

# trueColors

THE MAGAZINE FROM GMG

SPRING 2022

## ICONS

**Veve Clicquot:  
Among Grande  
Dames**

Page 14

## ICONS

**Brand new  
world**

Page 26

## ICONS

**Marc Cain:  
Intoxicating  
colors**

Page 34

## ICONS

**Smarties: So  
wonderfully  
colorful**

Page 40

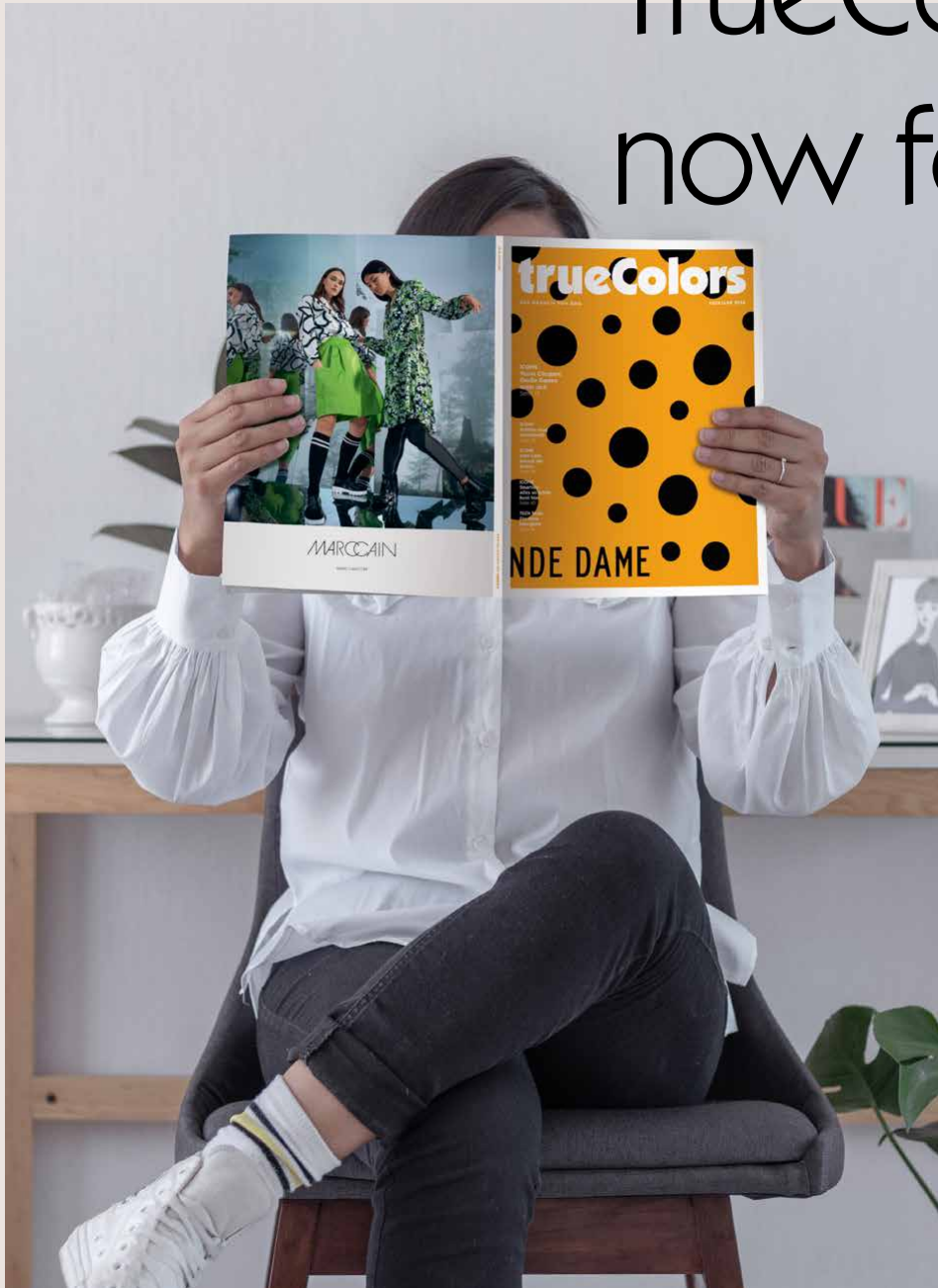
## TECH TALK:

**The new casual**

Page 46

# NDE DAME

# Subscribe to TrueColors now for free



TrueColors, the magazine from GMG, is published twice a year and is free for registered subscribers. If you don't want to miss any future issues, you should register at: [www.gmgcolor.com/truecolors-signup](http://www.gmgcolor.com/truecolors-signup)



**12**

**ESSAY**

**Three Colors Red**

**14**

**ICONS**

**Veuve Clicquot:  
Among Grande Dames**

**20**

**WHO SAID IT?**

**Quote unquote**

**22**

**LIVING COLOR**

**24**

**PEEP SHOW**

**Hey, what are you up to?  
Creative minds explain**

**26**

**ICONS**

**Brand new world**

**32**

**PAGES**

**34**

**ICONS**

**Marc Cain:  
Intoxicating colors**

**38**

**PORTRAIT**

**Do it right first time**

**40**

**ICONS**

**Smarties: So  
wonderfully colorful**

**46**

**TECH TALK**

**The new casual**

**50**

**SELECTIVE FACTS –  
ALTERNATIVE QUESTIONS**

**51**

**GMG UPDATE**

**Current software versions**

## **PUBLICATION DETAILS**

**Publisher:**

GMG GmbH & Co. KG  
Mömpelgarder Weg 10  
72072 Tübingen  
Germany

Phone: +49 (0) 7071 93874-0  
Fax: +49 (0) 7071 93874-22  
truecolors@gmgcolor.com  
www.gmgcolor.com

**Editors:**

Antje Dohmann  
Ilona Marx  
Armin Scharf  
Jochen Wintergerst  
Liable for editorial content:  
Jochen Wintergerst

**Design:**

WINTERGERST OPEN

**Cover image:**

© Yayoi Kusama for Veuve Clicquot

**Printing:**

Raff & Wurzel Druck GmbH

**Printed on:**

Sappi Magno Volume 1.1  
250 g/m<sup>2</sup>, 135 g/m<sup>2</sup>

**Copyright:**

All articles are copyright-protected.  
All rights reserved.

**GMG – we know color**

GMG is the leading developer of high-end color management solutions. With more than 35 years of experience in managing color, GMG is a pioneer in its field and literally setting the standard in color management. GMG's clients range from creative agencies and prepress companies, printers and consumer brands. GMG is available globally through its subsidiaries and a network of partners.



Photo: Dan Calderwood

The Statue of Liberty is one of the world's best-known landmarks, not least because of its blue-green color. When the statue was unveiled in 1886 – its outer skin is made of copper – it revealed in the typical shiny copper-brown. Exposed to the elements, Liberty's outer layer soon went through the material's natural color transformation, known as patina, until finally settling as we know it today. Interestingly, Lady Liberty appears to have taken on a distinctive shade due to the unique environmental conditions in New York.

### icons

A garment care label, an iPhone, an airport arrival lounge – icons are everywhere. They show us the way, or how to do things; they are omnipresent. But there are also icons designed to be unique. Striking, style-defining, special. Memorable, standing for things we aspire to, even adore? Marketing has long cottoned on to it. The brand as an icon. What else? But how many iconic products fit on a supermarket shelf? So how exactly does omnipresent uniqueness work?

Establishing a brand as an icon isn't done overnight. In the case of Veuve Clicquot champagne house, this journey began in 1770. Today, the yellow label is synonymous with special moments around the world. We should toast to that (p. 14).

Agencies love it when brands grow into icons. And packaging designers, for their part, can set strong signals too: developing sustainable solutions that incorporate branding and demonstrate responsibility. This beautiful new brand world makes sense and looks great (p. 26).

Speaking of good looks – at Marc Cain in the Swabian town of Bodelshausen, fashion with international appeal has been created for almost half a century. Two secrets of success: iconic prints and technical innovation (p. 34).

Can things get even smarter? More than one generation of parents indulged in the colorful Smarties as children. The lentil-shaped chocolates from the iconic tube are unstoppable. Maybe also because hardly anything has changed in terms of appearance over the years – or has it? (p. 40).


Eva Jüde-Löffler and Christine Salzbrunn love technology. They know exactly what's important in print production – the best prerequisites for a new level of casualness (p. 46).

Have fun with the new TrueColors!

**Robert Weihing**  
Co-Founder GMG GmbH & Co. KG





An aerial photograph of a tennis court. The court is a vibrant green color with white lines marking the boundaries and the center line. It is surrounded by a dense forest of tall, leafy trees. A dark path or road runs along the right side of the court. The overall scene is peaceful and natural.

⊕ **TrueColors**

Game, set and match. Here, the court is the champion. No protests, no tantrums. It would be inappropriate. This enchanted place is – unsurprisingly – in England, 200 kilometers from Wimbledon. Professionals who fail there in the qualifiers could be lucky enough to serve here, play a few sets and enjoy a cup of court-side tea while contemplating their career.



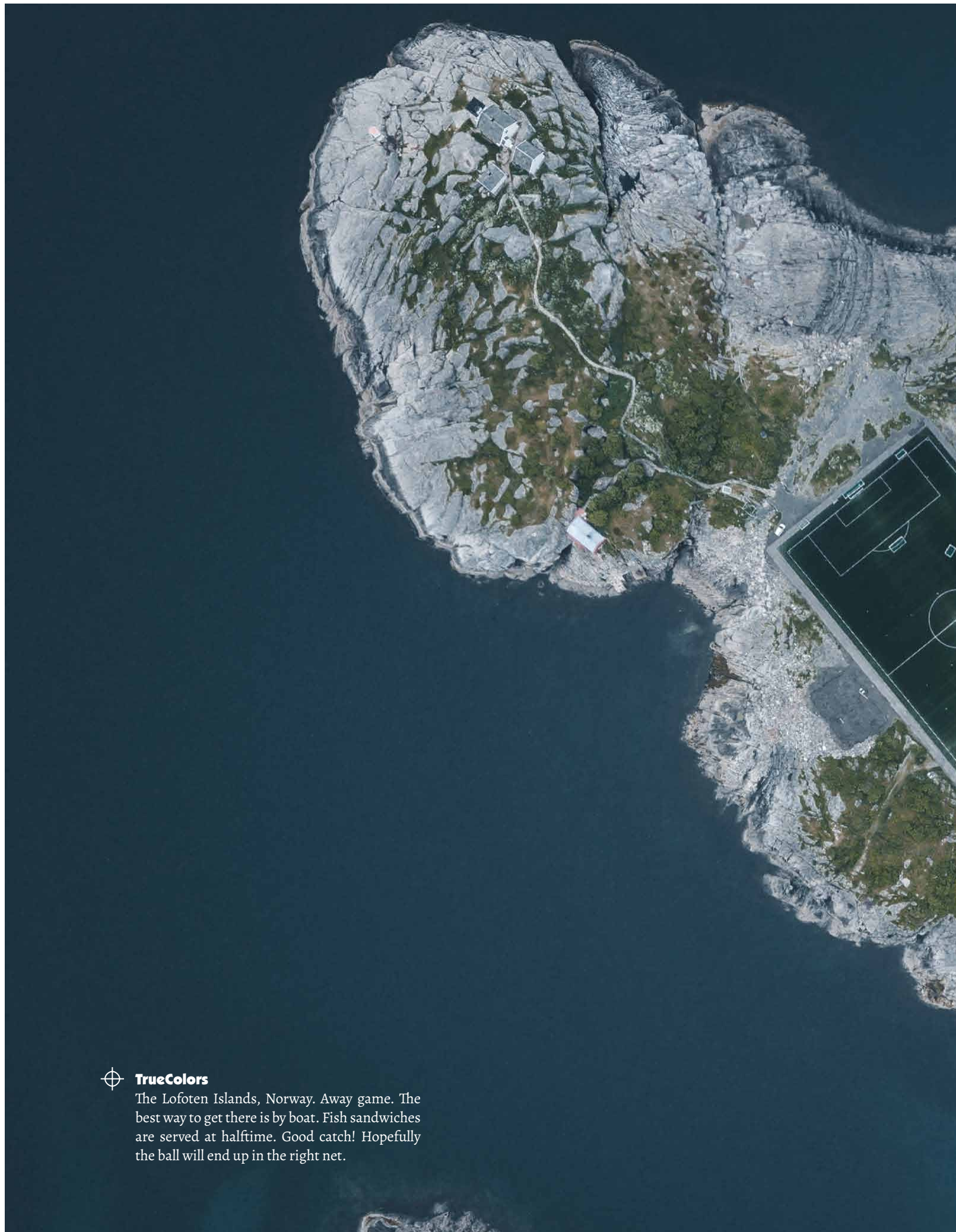
Photo: Lance Asper





⊕ **TrueColors**

The Fort Lauderdale Beach Basketball Court is a great spot to throw a few hoops. Practical: if the ball lands off the court, it doesn't roll into the sea, but stops short in the deep sand. Nobody is slacking around here. The fitness equipment on the edge of the court is always in use, people are jogging, cycling, skating, or swimming.



