach of the guide is a clear choice that makes it easy to make connections between the various sectors of the collections, without losing the reader in a limited level of detail, as may well have been the case with the previous edition, which was divided by department.'

What are the most important differences between this new guide and the old one?

'Besides the differences in the organisation of the content that we have already discussed, there are also changes to the format—it's smaller, lighter and more convenient—as well as with the type of paper used. The choice for offset printing offers a different, more intimate reading experience, and colour reproduction that is on par with that of the coated paper used in the 2005 edition. In terms of form, the Flexibook binding makes it possible to have a book with a thin cover, making this guide a beautiful book to keep or give to others as a gift.'

Why is the guide presented in eleven sequences?

'The contents page is built around eleven periods in time, all of which are key moments in world history, from the invention of writing, through the peak of the Ghana Empire to the abolition of slavery.'

What did this approach deliver chronologically and thematically?

'This chrono-thematic sequence makes it possible to delve into works from different places and enter into a dialogue. It's a way of emancipating oneself from the Western vision of art history. In the guides, "visual haikus" regularly appear, laying new links between works that are very far removed from one another on a cultural level, but that have a shared theme. By bringing up this dialogue between cultures, this guide emphasises the universal calling of the Louvre museum as a meeting place for civilisations, and it meets the expectations of visitors from all origins.'

Why can this guide be called a travel companion and a souvenir from a day at the museum?

'The habits and expectations of museum visitors have evolved over

“It’s a guide that isn’t a guide! Rather than giving you a fixed vision of the museum, it gives you a living vision.”

time. Nowadays, a museum guide is not so much a way of helping when you're visiting, but is more likely to be purchased as a souvenir from a visit, or to be shared as a gift.'

How relevant is a paper guide in the digital era? What is the future of paper guides?

'Paper and digital meet different needs and have different applications. The number of guides sold at museum gift shops confirms this: the paper guide is still a very popular medium. It is still an essential souvenir from a visit, and continues to be attractive. It remains the non-dematerialised expression of an emotion.'

How does the new guide stand out from other museum guides?

'It's a guide that isn't a guide! Rather than giving you a fixed vision of the museum, it gives you a living vision. It's a journey that never ends, but that begins again and again. In the words of Laurence des Cars: "This book is more of a reoccurring theme than a classic museum guide. It's a guide that helps you to become lost and that invites you to freely dive into the history of forms and images."

What were the challenges with the design, editing and printing? And what solutions were offered?

'We chose to use Arena, a beautiful, uncoated paper. Given the format of the book, the reproductions are not always very large. But it was important that they remained easy to examine and especially faithful to the actual pieces. We were therefore especially careful and corrected the colour with the company preparing the prints, Fotimprim. We worked with specific profiles and had a test print made in advance, which meant that

we inevitably didn't encounter any problems when it went to print.

Was Graphius involved in the design of the guide? And if so, in what way?

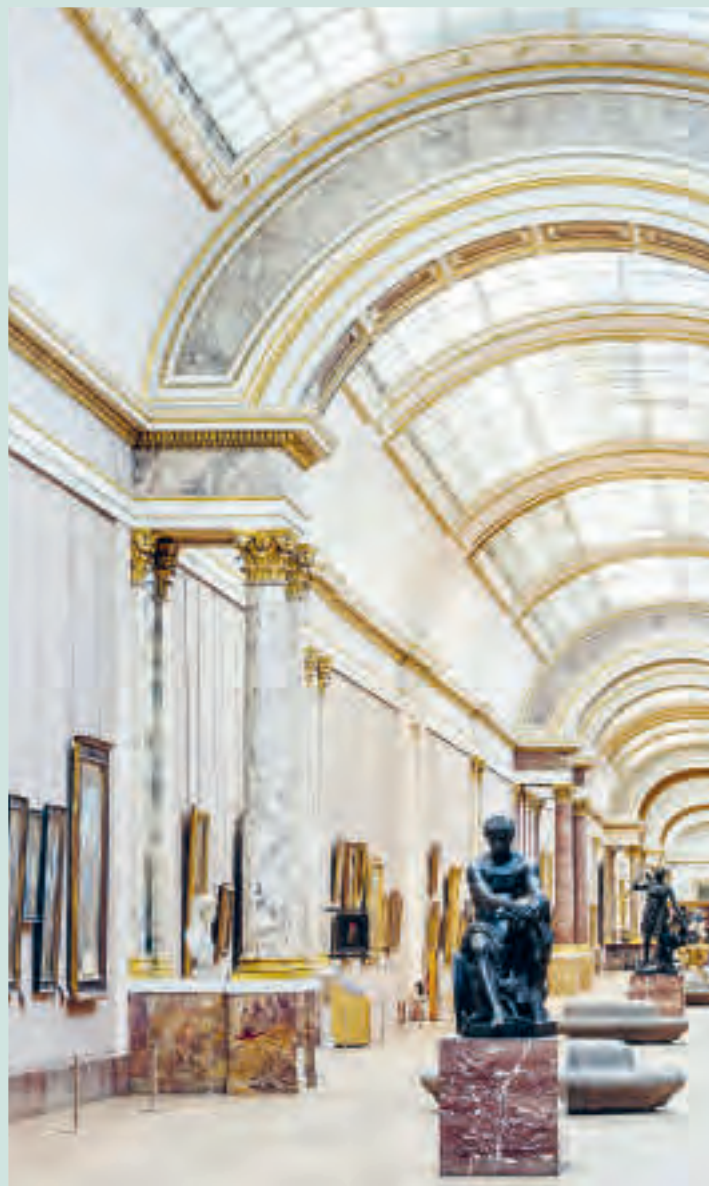
'The production manager is constantly in contact with the printer for all our projects. Nothing is left to chance. During the development of this project, we also went down paths that ultimately didn't lead anywhere. The advice from Graphius was incredibly helpful. Where necessary, they warned us of risks and always proposed solutions.'

What do you like most about this guide? Why?

'The cover is very special. It really catches the eye and invites the reader-visitor to flick through the book and the different rooms of the museum. The principle of the cover will be applied for every striking graphic line in the sales points. Each language features a different colour and the appearance of a certain piece of art that represents a human figure. It always zooms in on the gazing eyes of the subject. This graphic approach perfectly reflects the ambition of the guide and the museum: we want to be a school for the gaze and an invitation to contemplation.'

Are there any other works being prepared in collaboration with Graphius?

'In February, a piece dedicated to the artist T'ang Haywen is being published in collaboration with the Musée Guime. Another exhibition catalogue titled *Soieries impériales*, dedicated to the large textile orders that Napoleon made for his plans to decorate the Palace of Versailles, will appear in March.' ■



- GUIDE DU LOUVRE
- Réunion des Musées Nationaux Grand Palais
 - Paris
 - 140 x 210 mm
 - 320 p
 - Arena Smooth White 120 g/m²

LIDIJA TOPIĆ BOUWEN

AMBASSADOR FOR PASSION AND ART



Can you truly live out two passions in just one lifetime? We are firmly convinced you can, especially after getting to know the work of the Croatian-Bosnian Lidija Topić Bouwen. As well as having a successful career as a diplomatic ambassador, she was also a passionate artist. When Lidija Topić passed away in 2022, her husband, Patrick Bouwen, decided to collate her best works of art in a beautiful and inspiring art book. Appropriately, it was titled 'LIDIJA.'

Life is not easily contained. You can make as many plans as you like, but there always comes a point at which your carefully thought-out life path is subject to change. The story of Patrick Bouwen illustrates this beautifully. One special day, the project developer from Brussels met the Croatian-Bosnian Lidija Topić, who, at the time, was the ambassador to the European Union for Bosnia and Herzegovina. Bouwen, charmed by her *joie de vivre*, invited her on a tour through Flanders. It gave rise to a wonderful, intense romance.

'I first got to know Lidija as a diplomatic ambassador,' explains

Patrick Bouwen. 'And then as a gifted artist. What Lidija made was pure and tactile art. It would be a shame not to share her talent with the world.'

