

trueColors

THE MAGAZINE FROM GMG

WINTER 2019 / SPRING 2020

The Renaissance of an Art Book Publisher

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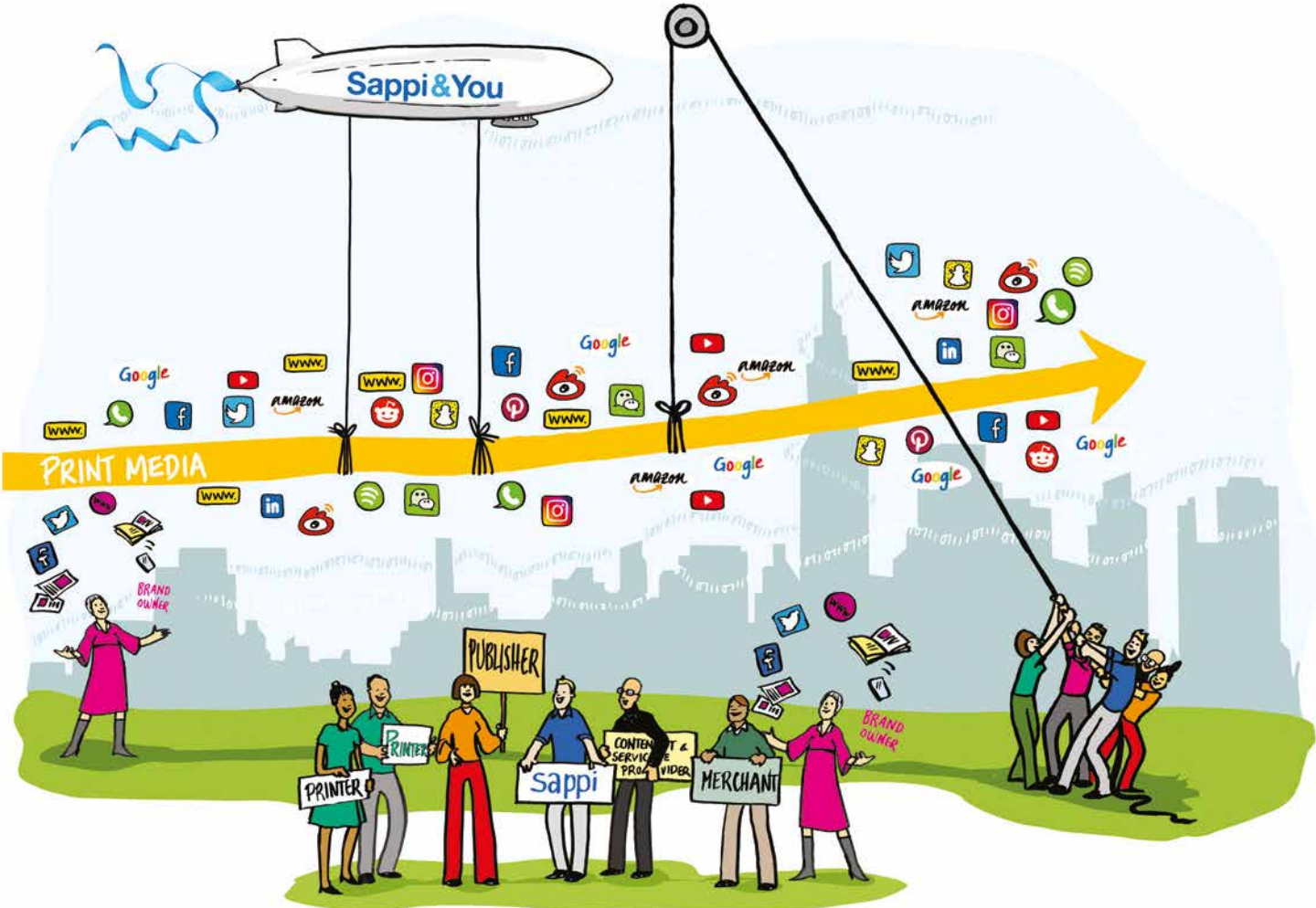
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Committed to print media success

At Sappi, we are committed to ensuring that print remains an effective and attractive choice. The past five years have seen us invest close to €500m to be a reliable and modern partner to our customers. Because we believe in the potential of working together we are dedicated to providing unbeatable service and support to create mutual value. For your business and ours.



Contact us to find out more about how we can work together and create individual business solutions to keep print competitive in the media mix.

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gmg color



Photo by Mike Von on Unsplash, 700 Nimes Road © Catherine Opie

With her indirect portraits *700 Nimes Road*, artist Catherine Opie came surprisingly close to icon Elizabeth Taylor – without actually taking a photograph of the star. Instead, Catherine Opie captured a silhouette of herself with camera in hand reflected on Warhol's legendary Liz portrait in Taylor's apartment.

Art works

In this issue of TrueColors we'll cast our eyes on art. We'll look at creative methods, working with art, and how it all connects.

Art, prints and books. The combination is anything but new – but that makes it all the more exciting. Printing company owner and now publisher Heinz Wurzel explains what it means to revitalize an art book publisher in times of decreasing circulation: with Edition Cantz, he set out to accomplish a great deal – and in a short space of time Wurzel has already achieved a lot (p. 14).

In conversation with London-based photographer Immo Klink, one quickly realizes that his artistic angle and experimental way of working for Levi's is much more than just a novel marketing idea. Art, not artificial! Immo's images stem from authentic encounters. Real people, real lives, original Levi's. It simply fits (p. 26).

“For us, cleanliness is the best challenge in the world” states German cleaning company Kärcher. The diligent Swabians are passionate about cleaning historical monuments. So that's why conserving culture comes in yellow (p. 32).

Is art a question of taste? At chocolate company Ritter Sport taste obviously plays a major part. However, attitude, responsibility and a unique culture are equally important. You sense this on a visit to the Museum Ritter, especially when you speak to the people who work here (p. 38).

Talking of employees – GMG was founded 35 years ago. A lot has changed in the world of color management. Nobody knows this better than Jürgen Wurster (p. 36). And finally another example of a special cooperation – two products, one dream team: GMG OpenColor and GMG ColorServer (p. 44).

I hope you enjoy the new TrueColors!

Robert Weihing
Co-Founder GMG GmbH & Co. KG



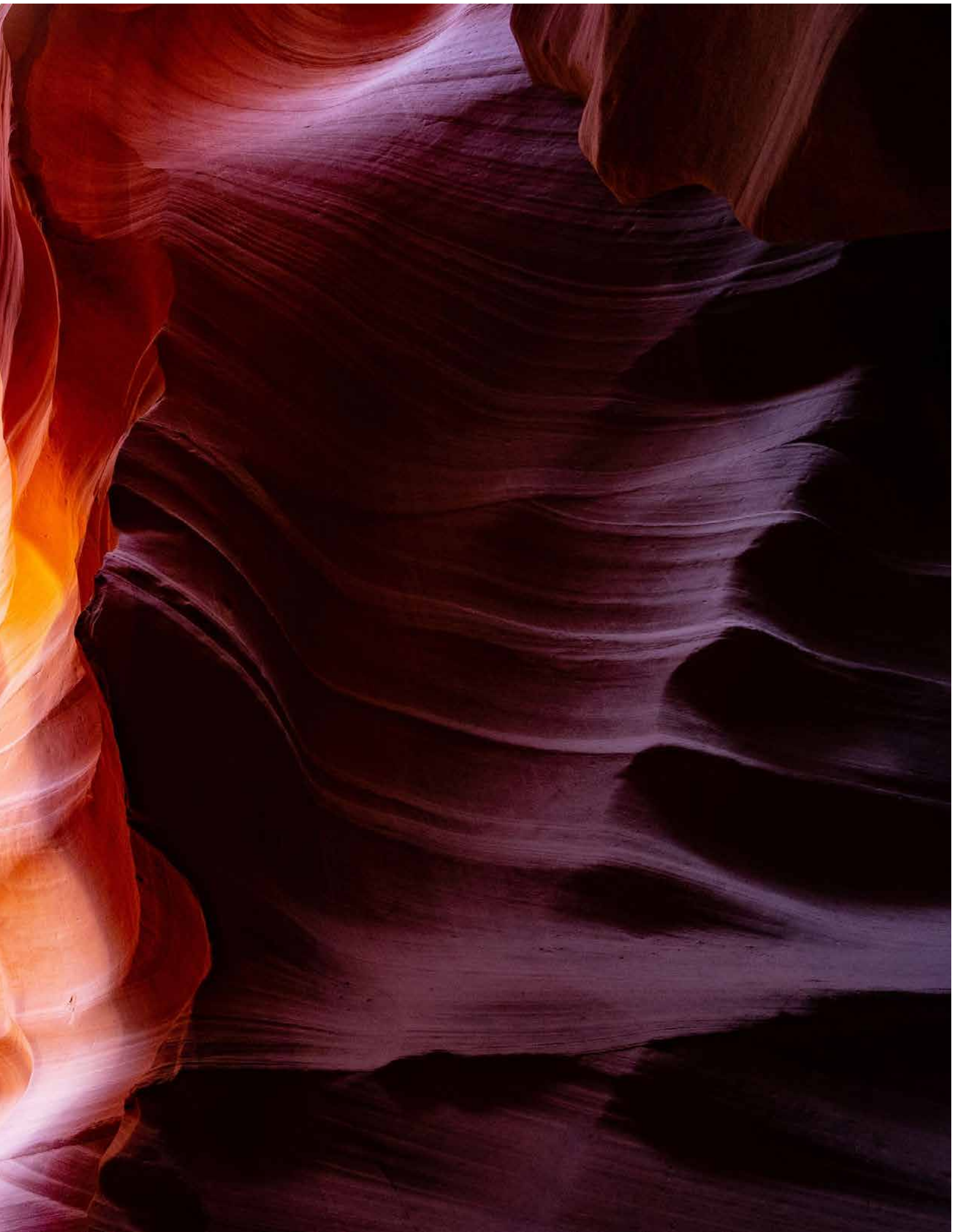
Photo: Jörg Jäger



TrueColors

The Antelope Canyon in North Arizona. When the sunlight hits the rocks, they reveal their spectacular water markings. It's hard to believe that only a few visitors stop at the Antelope Canyon on their adventures. Perhaps it's because it lies quite literally in the shadow of two of the biggest attractions in the area: the Grand Canyon and Lake Powell. And shade is undoubtedly precious around here.









TrueColors

Aurora australis – the polar light in the southern hemisphere. Images like these show what the work of the scientists at the National Oceanic and Atmospheric Administration NOAA is all about: their endless curiosity and the sheer delight in our world's phenomena lead to an earnest responsibility to find verifiable answers.





⊕ **TrueColors**

The bizarre beauty of an iceberg in Greenland. A mighty giant with soft color gradients. From bright white and luminous turquoise all the way to the depths of the ink black sea. Can we still adopt a purely aesthetic perspective? Hardly. The melting ice has been transformed into a symbol for climate change. We can't help but associate it with a Swedish girl, concerned scientists and, sadly, people who coldly deny the uncomfortable facts.

