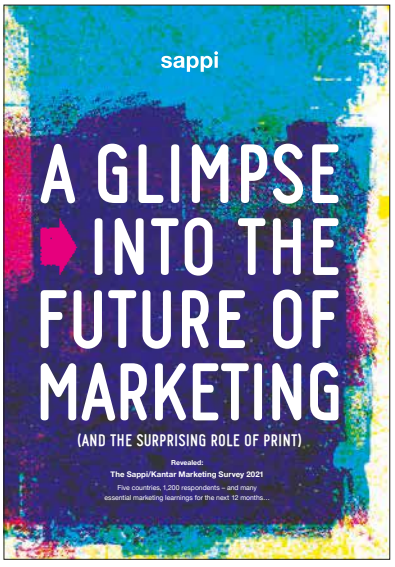
GRAPHIUS

Magazine

EYE-OPENING INSIGHTS INTO THE LATEST MARKETING TRENDS

Sappi and Kantar surveyed more than 1,200 marketing specialists across Germany, France, Italy, Spain, the UK and the US. The findings provide key data and valuable insights into what lies ahead for marketing – as well as what matters to today's consumers.



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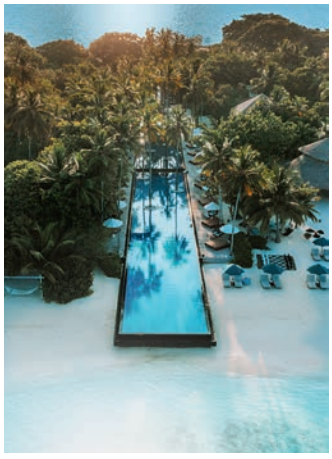
The American Cowboy



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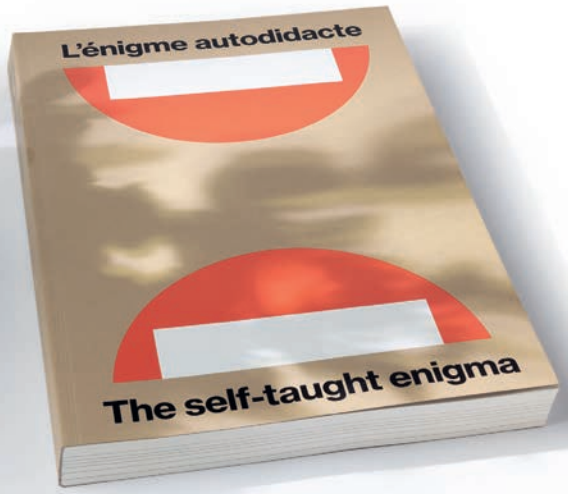


THE SELF-TAUGHT ENIGMA
- Snoeck Uitgeverij
- Gent
- 210 x 297 mm
- 324 p
- Munken Print White 1.5 90 g/m^2

The self-taught enigma

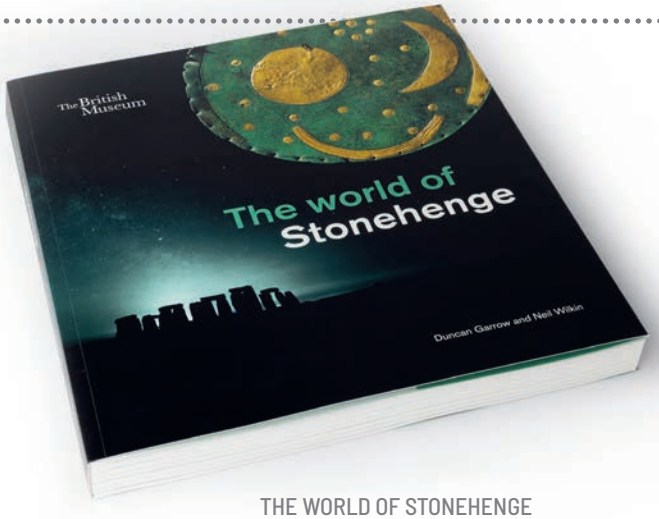
The gorgeous book, *The self-taught enigma,* was nominated for the prestigious award of 'Most beautiful Swiss Book 2021'. Naturally, we are very proud and grateful to have been able to contribute to this project.