**TrueColors**

The Lofoten Islands, Norway. Away game. The best way to get there is by boat. Fish sandwiches are served at halftime. Good catch! Hopefully the ball will end up in the right net.

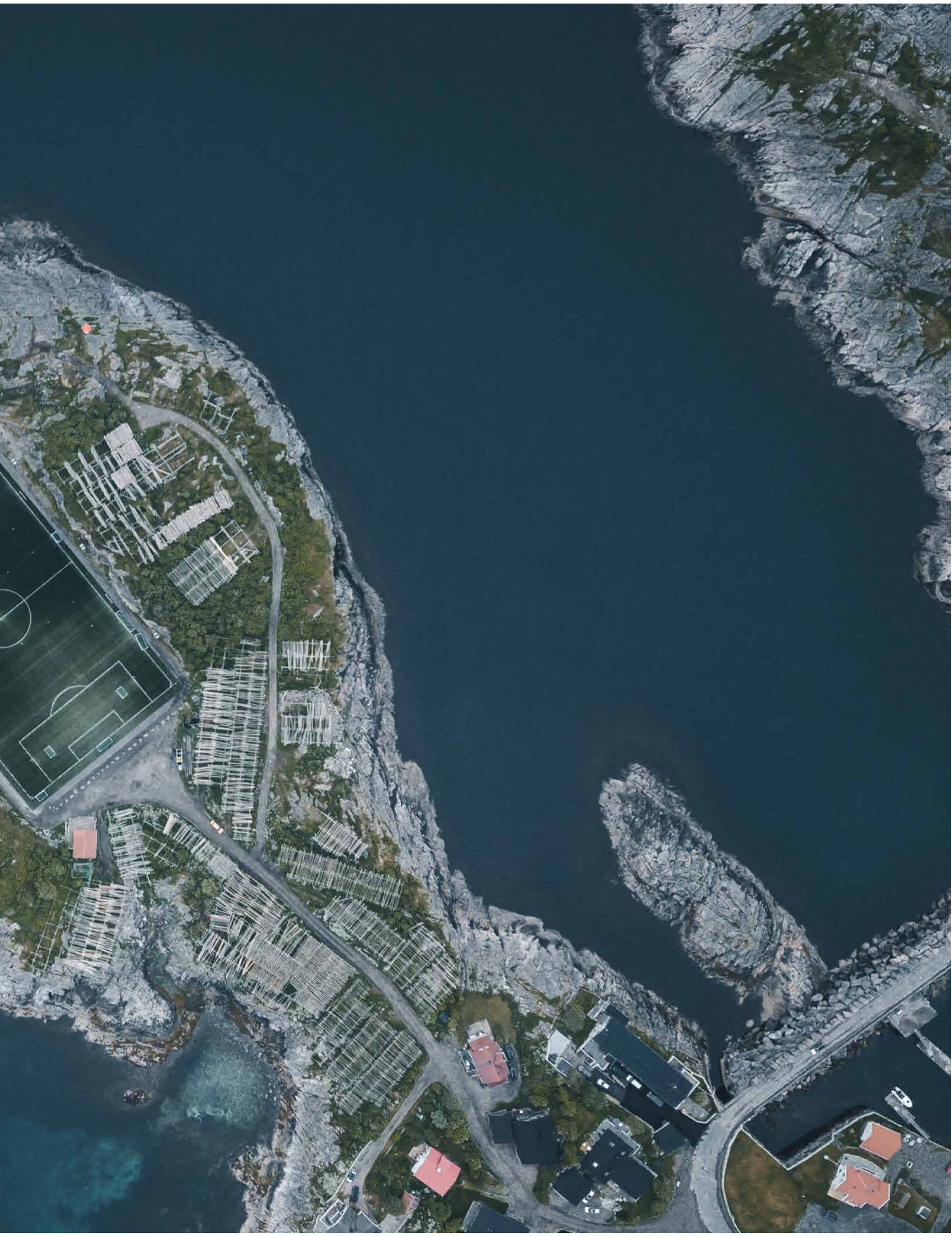


Photo: Alexandr Bormotin



# Three Colors Red

**An unforgettable moment. As the incoming First Lady Melania Trump presented the then incumbent First Lady Michelle Obama with a large turquoise box during a visit to the White House, the whole world knew where the state gift came from. Only the luxury jeweler Tiffany uses this color, the so-called Tiffany Blue. Pantone PMS 1837 describes a color that became a trademark.**

But how does a color become a brand or, better still, an icon? This is a secret that many companies would love to uncover. Colors are often of crucial importance for the success of global brands. Just think about Nivea-Blue, Coca-Cola-Red or the Green of Starbucks. One thing is certain: achieving consistent repetition of these colors regardless of the application is key to branding. By consistent application we are talking about decades of consistency, regardless of fashions.

A color linked to a brand eventually represents the values and attitudes of that brand. Incidentally, this messaging is not limited to the color, packaging design and materials also convey a message. For example, using glass bottles or recycled cardboard packaging communicates not only the brand's commitment to the environment, it also helps the user communicate the same values.

Back to colors. One might object that not all colors were chosen as deliberately as the Tiffany-Blue, which was considered the traditional color of Victorian brides. The luxury brand Hermès, for example, came to its iconic orange by complete accident: It was only because white paper became scarce during the Second World War that the French wrapped their leather goods in orange-colored paper. Today the desirable Hermès boxes are an integral part of the brand experience and no doubt the reason for purchasing the odd little gift.

An iconic product in iconic packaging – clearly a winning formula. Brand colors that seem so natural today, may not have been an obvious choice in the past. An icon is a lighthouse in the sea of competition, blending in is clearly not desired. That said, yellow for an elegant luxury champagne? Back in 1877 that was certainly a brave decision by the resolute founding widow Barbe-Nicole Clicquot-Ponsardin. 145 years later, the iconic yellow is glowing brighter than ever.

Choosing the right color clearly takes a bit of courage, as no logo, name or picture is as internationally recognisable as a color. The best example: Coca-Cola. A color that can't be found in a Pantone color book. The iconic red is a combination of three different shades of red. James Sommerville, until recently Vice President for Global Design at Coca-Cola, calls Coca-Cola-Red the company's 'second secret formula'.

A secret formula? It may not be obvious to the layman, but iconic colors are about the finest nuances. For the experts, the Coca-Cola-Red is worlds apart from the Ferrari-Racing-Red and also differs fundamentally from the classic lipstick red Rouge Allure by Chanel. By the way: The legendary Coco Chanel also helped non-colors achieve icon status. By elevating black from the color of mourning to the catwalk in such radical, uncompromising fashion, it fundamentally changed its social significance. The 'little black dress' that the fashion designer advocated is in terms of timelessness and elegance unsurpassed to this day. And no other color has ever truly succeeded in becoming 'the new black'.

ICONS



Barbe-Nicole Clicquot-Ponsardin

# Among Grande Dames



A widow who stands for luxury and joie de vivre? A winery that encourages female self-empowerment. The French champagne brand Veuve Clicquot has never cared much about conformity. And there is good reason to believe that this is exactly why the exclusive maison is so irresistible.



Around 200 years ago, Madame Clicquot was seen here daily. Today L'Hôtel du Marc in Reims is the company's headquarters and luxury accommodation for invited guests. Erected in 1840, the building miraculously survived both world wars almost unscathed and was extensively redesigned from 2007 to 2011 by the Parisian interior architect and designer Bruno Moinard.



The quality of the vines on our land is exceptionally high thanks to the nature of the soil and the favorable climate.

It is and remains a fascinating spectacle, an image of pure aesthetics: the small bubbles collecting at the bottom of the elegant champagne flute, dancing in formation towards the surface. The mere sight of a golden glass of champagne is a promise, a symbol of French savoir-vivre, simply: an expression of joy.

Can you capture such a special moment? Even translate it into art? That was the question at the Veuve Clicquot house. And the famous maison based in Reims, France, the second largest champagne producer in the world, would not be where it is today if it had not found a way. Sensational, unusual and perfectly reflecting the company's DNA.

The Japanese artist Yayoi Kusama, currently exhibiting a major retrospective at the Tel Aviv Museum of Art and a spectacular show at the Tate Modern in London, has dedicated her entire creative oeuvre to the circular shape. For Veuve Clicquot, Yayoi Kusama created a masterpiece limited to 100 copies: a colorful flower sculpture that is dotted with the artist's iconic polka dots. What could symbolize sparkling champagne more perfectly? The stems, flowers and leaves of the work of art are entwined around a magnum bottle of the legendary vintage champagne 'La Grande Dame 2012'. Et voilà! The special moment, which is crowned with a ceremonial drink across cultures, has found its expression in a piece of art.





© YAYOI KUSAMA

The connection to Yayoi Kusama has existed for many years. The Japanese artist recently designed the label and packaging for 'La Grande Dame 2012'. The icing on the cake: a sculpture, limited to 100 pieces, that's entwined around a magnum bottle of the legendary vintage champagne.

The artist is the perfect choice: Yayoi Kusama, the pioneer of feminist art, has a lot in common with Barbe-Nicole Clicquot-Ponsardin, the legendary 'Widow Clicquot'. Both women were/are extraordinary strong characters, daring and bold, 'audacieuse', as the French would say. Kusama, found her art and herself in the restrictive world of the 1950s, where Barbe-Nicole Clicquot-Ponsardin, lost her husband in 1805 at the tender age of 27. Despite not having any experience, she transformed the wine business with champagne production into a global brand. Veuve Clicquot is celebrating its 250th anniversary this year – an appropriate milestone to take a look at the history and the future plans of the brand synonymous with celebrations and special occasions.