Away from her homeland

Like countless other people, Lidija had to leave her Yugoslavian homeland in the mid-1990s. Yugoslavia was in the midst of a horrible and unscrupulous civil war that had already left tens of thousands of people searching for peace in safer places.

'If you think about it, the war was taking place in our backyards,' says Patrick. 'Step in your car now and you'll be in the centre of Bosnia

and Herzegovina in a day and a half. We simply don't realise how close to us certain conflicts play out.

'Lidija always had a very artistic spirit. If her father hadn't sent her to study medical sciences, I know for sure she would have wholeheartedly chosen art. And she would certainly have flourished. Her father was a professor in somatology and wanted both his daughters to follow in his footsteps. Lidija eventually graduated as a dentist. She always had great interest in both the human body and art. Her sister told me some time ago that she was greatly interested in plastic surgery because the work

required you to know all the facial muscles particularly well, something that she could put to good use in sculpting. Sculpture was one of her great passions.

When the war broke out, she fled from Sarajevo to Zagreb, only for her life to take a very different path. She necessarily had to put her studies on hold, and came to the United Nations Organisation (UNO). The organisation had heard she spoke fluent English, something particularly useful in helping refugees who otherwise knew only Croatian or Serbian. Her involvement with the refugee organisation increased, until after the war—somewhere around 1995 or 1996—when she was asked by the UNO to come and work in New York. An offer that she accepted. It was in New York that her son Filip was born.'

From New York to Brussels

In New York, Lidija was completely dedicated to her job for the UN. But it left no space for her art. 'It was a very intense job, far beyond a regular 9 to 5,' explains Patrick. 'Art disappeared into the back room of her heart. In 2002, when she returned to Sarajevo, she became Minister of Foreign Relations. The desire to set up the painting easel was great, but the time wasn't there, and foreign travel was an obstacle. And then she was asked to become the ambassador for Bosnia and Herzegovina. She jumped at the request and moved to Brussels, where her family also lived. The ambassadorship—a job that gave her a little more flexibility—finally allowed her to once more dedicate herself to art.

'When we lived together in Brussels, I often saw her working with clay and taking up her paintbrushes. She lived for it. But, life takes turns you don't expect. Lidija became sick.

The diagnosis was cancer. She underwent treatment, but continued her work as ambassador. It was a strange period, where professional highlights—like visits to the Royal Palace—and personal concerns became intertwined. When she was recovering from the chemotherapy, she had a bit more time to paint and do her sculpting.'

Love for Croatia and Herzegovina on canvas

'In the last years of her life, she gave more and more place to her art. Lidija devoted herself to sculpting, painting and taking courses ... But her health went backwards. On her request, we returned to Croatia, and more specifically to the Pelješac peninsula, because she wanted to be close to the sea. The sea gave her inspiration, the strength to do more. Cost what it may, she wanted a few months to live her life, enjoy painting, and savour a good glass of wine with nice food. Then she made the brave choice to stop treatment and live life to the full for four months. Seizing the day, as much as it was possible. She passed away in 2022.'

When an artist is laid to rest, they continue on in the art they leave behind. This is most certainly true for Lidija Topić. Anyone who sees her work today cannot help but acknowledge the great energy, a force of life, that emanates from it.

'That she had talent is beyond dispute,' says Patrick Bouwen enthusiastically. 'A few months before her death, she entered her art—a statue of a Bosnian priest—in an art competition and won first prize. Unfortunately, she was unable to receive it in person.



It's one of the sculptures that has been included in the book; an important piece from her oeuvre.

'Lidija's painting and sculpting did not go unnoticed. Her colleagues knew that art was her great passion. The people she worked with at the European Parliament also praised her artistic passion. I received various requests to exhibit Lidija's works, an idea that became a huge blessing to me. The exhibition was a success. And shortly after, I was asked by a member of the European Parliament "whether I wanted to publish her works in a book." I genuinely liked the idea, but it couldn't just be "a book." I thought that Lidija deserved more, that her art needed to be preserved in a beautiful art book. Top-notch quality. And so, I made it happen. I have tried to select the best pieces and designed the book together with the Wils-Peeters graphics agency from Lier. I was immediately won over by the format of the book when I saw it at the Antilope De Bie. I knew that it would give Lidija's works the right prestige.

'I often saw her at work and was always amazed how she seemed to pull the line from out of the air. "How do you do that?" I asked her several times. The answer was always an apologetic laugh. One that positive energy radiated from, just like it does from her work.'

For the design, Patrick Bouwen turned to Wils-Peeters, a graphics agency.

'The book gives a lovely overview

of the life and work of Lidija Topić, her career and her creations, in both sculpture and painting,' says Goedele Wils. 'Out of respect, her name appears on the cover in gold foil. She absolutely deserved that, for her work, but especially for who she was and what she meant to so many.'

Why does the book have such a large format?

'Together with Patrick and Antilope De Bie, we were looking for a way to do justice to Lidija's art. The large format of at least 42 x 42 cm looked ideal. It was perfectly matched to her robust style.'

Does the blue cover have a specific meaning?

'For the appearance of the book, we started with the painting that, to us, best represented Lidija's style: *On the way to the seaside*. The blue of the sky and above all, the Adriatic Coast that was so precious to her, determined our choice for the bright blue linen. It's a colour that returns in many of her pieces. The Bordeaux-pink tints of the vineyard are to be found in the endpapers (Keaycolour Carmine).'

What did you base your choice for the specific pieces on?

'Patrick made an initial selection and we then looked at how we could make an attractive and interesting book on the whole. We had the chance to give the art enough space. That was wonderful.'

What did you think of the collaboration?

'We contacted Antilope De Bie at the start. They gave us incredibly

good information and advice on the possibilities using examples and samples. Digital colour tests ensured that we could feel comfortable when we handed over the definitive files; even at the ready-for-print stage, we knew that the final result would be exactly what we wanted. The deadline was very tight, but we still had the feeling that everything ran well, that they were approaching it proactively behind the screens and that the book would be ready on time for the presentation at the vernissage.'

Do you have a favourite piece from the book?

'I'm completely in love with the duplex *Good morning beautiful I and II* for the simplicity and the beautiful colours. These pieces could not be better presented than in this XL book. It's turned into a spread that you can admire time after time, without ever becoming bored by it.' ■



- LIDIJA
- BPA nv
- Lier
- 420 x 420 mm
- 48 p
- Maco 200 g/m²

An aerial photograph of a luxury resort building. The building is a long, rectangular structure with a wooden facade and a central entrance. It features two large, rectangular swimming pools with vibrant turquoise water, one on each side of the central entrance. The building is surrounded by lush greenery, including several palm trees. In the foreground, there is a sandy beach with gentle waves washing onto the shore. The overall scene is serene and tropical.

The key to world-class
**Luxury
Hotels?**

A book.

FMS is a content agency and publisher for luxury brands. Their speciality is creating content for brands interacting with high-net-worth individuals. One of their most recent achievements is a publication for Small Luxury Hotels of the World ... With 534 published versions of the one book! We spoke to company directors Nigel and William Fulcher about their vision.

How do you start specialising in luxury brands?

Nigel: One of our first luxury clients was Sunseeker International. They invited us to conceptualise a magazine for them. We were designers, with backgrounds in graphic design and traditional typesetting, but had no commercial experience in producing magazines. In design terms, we wanted to do something different so went to the local newsagents, bought six or seven magazines—what were perceived to be top-end magazines, like *Vogue*—and turned to, say, page 86 in each magazine. But looking at them, we couldn't tell which magazine was which. They were all very similar in design. They were all very similar in feel. We decided to do something quite different.

William: There were disciplines we'd learned within the corporate environment, like incorporating metallic inks into the four colour sets and using foil blocks, that people hadn't ever really used for magazines before. We did. We had all sorts of innovations that other magazines didn't have. And that's how it started.

Nigel: After Sunseeker, it kind of spiralled really. We started working for Porsche. And then Bentley. We won publishing contracts for a number of luxury hospitality brands. We developed a reputation within the luxury sector. And now it's become our expertise.

It's what led to Small Luxury Hotels of the World?