Switzerland's Federal Office of Culture organises this contest every year to promote book design and make it accessible for the general public. An international jury selects the winning books based on various criteria. These books receive an honorary certificate and are exhibited both in Switzerland and abroad. The books are even presented in a catalogue designed especially for them. What an honour!

The book itself was published to accompany an exhibition of the same name at the MAMC+ in Saint-Étienne. Its goal was to reappraise the idealised view of the self-taught artist in the history of contemporary art, with a view to understanding what actually happens when artists learn by themselves.

The World of Stonehenge

Stonehenge is a name that immediately sparks the imagination. Druids holding ritualistic ceremonies and shadowy figures full of enigmatic intentions come to mind. The reality was quite different, however. *The World of Stonehenge*, a book accompanying the exhibition of the same name at the British Museum, tells a complex and far-reaching history of cultural interactions, environmental changes and belief systems. Not all the mysteries of Stonehenge have been solved, but one thing is certain: it was a meeting place full of stories spanning generations, and never a static, monolithic edifice. Thanks to this lavishly illustrated book, you too can dive into those stories and discover what makes this place so special.



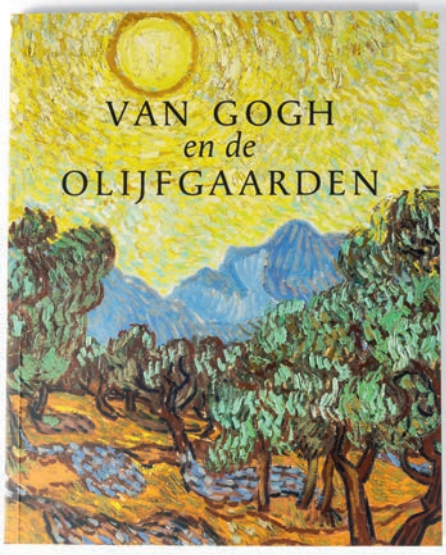
THE WORLD OF STONEHENGE
- The British Museum Company
- London
- 250 x 280 mm
- 272 p
- Magno Matt 150 g/m^2

In the Cloud

Standing outside Brussels' Palace of Justice on Polaert Square, if you look up you will find it hard to miss the giant aluminium sculpture perching atop the former Espace Jacqmotte coffee factory. The metal cloud – 7.5m in length and held up by three pairs of 2.5m-tall bronze legs – can be seen sauntering across the Brussels skyline. This work by Luk Van Soom is titled *In the Cloud* and never fails to attract the attention of all who pass by.

But the story doesn't end here. The idea soon arose to celebrate the first anniversary of this work with a miniature, and where there's a will, there's a way. The result is a little marvel in its own right. The pocket-sized artwork comes with a hardcover book, a signed print, a pin and a deluxe box to tie everything together. A drawing of the Brussels skyline is printed on the cover of the box, allowing you to create a nice display out of the whole caboodle. So, never let anyone tell you to get your head out of the clouds.

IN THE CLOUD
- Boekenbouwers
- Antwerpen
- 175 x 235 mm
- 64 p
- X-Per Premium White 120 g/m^2



VAN GOGH EN DE OLIJFGAARDEN
- Tijdsgeest
- Gent
- 210 x 260 mm
- 128 p
- Magno Matt 150 g/m^2

Van Gogh from a different perspective

Sunflowers. Starry Night. His self-portraits. Van Gogh's masterworks are iconic and well known, which makes it all the more interesting to explore his lesser-known works. In the book, *Van Gogh and the Olive Groves*, the reader is whisked away to the rugged landscape at the foot of the Alpilles. There Van Gogh painted fifteen works that depict a landscape defined by olive groves. Of course, there was also the unseen background of his deteriorating mental health and his stay in the psychiatric hospital in Saint-Rémy-de-Provence. He wrote to his brother: "the olive trees are very characteristic, and I'm struggling to capture that. It's silver, sometimes more blue, sometimes greenish, bronzed, whitening on ground that is yellow, pink, purplish or orange-ish to dull red ochre".