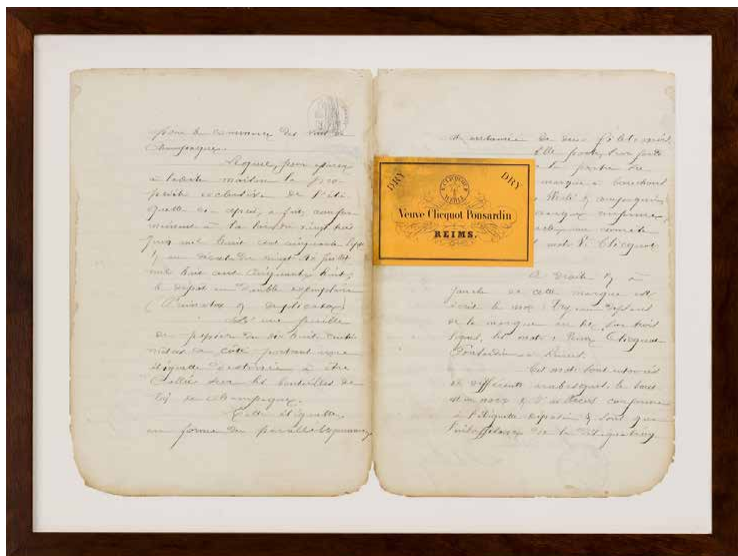
The story of the Veuve Clicquot champagne house is first and foremost the story of its founder. The loss of her husband determined the brand's fate: In the early 19th century, widowhood alone offered a woman the opportunity to enter into contracts and keep a bank account. Fortunately, the young widow Clicquot was truly extraordinary. She knew exactly what she wanted. First, she persuaded her father-in-law, who had founded the winery in 1772, to entrust her with the company, and then she pursued her vision to sell her champagne globally. "I want my brand to be number

one in New York and Saint Petersburg!", said Barbe-Nicole Clicquot-Ponsardin as early as 1831 – clearly an early supporter of globalization.

Madame Clicquot didn't shy away from taking risks to implement her ambitious export plans. She had her sights set on the Russian market. Despite Napoleon's imposed continental system during his reign, in 1814 the courageous entrepreneur had 11,000 bottles shipped to Königsberg. She took the risk of the entire shipment being confiscated. When the trade blockade fell, the journey could be completed, and the bottles arrived in Saint Petersburg where they would be sold for a profit. The Grande Dame of Champagne also wanted to be the first to sell to the American market. And so, just in time for the gold rush in 1848, she delivered on her vision and began to export champagne to America. Veuve Clicquot soon enjoyed economic success across the Atlantic.

**The history of the champagne house is first and foremost the story of its founder.**

Madame Clicquot was gradually introducing her products to all of high society in Europe. Such determination and entrepreneurship are bound to bear fruit. Today, Veuve Clicquot is one of the best-known and world's largest



Madame Clicquot placed great emphasis on public relations and engaged in numerous correspondence. The widow is said to have written more than 100,000 letters. Every important event in the life of Europe's first female entrepreneur of that scale is documented in handwritten letters and preserved in the archives of the Pavillon du Patrimoine Historique in Reims.



Photo: Veuve Clicquot

On the occasion of the company's 200th anniversary in 1972, Veuve Clicquot launched its Business Woman Award. Today the prize is called the Bold Woman Award and honors women for their exceptional entrepreneurial achievements. In 2021 Sonja Jost (pictured on the right) received the award. She is the founder of DexLeChem, a start-up in the field of green chemistry. The Bold Future Award went to Nora Blum, co-founder of the digital medical company Selfapy.

champagne brands. Still maintaining its luxury image. The yellow label stood the test of time and quietly suggests that those able to enjoy it have made it in life. The yellow was certainly a bold choice back in 1877 but it's fitting for a bold brand.

All around its headquarters in Reims, the maison owns one of the region's most beautiful and largest wineries, covering 390 hectares. Twelve of the 17 Grands Crus of Champagne and 20 of the 44 Premiers Crus, are grown in the vineyards managed by Veuve Clicquot. The vineyards are blessed with plenty of sun, a favorable climate and chalky soil. The grapes grown here are of a quality which can hardly be surpassed. The grape varieties of the Veuve-Clicquot winery roughly reflect the mixing ratio of the fine champagnes: 47 percent Chardonnay, 36 percent Pinot Noir and 17 percent Pinot Meunier. The ratio varies depending on the product.

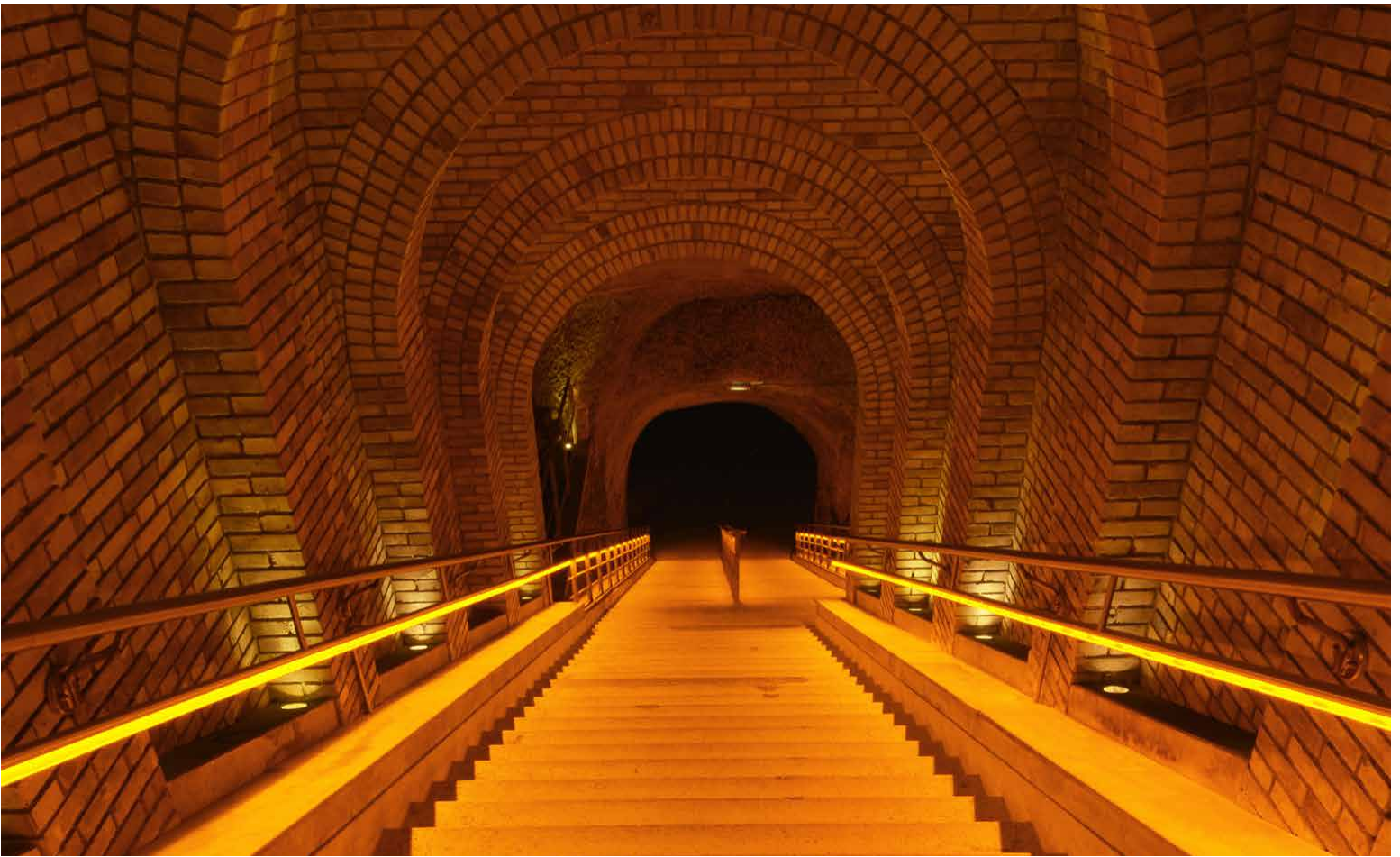
A full 95 percent of Veuve-Clicquot vines are classified as Grands or Premiers Crus. 'Only one quality, the best' was Madame Clicquot's lifelong motto.

Continuity was also important in personnel matters: once a cellar master at Veuve Clicquot always a cellar master at

Veuve Clicquot. A short line of only ten masters guarantees the continuation of the Veuve-Clicquot style to this day. Then as now, a lot of manual work goes into creating the exclusive sparkling drink. A vine has an average lifespan of 40 years and, depending on its age, it requires different treatment. One hectare of vineyard requires around 380 to 420 hours of work per year. And that's without factoring in the labor-intensive harvest. Veuve Clicquot understands that nature must be looked after and cared for to protect its own future, thus the business lives up to its sustainability standards by using only organic fertilizers.

**Once a cellar master at Veuve Clicquot always a cellar master at Veuve Clicquot.**

On the outskirts of Reims, the unofficial capital of the Champagne region, visitors walk in the footsteps of Madame Clicquot. On this tour visitors descend an impressive staircase into the Crayères, the chalk cellars of the winery, hidden under the Saint-Nicaise hills. A staggering maze of 400 pyramid-shaped caves connected via a 24-kilometer network of corridors. An underground treasure trove. At the entrance: a table with holes designed to hold upside down champagne bottles. The so-called vibrating table is an invention of the widow Clicquot. She developed the apparatus together with one of her cellar



On a tour of the wine cellars of the exclusive champagne brand, visitors descend a staircase flooded in golden light into the holy caves.

masters. It serves to keep the champagne from clouding due to dead yeast cells.

Looking back is still part of the future strategy at Veuve Clicquot today. Because who else, other than Chanel, has such a heroine to call their own? Such historical legacy is priceless, especially in the luxury sector. La Grande Dame was an exception at the time, the first female entrepreneur of that scale in Europe. She wasn't interested in conventions, and so the resourceful, resolute businesswoman became one of the first great women in economic history, something the brand has been celebrating for the last 50 years. Since 1972 the champagne house has been awarding a prize for innovative female entrepreneurs, the Veuve Clicquot Bold Woman Award. Three hundred and fifty women from 27 countries have been honored so far, they all have one thing in common: boldness.

The widow once formulated her credo as follows: "If you can take two steps forward, why should you only take one?" Her courage has paid off. In one of her letters – she is said to have written 100,000 letters during her reign – Madame gives her great-granddaughter Anne the advice: "Let your intelligence guide you. Act boldly. Maybe you will become famous one day." And again, Barbe-Nicole

Clicquot-Ponsardin turned out to be right. Anne de Rochechouart de Mortemart, the Duchess of Uzès, made a name for herself as a feminist activist – and being the first French woman to hold a driver's license in 1898.

---

*GMG color management and proofing solutions ensure the most reliable production of high-quality labels. The print result is accurately predicted, and consistent colors are guaranteed at all times even with varying substrates, different printing processes and re-prints – the result meets expectations every time.*

## WHO SAID IT?



**Only  
one quality,  
the best**

**BARBE-NICOLE CLICQUOT-PONSARDIN**



01

# Living

**Whether home office or no office – here comes the color of freedom (see page 4). Apple calls it quite simply: “Green”. Canyon thinks the wheel of freedom comes in “Matcha Splash”. The wrap futon by Karup Design invites you to dream in the color “Mint” – possibly by the side of a pool. This is what freedom looks like.**



04

02



03



# color

Illustration: Apple



05



06

**01 Coffee machine**, KBG Select, up to 10 cups, 239 Euro, [www.moccamaster.de](http://www.moccamaster.de)    **02 Gravel Bike**, Grizl CF SL 8 suspension, RockShox Rudy fork suspension, 3,199 Euro, [www.canyon.com](http://www.canyon.com)    **03 Storage**, toolbox by Arik Levy, 35 Euro, [www.vitra.com](http://www.vitra.com)    **04 Above ground pool**, Playa Living, including cushions, 10, 141 Euro, [www.piscinelaghetto.com](http://www.piscinelaghetto.com)    **05 iMac 24"**, 4.5K Retina display, Apple M1 Chip, from 1,449 Euro, [www.apple.com](http://www.apple.com)    **06 Wrap futon**, Bed in a Bag, 70 x 190 cm, 219 Euro, [www.karupdesign.com](http://www.karupdesign.com)

# Hey, what are you up to?

Creative minds explain



© Studio Mia Florentine Weiss, 2019



## BERLIN: **Mia Florentine Weiss**

Art is always political. It is the barometer of how democratic a country really is. Countries with a vibrant art scene and uncompromized freedom of expression live with democracy as the foundation of their society – countries in which this freedom is suppressed often follow authoritarian/dictatorial principles. Hence a Europe without borders – neither spiritually, geographically or economically – is my vision for the peaceful coexistence of all European countries. My plea is: “The power of art in public places as democratization!” For me as a cosmopolitan, cities are urban museums – a democratic place where people, citizens, tourists, regardless of their background, come together. Experiencing public art doesn't require a ticket or an exhibition catalogue to explain its purpose and it's certainly not elitist – the same can't necessarily be said for a museum or a gallery. This genre is called ARTIVISM – art & activism – art meets resistance! My LOVE HATE sculpture is such an example. ARTIVISM has the power to become a movement: “Turn Hate into Love!”