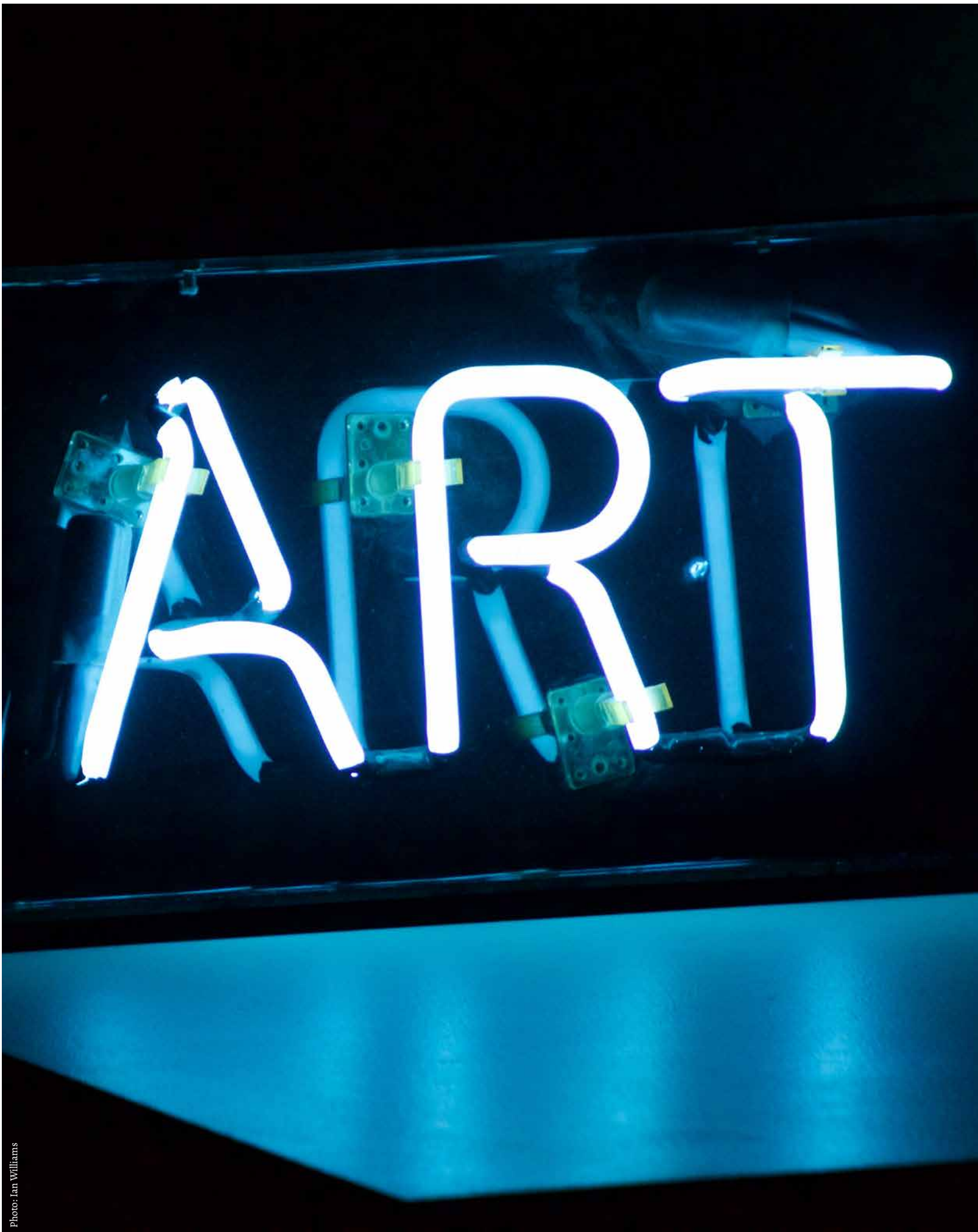


Photo: Ian Williams

The Joy of the Inexplicable

Those who try to explain art are bound to fail. The results tend to be attempts at interpretation that use endless convoluted sentences in exhibition catalogues and magazines, even perhaps one like this. But don't worry, we'll spare you that, even though we'd still like to talk about art.

Many people believe, art is complicated. Yet it's rarely the art that's complicated it's the explanation or description of it. Because as soon as the infamous question arises "what is the artist trying to tell us?" the work enters a process of evaluation. The answers are interpretations and explanations for something that shouldn't be explained and sometimes can't. Art by its nature doesn't always have to make sense; it certainly doesn't conform. That's what makes it interesting, exciting and important – especially in our modern, perfectly structured and enlightened data-driven world. We expect an explanation for everything.

According to former Google CEO Eric Schmidt, every two days we now create as much information as we did from the dawn of civilization up until 2003. That's a lot to take in for our brain. It struggles to absorb all the relevant information, constantly filtering. It means we find ourselves mentally in a tiny fraction of reality – in our reality.

We believe to see things the way they are and only rarely realize that two people can look at the same thing but perceive it differently.

Colors, for example, can be broken up into their individual segments, into RGB or CMYK data. Colors are what they are, it's just our perception that differs. It explains why one person can

lose themselves in the blue of an Yves Klein, while another simply sees a canvass painted blue. And let's not forget those with extraordinary synesthetic perception who link colors with other senses – they can smell or taste particular colors.

The psychology of perception tells us that perceptions are 'shaded' by our own personal experiences and characteristics. Things are what they are, but as soon as we perceive them, we make them our own and see them through the eyes of our experiences. When we look at a piece of art and access a sense, it can only be our own sense – which may well differ from the artist's intention.

In 1968, the Spanish artist Joan Miro created an image titled *Hair followed by two planets*. The abstract painting isn't as impressive as its title. The idea is both absurd and funny. And yes, we are allowed to laugh about art – when it challenges our sense of scale, when it leads our thinking into the absurd, and when it rattles our absolute and unwavering certainty with crazy titles. We know that a small hair cannot be followed by planets. It's impossible. Yet, there it is, immortalized on canvass. It's impossible, yet it exists, right here in front of our eyes. The blending of possible and impossible poses an unsolvable challenge to our logical mind, momentarily throwing it up in the air. And we are left exasperated.

The Renaissance of an Art Book Publisher

There is life in art yet, thought Heinz Wurzel when he revived Edition Cantz in his new role as publisher. That was nearly three years ago. Today, it looks like his plans are bearing fruit. The titles are growing as rapidly as his team of employees. A guaranteed success? Surely, it can't be that simple, so what's the secret?



Complementing each other perfectly: media entrepreneur Heinz Wurzel (left) and Senior Editor Bernd Barde.



Among all the magazines and brochures ...



...there is always room for art.

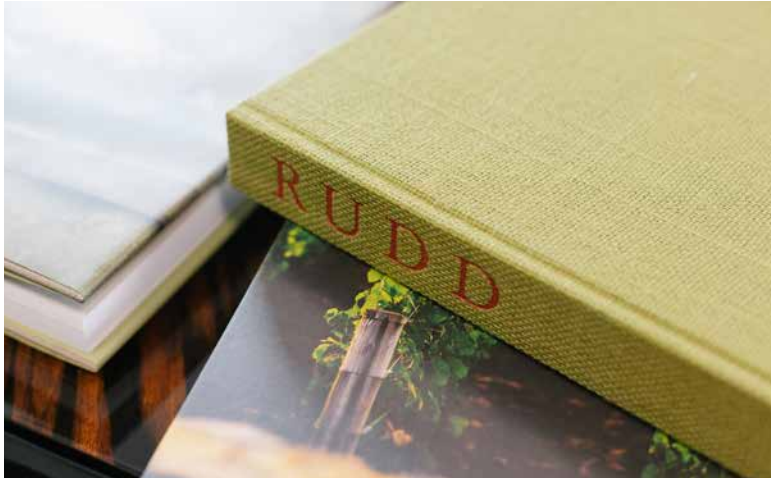
Print is alive. You sense this nowhere as profoundly as at a printing company. Of course, initially, it's all about what you hear. As Heinz Wurzel opens the door to the big hall, the noise hits you rather unexpectedly. In all corners printers are putting ink on paper. Pages shoot from gigantic machines, thousands of sheets per hour. Could there really be room for art amongst all these magazines and brochures?

In all honesty, a large printing company doesn't exude much glamour. But here in the Swabian town of Esslingen, near Stuttgart, Germany, art books and exhibition catalogues of the finest quality have been produced since 2017. In the same year, entrepreneur Heinz Wurzel revived the legendary Edition Cantz. He has big plans for this publishing house with great heritage.

Heinz Wurzel (65) wears a white shirt and a navy suit, the picture of a typical successful entrepreneur. "I'm the child of poor parents," explains Wurzel. His media group turned over 55 million dollars last year. Today, the Wurzel media group is a conglomerate of 12 firms and 360 employees in Germany, with printed materials as their core business.

Yet Wurzel's start was anything but plain sailing. 17 years ago, he braved independence and bought 50 per cent of the Scheel printing company. Soon afterwards he discovered that the firm was bankrupt. "Suddenly I stood in front of this mess and wondered whether I should lead the firm into insolvency as their new Managing Director or, whether I should do something different." The trained printer decided to stake everything on one card. He took over the business with all its debts, its 30 employees and made a fresh start. He quickly returned Scheel to profit and grew the company in the years to follow. Wurzel acquired the renowned printing company Dr. Cantz'sche Druckerei Medien GmbH, which also included Edition Cantz, in 2011.

When trained printer Heinz Wurzel started out 17 years ago he took on a bankrupt printing company and risked all he had.



In 2019, 40 new titles were added.



Photos: Schreiber Pötter

Heinz Wurzel wants to preserve what's worth holding on to.

Initially the company printed only for customers. Publishing their own titles wasn't realistic at the time, so Edition Cantz was locked away in a drawer.

Today, however, large-format art books fill an entire cupboard in Wurzel's office. Billy Al Bengston, Julian Schnabel, Werner Pokorny, Arina Dähnck, Joanna Pousette-Dart: the current art scene is very much present at Edition Cantz. Preserving that which is worth holding on to is their philosophy.

But what motivates a man to bank on the art book market at times when everyone else is printing less? What's his recipe for success?