Nigel: Absolutely. We had worked with Small Luxury Hotels - SLH

– prior to this. SLH is effectively a curated collection of over 570 luxury hotels around the world. As a visitor, when you go to one of these hotels, it might have a plaque on the door that says 'Small Luxury Hotels', but other than the plaque on the door, what do you see that underlines the SLH brand? They wanted to reinforce the SLH brand while a guest stays at one of their hotels. We were asked to find a strategy to overcome that.

William: Part of our strategy was to produce a book bespoke to each hotel. This way, each hotel felt like it was theirs. We customised the first spread of each book, bespoke to each one of the hotels. There are 533 bespoke versions of that book, one for each hotel. In fact, there's a generic version as well, so 534 versions of that book.

We wanted the book to feel luxurious and show that SLH understands what it means to be an independently-minded traveller. The stature of the book, the way that it was created, had to exude luxury, attract attention and warrant its place in the communal areas or reception of the hotel. And the book really does that. Each bespoke book was delivered to the relevant hotel, beautifully wrapped in tissue and presented in a special box. It was all about underpinning the value of the brand and adding value through the production values of the product itself.

But this was just part of the strategy?

Nigel: One reason it was such a big book and so substantial was



that although it would live in the common areas of hotels where guests could read it, they couldn't take it away. But when they get to their rooms, there would be an SLH magazine—which mirrors the book in terms of the brand, the look and feel—that they are encouraged to take away.

William: The main books incorporate a hotel directory with a QR code for each property. You simply scan the QR code with your phone and it takes you straight to the website for you to book your stay. This encourages those staying at an SLH property to discover the brand's full portfolio and book their next holiday or business trip.

The strategy mixes digital and print?

William: We have found that in the luxury sector, print products have become more valuable. If you're looking at your phone all the time, you feel like you're at work. If you're looking at a magazine or a book, then that is your leisure time, so your mind is in a slightly different place. And we wanted to appeal to that. There's nothing quite like the feel, the touch, the smell of print when it arrives. It's just got a presence about it.

Nigel: Print has a quality that you just can't replicate through

digital media. It's tangible. With digital, you can design something amazing, but that quality doesn't always translate in the same way as having something tangible in front of you. But combining print and digital allows you to measure engagement with the audience and gives you access to all kinds of data, which is often used for lead generation. By adding an incentive in that first Sunseeker magazine, we were able to identify a number of consumers who wanted to buy yachts. As such, it's important for us, as a company to entwine print and digital together. All the work we do has a degree of digital attached. The products have to interact, so yes, it's a beautiful book, but it's still connected to the digital world via QR codes.

And the design revolved around sustainability too.

William: SLH are very committed to sustainability. We open the book with a story about how sustainable materials were used to produce the book. In fact, one

of the reasons we picked Park Communications UK and Graphius is because their sustainability credentials are so strong. It's clearly as important to them as it is to us at FMS.

Nigel: We researched what materials we could use in the book. We would have liked to use completely recycled paper. At the moment, it just doesn't print very well and doesn't feel very luxurious. We picked the most sustainable materials we could, given what's available now. I'm 100% sure it will improve in the future.

William: We wanted a linen cover and researched a range of environmentally friendly linens we could use. We came across a material produced from plastics recovered from the sea. When you open the book up, the endpapers, front and back, are from a paper that's produced from recycled coffee cups. And then, obviously, the pages inside are FSC-certified paper.

“The stature of the book, the way that it was created, had to exude luxury, attract attention and warrant its place in the communal areas or reception of the hotel.”







Using those different materials had its own issues. We have an illustration that appears, spread across all three materials, but the artwork needed to appear consistent across different substrates. And, credit to Graphius, because that was a huge challenge: different materials, different processes, different ways of printing. There was a lot of testing that went on, but I think the result they achieved is pretty incredible. When you open the book, you look at the illustration and it feels as though it just carries on, which is exactly what we had in mind when we conceived that idea.

Nigel: We also experimented with embossing or debossing with the cover. You've got the problem of debossing on top of the portion of that strip of the illustration where it says SLH. The register of that is quite tricky and led to a lot of experimenting with the depth of the debossing. Again, to Graphius's credit, they did it very well.

What inspired the illustration?

Nigel: We were inspired by another book we saw. Interestingly enough, we used the illustration to fill in the letters SLH on the cover. Once we had the illustration, we decided to wrap it around the side of the book, and print it on the edge of the pages. A lot of books have silver or gold foil edging but that didn't feel very SLH to us. It's the wrong type of luxury.

William: There is gold foil on the cover.

Nigel: There is, but what I'm saying is it's not the main focus on the cover.

William: That would have been quite ostentatious.

Nigel: Correct. They chose to use the foil in quite a subtle way. They didn't want the whole side of the book being gold or silver. So the idea was to carry the illustration through and I think that works really well. It just feels right. You just know it will appeal to the audience that we're aiming at.

William: And afterwards, they had a conference with general managers from all the hotels and themed it around that illustration. And they've since asked us to license that illustration for other things, like luggage tickets, so they clearly love that artwork.

How long was the whole process from the first meeting to the finished product?

William: We had our initial kick-off meeting in December 2022 so it took just over a year. A lot of that time was actually spent on the design, the strategy, getting lots of dummies done, but the time to actually produce it, when everything was good to go, was probably about six months.

There is already talk of another one ... But it won't be this year.

Nigel: A follow-up is inevitable. Everything evolves, including their brand. This book depicts their brand today. In a year's time, they may have done some more work on their brand. And the people who are consuming their products, the audience, will evolve too. And to us, it's all about the audience. If it's changed even slightly, in terms of age group or anything else, it means that we're going to engage with them in a different way. We're always looking into better ways to engage with a brand's audience. The goal is to win them over and our work with SLH does just that. It took over a year, but we are so very proud of what we have accomplished. SLH are thrilled. And the initial feedback is that they're potentially going to want to order some more. It really makes us feel like we got it right. ■



SMALL LUXURY HOTELS OF THE WORLD

- Focus Media Solutions
- 238 x 339 mm
- 284 p
- Arena Smooth Extra White 140 g/m²



Bruegel to Rubens

Flemish Masters have British flair

Anyone who wants to catch a beautiful and unique exhibition at the last minute should definitely head to the Ashmolean Museum in Oxford for *Bruegel to Rubens*. The exhibition presents a collection of illustrations and sketches—with a series of never-before-seen articles—from a number of Flemish Masters. If you miss the exhibition itself, there is an impressive book, allowing you to peacefully be overwhelmed by the mastery of the artists. We spoke to An Van Camp, the Christopher Brown Curator of North European art in the Ashmolean Museum of Art and Archaeology (University of Oxford).

Pieter Bruegel the Elder (c. 1526–69)
The Temptation of St Anthony, c. 1556

The exhibition is a special collaboration between the Ashmolean and the Museum Plantin-Moretus in Antwerp (where the exhibition was presented last year under a title that translates to English as *From scribble to cartoon*), explains An Van Camp. '*Bruegel to Rubens* unites almost 120 exquisite Flemish drawings from the 16th and 17th centuries, sourced from public and private collections in Antwerp and Oxford. Well-known artists who worked in the Southern Netherlands, such as Pieter Bruegel, Pieter Paul Rubens, Anthony van Dyck, Jacques Jordaens, etc. are represented, as well as perhaps lesser-known (but not necessarily less talented) artists. As drawings are mostly made on paper, they are incredibly fragile and therefore not fit for permanent display in museums. This is also why this temporary exhibition is only open for twelve weeks, after which these precious drawings will move back to their conservation-grade archive boxes for at least the next five to ten years. *Bruegel to Rubens* is therefore truly a once-in-a-lifetime experience. The drawings will not be seen again for a long time, and certainly not in such a high-quality selection as this.

What is the cultural-historical relevance of the drawings?