Photo: Andrea Theis



## ZURICH: **Nicolas Vionnet**

My roots lie in painting, I actually painted almost exclusively in the first few years of my practice. It was only years later, when I started my master's program "Public Art and New Artistic Strategies" at the Bauhaus University in Weimar, that space suddenly became more important. I suddenly no longer simply had a white wall as a playing field, but a place or public space with a very specific background. New questions were important, like: What kind of history does this place have? How is the place used by the inhabitants and what function does it have within the city? In order to make an intervention, it was logically important to first learn more about the space and become familiar with it. During this time, my approach, as well as the entire artistic process, changed significantly. Today I can say that many of my works are inspired and developed from the place, so they are site-specific. Funnily enough, painting is still part of my work, it's just more in tune with the space now. Color has always played a subordinate role to me. I prefer to work with achromatic colors such as black, white or gray.



Photo: Barbara Forslund-Leu



## BERLIN: **Ming Lu**

Being a multidisciplinary artist, I create works reflecting my cultural identity, which combines enduring attachments to China, the country of my birth, and to Europe, where I studied art. I work with local workshops in China to create porcelain, embroideries, soft sculptures, and play on the tension between contemporary art and traditional folk crafts. As "Made in China" mass production became a global industrial phenomenon, I experimented with a craft that is known to be slow, inaccurate, time and labor consuming, almost forgotten but is deep-rooted in our history. When people come to my exhibition, they often tell me the colors in my work are very pop, which is true, but in my color palette I also reference very often ancient embroideries and traditional Chinese wares, so it is a mixture of both.



## VIENNA: **Julia Skergeth**

Julia Skergeth is the creative & business mind behind her brand of the same name JULIA SKERGETH. The 29-year-old Austrian has been developing her own design label for four years – impressively successful, international and in countless collaborations. As a trained graphic and fashion designer, Julia Skergeth focuses on a life of aesthetics.

"As a designer, you have to approach things naively, face challenges calmly and work in the present. It's about reaching the aesthetic ideal step by step, relaxed and with much curiosity."



Unmissable, colorful and cheerful illustrations on the packaging evoke moments of comfort and familiarity when consuming Big Macs and the likes. At the same time, they form an internationally understood graphic system.

# {Brand} new world

Packaging gives brands a face. Beyond that, it serves to protect the product, it should be sustainable and naturally look great. An exciting and challenging task for designers.

**Y**ou don't have to be a fan of cheeseburgers, Big Macs and the like to appreciate the new packaging from McDonald's. It is part of a world-wide brand update by the New York agency Pearlfisher. "We wanted to create a branded feel-good experience that works globally," says Matt Sia, Creative Director at Pearlfisher. "Regardless of the language or region, the packaging design should be universal and put a smile on people's faces." The creative team succeeded in doing this with succinct, playful and artistic illustrations on the packs, each relating to the product they contain.

There is the yellow yolk on the Egg McMuffin wrapper, the waves on the box containing the fillet O'Fish and the quarter pounder wrapper featuring the orange stripe that immediately reminds you of melting cheese. "The new packaging says more with less. Our illustrations capture the iconic character of the brand," says Matt Sia, whose favorite is the simple glowing circle on the Egg McMuffin.

McDonald's is also on the right track with its packaging when it comes to sustainability. In Germany, the company recently served the first burger in packaging made of grass paper, a material that uses significantly less water and energy in production compared with conventional papers.

## Mega topic sustainability

Whether large or small, no brand can afford to ignore the topic of sustainability when it comes to packaging. Tighter regulations stipulate it – for example via ever increasing recycling targets – and consumers prefer brands with a convincingly sustainable appearance. As a result, the packaging industry has seen a lot of change in recent years, with many large companies working on exciting innovations. Several years ago, the beverage manufacturer Carlsberg started the development of its Green Fiber Bottle, a paper bottle that is also suitable for carbonated drinks. Encouragingly, there are now two prototypes, but it will probably take some time until they are ready for the market.

In contrast, a cosmetic tube that L'Oréal developed together with the packaging company Albéa. Here a bio-based paper-like material replaces a large part of the plastic. Garnier Bio's "Protective Hemp" moisturizing cream is already available in such tubes.

Paper and cardboard are popular materials and increasingly replace plastic. The Finnish start-up The Paper Lid Company and the paper manufacturer Metsä Board recently presented a lid for disposable cups made from

**Consumers like brands with a convincingly sustainable appearance.**



Cardboard instead of plastic. Vogue Scandinavia distributes its magazines in cardboard sleeves, the design is inspired by the colorful work of the Swedish artist Hilma af Klint.

100 percent recyclable cardboard. While most disposable cups these days are made from cardboard, the lids are mostly still made of plastic.

The fashion magazine “Vogue Scandinavia”, which was launched for the first time last summer, no longer seals its magazines in plastic, but puts them in a sleeve made of the Ensocoat cardboard from Stora Enso. Its first edition – with a barely recognizable Greta Thunberg on the cover – was available in two editions: the regular version and a more elaborate limited variants. The sleeves for the next issues are also finished, the design is inspired by the colorful work of the Swedish artist Hilma af Klint. Thanks

to Ensocoat’s double-coated surface, the colors print really vibrantly. On uncoated cardboard, they would appear much flatter because the inks absorb more into the paper.

#### Recycled or bioplastic?

If it has to be plastic, recycled plastic is the best alternative because the production of packaging made from recycled plastic releases much less CO<sub>2</sub> compared to the same packaging made from new plastic. While you will notice some recycled plastic on our supermarket shelves, it is obvious that we still have a long way to go. Labeling is also inconsistent. Some manufacturers aggressively advertise their use of recycled plastic, where others merely put it in the



Printing directly on bottles made from recycled fishing nets is not that easy. That's why the agency 2yolk from Athens opted to use labels for the detergents and cleaning agents from "OceaniQ".

small print. The label "made from ocean plastic" might be misleading. Plastic recovered from the sea can only be recycled with great difficulty and at great expense. These products mostly consist of recycled plastic that was collected on beaches.

Also found on the supermarket shelves is packaging made from bio-based plastics. On the face of it a great idea, because they are made from renewable raw materials such as corn or sugar cane. The only downside: Very few of them actually decompose on their own. Those that do, can be turned into compost at home or disposed of with organic waste. However, those that don't, and sadly that's the majority, can't be recycled in commonly used recycling facilities and therefore must be disposed of with non-recyclable waste.

#### Consistent colors despite different substrates

The increase in environmentally friendly materials also poses its challenges for companies. Suddenly brand colors have to work and look identical on plastic, paper and cardboard in order to ensure a consistent brand look.

One option is to print labels and affix them either to products directly or to their outer packaging. This removes potential printing issues of packaging materials altogether. The agency 2yolk from Athens chose this route for their packaging design of OceaniQ, a series of vegan detergents and

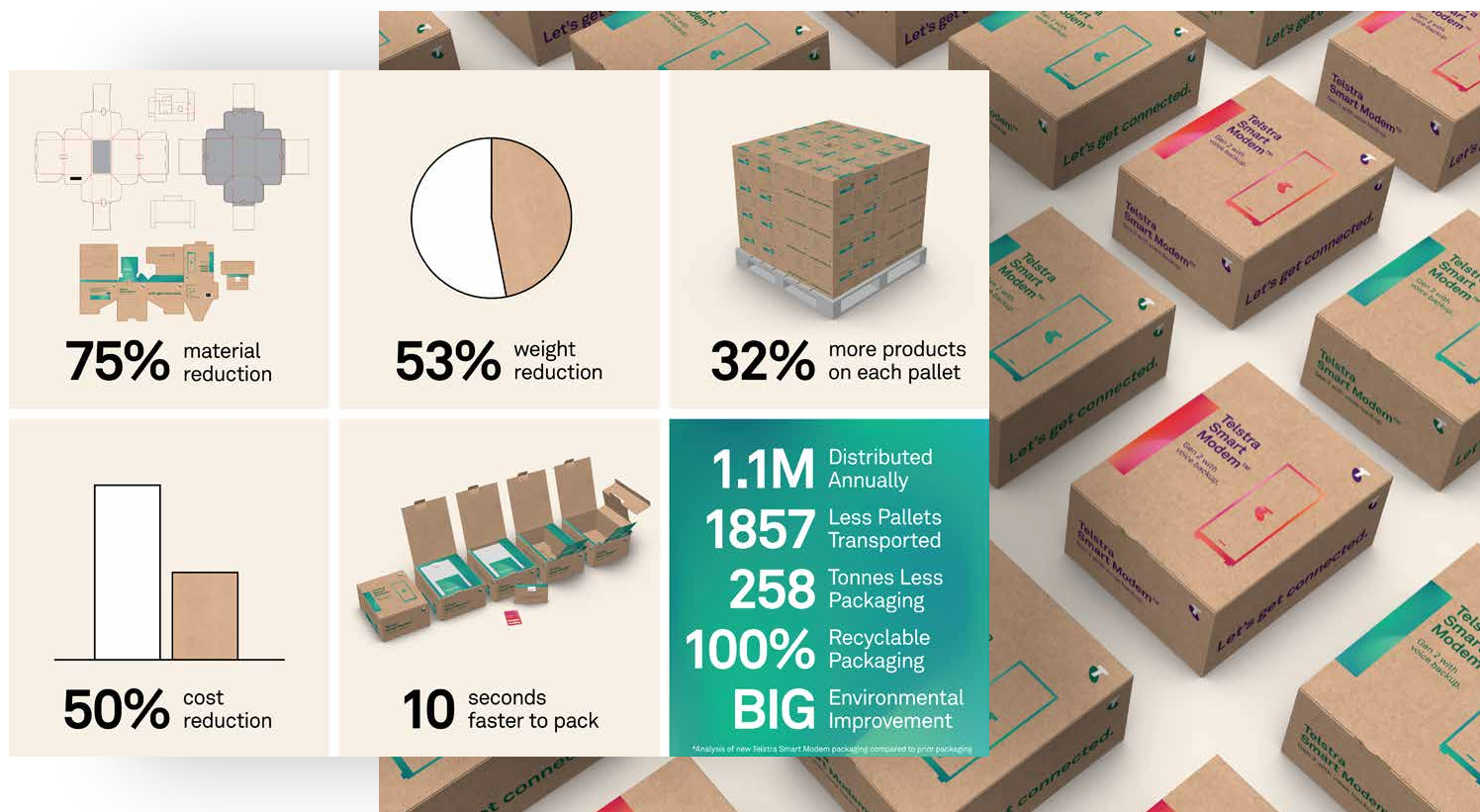
#### Plastic from the ocean is very difficult to recycle.

cleaning agents. The name is made up of the words "Ocean" and "IQ" and aims to resonate with consumers looking for new, intelligent and sustainable products. OceaniQ's bottles are made entirely from recycled fishing nets. The labels are also made from recycled material and the illustrations printed on them show sea creatures that would love to feel good in their underwater habitat for a lot longer.