LONDON CALLING

We can finally reveal some big news: Graphius Group has acquired London's Park Communications, one of the UK's most respected and environmentally-friendly printers. Some around here wondered why Graphius CEO Denis Geers had been brushing up on his English phrases. Here's a good one for him: "A rolling stone gathers no moss." Fitting, since it was only last year that Graphius took over Drukkerij Lowyck in Ostend. And at the start of 2022, Graphius set out plans to invest 10 million euro in new equipment. To find out more about Graphius's most recent acquisition, we spoke to Denis and Philippe Geers, and Joris Deckers, appointed as co-MD Park Communications, and the founders of Park, Chief Executive Heath Mason and Managing Director Alison Branch.

Graphius Magazine: Heath and Alison, Park has been in business for over 30 years, shepherded by you both. Its acquisition represents a huge milestone.

Heath Mason, Chief Executive at Park: We're very excited about it. We feel that the Graphius Group is absolutely the right place for Park to be. Having spent over 30 years building Park, it's all the more important that it is passed onto the right owners. And we always knew this day would come. For five years now, we've been looking for the perfect fit. Three years ago, we did some research on various businesses and our research led us to Graphius. We contacted Denis and on our very first meeting we knew there was good chemistry between us. We've turned down several offers in the past five years, waiting for the perfect fit and we think this is it.

GM: What were some other big milestones in Park's history?
HM: One was moving from our former factory to our current site. The old facility was on what would eventually become the London 2012 Olympic Park. The Olympic Hockey Centre was built on our former site and I had the pleasure of visiting the completed pitch. It was a strange feeling, knowing that our factory had once stood there. Another big milestone, around that same time, we bought out our private equity investors, which allowed the company to be owned by the management. Having the disciplines of private equity was a good learning experience, and those lessons have been retained.

GM: It's also a big step for Graphius. Denis, how long have you been following the success of Park and why is now the right time to join forces?
Denis Geers, Graphius CEO: For Graphius it's a first step toward local production in the UK. We had been following Park for almost ten years as a competitor, because we share a similar client base. We have the same philosophy, the same kind of products as Park. Our print products are likewise in demand in the more luxury segments of the market, so it's a good match. We have big facilities and binderies in Belgium and in France, so we can work together, with Park doing the smaller jobs with short lead times in the London area and Graphius taking care of the bigger accounts and projects in Ghent and in Paris.

We had our first contact at the end of 2019, but then the pandemic started and the timing was interrupted. We now feel that the market has stabilised and the demand for marketing related print is back. So yes, this is the right time for us.

GM: Heath and Alison, you both have formidable expertise in printing, with 24 years of collective experience in the industry prior to your founding of Park back in 1991. Will this acquisition affect your roles at Park, as Chief Executive and Managing Director?
Alison Branch, Managing Director at Park: We don't envisage our day-to-day roles changing. I will keep my responsibility for operations, supported now by Joris [Deckers]. Heath and Joris will also be working closely together, focusing on how we can jointly increase sales, leveraging the combined manufacturing opportunities.

HM: Alison and I have been working together for 30-plus years, as you say, and working to our individual strengths. The team here are also accustomed to our approach. So, the most important change will be the additional resources and expertise. We also stand to benefit from the clear managerial competence shown by Denis and Philippe. So the changes will all be positive.

GM: The name of Park commands a great deal of respect in the industry, in turn attracting big-name clients: global fund managers, international banks such as Standard Chartered, Bank of England, brands such as Tik Tok, Google, Creed and Nike, Rolls Royce, the National Gallery and the Tate, and some of the biggest names in the auction house sector, including Christie's. What is the ethos that has guided Park to this point and how has it evolved over the years?
AB: We've always looked to create a business that stands out; one that in the first instance focuses on the elements of service: high quality, speed, flexibility, environmental performance, and not to mention security: we hold the ISO 27001 international standard for information security management, which is important to our financial customers. For us, it's also very much about the culture of the business: we look to treat all stakeholders fairly and with integrity, whether they be customers, suppliers or colleagues. We want to maintain a workplace where people are happy to work. Customers notice it when they visit, that we have a happy team; our people have got smiles on their faces and will stop to say hello. So, that's the reputation we like to maintain, and I think the same is true of Graphius.