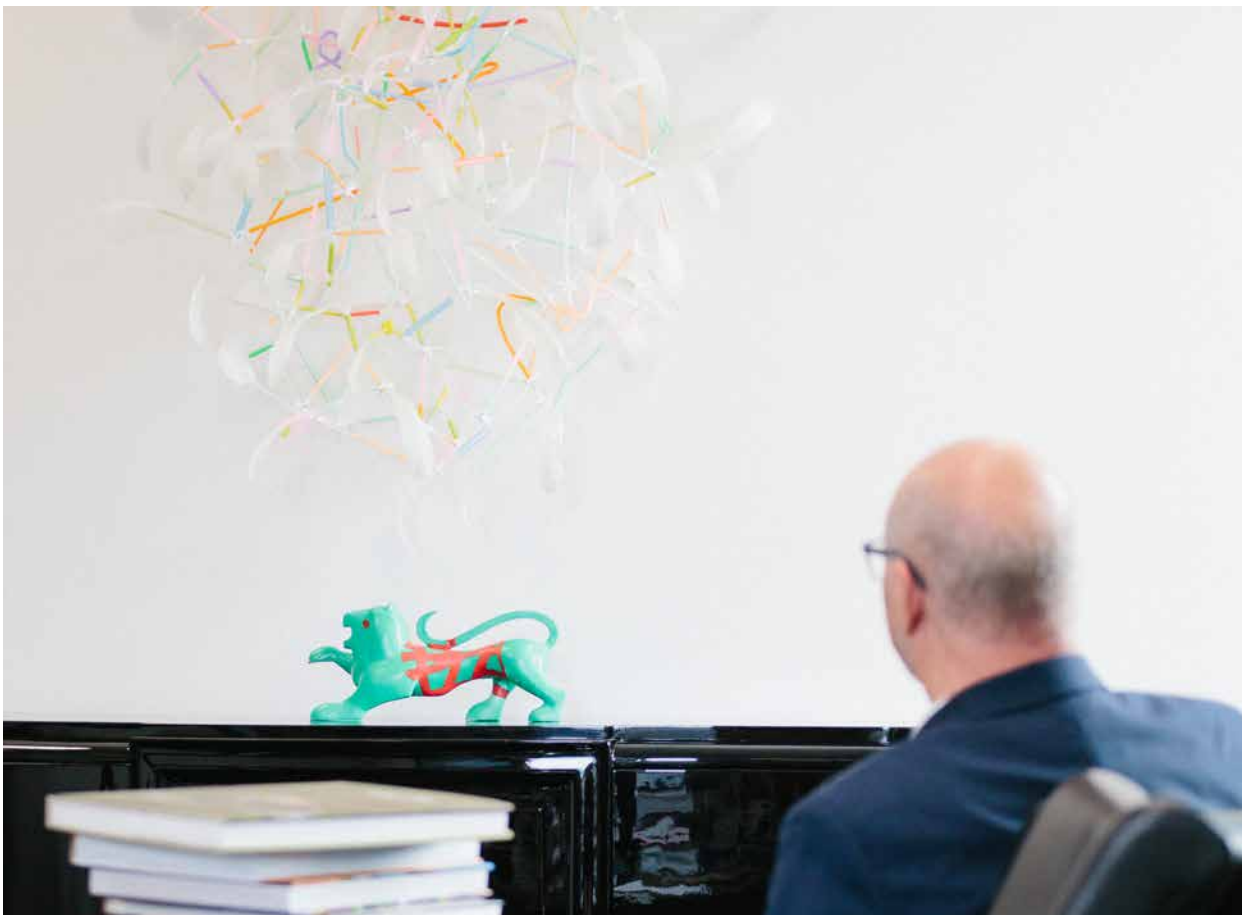
"I'm a driven man, I always need to do something new," says Heinz Wurzel, "art defines my life." The walls of the office in Esslingen are filled with large-scale modern art paintings. He's always had a penchant for art. So when Cantz became available, he said to himself "Well, here's a subject you enjoy." A few years later, he opened that drawer again, and out came the Edition Cantz publishing house.

Every time Heinz Wurzel talks about Edition Cantz, his eyes light up. He shares this passion with Bernd Barde, born in 1952. When Wurzel decided to embark on a career as an art publisher, he called on his old acquaintance to join as Senior Editor in Esslingen.

Their paths had first crossed in 1987, albeit as competitors. Both men applied for the position as Managing Director at Cantz. "He got the job and I took a different direction," remembers Wurzel. Of course they had no idea at the time that fate would bring them together once more to realize a common vision.

They never completely lost sight of each other, and occasionally met at events and workshops. Barde heard about Wurzel's plan for Edition Cantz in 2017, when he had already entered retirement. "He called straight away, and told me he'd enjoy the task. That's how we got together again, 30 years later," says Wurzel.

Over the last 20 years circulation figures of art books declined while competition in the market increased.



Heinz Wurzel says "Art defines my life."

The duo is a perfect match. Bernd Barde knows the art book market well. "He's a very important acquisition point who can revitalize both old and new connections," praises Wurzel. Barde's experience adds security to everything. "My part is to navigate the ship into calm waters, so we can survive financially," adds the publisher.

"Nothing works without personal contacts," stresses Barde. He knows that someone else will come along if he doesn't get in touch in time. Even though circulation has decreased over the last 20 years, the competition has increased, because lower unit costs has led to more titles, albeit in smaller print runs. "This doesn't make it more difficult, but it's more demanding," he explains.

So Cantz' recipe for success is not only based on Barde's unique experience and the internationally acclaimed reputation of the brand Cantz, there are three other important components: a broad range of titles, machines that never stand still, and the US market.

Aside from art and photography books, the Cantz printing company also specializes in art exhibition catalogues for museums and galleries. This is well-known in the US. In fact

the company is renowned for the high production quality of art prints, from the East to the West coast, at the Museum of Modern Art in New York as well as San Francisco.

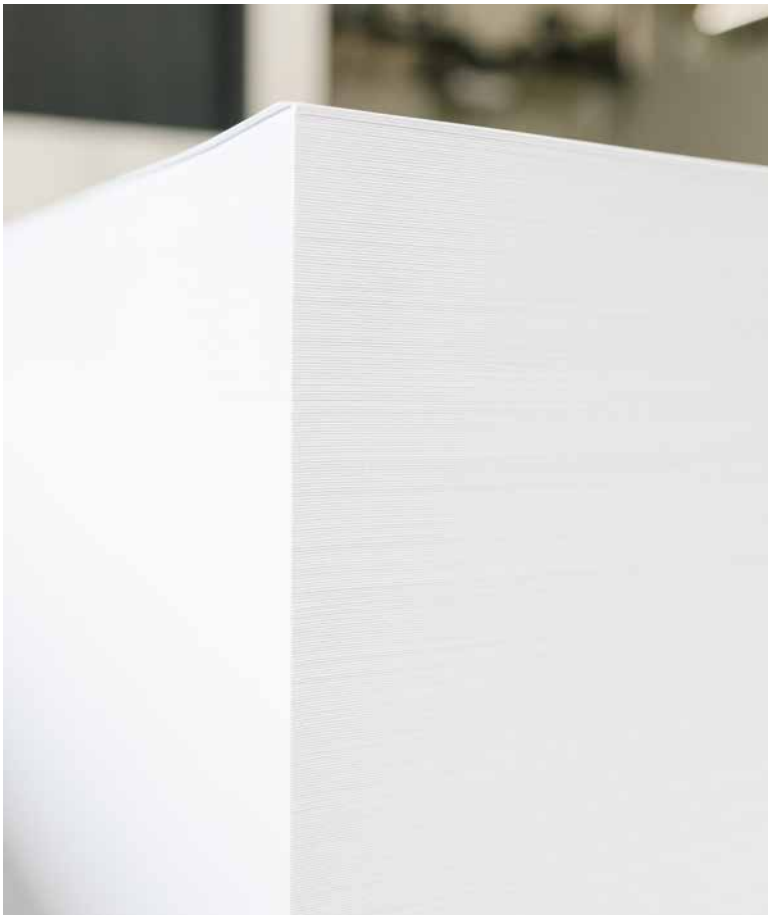
Last year, the Swabian company created the catalogue for a major Renée Magritte exhibition at the Californian museum. The SFMOA

Head Designer personally attended the final print approval in Esslingen. Color graduation, contours and highlights – all had to be exactly right. The print cannot be in any way inferior to the original.

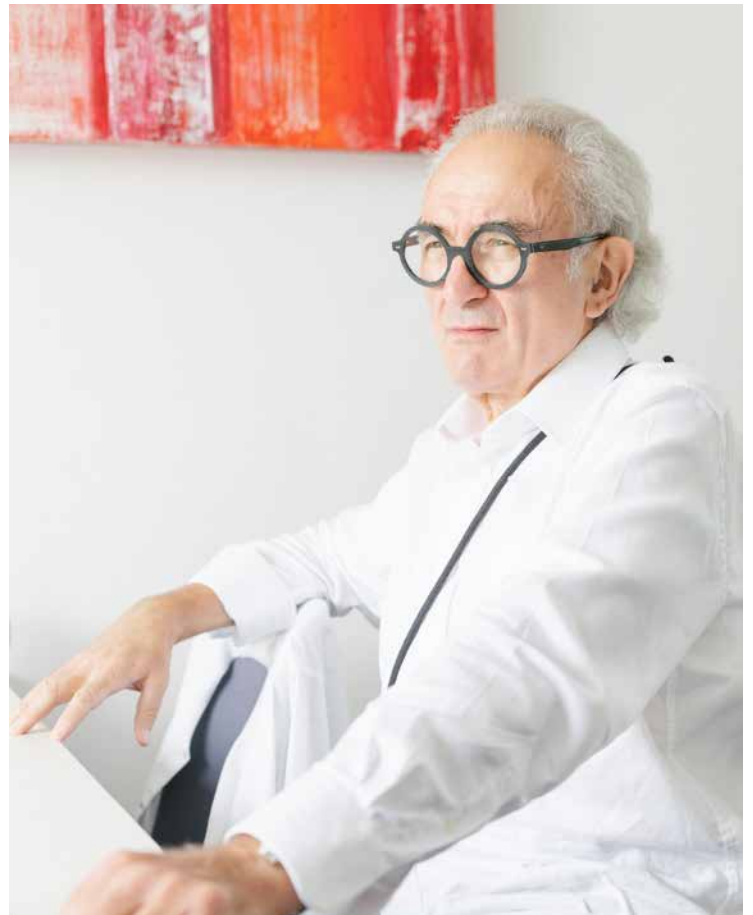
"We print around one to two books a week for the US," explains Wurzel. A proportion is published by Cantz for the local German market, a system that the publishers want to continue long-term. Senior Editor Barde speaks confidently about future goals. "We're on our way to regain the Cantz prowess of old times." The publishing program currently holds 70 in-house titles, with further publications numbering in the hundreds set to be added.

"With this team, we're now on the right track," says Wurzel. Headquartered in Berlin,

From the US East to the West coast, Cantz is renowned for its high production quality of art prints.



Stacks of paper, ready for production. The print cannot be in any way inferior to the original.



Photos: Schreiber Pötter

Art connoisseur Bernd Barde: well-connected in the world of art and museums.

the publisher also has offices in Cologne and naturally Esslingen. Other business divisions look after interactive apps including augmented- and virtual-reality applications. They've only hired sales and marketing professionals with extensive experience in the publishing business. It's a team where everyone is always looking for the next challenge and new opportunity. All production areas use the most sophisticated technologies, starting with photography all the way through to pre-press and print – at Cantz everything is kept under one roof. Shielded from the noise of the factory floor, the pre-press experts are working hard behind large screens, making sure that true works of art will later be delivered at the press.