'It's huge! You need to realise that these beautiful drawings were made in a period when Europe was constantly at war or engaged in religious persecutions. The wealthy Southern Netherlands was of great strategic value in Europe, with very many attractive trade routes running through. As such, it was a very desirable region. It's the reason

why the Southern Netherlands wasn't independent, but ruled by the Spanish Habsburg kings of the time. Being fervent Catholics, they tried to suppress any uprisings of Protestantism in the region, which led to many uprisings and wars. And that is the theme in a great many drawings. They address the disturbing political context and show, for example, the (very brief) liberation of Antwerp from the Spanish in 1577, or the temporary decorations that were brought out whenever a newly appointed Spanish governor made their entry in "their" cities. A lot of the drawings also reveal the very close networks and even friendships that were forged between these artists. They often contain heartfelt dedications to the recipient and allow us a look behind the artists, right into their private lives.'

There are thirty never-before-seen items: which is your favourite?

'My favourite object in the exhibition is probably the *album amicorum* (a friendship book) by Emanuel van Meteren, a historian and writer from Antwerp. It contains dozens of drawings, prints, poems, and commissions. The most poignant one is made by his uncle Abraham Ortelius, the famous Antwerp cartographer. After making a contribution in 1576, he added a second page with an allegorical representation of the Spanish king Philip II as an angry snake. The accompanying note in Latin reveals that van Meteren's album had been confiscated by the Spanish Inquisition because he was a Protestant. Luckily, the book was returned and van Meteren presumably took it with him when he fled to more tolerant England (and that is probably the exact reason why

the album is still kept in the Bodleian Libraries in Oxford!).'

Accessible for everyone

'With this exhibition, I wanted to make these drawings accessible to a broader public,' says An Van Camp. 'Instead of looking at them as high-brow artworks that only a select audience of specialists would understand, the exhibition focuses on how and why they were made. This is why *Bruegel to Rubens* is divided into the three main functions of drawing: copying and sketching, designing, and independent drawings. The accompanying catalogue, printed by Graphius, largely follows this division, but also contains sub-themes such as the international character of these artists, their collaborations in designing prints, and their friendships. Two introductory chapters explain what a drawing is and the cultural-political situation in which these artworks were made.'

How did the exhibition come about?

'To make their own collection of drawings better known outside Belgium, the Museum Plantin-Moretus in Antwerp wanted an international partner for their exhibition of Flemish drawings. Instead of taking over their entire exhibition, I decided to select half of the drawings in the Antwerp show and added the best ones from Oxford collections, including the Ashmolean Museum, Christ Church Picture Gallery, and the university libraries. The initial impetus of the Antwerp exhibition was the *Topstukkenlijst* or "Masterpieces List" that the Flemish Government had commissioned to compile the best drawings from Flemish collections.

In an earlier article, MSK director Manfred Sellink already mentioned how much work is involved in honouring “Old Masters”. Even with the latest reproduction techniques, the desired result is not always possible. How do you capture the drawing titled *Waarheidsgetrouw* – which translates as “Truthful” in English – in a book?

‘When you organise an art exhibition and publish an accompanying catalogue, one of the most challenging aspects is to reproduce the artworks as accurately as possible. Printing artworks in colour is notoriously difficult, but we were very lucky to collaborate with Graphius who recommended a paper type that reflected the properties of the centuries-old drawings. We also received high-quality colour proofs, which allowed us to review the printed pages by comparing them side-by-side with the original drawings in the Ashmolean Museum’s study room.

Are we sufficiently in awe of the “majesty” of all these Flemish Masters?

‘As a Belgian, born and bred in Antwerp, but working in the United Kingdom, I feel immensely proud. However, I also realise that I have a great responsibility to promote our Flemish Masters. I have always worked very closely with the Flemish Government, who in the last decade, have set up international programmes to highlight our Flemish Masters in Belgium, and other countries. We have also received very generous support from their UK-based organisations, such as the Representation of the Flemish Government to the United Kingdom, as well as VisitFlanders and the Belgian Embassy in London. I’m lucky to work in the United Kingdom as the British have always appreciated artists coming from the Southern Netherlands; think, for example, of artists like Rubens and Van Dyck, who worked for the court in London, but also numerous collectors in the 18th and 19th centuries who bought Flemish art prolifically to then donate or bequeath it to national museums. For that reason, some of the best Flemish artworks are now kept in the United Kingdom, including the world-class collection at the Ashmolean Museum.’ ■

More info:

<https://www.ashmolean.org/exhibition/bruegel-to-rubens-great-flemish-drawings>



© Ashmolean Museum, University of Oxford



BREUGEL TO RUBENS

- Ashmolean Museum of Art and Archeology
- Oxford
- 220 x 280 mm
- 244 p
- Matt Coated 150 g/m²

Above:
Joris Hoefnagel
(1542–1600)
*Arrangement of
Flowers in a Vase
with Insects*, 1594

Opposite:
Peter Paul Rubens
(1577–1640),
after Hans Holbein
The Abbot and Death,
c. 1590



An ode to French culinary know-how

During the recent Gourmand World Cookbook Awards, **RECETTES & TRANSMISSION** des Meilleurs Ouvriers de France was honoured with the prize for the best recipe book made by chefs. The book is the result of an exceptional collaboration between the Fonds de Dotation Louis Le Duff and the Société nationale des Meilleurs Ouvriers de France, created in service of French gastronomy. It's therefore high time you were introduced to this exceptional publication, a must for all lovers of French cuisine ...



After the success of the first four books in the series *Les Meilleures recettes des Meilleurs Ouvriers de France*, this fifth instalment, titled *RECETTES & TRANSMISSION des Meilleurs Ouvriers de France*, has once more put the spotlight on culinary professions. Amandine Chardonnet, Communications Project Manager at Le Duff Group, explained how this latest addition—the title loosely translates into English as *RECIPES & TRANSMISSION from the Best Craftsmen in France*—has brought a completely new dimension to the entire series.

Transmission and influence

‘Fonds de Dotation Louis Le Duff was established by Louis Le Duff, founder and chairperson of the eponymous group and a global leader in the bakery sector today. The organisation has committed to numerous campaigns that aim to contribute to good food, health through food, and the diffusion of French knowledge in the area of food. Fonds de Dotation Louis Le Duff also takes part non-profit campaigns, not just in France, but in other countries too. As such, *RECETTES & TRANSMISSION des Meilleurs Ouvriers de France* perfectly fits our goals of sharing culinary knowledge with future generations and contributing to the influence of the French culinary palette.’

Video recipes

This new book, published last November, conveys several values—such as love for the food-related professions, a hunger for quality, and well-executed work—through 57 recipes spread across 12 different culinary disciplines: from cooking and patisserie, including baking, and working with fish, meat, chocolate, wine and charcuterie, to cheese-making, creating confectionery and even the expertise of table setting and service etiquette.

The transmission of knowledge is one of the core values of Le Duff Group and Meilleurs Ouvriers de France. This is why, for the very first time, 13 MAFs (Meilleurs Apprentis de France – Best Apprentices in France) have been added to the MOF (Meilleurs Ouvriers de France – Best Craftsmen in France) for the execution of these exceptional recipes. For the first time, there are links to videos of these 13 recipes at the beginning of the various chapters. The chapter on baking even has two videos, a little wink to acknowledge the core activity pursued by Le Duff Group.

‘These videos take us into the world of the MOFs and MAFs, the magical world of teaching, of transmitting knowledge and the love for cooking

and French gastronomy. As you follow the steps in a recipe, you ultimately realise that you’re also taking part in a discussion. For us, this was the best way to approach the subject and at the same time, maintain the playful and somewhat fairytale nature of French gastronomy,’ explains Amandine Chardonnet.

Leaving the comfort zone

‘The most important challenge for this book was to be able to “capture” the chefs. Because although they are very creative in the kitchen and very good at doing what they do, it’s a completely different kettle of fish when they need to actually talk about what they do, about themselves, about their vision—about their own lives. We took them a little bit out of their comfort zone. That wasn’t always easy, but it contributes to the beauty of the result.’

“We took them a little bit out of their comfort zone. That wasn’t always easy, but it contributes to the beauty of the result.”



Modernising, but maintaining identity

‘For the production of the book itself, we wanted to break away from the layout we had inherited from the first four parts. We wanted the fifth instalment to be a lot more modern, not just because of the videos presented, but also through the layout. The challenge was to do this while maintaining the same format so that the five books would still harmoniously fit in with each other, with a sort of communal identity. ‘Graphius helped us with the modernisation of the layout, as well as providing advice about paper and other important details. The Graphius team took the time to explain everything and set our minds at ease, including the profiling which was a new area for me.’