Marc Clormann and his wife Ulrike from Clormann Design in Penzing near Munich are also familiar with the color consistency challenge. The two creatives are classic car enthusiasts and at some point they came across the amazing fact that nail polish actually originated from car paint. Since it's not unusual for women to own a vintage car these days and men are also seen gripping the steering wheel with painted nails, the "Cult Car Colors" project was born. Gift boxes with nail polish in the 20 most iconic sports car colors. Available in single or triple boxes, the nail polish is held in place by an inlay featuring the iconic pepita pattern – a nod to the car seat patterns of the past. Also included in the box: a postcard featuring the car that was the inspiration for the nail varnish. Achieving color consistency wasn't easy. "We experimented for a long time to match the nail polish colors as precisely as possible with their 4-wheeled inspirations," reports Marc Clormann. "We ended up doing various print tests to ensure all colors matched perfectly on labels, belly bands and postcards. Eventually, we opted for coated



The colors of the "Cult-Car-Colors" nail polishes match the sports cars that gave them the idea, just like the colors printed on labels and accompanying postcards do.



Cleverly designed boxes, precisely tailored to the company’s needs, and economically printed recycled cardboard resulted in significant material savings and an improved carbon footprint for Telstra.

paper as its surface lets the colors appear much bolder and brighter.” Production was helped by the fact that Clormann Design illustrated all the images on the bottles and boxes by hand and colored them digitally on the computer. The creatives were much more flexible that way when it came to fine-tuning colors than if they had used photos.

**Save material with structural packaging**

The Telstra example proves that sustainability can even save money. The international telecommunications company based in Melbourne, Australia, commissioned Birdstone Collective, a leading packaging design agency, to rethink their entire packaging solutions. “Telstra has a huge range of products, the style of packaging has so far been anything but consistent which has not helped with the positioning of the brand,” reports Iain Blair, Director at Birdstone Collective. The creatives began with the structural design challenge, developing tailor-made packaging for the entire Telstra product range. Production had to be possible by various manufacturers around the world. Sophisticated folding techniques ensure that the products are securely packaged while optimizing paper and cardboard use in the process. This not only significantly reduces packaging materials used, but also saves on transport costs. With regard to materials, Birdstone opted for recycled cardboard, which they printed on directly with minimalis-

**Sophisticated folding techniques ensure that the products are securely packaged and save paper in the process.**

tic color illustrations and type. The designers did not use varnishes or finishes that would impair the recyclability of the cardboard boxes. A packaging design concept that could be easily adapted to Deutsche Telekom in one way or another ...

**Brand stimulation with limited editions**

The big topic of sustainability is by far not the only challenge brands face. Attracting customers’ attention is a never-ending task of any consumer brand. Competition is fierce and brands must stimulate customers’ interest regularly in order to enjoy their custom. Ensuring ultimate visibility on shelves is important but the same applies also in digital channels. Limited-edition packaging is nothing new, but social media has inspired many brands to take this concept further and multiply its reach and effectiveness via social media platforms running integrated campaigns. Palmolive shower gel, Leibniz biscuits or 8x4 deodorant: all use limited editions to revitalize the brand and ensure awareness and relevance. Henkel recently launched the limited edition “Ocean Fresh” for its Pril dishwashing detergent. The bottle is made from 100 percent social plastic, the cap from 84 percent recycled material. A good concept. Let’s hope that many more Pril bottles will soon be made from social plastic.



Absolut Vodka bottles are masters of transformation. The limited editions, in particular, ensure a lot of creativity and a colorful, joyful look.

The master of transformation is Absolut Vodka. New, creative editions are constantly added to the brand's bottle designs as the Swedish company regularly collaborates with designers, artists, musicians, and fashion designers. Even the brand color, a deep blue, often gives way to new ideas. The bottle shape and the logotype, however, always remain the same – enough to recognize the brand.

Customization options enabled by digital printing play a major part in special edition packaging. One of the most notable examples is probably Nutella. In 2017, a total of seven million brightly colored unique labels were created for the Nutella Unica campaign, which made each glass a one-off piece and many became desirable collector's items.

But smaller brands are also taking advantage of the opportunities. Clormann Design, for example, created a bellyband around the gift packs of their Cult Car Colors nail polish. Printed on a HP Indigo, this allowed customers the option of customization. A car dealership, for example, was able to print its logo on the band.

### Unpacking with enjoyment

Online trade is booming and there are no signs of a slowdown. There is still room for improving the customer experience. Until now the lovingly designed products have mostly arrived at the customers' door in plain brown cardboard boxes. Too bad. After all, it has been clear since the



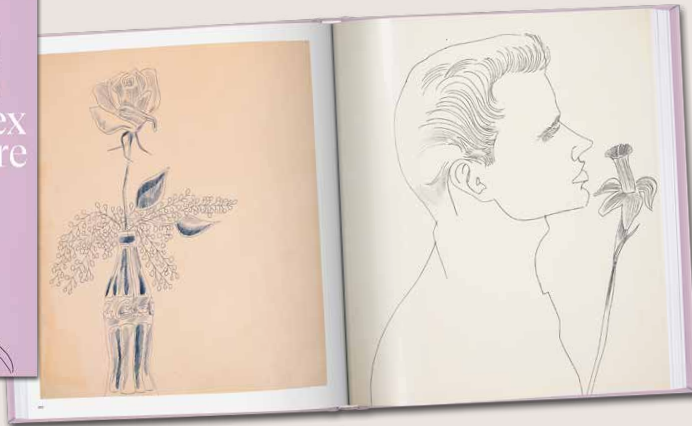
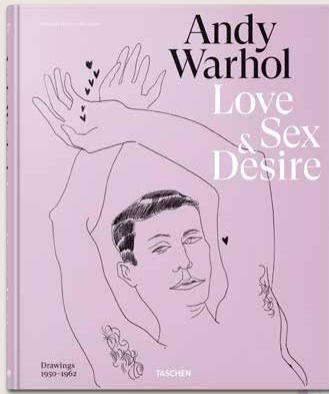
Illustrations: Absolut Vodka

unboxing-trend became a thing: unpacking should be fun! Many printers now offer personalized packaging.

Packaging design is no longer just in the hands of large, specialized agencies. The regional, often niche products that have emerged in recent years presented an opportunity for many small design studios to expand their skills into packaging design. It's only natural that these new companies are looking to a small agile design team rather than large, internationally positioned agencies to design their brand look, and this usually also includes packaging. This seems to benefit the packaging industry as it resulted in a greater willingness to experiment and consequently many new packaging design ideas. A small start-up brand is more likely to try a new material, a new shape, or a daring design than a large, global brand whose products have to fit on supermarket shelves around the world. Small brands can act as drivers of innovation – we're excited to see what's still to come.

---

*Whether digital or conventional printing processes, GMG's innovative color management solutions provide reliable and consistent color results in packaging production even on demanding substrates, recycled paper or corrugated cardboard.*



# Pages

## MICHAEL DAYTON HERMANN **Andy Warhol – Love, Sex, and Desire**

Well before Andy Warhol's rise to the pinnacle of Pop Art, he created and exhibited seductive drawings celebrating male beauty. *Andy Warhol Love, Sex, & Desire: Drawings 1950-1962* features over three hundred drawings rendered primarily in ink on paper portraying young men, many of them nude, some sexually charged, and occasionally adorned with whimsical black hearts and delightful embellishments. **TASCHEM**



## GEOFFREY MOORE **GSTAAD GLAM**

In the southwest corner of Switzerland, nestled among the snowy mountains of the Swiss Alps is the picturesque, upscale resort town of Gstaad. Teeming with exclusive ski clubs and a fur coat-clad jet set, Gstaad is the definition of Alpine chic, which is evident in the luxurious, family-owned Gstaad Palace, the members-only restaurant The Eagle and the high-fashion boutiques that line the town's main promenade. It is this combination of opulence and quiet that has attracted a plethora of celebrities including Madonna, Grace Kelly, Stavros Niarchos and Julie Andrews, to name a few. While glitz and glamour are in abundance, local tradition and culture are always close by. Whether it's in the Pinte Bar at Hotel Olden that exudes authentic charm or a farm on the outskirts of town showcasing a quaint, pastoral lifestyle, this beautiful volume showcases Gstaad's elegant traditions and unexpected treasures. **ASSOULINE**



# GESTALTEN, STEFAN AMATO BIKEPACKING

As the minimalist, off-the-beaten-track evolution of traditional bike touring, bikepacking is a fusion of multiday backpacking and mountain biking that enables the ultimate freedom: “fast enough to cover a whole continent in a reasonable time but slow enough to see very many interesting things,” as experienced traveler Frank van Rijn says best. What matters most is the journey, not the destination – experiencing and going places, but without much urgency of arrival is what really makes the pursuit. Choosing the roads less traveled, connecting to the surroundings every pedal of the way: Bikepacking is more than a method of transportation – it’s a vibrant traveling philosophy.

Gestalten & Stefan Amato



## DIRK MÖNKEMÖLLER, CHRISTIAN SCHNEIDER The Weekender – Nr. 37

The Weekender is published twice a year and tells inspiring stories on living, travel, food, crafts and nature across its 130 plus pages. In this edition: East London, Mecklenburg-Western Pomerania, Everything about tea, Munich, Eindhoven, Azores, Normandy, Berlin, Chiemgau, Bernese Oberland. **The Weekender**

Photo: Marc Cain

# Intoxi- cating colors



In Bodelshausen, Baden-Württemberg, with a view of the Swabian Alb, fashion with international appeal has been made for almost half a century. And in this case made means: designed AND manufactured.

Sonja Balodis has been Managing Director at Marc Cain for over a year. For her, concise colors and brilliant prints are both an integral part of the traditional company's DNA.



Photo: Marc Cain

**A**nticipation is a very physical feeling, an excited tingling sensation, almost as if you were in love. The pulse is accelerated, the mind is freed and the notion that it will be better, like really good, maybe even breathtaking, intensifies.

'Keep on dancing' is the motto for Marc Cain's spring/summer season 2022. An invitation for optimism that could hardly be more light-footed. Embodied by the urban casualness of the designs and, above all, by one thing: color. Strong pinks bursting with optimism in harmony with – maybe surprising – earthy tones, from sandy beige to ceylon cinnamon and cognac. Spirited red is confidently worn in monochrome or used as an accent color. Apple green and sky blue convey summery freshness, flanked by intense limoncello yellow, gentian blue or calendula orange, but also by soft neutrals such as off-white, panna and rosé.

New York, Milan, Paris – if you followed the shows for spring/summer 2022, with which fashion returned to the catwalks after a year and a half of a pandemic-related break, you would certainly have experienced one thing in addition to a big hello: a festival of color. Lively, energetic tones shone with the sun, and not only where it directly

illuminated one or the other outdoor event. In last year's deepest, gloomy spring, the trend agency WGSN declared 'Orchid Flower', a saturated magenta shade, the Color of the Year 2022. German fashion brand Marc Cain is in excellent company as the brand indulges in vibrant colors for the upcoming season – at least when the label doesn't do so exclusively in a monochrome manner. Stylized and pixelated flower prints glisten on silk dresses, graphic prints adorn suits and provide a fresh take on the 1970s: the bet on the coming spring, which Marc Cain placed in September with his fashion show at the Palazzo Visconti in Milan, boldly celebrates print.

It's no coincidence that the German premium brand for women's fashion chooses prints as the theme for the summer: the owner-managed company is not only a proven expert in knitting and operates its own factory with around 100 knitting machines in the Swabian town of Bodelshausen. For decades, the name Marc Cain has also been synonymous with exquisite printing on knitted and woven goods. Iconic: the leo print, which in spring/summer 2022 will also find its way into the collections in an abstract form, for example as leo letters or in the color blue.



Whether flower or graphic prints, whether soft rosé, bright yellow or apple green: In his spring/summer 2022 collection Marc Cain rekindles the joy of fashion with a lot of courage, bold colors and patterns.