International acclaim fuels their ambition. The US art magazine *Art in America* recently praised the photography book *Janice Guy* by the British artist of the same name as one of the best photography books of the year 2018. The radical self-portraits were taken in the late 1970s during the artist's studies at the Kunstakademie Düsseldorf, Germany. It was printed using Cantz' specially developed Triplex process. They created a three-tone image composed of black and two shades of gray. The mixing of the colors used requires knowledge

and expertise. The quality of Duplex or Triplex print surpasses traditional Black and White printing by far.

Naturally, such acclaim fills the two men with pride. "But we don't want to rest on our laurels, we want to be even better next time. The darkest black, the ultimate duplex, giving the impression the actual photograph is glued into the book" says Barde; that's the goal they will keep striving for. And so everything points to continuous growth.

In September, Uta Grosenick was appointed Head of Publishing at Edition Cantz. Her goal is clear: "We want to position Edition Cantz as No. 1 in the art book market."

The Wurzel Media Group counts on color management and proofing solutions by GMG.

WHO SAID IT?



**Learn the
rules like a
pro, so you
can break
them like an
artist.**

PABLO PICASSO

01

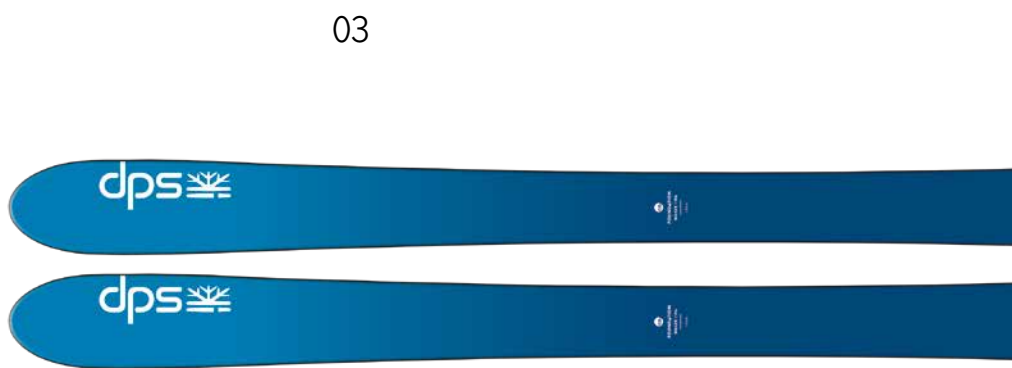


Living

What's the perfect winter color? Well, that's not so simple. But how about asking the color psychologists a pragmatic question: which jacket feels warmer? A fiery red model or the ice-blue one, bottom right? Or: Can blue speakers emit a warm sound? Just give it a try.

04





Color



05



06

01 Broste Copenhagen throw, Chevron, 1,25 x 1,75 m, approx. 188 Euro, www.brostecopenhagen.com **02 Stelton Thermos**, Emma, design: Sebastian Holmbäck and Ulrik Nordentoft, approx. 99,95 Euro, www.stelton.com **03 DPS Freeride-Ski**, Foundation Wailer 106 C2, Bamboo wooden core, carbon reinforced, approx. 749 Euro, www.dpsskis.com **04 KEF wireless loudspeaker system**, LSX, approx. 1.199 Euro, www.kef.com **05 Kenzo puffer jacket**, removable label, approx. 599 Euro, www.breuninger.com **06 Rolf Benz armchair**, freistil 173, cover 1030, approx. 526 Euro, www.freistil-rolfbenz.com

Hey, What Are You Up To?

Creative minds explain



BERLIN: **Eileen Huhn and Pierre Horn**

When we opened our studio SCHALL & SCHNABEL eight years ago in a 20 sqm room in an old Berlin apartment block, we focused on portrait and fashion photography for magazine stories. Later we began working as music video directors which gave us the creative freedom to go a bit crazy visually and in terms of content. Every few months we lock ourselves away in the studio for a day and experiment with textures and colors, mirrors, various materials, projections and new programs. Our favorite material is radiant foil, it creates a multi-colored light effect, that we keep returning to ever since we discovered it. It took us a while to realize its true potential and to use it effectively. Sometimes it simply takes time, persistence and courage to explore new paths.



LONDON: **Terri Chandler and Katie Smyth**

Studio Worm: We work in floral design. We work out of a studio in east London and design flowers for shoots and events. We work mainly in fashion and interior design but also design the flowers for a lot of weddings and parties. We are inspired mainly by the seasons and the best flowers that they offer us but also by the wildflowers and grasses that grew around us where we grew up on the coastline of Southern Ireland. Colour is a huge part of our work. Finding contrasting colours that work well in the surroundings, but the seasons often do that work for us for example in Autumn the season gives us burnt oranges and gradients of browns and beiges and in Spring and Summer a huge variety of candy pastels and primary colours making our job so much easier.



BERLIN: **André Staack**

I've spent the last 30 years making my clients' hair look beautiful – and the last six years in my own salon, BRUNETTE, in Kreuzberg, Berlin. The name may not indicate it, but I adore blond in every shade – from ice-cold white to warm strawberry blond! I love to transform the look of a customer completely, if they are keen to do so, and tell me how the new color and my precise, minimalist cut has changed their whole appearance and their life.

SCHAFFHAUSEN:

Jeanet Hönig

My paintings and drawings can all be associated with contemporary art. However, I gained international recognition through my floor paintings art on floor. I'm the only painter in the world who uses casting resin for floor paintings with a size up to 6000 sqm. I developed my own style inspired by Jackson Pollock's Action Paintings. My calligraphic shapes are great sweeps with a meditative character; they always feel complete, seemingly without beginning or ending. From a practical point of view, I achieve this by using a simple watering can instead of a paint brush. I always use pure, vibrant colors in my work. The effect of a particular color depends on its vibrancy and the size of the surface. An enchanting colorful environment can greatly enhance the quality of life. And most importantly: In a beautiful world lives a beautiful spirit. So in a way, I prepare the ground for a friendly, optimistic mindset for people, who, inspired by this spirit, can preserve and nurture themselves, as well as the beauty and the wonders of the world.



ART WORKS

Streetcast



shoot

London-based photographer Immo Klink creates unique images that cross the genres: whether it's art, commercials, editorials or fashion, Klink doesn't want to be type-cast. He takes documentary approaches into fashion and introduces commercial aesthetics into documentary. Immo Klink works with magazines like i-D, L'Officiel, The New Yorker and the German ZEIT MAGAZIN. Among his commercial commissions are campaigns for Levi's, Lee, Google and MC Saatchi – proof that he's followed his own path in advertising for many years.

Hi Immo, I know you're busy, so I've promised myself to get to the point quickly. You've created an incredibly authentic look for the Levi's street cast campaign. Tell us, who are the people in these pictures? Real folks from real cultures and neighborhoods. For example, when I did the story about the boxers, we went to a real boxing club - in East London, UK, in a back yard, the real deal. There was this guy, an Albanian who hardly spoke any English. But you didn't need to explain much, he knew exactly what to do... well, he's a boxer. And not a model striking a pose.

And this always works? Yes, it does. But of course it takes time to really get into a lifestyle. For a different Levi's shoot, we immersed ourselves in folk music culture. We wanted to photograph real musicians, so we talked to the people at the Jalopy Theatre in Brooklyn, New York. This is where it all happens; it was the start. We met a few people and explained what we wanted to do. And because everyone had a good feeling about it, we were able to finally get to work.

Wouldn't it be easier to let a casting agency do the work? Easier? Well, first you call an agent. They call their sub-agent. He then sends an email to another agent who'll call a model agency at some point. Nobody has even left their office, and you've already spent 1,000 Dollars...

But the production time and the costs – isn't it impossible to plan something like this ahead? What do you do if you don't meet the right people? We usually fly across three to five days ahead of starting the shoot. I've got an incredible network to fall back on, they're like family, only they're spread all over: LA, San Francisco, New York. I've photographed so many interesting people, and 99.9% of those have had an amazing time. And if I plan a production somewhere outside the well-known hubs, lets says in Huntsville, Alabama, then I'll ask my people if they know someone who knows someone in that area. It really works incredibly well.

Authenticity is one thing. But the images are also incredibly aesthetic... Sure, that's true. But what I always keep in mind is that when you're aiming for an authentic shoot, you'll have to be prepared to deliver the odd bad picture. So if I shoot a backlit image, the face may be way too dark. You could lighten it up in post-production, or you could just leave it. Do you see what I mean?

The whole look, the color theme – I bet a lot happens during post-production? Yes, sure. I know pretty well what a 1976 Kodachrome or a '54 Kodacolor looks like. The color, the grain – I've really grown into it all, I can't hand it over to anyone else.

So you process all your images yourself? Yes, everything. I tried finding someone, who could help me with it. But whoever I asked, no one felt able to do it.

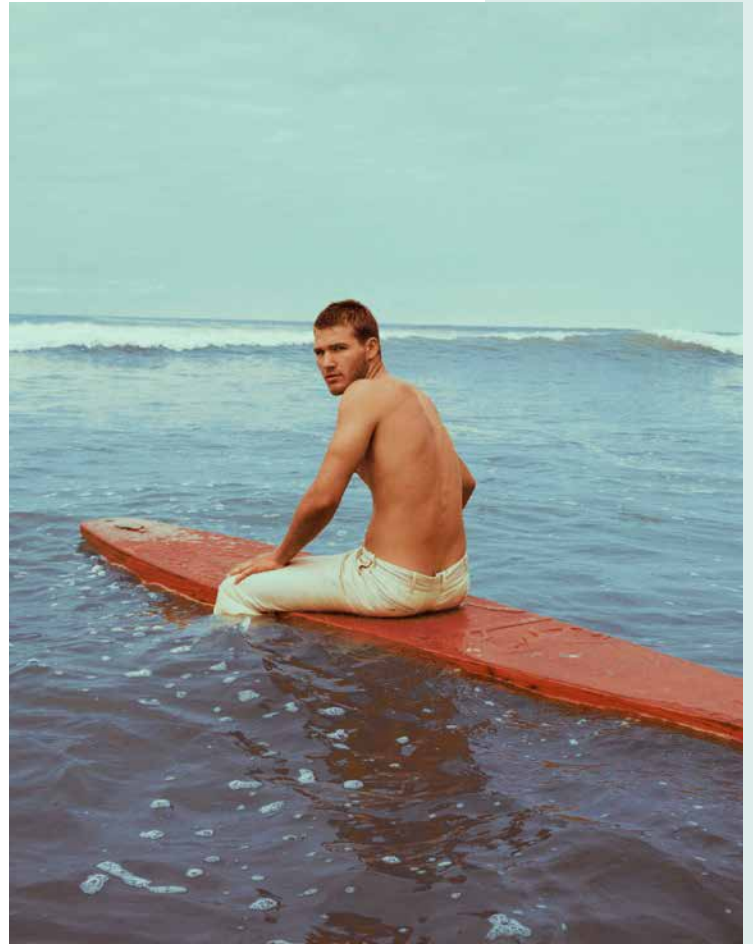
With Levi's and other clients there's of course always a commercial side to all this. How does that fit with your method of working? Well, I don't work for major lines like Red Tab, etc. but for Levi's Vintage, this style fitted perfectly, so we enjoyed great freedom.