“As well as recipes, you can find testimonials from chefs in the book. They tell some of their unbelievable life stories. It’s much more than just a cookbook.”

Gourmand World Cookbook Awards

It may be clear that this modernisation was appreciated, as shown by the prize for the best book in the world with recipes made by chefs, awarded at the Gourmand World Cookbook Awards, held in Riyadh, Saudi Arabia.

‘The Gourmand World Cookbook Awards, established in 1995 by Edouard Cointreau, is the only international competition for culinary cultural books. There are at least 205 countries that participate. As well as for the modern appearance of the book, the prize was awarded for the “transmission” aspect that doesn’t always appear in other cookbooks, or in any case, is not as well received. Furthermore, as well as recipes, you can find testimonials from chefs in the book. They tell some of their unbelievable life stories. It’s much more than just a cookbook.’

Across borders

The bilingual French-English approach taken in this book also makes it internationally accessible. Because as everyone knows, French gastronomy still has a worldwide reputation for excellence.

‘We certainly wanted to translate this book into English because all returns

will be donated to the establishment and organisation of the first Meilleurs Apprentis de France competition in Quebec, the city where Louis Le Duff studied. In short, we can say that in this way, we will have gone full circle. Because the ultimate goal is for the French gastronomical know-how and, more broadly, the French art of living, to be spread or transmitted across borders,’ explains Amandine Chardronnet. ■



**RECETTES & TRANSMISSION
DES MEILLEURS OUVRIERS
DE FRANCE**

- HLD
- Rennes
- 240 x 320 mm
- 184 p
- Magno Volume 1.08 130 g/m²



Luncheon

magazine

NOURISHING CULTURAL DIALOGUE

Welcome to Luncheon, where every issue serves up a savory blend of art, culture, and conversation. Situated at the dynamic intersection of gastronomy and the arts, Luncheon Magazine is not just a publication – it's an experience. Picture a vibrant gathering of eclectic voices, a menu of stories to relish, and a table set for meaningful exchanges.



Lisa Brice, *Untitled (after Manet & Degas)*, 2023
Pigment and oil on linen, 101.9 x 143.3 x 3.0 cm

N.17 LUNCHEON 98

N.17 LUNCHEON 99

Delectable table (of contents)

Josefine: “Many of the conversations that inspire Luncheon’s content unfold over leisurely lunches, where the act of sharing a meal becomes a catalyst for storytelling. These gatherings often take place in familiar locales—restaurants, cafes, or bars—imbued with their own unique atmosphere and narratives. Here, comfort reigns supreme, allowing for organic and enriching dialogues to flourish.

The magazine’s structure mirrors that of a menu, serving as both a framework and a conversation starter for its content. Each issue’s table of contents adopts a playful menu format, guiding readers through sections such as Aperitif, Specials, Mains, and Digestifs. This format not only provides a thematic anchor for commissioned artists but also invites them to infuse their creations with personal flair. Whether it’s fantastical photography or whimsical food-related illustrations, each artist interprets the menu concept

through their distinct artistic lens, contributing to Luncheon’s eclectic and engaging narrative.”

Open kitchen

Ever wondered what goes on behind the scenes at Luncheon? Josefine: “Picture a small, close-knit team gathered around the kitchen table, cooking, conversing, and brainstorming ideas for the next issue. These intimate gatherings serve as the heartbeat of our magazine, infusing each page with the warmth and authenticity of a shared meal. During the process of putting together the magazine the team works closely in dialogue with each contributor and story to achieve their vision, from layouts to colour-balance.

As mentioned, Luncheon magazine places a strong emphasis on the art of conversation. This includes the ones we have as a team and with our contributors. Many of these contributors return time and again, drawn to the magazine’s free-spirited

approach and its commitment to showcasing eclectic, personal stories—sometimes even with a touch of irreverence. These narratives, always heartfelt and infused with passion, find a welcoming space within Luncheon’s pages.”

If it’s worth it, print it

Right? Josefine: “In an era saturated by digital distractions, print media

Above:
Untitled (after Manet
and Degas)
by Lisa Brice, 2023
Luncheon no. 17

Below:
Luncheon installation
for Dover Street
Market London





offers a welcome respite—a moment to disconnect, unwind, and immerse oneself in the tactile experience of reading. It's a deliberate investment, a departure from the frenetic pace of online consumption.

At Luncheon, we believe in the power of print to foster meaningful conversations and cultural exchange, one page at a time. We've made the conscious decision to prioritize the printed magazine as our primary means of communication with our readers. It's more than just ink on paper; it's a conduit for the stories and voices of our contributors to resonate with our audience.

Readers can enjoy long-form articles and in-depth interviews, an immersive experience that goes beyond mere words and images. Much like a lunch break, Luncheon is an invitation to pause, to immerse oneself in the curated pages, and to appreciate the craftsmanship of design and paper alike.

Our approach to design is guided by a delicate balance—a marriage of

our inclusive, eclectic content with the meticulous structure envisioned by Luncheon's art directors, Giulia Garbin and Mariana Sameiro. Each contribution is meticulously considered, carefully placed within the layout to maintain its individual essence while harmonizing with the collective narrative of the magazine.

From initial layouts to the final print days, we devote unwavering attention to every detail of the magazine. Collaborating closely with our trusted partners at Dexter Premedia and Graphius, we ensure that each issue of Luncheon is not just a publication, but a masterpiece to be cherished and kept.

While Luncheon's main focus is on the printed magazine, we also understand the importance of engaging with our audience beyond the page. Through social media and special events, we strive to create opportunities for our readers to connect and share their own stories, further enriching the tapestry of voices that defines Luncheon."

In the ever-evolving landscape of media, Luncheon Magazine stands as a beacon of creativity, conversation, and cultural exchange.

So join us at the table, and let the feast begin. ■

Above left:
Polaroids by
Robby Müller
Luncheon no. 15

Above right:
Inspirations by
Tai Shani
Luncheon no. 14

Right:
Afterthought by
Tim Gutt and
Shona Heath
Luncheon no. 17



LUNCHEON MAGAZINE

- London
- 110 x 180 mm
- 208 p
- Munken Print Cream 115 g/m²

HOT OFF THE PRESS

The hidden world of logo design

Suppose we could take a look at every logo ever designed. Where are all those sketches, discarded designs and millions of files? Hugo Puttaert dived into more than thirty years of well-preserved digital archives for his Brussels-based studio, visionandfactory, and discovered almost a thousand logo designs. They're presented to you in the book *Geometrically Speaking*. The collection reveals the evolution and creative diversity behind logos. In other words, it's a valuable resource for anyone who loves design.



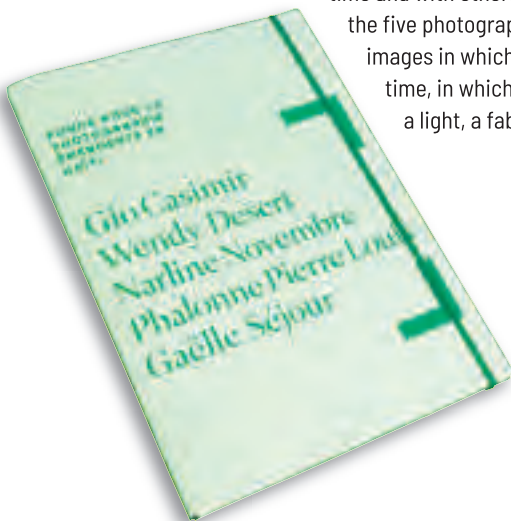
VISIONANDFACTORY
 • Brussels
 • 170 x 235 mm
 • 176 p
 • Munken Polar 150 g/m²



Haiti in pictures

How do you show Haiti at the beginning of the 2020s while the country was plagued by an unrivalled crisis? How do you bring up violence without intruding upon and normalising the images? How do you give expression to the life, the joy, the pride and the constant resistance? How do you repair the bond with time and with others? These questions have guided the work of the five photographers represented here. Stories told through images in which violence is present, out of the picture, out of time, in which softness and power come to the fore, through a light, a fabric, a gesture, a look.