> "With Park and Graphius joining forces, we will see benefits in the short, mid and long term."

GM: You remain a British company, based in London. But what advantages come with Graphius's infrastructure and connections across Europe? Will all your activities remain in London? Will any of Graphius's activities fall to you?
AB: I think the bigger opportunities for us are that we will be able to sell longer-run productions. There's also a shortage of case binding suppliers in the UK, which is something Graphius does in-house. So, that will make us much more cost-effective for those productions. We will also serve as a sort of shopfront for Graphius in the UK: clients will be able to come to us to have a meeting, discuss a project, sample various materials and have an

Heath Mason, Alison Branch, Joris Deckers, Philippe Geers, Denis Geers

in-depth discussion. It's much easier face-to-face. The name 'Park Communications' will not disappear; the only difference will be that we will add 'member of Graphius Group'.

GM: Every company has its strengths and weaknesses. In terms of expertise, how will Park benefit from Graphius and vice versa?

Philippe Geers, CFO Graphius Group: With Park and Graphius joining forces, we will see benefits in the short, mid and long term. In the short term, 'quick wins' will be found in terms of purchasing, and attracting UK sales from clients that will see the wider strengths of the Group through its UK shop front. In the longer term, there will be further benefits from Park and Graphius people working together in sales, production, transport, accounting and HR.

HM: Apart from the additional printing resources and the efficiencies of doing business at a greater scale, Park will benefit from the wider community of colleagues at all levels. And I mean all levels. Successful businesses are based on good people. And bringing together two successful businesses means there's an even greater wealth of good people making good decisions.

GM: Joris, what will your role be in this project?
Joris Deckers: As co-MD, I will initially focus on the smooth integration of Park into Graphius Group and will ensure that communication between the various teams runs smoothly. In terms of general policy, I will support Heath and Alison where necessary and in those areas where I can provide added value.

As I have a commercial background in the UK, I will support the commercial development of Park together with the Park sales team. With this new Graphius presence providing benefits to our current substantial UK customer base, and its extensive resources, we will give Park an even wider and stronger offering.

GM: Park is among the most environmentally friendly printers in the UK, and currently holds the award for being the best in the UK in this regard. What did it take to earn that title and do you have further plans to ensure you stay on top in this area?
AB: Prior to Brexit we were one of only eleven printers in the UK to be accredited by EMAS, the Eco-Management and Audit Scheme, which represents a much more rigorous standard than even ISO 14001. We're not in the EU anymore, of course, but we have continued to work to that high standard. Earlier this year we also earned the independent verification of Printweek's Environmental Company of the Year (SME).

HM: In fact, we've either won it or come second in eight of the past nine years that the award has been presented. So, we've always been recognised as being right up there in terms of environmental performance.

AB: Yes, environmental management and sustainability has been a priority for us for a long time. As far back as our founding in 1991. That's actually why we chose the name Park, to reflect our green ambitions. What we're focusing on now is offering our customers all the knowledge and information they need to maximise their sustainability through their choices. We've published dozens of informative articles online and we're currently designing a sustainability handbook for designers.