Can we talk about money? Professional models presumably cost your clients quite a lot. Do the streetcast models receive a fee? Of course, but there's no comparison really. We have a much smaller budget for the street cast shoot – even with a big name like Levi's behind it. But the people we photograph understand that. And we tend to be more frugal, too. We stay in normal motels and there's no catering truck on set.

But you generally tend to photograph real and often less-privileged people. Isn't money a major issue for them? Of course. That's why we make a point of paying a fair fee. But to be honest, most of them would do the pictures for free. We recently traveled on a Greyhound bus from Minneapolis to New York. Four days and two suitcases full of jeans. That was an adventure. Anyway, the people who use these buses have no money. Or no passport. So we did the casting with these people on the bus. At some point we all got off the bus together, and went to Burger King or some place. The restrooms became our changing room. The models had their fun and were paid directly in cash. That was really fantastic for everyone involved. Not just because of the money.

So, what's next? I'm going to spend some time on my own projects, and I'll do some political work, too. Soon I'll also show some work in Berlin. The Gig Spaces exhibition is all about the image of a city that is marked by the gig economy. And I always look forward to fashion.

Immo, thank you for your time. All right.



GESTALTEN: You're Invited!

We all love to be invited. The wedding of a relative; a friend's garden party; the launch of a new fashion label. Whether private party or corporate affair, a special occasion deserves a special invitation.

Carefully crafted, the examples within span the spectrum from the whimsical to the elegant: a wedding invitation takes inspiration from the board game Jumanji with a detail of dice inviting all to join the adventure of matrimony; Rifle Paper Co designs notepads to shoes with the owner's own wedding being the catalyst for her creative business venture; and Aurora Creative Studios thrives on creativity and eschews templates. Brands are allowed a freedom of expression through the intimate nature of an invitation. Clients enjoy receiving tokens from corporate affairs or garden parties. Friends treasure a handmade reminder for years to come. You're Invited! welcomes you to open, and even push, the envelope. **Gestalten**



Pages



BIG-GAME: Everyday Objects

BIG-GAME is a Swiss design studio founded by three friends in 2004. This book presents their industrial design work on everyday objects. Through anecdotes, diagrams, and pictures made for the publication, the book gives an overview of fifteen years of practice and reveals the pleasure the designers take in creating items that become part of our everyday lives. From a wine bottle sold in supermarkets to a chair in the permanent collection of the MoMA, a set of cutlery for an airline to a timepiece for a Swiss watchmaker, a collaboration with Japanese potters to a piece of furniture sold at Ikea, the charming, humorous, and direct tone they use to explain their work is a fun way to express the industrial design process today. **Lars Müller Publishers**



STRAP
Praxis, the Hong Kong design and manufacturing company for which Aléxis Georgopoulos has worked as an artistic director since its founding, invites us again to design a product. After our first collaborative venture, the USB memory stick FEN of a few years earlier, this second task is to design a watch. STRAP is inspired by the nylon logos to be found on backpacks. The watch is secured around the wrist with the help of a press stud.



67



PURE
Invited by Nespresso to design a collection of porcelain cups, we play formally with the strong symbols of the brand: from a square at the base (Nespresso logo) to a circle at the top (evoking the famous capsule). The goal is to give the series a contemporary design while respecting the principles of classic porcelain cups. In partnership with the brand's experts, we work on each cup format: espresso, capuccino, lungo, and mug with their specific constraints, especially with regard to the inner shape, so that the aromas are optimally perceived and the "crema" can be formed on the surface. A clever detail makes it possible to use the same saucer for the three largest cups.



© BIG-GAME



When the temperature drops, out come the winter sweaters, and our appetites for snowy adventures and warm, hearty meals. Alpine-inspired breakfasts kick-start an active day, while thermos-fillers and trail mixes fuel ski trips or family outings. The shorter days bring leisurely evenings with good friends and slow-cooked food—enjoy bread dumplings, gnocchi, or roast chicken and root vegetables. Finish off the evening next to a wood stove sipping homemade liqueurs or hot chocolate. Chef and nature explorer Markus Sämmer guides readers into the mountains through *Delicious Wintertime*. The book features recipes to celebrate the season. Served with a side of action photography, and tales from the backcountry, *Delicious Wintertime* is sure to stir the senses. **Gestalten**

MARKUS SÄMMER:
**Delicious
Wintertime**



DEBBIE PAPPYN &
DAVID DE VLEESCHAUWER:
Remote Places to Stay

Silence. Calm. Open spaces. These are the new luxuries. In this turbulent era it has become ever more crucial to disconnect and slow down. *Remote Places to Stay* shares 22 out-of-the-way places where you can get off the grid and reconnect to the essentials, surrounded by raw pristine nature. Some of these remote places are only accessible by foot, others by train, small boat, or bush plane—but they are all places with a very strong sense of space. From lavish to spare architecture, from a peaceful retreat in the Himalayas to a secret convent in the south of Italy, each exceptional retreat has been carefully selected to inspire and spark a state of wonder. **Gestalten**







ART WORKS

Photo: Kärcher

Under Pressure

How do you clean a 160 feet truck? How do you restore the shine of a mountain bike? And how can you remove the dirt off a historic monument without damaging its delicate surface? The answer is yellow. Because yellow is the unique trademark of a Swabian mission: "For us, cleanliness is the best challenge in the world," says the Kärcher cleaning company, head-quartered in Winnenden, Germany.



Sebastian Wein, Kärcher's Press Officer: "What we do is unique in the world."



It's not made from stone, but from bronze. Having removed the millimeter-thick layer of limescale, the Franconia fountain shows its true face once again.

For many years, a set of mousey gray figures adorned the Franconia Fountain in front of the grand Würzburg Castle Residence in Germany. Who knows how many visitors believed that the statues of the local artists, Tilman Riemenschneider and Matthias Grünewald, positioned at the foot of the fountain were made of stone. After all, the exceptionally hard water in Würzburg had left a millimeter-thick layer of limescale on the bronze figures which was very deceptive. So it's even more surprising that the very same substance – water – has freed the fountain from limescale again.

The ancient Chinese philosopher Laotse knew about the unique forces of water and its ability to wear away rock. But if anyone should know about the strength of water it's the world-leading company in cleaning solutions, Kärcher. For nearly 40 years, their yellow machines have removed moss and lichen not only from drives and patios, they have also freed monuments from hard layers of grime that have been deposited over decades. For the latter, they do not charge a fee.

Cultural sponsoring forms a separate division at Kärcher. They work with a team of experts in the field of restorative cleaning. It's an enormous undertaking, both financially and in terms of the time this takes. "Kärcher cleans the world," states the homepage confidently. "Nobody in the world does what we do. It's our unique feature," explains Press Officer Sebastian Wein. Ever since

Cultural sponsorship has its own division at Kärcher.

Kärcher's spectacular activities at Mount Rushmore in South Dakota, there's no longer any need to explain in great detail what this traditional Swabian company accomplished.

In 2005, the images of Kärcher experts abseiling off the presidents' heads went around the world. At dizzying heights, the US presidents received a unique facial to prevent further biocorrosion. Helicopters brought tons of heavy machinery to the top of Mount Rushmore, as there are no roads leading to the mountain top. Five diesel-powered, high-pressure washers were taken up to the heads. Every morning, the workers climbed up 600 feet, only to abseil on the other side; a strength-sapping task.

At dizzying heights, the American presidents received a unique facial to prevent further biocorrosion.

The water reached the men via a two kilometer long hose. The park rangers who had spent 7 years searching for a solution to clean the monument, assisted the Kärcher team with their work. The company was the first to propose to do the job without the use of chemicals.

However, this project was not the start of their extraordinary work. In 1985, Kärcher wrapped up the Statue of Liberty in New York in order to help restore her appearance. In 1990, the German state received a special gift to mark the reunification of East and West Germany: The Brandenburg Gate in Berlin, Germany, shone once again. Graffiti, bird droppings and black deposits made the work of the Kärcher experts particularly hard. But following extensive tests with various cleaning technologies, they chose the traditional high-pressure technique – albeit with much lower water pressure – to preserve the original patina of the stone.

This method proved successful once more, when the Statue of Christ, the Redeemer in Rio de Janeiro, required a thorough clean. The Kärcher team were met with another challenge: the outer layer of the monument is faced



The Hermannsdenkmal overlooks the Teutoburg Forest. Germany's tallest statue received its first steam clean in 2016.

with triangular soapstone mosaic tiles. Unfortunately, the dirt was harder than the stone tiles. To make things worse, tests had revealed that water could not be used for the treatment. The technology developed specially for the Brandenburg Gate eventually proved successful here, too.

The seemingly simple steam treatment was achieved following a long preparation process and extensive technical knowhow. All along, it was essential never to damage any of the original substance of the monument. This is why tests are carried out before every cleaning project. Depending on the monument, conservation specialists and local monument offices are consulted. Kärcher and their partners will only choose the appropriate cleaning technology once a method is found that ensures the original substance is preserved. Steam cleaning, water or sand blasting – at varying pressure and temperature – everything should happen without chemicals where possible. “On average a project takes two years to prepare,” explains Wein. Sometimes, the Germans receive an enquiry, “other times, we select projects ourselves,” he says.

The world famous Taj Mahal or cleaning the Statue of Liberty once more, those would be great projects for the company, assures the historian. In the meantime, Kärcher is keeping busy; the 2020 diary is full of interesting monuments and buildings. The next project this fall will involve cleaning the Emperor Wilhelm monument in Porta Westfalica, Germany. Just to prove that important and exceptional works can also be found right on their doorstep. “All projects are exciting in their own right,” muses Wein. Just take the Hermann's monument overlooking the Teutoburg Forest, Germany's tallest statue received its first steam clean in 2016. “It's part of our philosophy to support our local region,” he emphasizes. The company regularly cleans local churches and fountains. Every project has its challenges but the advantages for the company are clear to see: aside from the gigantic PR effect, the experts are able to develop new technologies.

Equally important to Kärcher is the endeavor to support architectural conservation. That's why they emphasize the need to remove dirt without damaging the original surface – as proved recently during the cleaning of the Franconia Fountain. The statue and the Würzburg Residence are UNESCO World Heritage sites.

Aside from the gigantic PR effect, the experts are able to develop new technologies.