“In addition to our first love of knitwear, we focus a great deal on brilliant colors and striking patterns. Animal prints have been an integral part of every collection since our humble beginnings,” explains Sonja Balodis, Managing Director Marketing, Product and Procurement at Marc Cain. “More than 22 years ago, we embellished our collection for the first time with our unique digital printing method. We have done real pioneering work.” In 1998, Marc Cain began to experiment with digital inkjet printing, at a time when

most of the industry still used traditional screen or rotary printing. The company has had its printing inks manufactured exclusively since 2007. They are so-called re-

**In 1998 Marc Cain began to work with digital inkjet printing.**

active dyes that penetrate deep into the fabric instead of lying on the fiber’s surface, and thus establish a permanent bond with the fiber. The result: a brilliant, elastic print that neither tears nor breaks and which leaves the feel of the printed materials unchanged. The high-quality standards in terms of print are also manifested in the color fidelity, i.e. the consistency of the colors. At Marc Cain, this applies to all processes and all products – right up to the printed posters and lookbooks.

The love for perfection is also reflected in the architecture of the headquarters in Bodelshausen. White aluminum characterizes the facade here, along with a lot of glass. The interplay of curved and straight lines appears bold and cosmopolitan in exciting contrast to the surroundings in the Swabian Alb. Helmut Schlotterer founded the company in 1973, which he still heads today as Owner and Chairman of

the management board. The son of a knitwear manufacturer originally wanted to become an architect. However, his father insisted, he studied textile engineering. In turn, his father not only allows but also finances young Helmut to live in Paris for a year – said year was 1968 and presented an experience that impacted hugely on Schlotterer and prompted him to travel to Carpi, Italy, the small but important knitwear capital where he joins local artisans to create his own knitwear collection. In 1976 his father ordered him back with the request to take care of the business in Bodelshausen. Helmut Schlotterer restructured the company, using it from then on as Marc Cain’s production facility. In 2010 he had the new headquarters built, the factory outlet on the company’s grounds had already existed. The new logistics center was added in 2015.

The headquarters, which extends over 12,000 square meters, features a light-flooded, 13-meter-high atrium with a glass roof at its center. On one side of the building, the third floor protrudes asymmetrically over the lower floors, a seemingly floating penthouse that gives the building an almost futuristic look. “My absolute favourite place is the terrace: in front of me the lake with the beautiful water lilies and with a view of the architecture of the headquarters. Here, vision, aesthetics and creativity come together. For me this is Marc Cain!”, says Sonja Balodis.

In fact, Marc Cain combines the virtues of the German Mittelstand – the successful group of SMEs that form the backbone of Germany’s economy – in an extraordinary way with a cosmopolitan style that is by no means reserved. As



Not only is Marc Cain's headquarters located in the Swabian town of Bodelshausen, part of the collection is also still produced here.



one of the few German fashion companies with international appeal – Marc Cain is available in around 60 countries, its export quota is around 60 percent – it continuously invests in its own location and still produces part of the collections there. “That’s an integral part of our brand” explains Balodis. Marc Cain employs almost 850 people in Germany, and is an important employer in the region. Beyond that manufacturing is predominantly done in Europe. In 2019 (pre-Corona), turnover grew to 248 million Euros.

Success is largely based on solid development work: Schlotterer has always been a pioneer in technology. He developed electric knitting machines that today work with a sophisticated 3D process. The digital printing machines, also an in-house creation by Marc Cain’s development department, are already in their fourth generation – the printing speed has been increased many times over the years, and the color

**The digital printing machines are an in-house creation of Marc Cain’s development department.**

space has been expanded with up to ten colors. Even 360-degree motifs printed seamlessly on knitted sweaters are no problem. “Brilliant and color-intense prints are a characteristic of the style and joie de vivre that our collections exude,” says Sonja Balodis. Does she see a connection between the company’s innovative spirit and the fact that the company is still owner-managed? Yes, says Balodis, the idea of innovation is still lived by Helmut Schlotterer to this day, but also by all employees. The trusting and creative cooperation, the close exchange, the transparent communication, all of this forms the basis of success at Marc Cain. “Our employees share the fascination for fashion

and the pioneering spirit with us. Our culture encourages thinking outside the box across the business. It helps us break new ground.”

Speaking of breaking new ground. In Milan it became clear why Marc Cain’s season motto also has a long version: it reads ‘This world is a dancefloor. Keep on dancing’. The Palazzo Visconti was not only the location for the Marc Cain September fashion show. In this opulent building with its impressive frescos, in which, by the way none other than the Italian director Luchino Visconti grew up, four dancers performed a modern dance show. This impressive and expressive cooperation between dance and fashion was staged by the Canadian choreographer Eric Gauthier, who has had his own dance company at Theaterhaus Stuttgart since 2007. Gauthier also developed a fashion film for Marc Cain for spring/summer 2022. Electronic music, three dancers dressed in Marc Cain, captured dancing in dynamic tracking shots. It comes across as self-confident yet relaxed and authentic. It’s good that spring is just around the corner!

---

*Because designers and marketing experts have clear ideas and expectations on color, GMG software guarantees that these expectations are also met in print production. Since consistent color is important in fashion, from design to products and communication, ads, posters and lookbooks, colors must exactly match the original reference.*

**"I am generally very interested in technologies, especially those that have a direct impact on our everyday lives."**

Jens Zehnder  
Print Engineer at GMG





## Do it right first time

**He likes to get to the bottom of things, always has the most optimal solution in mind and personifies the interface between software and the printing process – Jens Zehnder is responsible for technical product development at GMG.**

“Color management is quite complex.” Jens Zehnder must know, because he is an expert on the subject. Zehnder has been working at GMG as a Technical Developer at the interface between software and print for around six years. “The tolerances are minimal and the interactions cannot always be intuitively understood.” However, this is exactly what appeals to Jens Zehnder – optimizing, conceiving and solving problems or finding new approaches.

“In general, I have a great interest in technologies, especially those that affect our everyday lives.” He might research exactly how a speed camera or contactless payment process works. Anyone who can’t help but get to the bottom of things probably has to be an engineer. And indeed: Jens Zehnder is a Printing Engineer, who studied at the renowned Stuttgart Media University, where he graduated with a bachelor’s degree. Zehnder completed his internship at GMG, followed by his bachelor thesis. “I was al-

ready interested in GMG during my training as a Media Designer.” It was clear to Zehnder that he wouldn’t be content with this training: “I have always looked beneath the surface to see how things really work.”

Today Zehnder acts in a “double role” as a Print Engineer and as a “Product Owner”, that’s GMG’s title for a Product Specialist. In plain English this means: Zehnder is responsible for the development of certain software products, including the definition of product specification and project requirements. He also has direct contact with customers, because as a Print Engineer he knows how customers work, understands the printing processes, sees problems arise and solves them. “The scope and specifications provide the framework; the actual solutions are then created in a dialogue.” And this takes place in agile interdisciplinary teams in which software engineers, testers and UX designers come together. And as a print expert, Zehnder is of course also there to contribute his expertise and ensure project coordination. Processing customer inquiries for example. At the same time, direct exchange with colleagues is encouraged, not just in the development teams. “That’s why I usually spend two days in our Tübingen office,” says 31-year-old Zehnder.

A motto? Zehnder replies after a moment of thinking: “Do it right first time” possibly describes his credo best. This also fits the passion to get to the bottom of things – speed cameras, contactless payment or color management. Are they related? “Yeah, sure. In color management, strict rules and the maxim of only allowing minimal tolerances apply.

In my private life I also allow the rule of thumb method, of course. That also applies on vacation, which Zehnder often spends with friends: “In summer, I can be found with a group of friends on a lonely Balearic Island,” says Zehnder with a grin, “that’s when I can do well without optimizations and variety, while at work I do enjoy having as many different tasks as possible.”



So  
wonderfully  
colorful



Changing iconic products and adapting them to current requirements is a complex matter that needs to be tackled sensitively and requires courage.  
The global brand Smarties shows that icons can keep up with the times.

**T**he red ones are the best, clearly. Or is it the yellow ones? Perhaps try the green variety again, just to be on the safe side. And what about the blue, purple, brown and mauve as well as orange? They also taste great. A dilemma? Not really, but a welcome reason to repeat the fun taste experiment or take it to the next level and taste specific color combinations. Does a mix of yellow, green and blue chocolate buttons taste the same as the brown and yellow combination? Eight colors, eight variables, so that makes for a long, very long experiment. Entire generations have passionately devoted themselves to this important ques-

tion of color in extensive individual and group tastings. The results? Not at all important, because ultimately, it's all about fun. And whether a red coating stimulates the taste buds differently to a yellow coating – that should be more of a subjective matter. Because the actual taste experience, the chocolate, awaits just under the colorful shell. But it remains somehow magical with these colorful chocolate pills.

#### **Billions of colorful things from Hamburg**

Just talking about chocolate buttons doesn't do it justice, because, after all, the originals are on the table: Smarties!



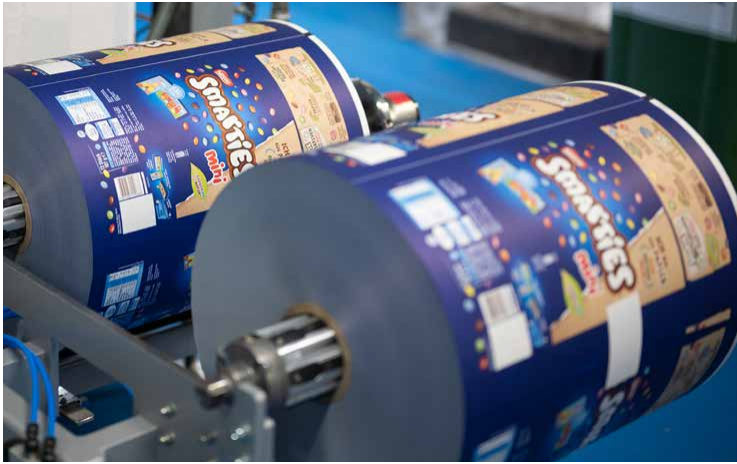
Smarties have been produced in Hamburg-Wandsbek since 1965 – currently more than 100 million a day.

In Hamburg, over 100 million Smarties are currently tumbling off the conveyor belts every day, making around 20 billion a year.

Round, convex, about 15 millimeters in diameter and, above all, in eight colors! Everything is so colorful here, to quote Nina Hagen.

The eight colors convey happiness, joy and pleasure. On top of that, Smarties are extremely versatile, they are part of the basic toolbox of every imaginative confectioner's kitchen, so to speak. You can enjoy them spontaneously straight from the tube, pure. But they are also wonderfully versatile and perfect for decorating muffins, a must have for every children's birthday party. Sponge cakes in loaf form are easily elevated by adding Smarties – whether added to the icing or mixed into the cake batter itself. A gingerbread house without Smarties? Unthinkable. Smarties are floating around the brand's test kitchen like sweet experimental particles, actually good for almost everything. Even jelly can be enhanced with Smarties.

And while we're on cosmic topics: If you were to somehow string 26 billion Smarties together, you would get a super colorful chain from the earth to the moon! Pretty useless, but nevertheless a cheerful thought. Incidentally, the Smarties factory in Hamburg-Wandsbek is producing this impressive quantity in a busy year – and thus overtakes NASA comfortably on the next lunar mission. In fact Hamburg sees more than 100 million Smarties pour out of the machines every day, making the yearly production a staggering 20 billion. From there they not only make their way



In the Wandsbek factory alone, converting Smarties packaging to recyclable paper saves more than 192 tons of plastic annually. Worldwide that's an impressive 400 tons.



"We tried and tested a lot, because of course plastic isn't easily replaced by paper," explains brand manager Cornelia Hellingrath.

to the German Smarties fans, but to 50 countries around the world. Well packaged, of course. More on that in a moment.