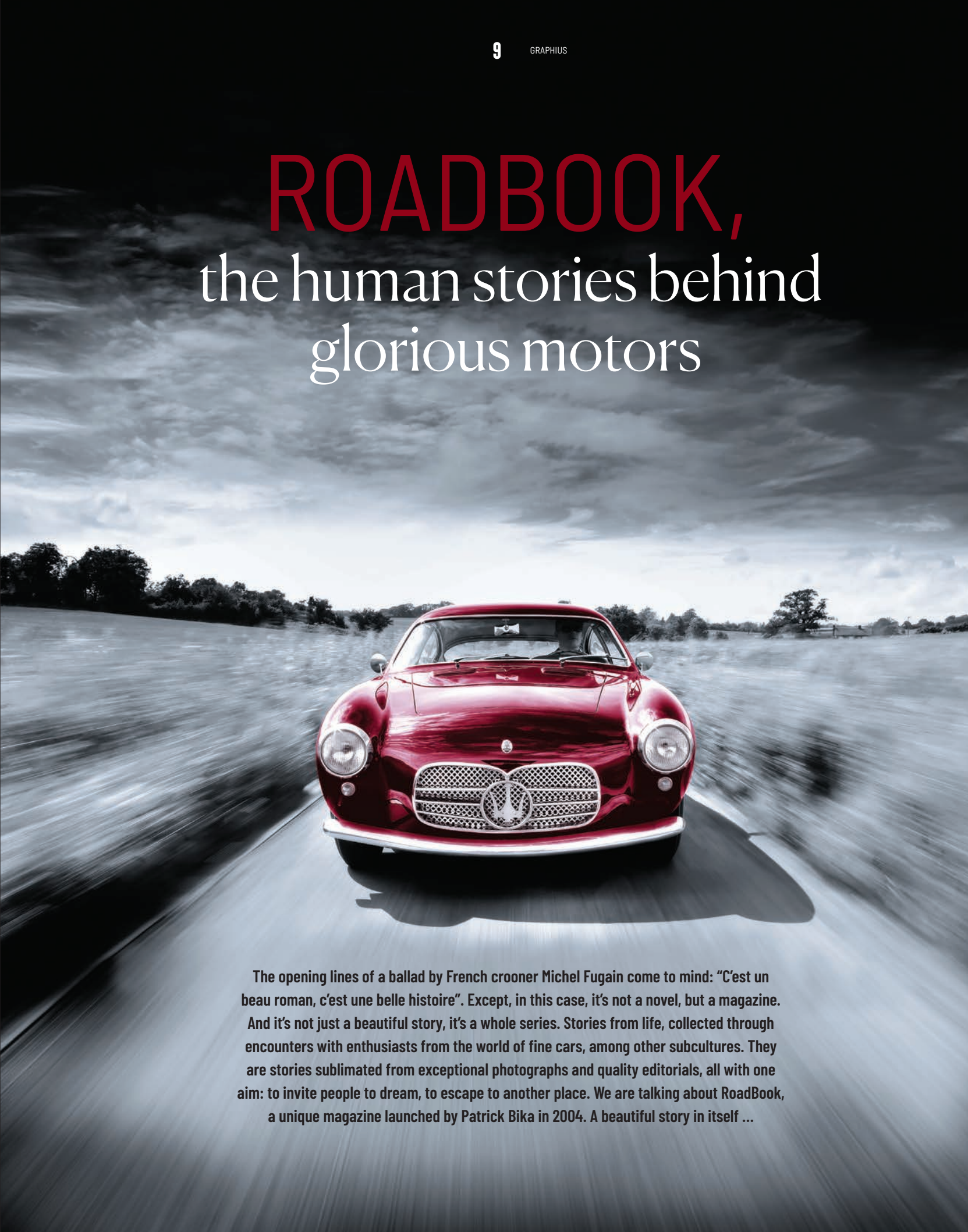
GM: Graphius is also setting an example in the field of sustainable printing.
JD: That's right. It's lots of small things that add up: the ink, paper and services we offer our clients, solar panels on the roof, planting trees, maintaining accountability with our annual sustainability report, and so on. Our international customers, museums and such, are very happy to see it and are very complimentary about it, but it's not only for commercial reasons that we do it. It's also important to the management here on a personal level. Not to mention that our facility is based just outside the city and it's important to us that we exist harmoniously alongside the local people and the environment.

GM: How does this acquisition fit into the long-term vision for Graphius?
DG: We have the ambition to develop our activities in Belgium, the Netherlands, France and the UK. With the acquisition of Park we are opening a new gateway to the UK and are looking to focus on local production there, eco-friendliness being just one of the benefits of this approach. There's a lot of knowledge present at Park that can help Graphius and vice versa, so together we will be greater than the sum of our parts; it's a case of 'one plus one equals three'.