FONDS PHOTOGRAPHIE HAÏTI
 • Beltza
 • Brussels
 • 240 x 330 mm
 • Arena Natural Smooth 140 g/m²





Unwrapping Creativity

The evolution and impact of WRAP MAGAZINE

In the bustling landscape of contemporary art and design publications, Wrap Magazine stands out as a beacon of creativity and collaboration. Since its inception in 2010, Wrap has captivated audiences with its unique blend of visual storytelling, tactile experiences, and commitment to showcasing emerging talents. What began as a passion project by two jewellery designers has blossomed into a global platform for artists, illustrators, and designers to share their work and stories with the world.

Wrap Magazine was born out of the collaborative vision of Polly Glass and Chris Harrison, jewellery designers, partners in life and co-founders who shared a deep-seated desire to create a platform for up-and-coming artists. Drawing from their own experiences navigating the competitive landscape of design, Glass and Harrison envisioned a publication that would not only showcase captivating artwork but also provide practical utility for its readers.

Chris Harrison: "In the magazine's early editions, oversized artworks adorned its loosely bound A2-pages, cleverly doubling as wrapping paper—a creative touch that invited readers to interact with the art in a tangible and meaningful way. The back of the cover was perforated too, with 10 postcards that matched the oversized artworks in the magazine. The pull-out wrapping papers formed a way to further share the artist's work we featured: someone would wrap a gift in the artist's print and be able to talk about them."

Over time, Wrap's vision has evolved while staying true to its core values. What began as a novel concept of reusable wrapping paper has transformed into a content-rich

publication that delves deeper into the worlds of art and design.

Chris: "Wrap has evolved to be more '*magaziney*'. Each edition became richer and more elaborate, which meant more pages. Today Wrap still includes 5 pull-out wrapping papers but they're embedded in 148 pages of varied in-depth creative content, artist profiles and creative trends."

Could you walk us through the creative process of a Wrap-magazine issue?

Chris: "The creative process behind each issue of Wrap is a meticulously curated journey from concept to publication. It starts with a theme and a selection of core artists, whose work serves as the foundation for the issue. Five artists are commissioned to create pieces based on the theme, and their stories are woven throughout the magazine via interviews and photo shoots. The editorial team then explores content ideas that complement the theme, ensuring a cohesive and engaging reading experience."

A woman with short grey hair and glasses is lying on her back on a large, colorful, wavy paper sculpture. She is wearing a white long-sleeved shirt, dark pants, and white sneakers. Her arms are outstretched, and she is smiling. The sculpture is made of multiple layers of paper in various colors (orange, green, pink, purple) and has a wavy, undulating shape. The background is a plain, light-colored floor.

“Wrap invites readers to immerse themselves in a multi-sensory experience that goes beyond traditional print media.”

But Wrap's creativity doesn't stop at the content—it extends to the very design of the magazine itself. With each edition, the team explores new ways to push boundaries and challenge conventions. From interactive covers to hidden surprises within the pages, Wrap invites readers to immerse themselves in a multi-sensory experience that goes beyond traditional print media.

Wrap magazine is known for its collaborative spirit. How do you select and engage with artists and designers for each issue?

Chris: "Wrap Magazine thrives on collaboration, drawing inspiration from a diverse array of artists and designers. Through social media, exhibitions, and direct outreach, the team discovers and engages with talents from around the world. What sets Wrap apart is its ability to foster meaningful connections with artists, who are proud to contribute to a publication that values their work and stories. We consider ourselves very lucky: every artist we reach out to, gladly want to collaborate with Wrap!"

In a digital age, what unique advantages does print offer for showcasing and appreciating art and design, particularly within the context of Wrap magazine?

Chris: "At the heart of Wrap's philosophy is the belief in the

power of print to create meaningful connections between readers and content. In an age dominated by digital media, a magazine like Wrap offers a respite—a slower, more immersive experience that encourages readers to savor each page. Reading a physical magazine like Wrap is a completely different experience to skimming content online, where it's fed to you. Being online offers immediacy, levels of instant gratification but also: distraction. With Wrap we aim to transform the act of reading into a sensory journey, deepening the reader's appreciation for art and design, among others by incorporating tactile elements and interactive features."

Could you give us some examples from Wrap latest issue, of how print can create a more immersive and broader experience?

Chris: "At the forefront of Wrap 13 stands Marine Buffard, the visionary animator and cover artist. Through a collaborative venture with Wrap Magazine, Buffard's animated lenticular cover transcends the static confines of traditional print media. It seamlessly blends animation with print. It beautifully shows off what Buffard does and adds a completely new dimension to our approach to magazine making. Then there is the enchanting realm

"The pull-out wrapping papers formed a way to further share the artist's work we featured: someone would wrap a gift in the artist's print and be able to talk about them."





“The sustainability also lies within the content we produce: Most of the content is not time sensitive giving it longevity on the shelf, and making it collectable.”

of CAMMO by Thandiwe Muriu, where artistry meets illusion. The images show women dressed in garments made from traditional Kenyan fabrics. They are then shot against backdrops of traditional Kenyan fabrics, identical to the ones they are wearing, making the women ‘vanish’ into the very essence of their heritage. Inspired by Muriu’s exploration of visibility and identity, Wrap Magazine employs a daring technique in print. Quotes and titles, delicately coated in clear varnish, remain elusive ... until illuminated by light—an ingenious tribute to the transformative power of art.”

Sustainability is at the core of our printing and top-of-mind for a lot of our readers and clients. It’s also a core value for Wrap magazine. Could you elaborate on the steps taken to ensure environmentally responsible production practices throughout the magazine’s lifecycle?

Chris: “Sustainability is not just a popular phrase for Wrap—it’s a core value that permeates every aspect of the magazine’s production process. From sourcing FSC-certified materials to partnering with an environmentally conscious print partner like PARK, Wrap is committed to minimizing its environmental footprint. By printing only enough copies to meet demand and focusing on timeless content, Wrap ensures that each issue is not only beautiful but also sustainable. The sustainability also lies within the content we produce: Most of the content is not time sensitive giving it longevity on the shelf, and making it collectable.”

Speaking of transcending time: How does Wrap navigate towards the future?

Chris: “We see a new edition in 2025! As Wrap continues to captivate audiences around the globe, the future holds exciting possibilities. With plans for new editions and a leaner, more accessible side shoot, Wrap is poised to reach even greater heights. Beyond the pages of the magazine, we are expanding our horizons, collaborating with artists to create unique, designed items for the home—a testament to its enduring commitment to creativity and innovation.”

In a world inundated with fleeting digital content, Wrap Magazine stands as a testament to the enduring power of print. With its blend of captivating artwork, engaging storytelling, and commitment to sustainability, Wrap invites readers to slow down, savour the moment, and unwrap the boundless creativity that lies within its pages. ■



WRAP MAGAZINE

- London
- 320 x 240mm
- Amber Graphic 120g/m², 100g/m², Magno Satin 150g/m², Magno Art Gloss 150 g/m²

TAX CREDIT FOR MAGAZINE DISTRIBUTION IN BELGIUM

THE RULES FOR COMMERCIAL PUBLICATIONS HAVE UNDERGONE A LAST-MINUTE CHANGE!

On 2 May 2024, the draft legislation that includes the fiscal regime for the distribution of paper publications was definitively approved during the plenary session of the Chamber. As a result, the details of the tax credit for publishers are now known in full.

For the calculation of the tax credit for commercial publishers, the legislator has proceeded differently than originally announced. Instead of a flat-rate subsidy, a pricing range is used to determine the additional cost.

For non-commercial publishers, the regulation remains unchanged: the subsidy is limited to the amount of the additional cost of distribution costs with reference to 2023.

What does the full fiscal regime look like and what are the conditions?

1 Tax credit for non-commercial publishers

WHO?

Sole proprietors or non-profit organisations that are publishers of paper magazines and who take on the distribution costs themselves. This means: non-profit organisations, parishes, mutualities, unions, etc.