### **Ice-cooled into the dye drum**

The Brit Henry Isaac Rowntree could not have even dreamed of all of this when he made the first chocolate buttons in 1937, which a year later captured people's hearts and imagination as Smarties. However, Germans had to wait until 1962 to be introduced to the sweet delights. In 1988, Nestlé welcomed Smarties to its product universe. Chocolate is still used as the basic ingredient for Smarties: roasted and ground cocoa beans, milk powder and sugar are mixed, gently warmed and transformed into a silky-smooth chocolate mass. The actual shaping is done by two counter-rotating cylindrical molds. The warm chocolate mass solidifies as it hits the ice-cooled rollers. Vigorously shaking conveyor belts remove the excess chocolate and give the confectionary their final shape. Before the raw chocolate lentils make their way into one of eight coloring drums, they receive their sweet white layer by spraying on a sugar, starch and flour solution. Next up: the chosen color. And finally, the familiar gloss is added using beeswax and carnauba wax.

### **Blue from algae**

Since 2007 Nestlé has only used natural food coloring. Anyone who grew up with Smarties in the 1970s might

remember: back then the artificially produced colors were richer, more opaque. Today they are more transparent, cloudy, and not quite as intense as they used to be. But that only makes the Smarties more likable, because now each lentil is, in a sense, unique. Today radish, beetroot, hibiscus, safflower, turmeric, or the ancient black carrot serve as the base ingredient for the colors. The Nestlé food chemists initially found no natural source for blue, which is why they stopped producing the blue-colored Smarties for a long time. Eventually a suitable dye was extracted from spirulina algae, a traditional food in Asia. Today, according to Nestlé, not only Smarties, but also 99.9 percent of the food on offer in Germany do not contain artificial food coloring. And the cocoa, the actual core and main ingredient of the Smarties, is certified by the Rainforest Alliance.

### **Round becomes angular**

There is more change: since the beginning of 2021, the legendary perfectly round tube has disappeared from the shelves. It has been replaced by new, hexagonal packaging, which is now made entirely of recyclable paper. The aim of this change was to replace the plastic lids that were typical until then. That sounds at first like a marginal reason, but the numbers tell a different story. Thirty-eight million plastic lids have left the factory in Hamburg every year. "In the German Smarties plant in Hamburg alone, we save more than 192 tons of plastic



By 2025, all Nestlé Smarties packaging should be recyclable or reusable – like this bag for Smarties Mini.

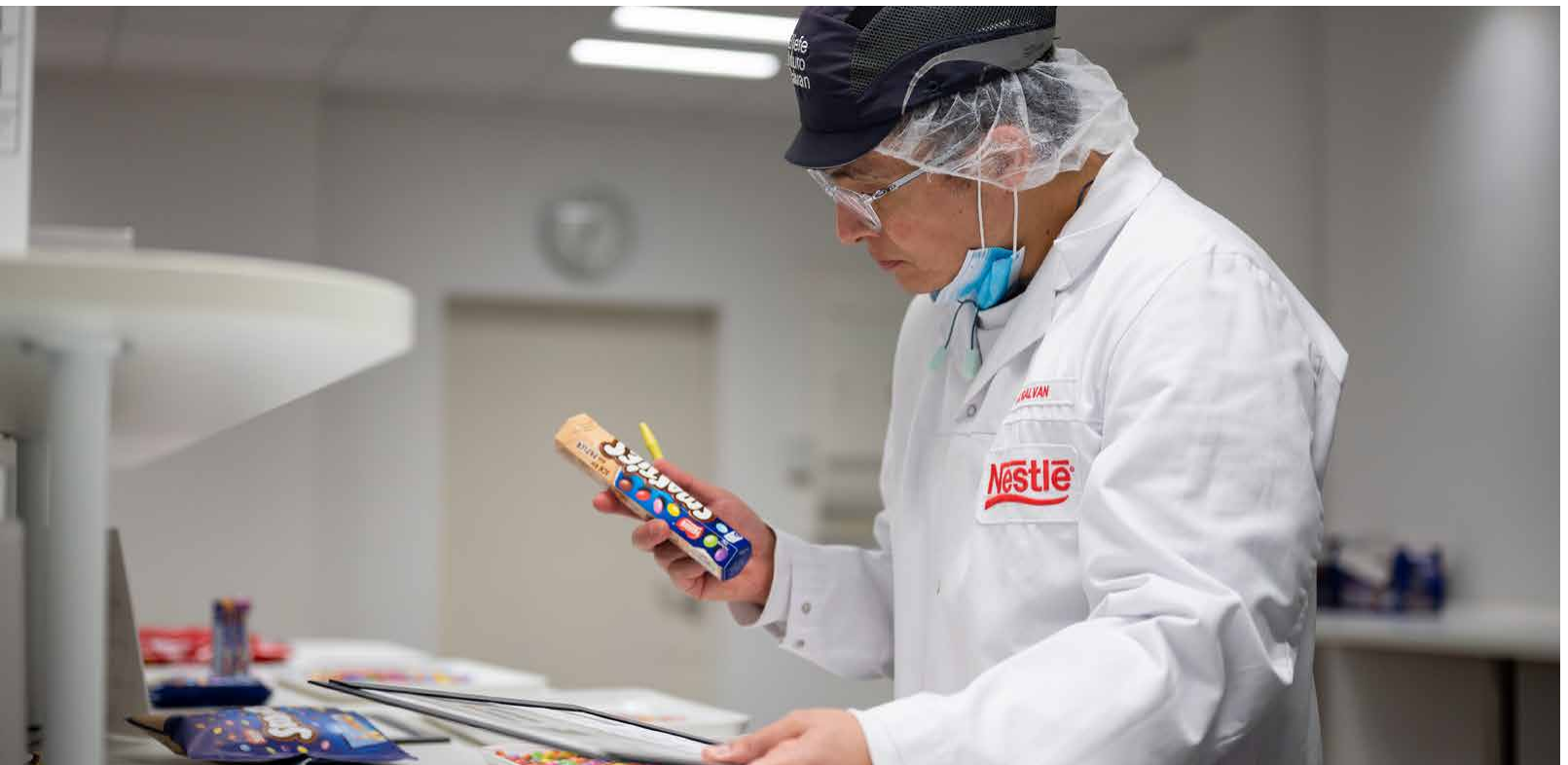


The iconic Smarties tube is no longer round, but hexagonal. It is light and has a smart lock that is easily opened with your thumb.

A tube with a hexagonal stiffening cross-section, firmly closed at the bottom and designed with a cleverly constructed top.

annually in the production of tubes, bags and boxes,” says Cornelia Hellingrath, Brand Manager at Smarties.

For more than a year and a half, over 100 experts in Hamburg, in the company’s own Institute of Packaging Sciences in Lausanne and the labs in York were busy creating new packaging solutions. A very complex matter, because the catalogue of requirements was extensive. “We tried and tested a lot, because of course plastic isn’t easily replaced by paper,” explains Cornelia Hellingrath. “It starts with obvious things like strength and extends to the question of what the packaging looks like on the supermarket shelf after frequent handling.” And so, in addition to requiring a brand-appropriate design, it was also about technical aspects such as handling and dimensional stability despite minimal paper thickness, protection from heat and moisture. The result does more than justice to the iconic character of the Smarties: a tube with a hexagonal reinforcing cross-section, firmly closed at the bottom and provided with a clever lid construction at the top. The lid can be opened elegantly with the thumb and is easily and safely closed again. It also makes it easier to dose the Smarties – if the giant tube once emptied itself amid the cheers of the mostly young actors, it now happens much more slowly. So far so good. But: The round tube has always proven very useful for all sorts of arts and craft projects – is that over now? “No, with a few simple steps, a little patience and imagina-



More than 100 experts in Hamburg, at the Group's own labs in Lausanne and York developed the new packaging.

tion, the new packaging is turned into a rocket, a money box, a tower, a telescope or almost anything else,” laughs Cornelia Hellingrath. “By the way, my children call it crafting, others call it upcycling.”

#### **Paper replaces plastics**

Nestlé makes a mark by using only paper from “responsible” sources. In the meantime, more and more manufacturers from the food sector but also from other industries are developing paper-based packaging. Of course, this is not that easy to do because, as the Smarties example shows, it is always about redesigning the packaging but also about adapting the production and distribution processes. In Hamburg, for example, Nestlé invested ten million euros in changes to the production lines, including two completely new packaging systems, as part of the conversion.

All packaging formats have now been switched to recyclable paper. This makes Smarties the first confectionery brand in the world to have completed this comprehensive transformation. And finally, by 2025, all packaging should be recyclable or reusable.

#### **The sound of things**

Packaging is primarily perceived visually, that's undisputed. Haptics follow visual priorities and – depending on the product – acoustics also come into play. The sound of a packaged bread loaf may be uninteresting, but that

is by no means the case for Smarties. If the experienced Smarties fan shakes the packaging, they know immediately whether more supplies are soon needed, for example. With the change in packaging, they had to recalibrate their hearing, because the bright clacking disappeared with the plastic lid. But the paper now makes the sound appear richer, much more harmonious – sound design starts with the packaging. And fans are reassured: the ear is quickly retrained.

PS: This article was created under the influence of a giant Smarties tube.

---

*GMG's color management ensures that the distinctive Smarties colors are consistently reproduced on different materials. Reliable and consistent color is a central component in brand communication and thanks to the software from GMG, packaging can be produced in the right color first time. In addition to time and cost advantages, every proof that is saved is also an important contribution to more sustainability in packaging printing.*



Eva Jüde-Löffler  
Research & Analysis at GMG

# The new casual

Eva Jüde-Löffler and Christine Salzbrunn have at least two things in common.

Both are at home in Hamburg and both are among those who tend to provide the answers, especially when it comes to technical questions in packaging. While Eva primarily looks after GMG customers, printers and producers, Christine is the expert contact for clients at agency brand.pack.

**TrueColors: Christine – may I call you Director Program Manager?**

Christine Salzbrunn: Of course (laughs), that's my official title here at the packaging agency brand.pack. It took me a while to get used to it myself. And well, almost everyone asks me what that means.

**Well then, tell us about your role at brand.pack, can you do that in one sentence?**

Christine Salzbrunn: It will be difficult. My activity extends well beyond classic project management and client servicing – I also develop our agency profile. And that's still not half of it ...

**There's more?**

Christine Salzbrunn: My professional background is actually in print production. Today I'm more involved in service and design management – that always sounds a bit pompous. But at the end of the day, it's about accompanying the entire design process.

**Eva, you and Christine met before you started at GMG, where you are now responsible for research and analysis. There we have another exciting title. So, let's take it literally – what are you researching and analysing at GMG?**

Eva Jüde-Löffler: Our customers.

**People like Christine?**

Eva Jüde-Löffler: In principle, yes. In order to develop customer-oriented solutions, we at GMG have to understand exactly how our customers work. We have a great interdisciplinary team consisting of product management and technically focused people – for example, I have a strong technical background.

**And then you ask customers what they do and how they do it?**

Eva Jüde-Löffler: Definitely. Our goal is to build kind of bridges connecting the various qualifications and perspectives: Where are we with our products, where do we want to be in the future and how can we further optimize them? That's very exciting.

**And do you get honest answers when talking to users?**

Eva Jüde-Löffler: Yes, of course – and I can really put myself in their shoes. Because I've been a user myself for the past ten years. We speak the same language. It's the perfect starting point and I feel that this approach is genuinely appreciated by our clients.

**Great! Then let me ask how Christine works. Let's start with research: What do you do on a typical Monday morning in the agency?**

Christine Salzbrunn: Coffee! I never have breakfast at home. And yes, then I take care of very different projects and customers. The nice thing is, we have a very broad client base: One minute we might be developing completely new packaging, for example new types of plastic – possibly for e-commerce – which is a huge topic. The next minute...

**If I may interrupt briefly, what is packaging for e-commerce?**

Christine Salzbrunn: Oh, yes, among other things, transport optimization is crucial. At the same time, it must deliver on "human centricity". Keyword unboxing. And naturally, sustainability is also an extremely important topic in packaging design for e-commerce, but also generally.