GM: It's nice when a plan comes together. Any closing words, Heath and Alison?
HM: The future is looking very good and we're looking forward to sharing this news with our colleagues here.

AB: Yes, I think they, too, will be excited about the opportunities our shared future holds. ■

ROADBOOK, the human stories behind glorious motors



The opening lines of a ballad by French crooner Michel Fugain come to mind: "C'est un beau roman, c'est une belle histoire". Except, in this case, it's not a novel, but a magazine. And it's not just a beautiful story, it's a whole series. Stories from life, collected through encounters with enthusiasts from the world of fine cars, among other subcultures. They are stories sublimated from exceptional photographs and quality editorials, all with one aim: to invite people to dream, to escape to another place. We are talking about RoadBook, a unique magazine launched by Patrick Bika in 2004. A beautiful story in itself ...

"I am a photographer by training. During my career in advertising, industrial and reportage photography, I was able to explore this medium quite a bit. I had always wanted to present my photos in a tangible form. It was always going to be on paper, since back then there were no websites. I've always wanted to tell stories through a series of images; this approach is interesting to me". Thus begin Patrick Bika's recollections about the creation of RoadBook ...

Stories passionately told

"As a photographer, I had the opportunity to participate in a classic car rally in the early 2000s, the National Classic Tour. It started in Knokke-Zoute and took the participants all the way to the South of France. The organiser had asked me to write a book about this very beautiful rally. I discovered some extraordinary cars, of which I had played with the miniature versions as a child: Bentleys, Aston Martins, etc. But in addition to the cars, I also discovered the passion of the drivers. We would start talking and they would share with me their passion for cars. Of course, we ended up talking about the manufacture and design of these vehicles. It was then that I realised it might be interesting to tell these stories of enthusiasts through a paper medium, just as I had envisioned it: with an atypical format and quality paper to do justice to the amazing photos. That's how RoadBook was born in Belgium in 2004."

The best journalists

"Initially, I chose to present the stories of these enthusiasts simply with black-and-white photographs and editorials written by Belgium's best journalists. I recruited Etienne Visart de Bocarmé, who was editor-in-chief of Moniteur Automobile for almost 30 years and who has driven the world's most beautiful cars. And I also surrounded myself with lifestyle journalists. They may not be specialists in cars, but they are specialists in the art of living. They tell the stories of enthusiasts in lifestyle topics. So, while the common thread of RoadBook is cars –with a focus on the finest motors of yesterday, today and tomorrow – in our quarterly bilingual (French/Dutch) magazine, we also cover other topics and themes, such as timepieces, aviation, boats, jewellery, etc. Always through the eyes of enthusiasts. And always with an artistic touch."

An invitation to dream

"With RoadBook it is important to give people an escape, to invite them to dream, encouraged by the beautiful

"With RoadBook it is important to give people an escape, to invite them to dream, encouraged by the beautiful photos and well-crafted texts"

"RoadBook tells stories about automobiles mainly, but also timepieces, aviation, boats, jewellery, etc. And always through the eyes of enthusiasts."

Patrick Bika

photos and well-crafted texts. It's a magazine purely about enthusiasts and their passions; it's not about criticising or judging any particular product. I have always thought about the RoadBook reader in a certain way: you're sitting at home in your armchair, you open the magazine, you look at two or three pages, you read a bit, you admire the photos … You can spend a whole afternoon or evening reading from A to Z, or just a short 15 or 20 minutes here and there. Because, more than a magazine, it's an object. An invitation to dream that's meant to stay in view on the coffee table, the bedside table, your desk, etc. A kind of collector's piece the reader will return to again and again. You discover it, then you might put it aside for a bit to rediscover it later. Because every text, and especially every image, is carefully chosen."

18 successful years

"Although I don't have the time to take the photos myself these days, I still have the pleasure of selecting them, whether they are from the professional photographers I work with or provided by the brands. I always make sure to do the images justice; this is helped by the format, which is slightly larger than most magazines. We have slowly evolved from being an all-black-and-white publication toward the inclusion of colour accents here and there. Advertisers were convinced right from the magazine's launch, as were readers. They immediately realised that it was a magazine with a new concept, something atypical compared to what was already out there. This success has gone on 18 years now … We went on to launch RoadBook in Switzerland in 2010, with two versions – French/English and

German/English. And there, too, the success continues unabated ..."