TAX CREDIT

Publishers enjoy remunerable tax credit equal to the 'additional distribution costs' incurred during the 2024, 2025 and 2026 calendar years. It relates to costs that are higher than distribution costs from 2023.

Please note that the tax credit is only valid for deliveries made directly to the subscriber and not for deliveries to newsagents, magazine stores or other distribution chains such as department stores.

HOW DO YOU CALCULATE 'ADDITIONAL DISTRIBUTION COSTS'?

1. Determine your actual distribution costs (including VAT) for the 2024 calendar year (pro rata), 2025 and 2026.
2. Determine your actual distribution costs from 2023 (including VAT).

3. The difference between the two is your tax credit.

The additional costs must take into account the increased cost of distribution per publication and not of any increases in distribution numbers. The additional cost must be 'quite responsible'.

Example: A cultural organisation publishes 5000 copies of a magazine. In 2023, the cost of distribution was 0.30 euro per copy. With the end of the bpost concession, the distribution cost in 2025 is 0.55 euro. The tax credit is equal to the additional 1250 euro in costs (0.25 x 5000).

APPLYING FOR THE CREDIT

The tax credit is obtained through the personal tax return or the tax return for the legal entity. It is offset in full against income tax. The balance is paid out if it is higher than 2.50 euro.

If a calculation is not possible because a non-profit organisation does not pay any tax (due to losses or a very low income), the tax credit is paid back. The Federal Public Service for Finances has confirmed this with us.



The additional distribution expense for which the tax credit is granted is not able to be deducted as a professional expense.

An important point of attention is therefore that the entire additional cost is subsidised, BUT this additional cost needs to be pre-financed by the tax-credit system.

2 Tax credit for commercial publishers

WHO?

Taxpayers that are subject to corporate tax and that are publishers of paper magazines and that take on the costs of distribution themselves.

TAX CREDIT

Instead of the flat-rate subsidy mentioned earlier, the tax credit is now only granted to the portion of the distribution expenses that fall within a set range.

The criterion for population density per region remains in effect.

1. Calculate your actual distribution expenses per publication in 2024, 2025 or 2026.
2. Check the range for the region in which your magazines are distributed.
3. Apply this range to your distribution expenses and multiply the portion that falls within the range by the circulation.
4. The result is your tax credit.

Note: If your distribution expenses are higher than the upper limit of the price range, your tax credit is still limited to the portion of the distribution expenses that fall within the pricing range; this is 10 cents per publication.

Example 1: In 2025, you distribute 500,000 magazines in Flanders. Your distribution expenses amount to 0.48 euro per publication (including VAT). 0.48 euro lies within the set range of 0.40 and 0.50, meaning you can claim 0.08 euro tax credit per publication (0.48 - 0.40 = 0.08). Your total tax credit amount to 40,000 euro (0.08 x 500,000).

Example 2: Suppose that in 2024, your expenses for the distribution of 120,000 magazines in Wallonia amount to 0.55 euro per publication. Your tax credit then comes to 0.10 euro per publication, or 12,000 euro (0.55 euro - 0.40 euro = 0.10 euro). Your price range only covers additional expenses up to 0.50 euro. The maximum tax credit is equal to the difference between the lower and upper limits of the range. As such, you benefit from the full 0.10 euro credit.

For 2024, the tax credit is actually only applicable to distribution expenses incurred in the period from 1 July 2024 up to and including 31 December 2024. The expenses in the first six months do not come into consideration for the tax credit.

ADDITIONAL CONDITIONS FOR MAGAZINES

The tax credit only applies to magazines that neither exclusively nor primarily consist of advertising materials.

APPLYING FOR THE CREDIT

The tax credit is obtained through the corporate tax return and is offset in full against income tax. The balance is reimbursed if it is higher than 2.50 euro.

In the case that calculations cannot be made because no tax is paid due to losses or very low income, the tax credit is repaid. The Federal Public Service for Finances has confirmed this for us.

The distribution price to which the tax credit applies is not able to be deducted as a professional cost.

Please note that the flat-rate subsidy of 0.10 euro is being replaced by an arbitrary range in which the distribution costs for all magazine types and weights in 2023 are being set at 0.40 euro. An unusual twist from the legislator.

ENTRY INTO FORCE

This regulation is valid from 1 July 2024 to 31 December 2026.

Do you have any further questions?

Contact our direct-mail specialist

Thomas van Damme via

thomas.vandamme@graphius.com or by telephone on +32 9 321 99 98.

Magazines		Portion of the distribution expense (in EUR)		
		2024	2025	2026
Flanders	Zone <5000 residents/m ²	0,40-0,50	0,40-0,50	0,40-0,50
Brussels-Capital Region	Zone >5000 residents/m ²	/	/	/
Wallonia	Zone <250 residents/m ²	0,40-0,50	0,40-0,50	0,40-0,50

Please note that the tax credit only applies to deliveries made directly to the subscriber, not for deliveries to newsagents, magazine stores or other distribution chains such as department stores.

HOW DO YOU CALCULATE THE 'PORTION OF THE DISTRIBUTION COST'?

The tax credit is applied to the portion of the distribution expense per publication that lies between the set limits.



GRAPHIUS GROUP CHOOSES CHEMICAL-FREE PRINTING PLATES FROM ECO3

Graphius Group is reducing its ecological footprint and opting for Adamas chemical-free offset printing plates from ECO3.

As a trendsetting international player in the graphics sector, Graphius strives for sustainable production. For example, we make conscious choices at every step in the production process. 'The choice of the Adamas chemical-free printing plates from ECO perfectly reflects this and ensures our print preparations are considerably greener,' says CEO Denis Geers. 'In concrete terms, the waste stream generated by the fluids for the plate preparations will be reduced by at least 50%. Our choice of the Adamas plate has to do with the ecological benefits and the performance on one hand, while on the other, it was important for us

to choose a partner with production capacity in Europe. After all, transport also has a major ecological impact.'

Frederik Dehing, Global Head of Sales at ECO3, confirms this. 'With our Adamas chemical-free offset plates, our clients are taking an important step when it comes to sustainability. In the case of Graphius Group, this means not only saving hundreds of thousands of litres of water, but also avoiding the use of large amounts of corrosive development fluids. This is because the Adamas plates do not need any rinsing water and are washed with a limited amount of pH-neutral gum.'

ECO3 has its headquarters in Belgium. The company produces its offset plates for the European market in Germany. 'At ECO3, we chose a global production infrastructure with a firm footing in Europe. This is a conscious choice made to ensure the maximum availability of our products to our clients. I am pleased that Graphius Group also attaches great value to this,' says Dehing.

Going through almost 500,000 m² of aluminium printing plates every year, Graphius Group is one of the largest printing groups in Europe. After printing, the high-quality aluminium offset plates are recycled, with more than 99% of them suitable for reuse. ■

GRAPHIUS GROUP EMBRACES AI WITH NEW HEIDELBERG PRESSES

Graphius Group is thrilled to announce the acquisition of two state-of-the-art Speedmaster XL 106-10 colour presses from HEIDELBERG, enhanced with advanced Artificial Intelligence (AI) technology. These innovative presses are set to revolutionize our printing operations by optimizing processes, reducing manual intervention, and significantly improving overall efficiency.

Speedmaster presses from HEIDELBERG leverage AI to streamline the entire printing process, embodying the "Push to Stop" principle. This cutting-edge technology minimizes human intervention, allowing the presses to analyse data and suggest optimal settings autonomously. The result is faster production, lower costs, and enhanced competitiveness.

One standout feature is the Air Assistant, which extends the available air preset values for sheet travel by saving customised settings. The Air Assistant also enables intelligent selection of the stored air settings for the existing substrate in the job. Over 600,000 print jobs were analysed using an algorithm for the improved air preset values, which enables an increase in productivity of up to 5%. This not only enhances efficiency but also reduces setup time, even for sensitive materials. Similarly,

the Color Assistant Pro works with the Prinect color measurement system to ensure precise ink dosing. It continuously optimizes ink settings, compensates for ink fountain liner wear, and minimizes paper waste, allowing production to often start before the 60th sheet.