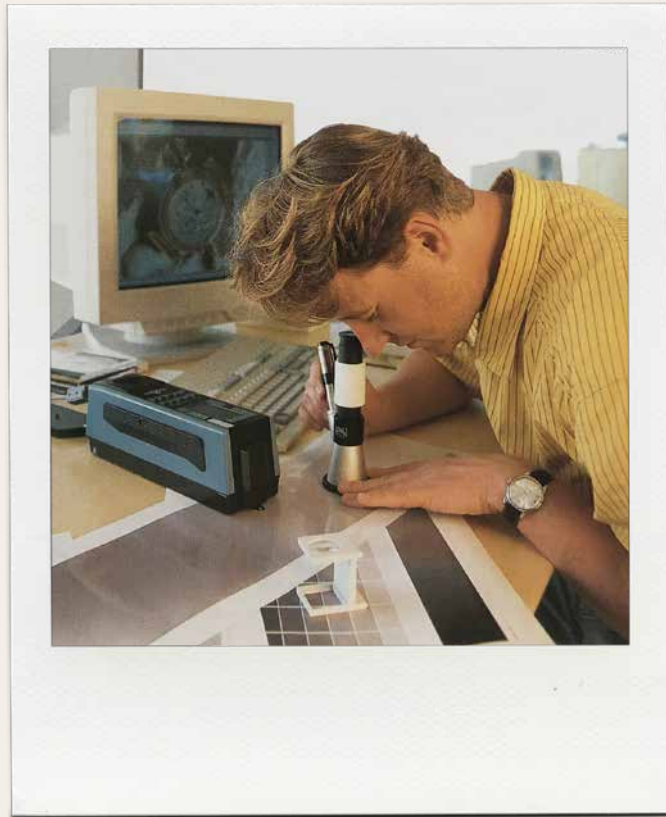
The bronze red hue shimmers once again, while the whitish green patina has been preserved. It's the first step of a carefully planned restoration project. Now that the dirt has

been finally removed, the experts are able to assess the monument's condition and damage. Now, their work really begins.

GMG helps Kärcher display their yellow brand identity consistently across all media channels.

PORTRAIT

Back in the Day, Color Management wasn't on People's Radar



35 years of GMG –
Jürgen Wurster looks back

Consistency can be both a business target and a virtue displayed by employees. At GMG, Jürgen Wurster has experienced the digital transformation of the printing industry first-hand with GMG ColorProof, he helped develop the first color management software.

When Jürgen Wurster talks about his career, he begins in the digital stone age, even though the GMG Chief Architect and Head of Color Lab is barely 52 years old. But when the certified IT business engineer joined GMG nearly three decades ago, the small company sold foil cutting systems and produced displays for exhibitions and trade shows.

Back in the day, color management wasn't on people's radar. For Wurster, this era marked a highlight of his career. "At first, we worked with a small team. Today, you'd call it a startup." A degree of certainty that he was in the right place at the right time, also plays a part.

He already worked at GMG as a student. His first task at the company was to create an accounting system. It seemed like the obvious thing to do as a business engineer," Wurster remembers.

In those days, the rise of digitalization created a pioneering atmosphere. The first large inkjet printers entered the market, and at GMG the idea was born to not only print logos and type, but also to introduce large-scale photographs which companies could incorporate in their exhibition stand designs. It was a first. As a result, GMG acquired their first DIN A0 inkjet printer. "We quickly realized that the software of the time didn't suffice." It was impossible to print large-scale images with vivid, realistic colors in photographic quality. The results were either too dull or unnaturally oversaturated. So GMG and Wurster set out to tackle this issue.

As the only programmer at the company, he began to immerse himself in this topic. Together with GMG's founder Ewald Wehling and his sons Jörg and Robert, they now had a team of four people. They already had connections to the printing industry, and the demand for simulated print results was also there. Consequently, the purpose of the business changed. In the early 1990s, GMG launched GMG ColorProof, the first color proofing and color management solution, which quickly became the industry standard. "Since then, we've been working on color management software for the purpose of proofing," summarizes Wurster.

He has experienced the great phase of digital change. It was a very exciting time. "Digital scanners arrived and desktop publishing moved from proprietary systems to Apple Macs and then PCs. You were able to create brochures and catalogue pages on the computer for the very first time," Wurster explains. Previously, all those tasks had been carried out manually.

Wurster was there when the business expanded, and when it stretched its feelers abroad and became international. He was there when print engineers joined the software developers. The level of expertise grew in line with increasing numbers of staff. Until two years ago, Wurster was the head of a 25-strong team of developers. He still oversees the software modules today in his role as Chief Architect. And in his role as Head of Color Lab, he and his small team continue to innovate and explore new ideas. New challenges keep his passion for the business alive.

There's no doubt that Wurster is part of the firm's heritage. He can think of many reasons why he's still around. "I feel a sense of pride to have been here from the start and to have been involved in building the business," he says. But most importantly he fully supports the philosophy of the owner-led business and its emphasis to think long-term rather than chasing profits like so many businesses seem to do these days.

So what's left to achieve for a man like him? "The digitalization continues. There is still so much to be standardized," he explains. But one thing remains for GMG and that's the persistent strive for repeatable quality in everything they do. "Then and now, the same thing is true – the final product has got to be right." Wurster promises to keep contributing his share.

ART WORKS

4

Chocolate



Squares up

There is a place where everything revolves around squares: the chocolate, the cupboard doors, even art. What may sound restrictive is in fact the exact opposite, at chocolate company Ritter Sport. The traditional firm, located in the idyllic village of Waldenbuch, Germany, likes to think outside the box; it challenges the norm and nurtures a company culture that reflects positively on its staff.



"Here, nobody needs to hold up a share price," explains Elke Dietrich, PR Officer at Ritter Sport.

In the conference room aptly named 'Marzipan', small amounts of chocolate are served along with the morning coffee: Ritter Sport Minis. "Chocolate creates happiness. That's a fact. We can eat chocolate all day here," laughs Elke Dietrich. The PR Officer should know, she's worked at Ritter Sport for 21 years and seems very content.

The company's headquarters are reached via idyllic country lanes. Here in Waldenbuch, 17 kilometers south of Stuttgart in southern Germany, is the home of the chocolate firm with a deep-rooted heritage. It's situated at the edge of the forest and the nature park Schönbuch, a small, calm oasis where around 3 million bars of chocolate are produced every day. 1,000 people are employed here – a significant number, bearing in mind that the local town only counts 9,000 inhabitants.

People are proud to work at Ritter Sport. "We have a guiding principle that reflects what's important to us. Others may have that too, but we make sure that we define our own path," Elke Dietrich explains. At Ritter Sport, goals like quality assurance, employment conditions, work and family balance, health and sustainability are followed by clear actions. That's why childcare and social care is supported both financially and administratively. Leave of absence, working from home and Christian social service advice are also part of this ethos, while employees can enjoy massages, or join fitness programs with a personal trainer or other company fitness groups.

Externally, Ritter Sport has also made a name for themselves with their commitment to the protection of the environment – both at home and abroad. "Sustainability

was not thrown at us. When it became fashionable a few years ago, everybody was talking about it, but we've always practiced it," emphasizes Dietrich. But why was it carried out with such understatement? Dietrich pauses to think and says "it's probably our Swabian culture." Just doing it without talking about it. Yet the way these matters are dealt with have changed. Today, consumers want this information. "We were often asked, why don't we know this? Why don't you mention it on your packaging?" says Dietrich. As a result, Ritter Sport have begun to publicize their activities a great deal more.

The company, founded in 1912, produces exclusively in Waldenbuch and started generating its own electricity with a combined heat and power unit (CHP) in 2002. It was modernized three years ago and now covers around a third of the company's total power requirements. The remainder is generated by solar energy through 1,000 photovoltaic panels and by the local power plant in the town of Schöna. The pioneers of climate-friendly electricity are known in the area and beyond as "power rebels". Soon they will be able to make their chocolate production climate-neutral.

As early as 1990, the company focuses on their corporate responsibility and founds the CACAO-NICA project in Nicaragua.

same time it's designed to stop the destruction of the tropical rain forest. Over the years, this cooperation has provided support for more than 3,500 farmers in around 20 different cooperatives.

The company is also renowned for their support of Nicaragua. In 1990, Ritter Sport initiated the economic project CACAO-NICA in the country that's located between Honduras and Costa Rica. It offers support for small local farmers who cultivate cocoa sustainably. The aim is to improve living conditions for families who are dependent on agriculture, and at the



The 'colorful range' is introduced by Alfred Ritter in 1974 – against everyone's advice. Until then, chocolate was traditionally sold in silver or gold wrapping.



Photos: Schreiber Pötter

Only cocoa planted and processed under sustainable conditions is used.

The cocoa farmers not only learn how to improve quality and productivity, but the initiative also helps them to earn a decent living. After all, the world market price for cocoa highly fluctuates. That's why Ritter Sport pays above the market price. As the farmers deliver their products straight to the cooperatives, there is no need for intermediary agents. It's a way to ensure that the farmers receive fair pay, stresses Elke Dietrich.

In 2012, Ritter Sport went one step further and bought land in Nicaragua and started sustainable cocoa cultivation. According to the firm, the Finca El Cacao is one of the largest single cocoa farming areas in the world. The plot is situated 350 kilometers south of the capitol Managua and can only be reached by car. The drive takes many hours and includes difficult dirt roads. Only half of the 6,000 acres is used to cultivate cocoa, the remainder is made up of forests, wetlands and rivers. "Here, we're supporting reforestation in order to connect the forests and to build corridors for animals to roam," says Elke Dietrich.

In around seven years, they plan to use cocoa from their own plantations for a third of their products. "This is how long it will take before the trees will be ready for the first full harvest," explains the PR Officer. Meanwhile, well-known cocoa plantations in West Africa, like the Ivory Coast or Ghana, also produce precious cocoa beans for Ritter Sport. Since 2017, the raw material is 100% certified, which makes Ritter Sport the first large chocolate bar producer to use only chocolate that has been sourced and processed under sustainable conditions. This marks a milestone for the family business that turned over 498 million Euros in 2018.

This kind of commitment and long-term investment can only be sustained because Ritter Sport is a family business, and not publicly listed. "We don't have to report quarterly profits," says Dietrich. Here, nobody needs to hold up a share price. This is why the company is able to take a longer term view and invests in a plantation that will take years to yield any profit. "What may seem costly at first, will work out in the end," she says. Around 30 million Euros have been invested in *El Cacao* so far.

What now emerges are the fruits of decades of labor by an entrepreneurial family where perhaps not everyone wanted to manage a chocolate factory, but still, they managed to follow their calling while working in the interest of the family business.

The biographies of founding ancestors Marli Hoppe-Ritter and Alfred Theodor Ritter reveal plenty about the current owners' social and environmental perspective. Following the death of his father and company head, Alfred T. Ritter wasn't too keen to take over the business, but did so temporarily in 1978. Three years later, the psychology student gained his degree and started working as an independent psychotherapist in Heidelberg.