Collaboration

"Graphius has also contributed to this success. I came into contact with them through an acquaintance. For RoadBook I was looking for a high-end printing company, real professionals who produce quality photo books. After our meeting, Graphius created a curves graph for me to help attain the look I was going for in terms of black and white reproduction. We really worked closely together to come up with the best possible product. Ditto for the paper. Although I came to the table with a very specific idea, Fabienne de Morteuil also suggested other paper options. Nowadays, we don't just talk about our professional experiences, we also talk about topics from everyday life."

The human adventure

"These beautiful encounters and adventures have only increased in number since the advent of RoadBook. Indeed, the magazine has opened doors for me and enabled me to meet fantastic people and real enthusiasts. That human connection is the nicest thing to come out of the magazine. I've met car designers who designed the most beautiful cars, watchmakers who created the most beautiful watches. In 2005, for example, I had the opportunity to meet Giulio Papi, the watchmaker who designed the first Richard Mille watches. He explained to me how he created these watches and he also shared his life story with me. From his time at the watchmaking school, at the height of the Swiss watch crisis in the 1980s, to the founding of his company, which was eventually taken over by Audemars Piguet ...
He pursued his dream and today he is consulted by all the major watch brands for their wildest and most complex creations."

A dream come true

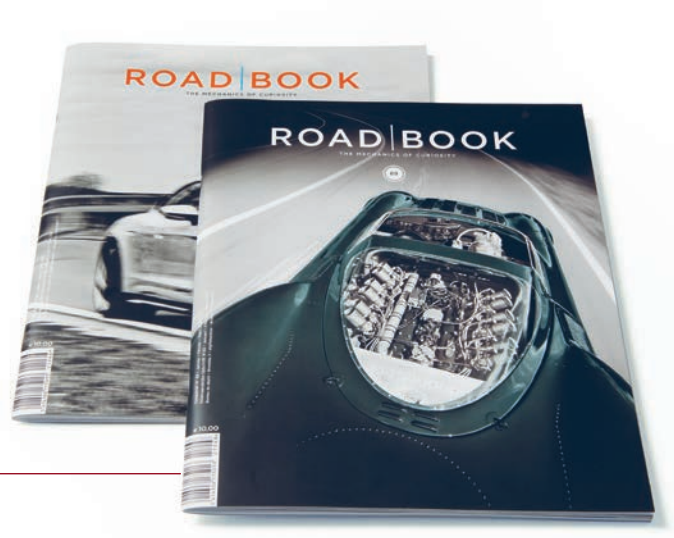
"I also had the chance to meet Wolfgang Egger, the German car designer who designed the beautiful 8C model for Alfa Romeo. This remarkable car was released in the 2000s in a limited edition of 500. In the middle of the interview, he instinctively started drawing his Alfa Romeo for me. He told me that as a child he collected Alfa Romeos and had a passion for the Italian brand. 'It's extraordinary', he said, 'It's actually a dream that came true in my lifetime. I never thought I'd be able to work for the brand I loved so much as a child'. It was a story that touched me personally, thinking back to the scale models I spent hours making when I was little. I went to great lengths, bordering on perfectionism. Day in, day out, I built and painted beautiful cars – aeroplanes, too. And as I built them, I invented stories. It was like a film playing out in my mind. My racing cars sped around the circuit, my planes blazed through the air..."

Future plans

"Recalling all these encounters now, I can say to myself: what great adventures I have had, and how lucky I am to be able to share them through RoadBook. All the beautiful cars I have been able to test, all the beautiful places I have been to ... And the RoadBook adventure doesn't end there. The international roll-out, the development of roadbookmagazine.com, new 'RoadBooks' dedicated to more specific thematic areas, etc., are all part of the project. There is no shortage of ideas and projects", Patrick concludes. ■

Discover these passionate stories for yourself by subscribing via roadbookmagazine.com.