The presses also feature the Powder Assistant, which intelligently selects the best powder settings based on substrate and ink requirements. This reduces powder usage, contamination, and machine cleaning times, ensuring consistent print quality. Meanwhile, the Wash Assistant selects the appropriate wash up program based on the machine's contamination level, shortening setup times and reducing the consumption of washing cloth and detergent.

Intellistart 3 is another innovative feature that automates all steps required for job changes without

operator intervention. It compares current and required press settings to generate an efficient job change program, ensuring smooth transitions with no downtime. This system reduces operating steps by 70% per job change and provides full transparency, even for complex jobs.

Lastly, the Performance Advisor Technology (PAT) continuously analyses print shop and machine data, offering optimization recommendations. This powerful AI tool detects deviations, suggests improvements, and boosts productivity.

With these AI-powered features, the Speedmaster presses from HEIDELBERG at Graphius Group are poised to enhance our competitiveness, streamline workflows, and reduce operator workloads. Embracing this technology marks a significant step towards the future of efficient, automated, and high-quality printing. ■

GRAPHIUS GROUP is supporting STREEKFONDS OOST-VLAANDEREN

At Graphius Group, we are proud of our collaboration with Streekfonds Oost-Vlaanderen, an organisation that provides concrete support for local projects run by citizens and small organisations. Together with more than eighty partner organisations, countless volunteers and generous donors, we are making a difference. Despite the diversity of local initiatives, these projects have something in common: they all respond to social needs and promote connection. They bring people together and create strong links with unique locations in their environment, with, in Ghent, a special focus on young people.

A lot of small-scale projects do not come into consideration for traditional subsidies. This is why Streekfonds Oost-Vlaanderen offers an innovative financing solution: crowdfunding x 2.



How does it work?

First step: Initiators collect a part of the budget required via crowdfunding. They present their project on the Streekfonds Oost-Vlaanderen crowdfunding platform and convince friends, acquaintances and neighbours to contribute.

Second step: As soon as the target amount is collected, Streekfonds Oost-Vlaanderen makes a donation, doubling the amount collected.

This doubling is possible thanks to the support of partner organisations such as Graphius Group. In this way, we actively make a contribution to the community in which we operate and where many of our employees live. In 2023, a total of 453,549 euro went to fifty-two projects. This amount is the sum of the contributions received through crowdfunding and the doubling of the amount provided by Streekfonds Oost-Vlaanderen.

Streekfonds Oost-Vlaanderen is managed by the King Baudoin Foundation, which guarantees high-quality and transparent selection and follow-up of the initiatives.

Project in the spotlight: Den Hannekesnest

Four years ago, the deconsecrated Langerbrugge-Kerkbrugge church was transformed into Den Hannekesnest, an inclusive meeting centre. The carpark next to it has remained untouched, leading to dangerous situations. That's all set to change, with the carpark being made greener and safer.

Den Hannekesnest, located on the Evergemse Burggravenlaan, is a lively presence, with a bar made by people from the neighbourhood, a small chain store, a plant corner (Het Stekjesnest), exhibitions, meeting rooms and regularly rotating activities such as games, cooking workshops and market stalls.

The carpark is shared with the Braambos primary school, which is sometimes the cause of traffic issues. 'Before and after school, the parking area is used by parents who bring their children to school by car. But the zebra path that connects the two sides of the Burggravenlaan also comes out there, meaning that all children who travel on foot or by bike also travel along it,' explains neighbourhood resident and volunteer Stefanie Bouckaert. 'Parents are concerned. A different approach is needed.'

The aim is to collect 2,500 euro via crowdfunding, to be used to make the parking area safer and greener. If the crowdfunding goal is reached, Streekfonds Oost-Vlaanderen will double the amount collected.

Voluit, a non-profit organisation that works with people with intellectual disabilities, autism and non-congenital brain injuries, is one of the founders of Hannekesnest and organises the crowdfunding. With the money they raise, Voluit aims to purchase wood so that through a social workplace, a clear and sustainable barrier can be built on the carpark.

'We want to grow plants there, which our clients will take care of,' explains Koen Van Kerschaever, neighbourhood integration officer at Voluit. 'There are also plans for a terrace so we can take our operations outside when the weather is good. Right now, Den Hannekesnest is kind of hidden behind the grey façade of a church. Although there are plenty of cars that pass, very few people who live in the neighbourhood are actually aware we are here. People sometimes have difficulty finding us the first time they visit. By giving the carpark a makeover, the environment will become safer, but as well as that, Den Hannekesnest will become greener, easier to find and more accessible as a meeting place.' ■

**STREEK
FONDS OOST
VLAANDEREN**
EEN HART VOOR MENS EN OMGEVING



GRAPHIUS NEWS



Graphius rolls out investment programme

For its sites in London and Ghent, Graphius Group has invested in two Heidelberg 106-10 latest generation colour presses. This type of machine, equipped with AI technology, was presented at Drupa in Düsseldorf and will soon be installed at Graphius.

They're part of an investment programme that also includes the implementation of new folding machines, a digital HP Indigo 15K printing press and advanced robotics, all planned for the coming year.



EcoVadis Sustainability Rating

Sustainability has long been on the agenda at Graphius Group. This is why we are especially happy to announce the group receiving the EcoVadis certificate. This is a major step forwards in our ESG strategy and we are excited to be able to continue our mission for a more positive impact on people and the environment.



New digital printing press ready for printing assignments

Antilope De Bie is the first printer in the Benelux region to have a HP Indigo 15K HD full-option digital printing press in use. An impressive machine that is almost ten metres long, it raises digital printing to a new level.

This printing press excels on various fronts. The digital printing presses now being used by the majority of other printers usually print in just three or four colours and are restricted to sizes no larger than the A3 format. This new printing press prints as many as seven colours, double-sided, in a single pass, offering a much broader colour range. Furthermore, the format of the printing sheet is not limited to A3, but goes as high as 500x700 mm. All these factors make this printing press unique.

Graphius North America

With great pride and excitement, we hereby announce that 'Graphius North America' (Graphius NA) has officially begun on 1 June. From our base in Toronto, Canada, we will serve our clients in Canada and North America.

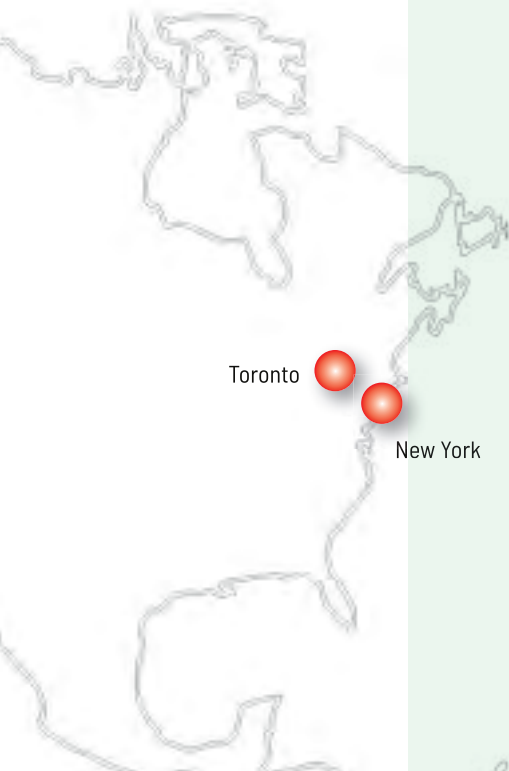
Graphius NA is to be led by Lucas Elke, with whom Graphius has now collaborated closely for several years. Lucas has a master's degree in art history from the University of Toronto, but has worked almost his entire career in the graphics industry—his great passion.

We are certain that Lucas and his team have everything they need to be of optimal service to our clients. They will take care of communication and advice, checking files and transport.

As well as this, they will make new business contacts and further develop Graphius activities for the American and Canadian markets. Our address in New York will be kept and used by Lucas Elke and his team as a meeting location.

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Graphius New York
530 7th Avenue
Suite 902
New York
USA





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