Eva Jüde-Löffler: “Color management has always interested me and I’m still burning for it today.”



Communication is the key. From briefing to planning and creation to production – a long journey that begins with a joint workshop.

**So, the agency doesn’t just take care of the creative?**

Christine Salzbrunn: There are certainly different business models. At brand.pack we also take care of production. Whether injection molding or polymer casting ...

**And the graphics?**

Christine Salzbrunn: Even without traditional point of sale, the look and feel are of great importance. Be it online, at the consumer’s home when unpacking or on the shelves. We always look at it holistically: structural design – i.e., the development of form – and graphic design. Most packaging however, must work both on the shelf and for online retail. It is our job to consider all of this and to combine the various aspects in one design. There are many topics and that is why almost every project starts with a workshop.

**The complexity really is tough – color management and print know-how are also added to the mix. Have you ever had difficulty being taken seriously as a woman in this profession?**

Eva Jüde-Löffler: That was never an issue for me. I’ve always been interested in color management and I’m still passionate about it today. The topic was therefore always in the foreground. And I have always been respected for what I know and what I do.

**Is the printing industry still dominated by men today?**

Eva Jüde-Löffler: There are probably more men working in the industry, but I’ve also met a number of female print managers all over Europe. Generally, you see a lot more women at agencies, I’d say. Particularly in project management.

Christine Salzbrunn: Personally, I don’t even see a gender diversity issue in agencies. My impression is that there are possibly more women than men in packaging design. I’ve done an incredible number of print approvals in the past, I’m sure you are used to that too Eva. I’ve been all over Europe. And I did notice a change in recent years.

**A change in the right direction?**

Christine Salzbrunn: Definitely. There is a clear shift towards acceptance and equal treatment of women, to the point where my arrival is met with a new casualness. It’s normal and natural at most printers to welcome women even if that hasn’t always been the case in my experiences.

Eva is right: You score with what you can do, with experience and knowledge. It’s really amusing when sometimes completely different types of people talk shop – the printer who inks the machine with Pantone Yellow, and the minder with the densitometer. You also learn to deal with the thought patterns of different generations.

Eva Jüde-Löffler: I think, even as a young man, you first have to earn respect. Although as a woman we probably still tend to have a little more to prove.

Christine Salzbrunn: One point I noticed – as a rule, printers don’t see the agency as their client. The actual customer, however, relies explicitly on my competence and gives me the responsibility and authority in the pressroom. When I get there, some perceive me as the “fancy agency girl,” and yes, then I have to assert myself first.





Sustainability in packaging – “Not a goal, but a condition,” says Christine Salzbrunn.



Not the “fancy agency girl” – when Christine Salzbrunn arrives at a print acceptance, she quickly gains respect with experience and knowledge.

**With the print approval we are on the home stretch of the long journey to the finished packaging. To stay with this visual: where are the milestones on this journey? Or to put it another way – what’s really important?**

Christine Salzbrunn: Particularly with large scale projects it’s crucial to clearly define the team. A responsible project owner is very important. In other words, someone who is fully behind it and who can really make decisions or, at least has regular access to the decision-maker. Clear responsibilities are key. That’s why we have a clear project team overview. No one is left out, and every task must be clearly defined. Preparation and planning, before any design work starts, are fundamental. But of course, the magical milestone is the moment when the customer sees the first visualization and everything starts to make sense.

**Keyword visualization – Eva, can GMG’s prototype proofing create such a magical moment?**

Eva Jüde-Löffler: Absolutely. To be able to feel a packaging concept on a proof is incredible. Even better: when the ink isn’t just two dimensional in front of you but on a three dimensional mock-up, color accurate, even with metallic effects. Not only does it look great, it also helps making informed decisions.

**How important is color accuracy in the early development phase of a packaging design?**

Eva Jüde-Löffler: Real color accuracy is crucial later on in the project. That said, it’s always helpful to be accurate and show the intended colors early on to avoid misunderstandings and disappointment.

**Where does color management begin in reality – in prepress or in design?**

Christine Salzbrunn: It really depends. At brand.pack we don’t have a large prepress department because most of our customers either do prepress internally or outsource their projects to a central supplier. We usually hand over our designs to these partners as a clean layout. But of course, we continue to accompany a project and also look at the proofs together.

Eva Jüde-Löffler: Christine, with my research hat on, I’m dying to know how satisfied you are with the final print results?

Christine Salzbrunn: It works very well in offset print. In flexo printing, well, what can I say? I would love to see standards there too. Of course I understand the issues – just take the multitude of materials ...

**Aren’t complicated print approvals and lots of proofs a thing of the past thanks to GMG’s color management?**

Christine Salzbrunn: In offset print, approvals on press are no longer necessary if the data is well prepared. From my point of view, flexo printing on demanding materials is still tricky.

Eva Jüde-Löffler: If a process is well defined, thanks to GMG OpenColor, we can achieve consistent and predictable results on both film and corrugated cardboard. The technology is there. Possible problems often lie in communication. Especially when processes are changed late on.

**All the better that we talked about it. Greetings to Hamburg and thank you very much for the interesting conversation.**

Christine Salzbrunn: With pleasure.

Eva Jüde-Löffler: Thank you too.

## SELECTIVE FACTS



### 'Blau machen'

In German, the phrase 'blau machen' (to make blue) means to skive off work. The expression goes back to the times when dyers had to make blue fabrics by hand, in other words: dye them with natural products. If, for example, blue wool was to be made, it was usually put in a dye bath on Sundays so that the dye could soak in slowly. On Monday, the wool was then hung out to dry – and the chemical reaction with the air and sunlight turned it blue. While the wool dried and the color fastened, the dyers had nothing to do. They were forced, so to speak, to 'make blue' and wait patiently for the fabric to be finished. So skiving or rather 'making blue' literally has colorful origins.

(cornelsen.de)

### Green, green, green – from beer to water

Green hats, shamrock accessories and lots of green beer – when the patron saint of Ireland is celebrated on St. Patrick's Day in March, even the Chicago River receives a makeover and is colored green. Green is the national color of Ireland and because the day is all about celebrating Irish culture, the Windy City itself gets a green paint job too. But not only that: everything that can be made green with food coloring is made green in honor of St. Patrick – even the beer.

(loving-travel.com)

### No stress in jail

Pink is supposed to counteract stress in Feng Shui. Pink walls may not be perceived as very masculine, but they promise to have a positive impact and evoke a feeling of stability. According to some color psychologists, pink should also have a calming effect. The color is therefore finding its way into more and more prisons.

(designerinaction.de)

### Color choice of the sports jersey

It seems, referees are unconsciously influenced by the color of the kit the teams are wearing. For example, a player in a black jersey is statistically receiving harsher refereeing decisions. Equally athletes wearing red seem to find themselves on the winning team more often than not. Possibly something worth considering as a manager when choosing the next jersey for the team?

(trendraider.de)

## ALTERNATIVE QUESTIONS



Caroline Ackermann

Office Manager



Photo: Max Nehlich

**What is your favorite color?** Blue in all the nuances of the sea, from Caribbean turquoise to deep navy blue.

**Three places you would like to visit:** Only three? And that's what you ask me – a trained travel agent? All right ... 1. Lapland: vastness, reindeer and northern lights; 2. Nepal: Himalayas, incredibly hospitable people and a school project that is close to my heart; 3. Barcelona: beach feeling, culture and Catalan cuisine – that was love at first sight.

**What very few people know about you:** Very few people know my middle name, Marlen.

**What is your favorite music genre?** Pop rock, also in Spanish. The Mexican band Maná has been a favorite of mine for a long time, followed by U2 and Coldplay.

**Do you prefer to work alone or in a team?** After 18 years in the open-plan office, I am now more or less a "one-woman department". I like to work independently and responsibly. But I am very happy to interact with other departments and love to work with my colleagues.

**City or country?** My grandparents' farm was paradise for me as a child, with animals and a lot of freedom. I currently live in the city and enjoy all the possibilities. But I definitely don't want to miss the option of quickly escaping to the countryside.

**How do you spend your time outside of GMG?** Bike tours or walks in nature. Cooking for family and friends. Reading detective novels. Taking photos. And hopefully more travel soon. That's why I'm currently also learning Swedish.

**If you could have dinner with someone, dead or alive – who would that be?** With Agatha Christie. I've read at least 40 of her novels and love the black and white Miss Marple films starring Margaret Rutherford. I would really like to know more about the characters and backgrounds. And her fine sense of humor would certainly be very entertaining.

**Your favorite season is:** summer! Long days, sun, joie de vivre, the sound of the sea, colorful clothes, picnics, sunflowers ...

**Where do colors play the biggest role in your life?** The answer lies, or rather, hangs in my closet. I like to dress differently every day, depending on my mood. Sometimes very present in fiery red, sometimes more reserved in elegant black. And of course, I am fascinated by the play of colors in nature. Rainbows, sunsets, polar lights, glacier ice.

## GMG UPDATE



### GMG ColorProof 5.13

**Efficient, accurate and reliable proofing**

- New sample files for simulating cardboard: The Paper Structure Simulation function allows users to simulate on proof media the texture of materials with visible patterns, such as recycled paper, corrugated board or textiles.
- This version contains new Proof Standards for GMG ProofMedia premium OBA semiMatte 250 and GMG ProofMedia studio OBA semiMatte 200.
- GMG ColorProof fully supports multicolor control strips defined by official print standards, i.e.
  - Fogra MediaWedge Multicolor 5C, 6C, 7C, 8C and IDEAlliance ECG Digital Control Strip 2019. With an Epson proofer and an integrated ILS30 measuring device, the strips are now automatically measured and a verification label is printed on the proof.
  - Proof verification works in the same way for static and dynamic profiling. Now, custom tolerances can be defined in the GMG ProofControl print standard.
- New possibilities are coming to the way proof jobs can be distributed across ColorProof systems. No more hassle with different versions, no complicated configuration and full transparency – all activities are visible, even retrospectively after months.

### GMG OpenColor 2.4

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

**Simple creation of precise proof and separation profiles**

- With the GMG ColorBook option, custom color swatches can be created to demonstrate real spot color reproduction. Both in digital printing and conventional printing with a fixed color set.
- Paper structure simulation for proofing with GMG ColorProof: This advanced proofing function simulates the texture of materials with visible patterns, such as recycled paper, corrugated board or textiles on proofing media.
- In addition to conventional printing systems, GMG OpenColor now supports digital printing technologies, both toner- and inkjet-based. Digital printers can use GMG OpenColor to calculate proof profiles and separation profiles.
- Thanks to GMG OpenColor RemoteClient, customers can easily access projects via a browser. Regardless of the browser selected, target values can be exported, preliminary checks of separation values for spot colors can be performed and profile calculations can be monitored.
- Prototype Proofing from GMG: To bridge the gap between conventional proofing and prototype production, the Epson SureColor SC-S80600 and Roland LEC2 – navigated by GMG ColorProof and GMG OpenColor – are used to reproduce even the most demanding packaging designs.

### GMG ColorServer 5.3

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

- With GMG ColorServer Conventional, GMG ColorServer Digital and GMG ColorServer Multicolor, users receive an optimally tailored solution. GMG OpenColor is always on board.
- With the GMG ColorBook option, custom color swatches can be created to demonstrate real spot color reproduction. Both in digital printing and in conventional printing with a fixed color set.
- Smooth synchronization between GMG SmartProfiler and GMG OpenColor increases work efficiency and helps users to maintain a clear overview and avoid errors.

### GMG ColorPlugIn 1.4

**Color conversion with color management from GMG in Adobe Photoshop**

- Color Conversion: Multicolor support for custom profiles
- 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
- ChannelExtender for RGB to Multicolor Separation
- Automated update notification



MARCCAIN

MARC-CAIN.COM