The Chernobyl disaster in 1986 encouraged Alfred T. Ritter to enter the renewable energy business. The fact that the majority of the vital hazelnut harvest was lost due to the radiation was a further encouragement. And the final trigger came when Alfred searched the market for a heating system without coal or oil to heat his private home, and couldn't find anything suitable. He decided to fill the gap in the market himself; in 1988 he became a founding member of the Paradigma group for solar, wood pellet and gas heating systems.

Today, their subsidiary company, Ritter Solar, which was founded in 2000 in Dettenhausen, is Germany's biggest manufacturer of vacuum tube collectors. Alfred T. Ritter also helped solar energy pioneer Georg Salvamoser to set up his solar energy factory, and continues to hold shares in the business.



A generous space linking the two wings of the buildings, also forms the gateway to the adjacent nature reserve.



Even if a chocolate factory and a museum may not have too much in common, the visitors don't make that distinction, says Simone Groß at the Museum Ritter.



Head of Marketing Michaela Holzäpfel: "... the endeavor to do everything a little bit better, instead of simply chasing profit margins."

Marli Hoppe-Ritter also chose her own path. In interviews, she always refers to herself as a member of the 1968 student generation. For a long time, she worked as a lawyer. She also founded the second independent women's refuge in Germany, and remained head of the company's advisory board until 2015. She has always been passionate about art and a keen collector for decades. "The idea to exhibit her collection was hatched a long time ago. Eventually it made sense to add a building next to the chocolate factory," explains Simone Groß, Head of the Museum Ritter. Marli Hoppe-Ritter opened the museum in 2005, finally exhibiting her collection of abstract art, alongside showing a variety of changing works from contemporary artists. Geometrical abstract art that focuses on the shape of the square remains a reoccurring theme.

This kind of steadfastness makes a lasting impression, not only on the employees, but also on the visitors. These visitors to Ritter Sport arrive daily by the coach load. They are welcomed warmly and explore the grounds and the adjacent nature reserve where the staff also enjoy their lunch breaks. The museum compound with its café and chocolate shop is a destination in itself. And, even if a chocolate factory and a museum may not seem to have too much in common, for the locals both are intrinsically linked. "We find the visitors don't make that distinction," says Simone Groß. After all, the museum benefits from this unusual concept as the art collection gains a much wider audience this way.

The elegant cube building was designed by Swiss architect Max Dudler; a monolith made from warm and bright limestone with large windows. Linking the two wings of the building a generous space forms the gateway to the adjacent nature reserve. On sunny days, visitors will find this area bathed in intense magenta, red, blue and yellow. The colored segments of the ceiling's glass windows shed vibrant light, painting the floor with vivid hues. They were created by French conceptual artist Daniel Buren, whose work previously formed an exhibition at the museum.


Color plays an equally important role when it comes to the company's product; a well-known fact in the 100+ countries which import Ritter Sport's chocolate. In 1970, the German slogan 'Quadratisch. Praktisch. Gut.' – *Square-shaped. Practical. Good.* was launched, while the US referred to them as 'Quality. Chocolate. Squared.' The 'colorful range' was introduced by Alfred Ritter in 1974 – against everyone's advice. Until then, chocolate was traditionally sold in silver or gold wrapping. But it proved to be a clever and timely move as the invention of color TV was rapidly spreading across Germany. They were riding the Zeitgeist with their colorful advertising, and other chocolate manufacturers stopped shaking their heads and started following Ritter Sport's lead.

Visitors to Ritter Sport arrive daily, by the coach load. They are welcomed warmly and explore the grounds and the adjacent nature reserve where the staff also enjoy their lunch breaks.

To this day, the brand is renowned for its bold and brave marketing strategy – currently steered by Michaela Holzäpfel. As Head of Marketing for Germany she coordinates the campaigns with her team. She also sees only advantages in owning a plantation and sourcing their premium cocoa directly. "It makes it easier to focus on the quality of the products instead of constantly following shifting trends," she explains. Of course, this strategy doesn't come cheap, "but it's exactly what makes working here unique. Calling it working for a good cause may sound a bit too philanthropic, but it really is all about the endeavor to do everything that little bit better, instead of simply chasing profit margins." For her, it all begins with the fact that the chocolate only contains 'good stuff'. "The view is to reduce everything where possible down to the essential," she explains. Sometimes it is necessary to explain this to the consumer, especially since many people no longer recognize the taste of natural ingredients due to the use of additives. The proof is in the pudding, or, in this case, the chocolate – with the recent introduction of three new "taste ranges", the 'cocoa class' has been reduced to the most essential ingredients: cocoa mass, sugar and cocoa butter – that's it. According to Holzäpfel, the chocolate has been well received.

Equally well received was the first lot of 10 tons of cocoa from the Ritter plantation, which reached the company's headquarters after a two-week journey by ship in spring 2018. Initial tests with the chocolate proved so successful that an official 'Limited Edition' was brought to market with the plantation's first harvest in fall 2018. But Ritter Sport wouldn't be Ritter Sport if they hadn't created a special chocolate edition made from those beans exclusively for the staff in the previous spring. "You won't find anyone at Ritter Sport," says Elke Dietrich, "who'd say our chocolate was no good."

The unmistakable Ritter Sport packaging is produced with color management by GMG.

A man with short brown hair and a goatee, wearing a blue short-sleeved button-down shirt, stands in front of a window. The window shows a view of greenery outside. Two light bulbs hang from the ceiling. The background wall is a light, textured grey.

TECH TALK

Meet the Dream Team

GMG OpenColor and GMG ColorServer now work hand in hand. To shed some light on this new cooperation, TrueColors invited two GMG team players: Area Sales Manager Susanne Nester and Product Manager Peter Schöffler.



Susanne Nester: "It really is very simple."

TrueColors: GMG ColorServer is our established converting solution that has been known to enable reliable workflows for many years. Now, thanks to the seamless link with GMG OpenColor, this busy workhorse is set to become a true magician. Is this for real?

Peter Schöffler: I'd like to put it this way: what we're presenting with the link between GMG ColorServer and GMG OpenColor is unique. There simply is no other solution on the market that could match it even remotely.

Before we dive deeper into this technology, could you describe to us what your day looks like?

Susanne Nester: Good idea, because I think the way we define our individual role helps explain the success of our products. I'm responsible for Sales in the German speaking region such as Austria, Switzerland and naturally Germany. I'll answer your question about my daily responsibilities short and sweet: It's understanding customers.

I always thought that was up to Product Managers ...

Peter Schöffler: Indeed. I represent the client's interest internally. My concern is to understand the client and the market. I want to know about the requirements of our customers. I prioritize these and discuss them with our developers. I also approve the implementation eventually. Of course, it's equally important to look at the bigger picture. That means detecting trends and developing ideas, which may take two years before they lead to concrete solutions.

So you've mentioned understanding clients twice. How does sales come into this?

Susanne Nester: Our sales activities do indeed tend to veer towards consulting. That's hardly surprising, after all, these

are products that need explaining. Admittedly, my discussions don't involve profile levels, or every bit and byte, but yes, the exchange and the understanding of what really benefits the client, that is the basis of our sales endeavors. Many, or perhaps all, of our products are based on this premise, to really understand what matters to the client.

So presumably, the idea to combine GMG ColorServer and GMG OpenColor came from clients in the packaging industry?

Susanne Nester: In part. We realized that our clients from different regions or countries have adopted different working practices even in the same sector. One solution could be interesting for the packaging market, while it may be used for a different printing applications in other areas.

Peter Schöffler: Regardless of the specific market, color management always has a degree of complexity. The knowhow required to create a profile usually comes from an expert. We recognize that the changes in the printing and graphic arts industry bring about many challenges. One being that there are fewer and fewer experts around while the demand for digital print, hybrid productions, spot colors and greater flexibility is increasing.

So it's about technology on one hand, and usability on the other?

Susanne Nester: And it's about automation.

Peter Schöffler: In reality it's about a number of simultaneous challenges. GMG OpenColor is undoubtedly a fantastic tool for profile creation. It's already been possible previously to use these profiles in GMG ColorServer. However, usability is a different matter, and we've now solved this successfully.



Peter Schöffler: “GMG ColorServer can now reap all the benefits of GMG OpenColor.”



“... both applications are actually linked.”

And what about GMG ProfileEditor?

Susanne Nester: Here we’re talking about an incredibly powerful tool based on lab data. GMG ProfileEditor had and still has its justification, but to work with it, you really need a lot of knowhow. On top of that, thanks to GMG OpenColor profiles with data based on spectral calculations – we can precisely render not only the color itself, but also the substrate and the process – including the overprinting behavior.

So, GMG is a solution for the future – does this mean that GMG ColorServer mainly benefits from this?

Peter Schöffler: You could put it that way. GMG ColorServer can reap all the benefits of GMG OpenColor: GMG MiniStrip for extremely space-saving test charts, spectral data, own spot color databases, overprinting ...

What’s the actual team work like for current solutions?

Peter Schöffler: We print the GMG MiniStrip on every sheet – on the margins, or wherever it fits. The color patches can be individually configured depending on the substrate. For corrugated cardboard, we advise using slightly larger color patches to negate the surface texture. After measurements are taken, GMG OpenColor will create a profile that simulates exact printing results on the chosen substrate.

Susanne Nester: A proper characterization of the press. And it really is very simple to do. Usually, our technicians explain the process during the installation, and then the client can start immediately.

And this is where GMG ColorServer comes into play?

Peter Schöffler: Yes, that’s right. As soon as the program opens up, the new profile is shown. I can simply add it to my workflow and create a hotfolder. There’s no manual export or

import required. So now, we have a genuine link between the two applications. For the operator things get even simpler after this: He or she simply drags a PDF file into the hotfolder and finds the converted file in the output folder.

And how about proofing?

Peter Schöffler: What makes this so amazing is that I can create a proof profile based on this data. Whether proofing or separating – we always work with the same characterization.

Can this data also be used in conjunction with GMG ColorPlugin for Adobe Photoshop?

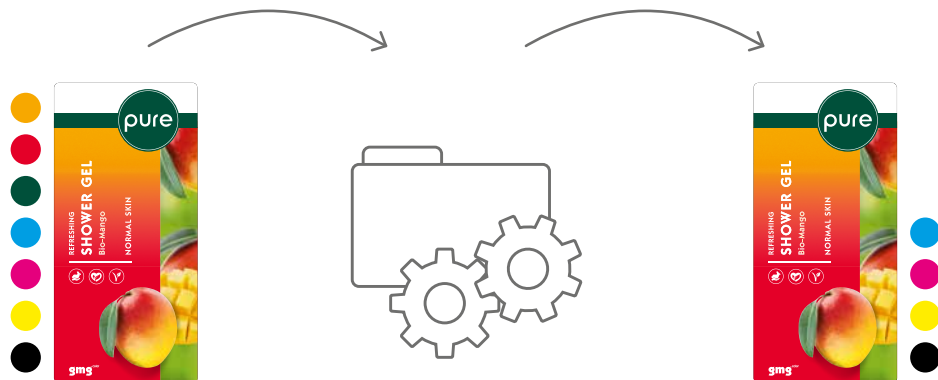
Peter Schöffler: Yes, absolutely. We use exactly the same reference data.

In which field of production do you currently see the greatest potential?

Susanne Nester: It’s hard to describe that one particular trend in light of such a broad area of application. Nevertheless, from my experience, I’d like to emphasize the developments in digital printing. Take a packaging printer – say a flexo printer – who has the need to print endless spot colors. This firm has just invested in a digital press. To manually process existing flexo print data for the digital press, they really need a lot of time – and plenty of patience. I’ve spoken to clients who took three years to get an adequate understanding of what the digital press does. Is that efficient?

Surely the manufacturers must be grateful to you?

Peter Schöffler: Reality is that printing press manufacturers delegate color management to their clients – the printers. But of course that’s causing problems – using gravure data in digital printing on premium substrate? No chance. But it’s



The operator simply drags a PDF file into the hotfolder and finds the converted file in the output folder.

true, at the end of the day, manufacturers appreciate that we can support our customers with a convincing solution when they're facing new challenges.

Will digital printing gain greater importance in packaging?

Peter Schöffler: Yes, I'm sure of it. We generally notice a trend towards smaller print runs and ever shorter order cycles. On-demand is the keyword. Warehouse management is an important budget factor. Take the example of the famous pizza box.

What do you mean by pizza box?

Peter Schöffler: It's just an example for what happens in real life. The small pizza restaurant around the corner can't order large numbers of boxes as they lack storage facilities. Corrugated paper, for example, is bulky by nature. Companies don't have the space to store it, so people order when they need more, expecting quick delivery. One answer to this is the warehouse on wheels. Trucks carry supplies that haven't yet been ordered.

Susanne Nester: There are many examples to support this on-demand trend. As consumers, we have seen the world of branded goods change. The smart farmer used to sell goods on a farmers market in brown paper bags. Today, their packaging is beautifully designed and produced in small numbers. The same goes for the bottles of the craft brewery. What used to be the privilege of the large brands is now a requirement of the small producers too.

Are these small brands really the drivers of digital printing?

Susanne Nester: They are part of this development. But there are other drivers too, like the pharmaceutical industry. Here, you often have changes, such as changes

to the product labelling, instigated by lawmakers. A lot of stock has been discarded because the boxes needed a new EAN code for example. By printing smaller quantities, this can be avoided.

Finally, let's turn back to color: Apart from converting CMYK, will GMG ColorServer also offer multi-color separation?

Susanne Nester: Good question, and the best is always left to last, isn't it? Yes, indeed, GMG OpenColor opens the door wide for this subject.

Peter Schöffler: We don't want to let the cat out of the bag just yet, but I'm sure our users know that we won't let developments lie idle from now on. We are naturally working tirelessly on the next iteration of our tools and solutions.

Mrs Nester, Mr Schöffler, many thanks for these interesting insights and future perspectives.

Efficient and Comprehensive Technical Support



Brett Smith, Helpdesk Technician

In an area of the GMG UK Norwich office surrounded by proofing printers, a light box and drawers of test prints, sits the first line technical support team. As their name suggests, this small but powerful team are the initial point of contact for customers who have technical issues. They resolve around 250 tickets a month, which can vary from advising which profiles are best for particular substrates to complete system rebuilds.

What stands out about the team – consisting of Andy, Brett and new recruit Emily – is their fast response and resolution times, and consistently top notch customer feedback. On average, the tech support team responds to enquiries in just 10 to 15 minutes.

Brett, how long have you worked at GMG? I'm about to celebrate my fifth year at GMG as part of the Technical Support Team.

What does your role involve? The role itself is quite varied but my main role is providing first line support for our customers by answering any questions; providing technical knowledge on our products and the industry in general; troubleshooting any technical issues with GMG software, customer files or printers; providing pre- and post-sales support; training; and generally turning things off and on again.

What did you do before? Pre GMG I completed my Bachelors Degree in Graphic Design at Norwich University of the Arts. Once graduated, I worked overnight at McDonalds for a couple of years.

What is the tech query you deal with most? Calibration issues are probably the most common ticket request we deal with on a daily basis. Always remember to do a nozzle check beforehand!

What is the strangest question a customer has ever asked you? A customer did once ask me what part of Oz (Australia) I was from... I have heard that Norfolk and Australian accents do sound similar but I didn't think I had much of an accent... Strewth!

If you weren't working at GMG, what would you be doing? Probably graphic design or front-end web development.

What do you enjoy most about your role? There's loads that I enjoy about the role! We have an amazing team at GMG and I love the variety of the work. We are exposed to so many technical challenges and new learning opportunities, even while under pressure from multiple issues or customers, so it's never boring. One of my favorite aspects of the job is actually the customers themselves. I used to have to deal with the general public and anyone who has worked in a customer service role serving the general public will understand exactly what I mean! Our customers are all business professionals so dealing with them is always a pleasure.

What is your favorite GMG product and why? GMG InkOptimizer. I'm always amazed when I look at the before and after separations to see how much ink has been saved. Clever stuff.

What is your favorite tech product/gadget/invention? It has to be the Internet, doesn't it? Nothing else comes close!

What is your favorite and least favorite color and why? My favorite color is blue, completely unoriginal I know... Something like Pantone 298C. As for my least favorite color – I don't actually dislike any colors but if I have to pick one I would go for that sludge color they put on all the cigarette packets here in the UK which is Pantone 448C. Officially "the ugliest color in the world".

GMG UPDATE

March 24th – 26th 2020
Digital Printing – Process
Control and Profiling

GMG ACADEMY

Sept. 29th – Oct. 1st 2020
Color Management and
Standardization



GMG ColorProof 5.11.1

Binding and comprehensive quality control of digital color proofs on the basis of defined standards

- Job processing and printers can now be monitored from any location with the web-based proofing tool GMG ColorProof GO: Jobs can be put on hold, started or deleted remotely, while printers can also be controlled from a distance – for example by selecting a different media type or starting an automated recalibration
- The feature “Calibration Check Upfront” enables GMG ColorProof to decide whether a recalibration is needed without any user interaction, leading to a fully automated printer calibration process
- PANTONE’s new collection of metallic colors is available in GMG ColorProof

GMG ColorServer 5.1

Our solution for automated color conversion ensures optimum color results and stable printing processes. Also available with ink-saving profiles

- GMG ColorServer now supports a direct connection to GMG OpenColor, assuring the easy creation of separation profiles and spot color libraries for custom CMYK printing conditions in GMG OpenColor and the usage in GMG ColorServer without any expert knowledge
- Dynamic information on the server status (e.g. server is running)
- Advanced PANTONE library with 294 new colors available

GMG OpenColor 2.2.3

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

Simple generation of precise proof and separation profiles

- Definition of spot-to-CMYK libraries for GMG ColorServer: GMG OpenColor calculates the best color match when separation spot colors to CMYK, creating an optimized library in db3 format that can be directly exported for usage in GMG ColorServer
- With an additional GMG OpenColor separation license, all printing processes can be used as input color spaces for separation profiles (e.g. offset-to-flexo profile if a flexo license is given)
- Reduction of processing time for smoothing measurement data, especially for data with more than four colors
- Enhanced usability for importing archives, including an overview of import data, automatic validation and skipping already existing data to avoid duplicates

GMG ColorPlugIn 1.3

Color conversion with color management from GMG in Adobe Photoshop

- MinDot tools for checking and adaptation of minimum tonal values in flexo printing
- ChannelRemover for removing and compensating individual channels in one image or one selection
- ChannelChanger for replacing CMYK channels with special color channels
- GMG OpenColor Preview for generating a color-accurate preview of process and special colors right in Photoshop
- New Photoshop palette

SELECTIVE FACTS



Here comes the bride

The white bridal gown, which is almost mandatory at Western weddings, gained its popularity only in the 19th century. The rural population lacked the financial resources for a pompous dress, which is why brides usually wore the same black holiday clothes as at other celebrations. White dresses had already been popular amongst the aristocracy, but it was the wedding of British Queen Victoria in 1840 that made white bridal gowns become a real trend. The trend spread through all classes, as the industrialization not only increased the desire for individuality, but also raised people's budget. (noz.de)

Other countries, other colors

A typical wedding dress isn't white everywhere. In some Asian countries, the color represents sorrow and death, which is why white is worn at a completely different live event: at funerals. For their wedding, brides often resort to red – in many Asian cultures it represents celebration, joy and a long life. Another example of the cultural differences in color perception: In Egypt, yellow is associated with happiness, while in German one speaks of someone becoming "yellow with envy". (shutterstock.com)

I can see what you cannot see

Humans usually have three different color receptors (also known as "cones") in the photosensitive retina. Therefore, we're able to see a million colors. Disorders of color perception or color blindness are well known – but what about the complete opposite? There are indeed people who can perceive a hundred times more colors than usual. About two percent of the population are so-called tetrachromates and have four color receptors, which provide an extended color spectrum. Anyone with the genetic predisposition to be able to process the 100 million colors has cracked the (color) jackpot. (welt.de)



ALTERNATIVE QUESTIONS

Yili Lin

Executive Assistant and Marketing Manager GMG China



Photo: Yili Lin

What is your favorite color? Pantone 2567 C. It's been my favorite as long as I could remember.

Name three places you want to visit: Inside a black hole, Florence in Italy, other Yili's homes in the parallel universes.

Which type of music do you prefer? I just checked my music app and it seems top 10 most frequent played music all belong to one musician – Yo-Yo Ma, then I guess it should be classical music?

Something most colleagues don't know about you: I would always hide to take a 15 min nap at noon to be more efficient in the afternoon. That's why I hardly hang out with people for lunch break.

What color describes you best? And why? Purple, a combination of passionate and rational.

City or countryside? City for now.

How do you spend your time when you are not at GMG? Having ballet and contemporary dance trainings, modelling for my little visual art project Yili's Artitude on my blog and Instagram.

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

My grandfather on my mom's side. He passed away when I was way too young. I really want to know him better, to learn his dialect, to understand what he had come through. I just recently found out that he was one of China's best hydra power engineers and the history of seniors in his family seems worthy of a documentary. It is really sad not to heritage your grandparents' spiritual assets and have the history of family buried with time.

What was your first job? Teaching calculus at a Cambridge International Center as a sophomore when my Dad cut me off financially.

Your favorite dish is: Is?! I have too many favorite dishes. I enjoy paella plus all my mom's variety of healthy Chinese cuisine.

Summer or winter? Normally I would say summer, but after living in Palm Beach, Florida spending summers all year round, I am afraid it is going to be winter – as long as it is not the winter in Shanghai ;-)

In what area of your life are colors most important? In every aspects of this world that reflects into my eyes.



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