ROADBOOK
- Bika
- Mont-Saint-Guibert
- 275 x 343 mm
- 92p
- Périgord Mat 115 g/m²



Grand by nature since 1907

Fairmont hotels, the flagship hotels of the Accor Group, have welcomed countless celebrities through their doors since they opened in 1907: from music legends like the Beatles and Madonna, to stars of the silver screen Marilyn Monroe and Leonardo DiCaprio, to artists Claude Monet and Salvador Dali, and British luminaries Winston Churchill and Prince Harry. Some have come for dinner or an overnight stay, others to shoot a film, present an album or attend a summit of world leaders. Published in late 2021, the book Fairmont: Grand by Nature pays tribute to these hotels' history, enchanting atmosphere and often emblematic architecture. We spoke to Nathalie Prat, Publishing Manager at Editions Skira Paris, to learn more about the book.

© Fairmont Maldives - Sirru Fen Fushi Archives

Fairmont: Grand by Nature, featuring award-winning film actress and Fairmont ambassador Susan Sarandon on the cover, draws on a rich archive of documentary material in celebration of Fairmont's long history, which it divides into three chapters: origin, architecture and soul. This 328-page book recreates the unique experience offered to Fairmont guests and gives the reader a chance to step into this extraordinary and surprising story.

Architectural gems

With texts by Claire Wrathall and Claire-Marie Angelini-Thiennot, this book casts a spotlight on the architecture of the famous Fairmont hotels and resorts: gems that are as historic as they are innovative and avant-garde. Take, for example, their famous palace and castle hotels, such as the Plaza in New York, the Banff Springs, the Château Lake Louise and the emblematic Château Frontenac in Canada, not to mention luxury hotels such as the Savoy in London or the Peace Hotel in Shanghai. Fairmont's new generation of hotels are represented in the book by the Arabian-inspired Nile City in Cairo and The Palm in Dubai, the evocative Flame Towers in Baku and the Fairmont Austin in Texas.

Elevated atmosphere

"The rise of Fairmont's palace and castle hotels in North America is the result of a successful combination of luxury and nature. The close attention Fairmont pays to the environment is a testament to our heartfelt concern for sustainability and the preservation of wildlife. Over time, through innovations in architecture and design, Fairmont hotels have managed to set themselves apart in terms of hotel architecture. When you look at our resorts built in paradise locations, you have to marvel at the boundless innovations with regard to the typology. The result is an elevated atmosphere that can only be experienced in Fairmont hotels and resorts", says Nathalie Prat.

Testimonies and anecdotes

Fairmont: Grand by Nature also aims to reveal the soul of Fairmont's establishments by sharing testimonies and anecdotes received from the group's illustrious clients over the years. From world leaders to internationally known actors and artists, all were attracted by the hotels' luxury, comfort and reputation. Did you know, for example, that Claude Monet, who arrived in London in late January of 1901, produced 26 magnificent paintings of the Thames? Well, each of these depictions of the river was painted as he saw it from his room on the sixth floor of the Savoy. In 1964, the Beatles spent six days at the Plaza after all other hotels in New York rejected their reservations. Not because the Fab Four were notorious for their bad behaviour at the time – far from it. Rather, the hotel managers were afraid of their screaming fans and the over-the-top things they might do to get close to their idols. One day, an unsuspecting concierge picked up a large box and had it delivered to the band's suite. Inside the box: two young groupies!

Sustainable development

While Fairmont can boast of a glorious past, it is also firmly rooted in the present. It currently manages 82 locations spread across 30 countries, though most are found in North America where the chain started out. In addition to these, the group also has a remarkable 26 new projects under development. But Fairmont is also strongly focused on the future. This is reflected, for example, in its policy on sustainable development. Last year marked the 30th anniversary of the Fairmont Sustainable Partnership initiative, which is now part of the Accor group's Planet21 programme. To continue their efforts in environmental protection and position themselves as the

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leading players in hotel sustainability, Fairmont and Accor have announced their goal of becoming carbon neutral by 2050. A commitment has also been made to ban all single-use plastic from the rooms, conference rooms and restaurants of all the brand's hotels by the end of 2022.

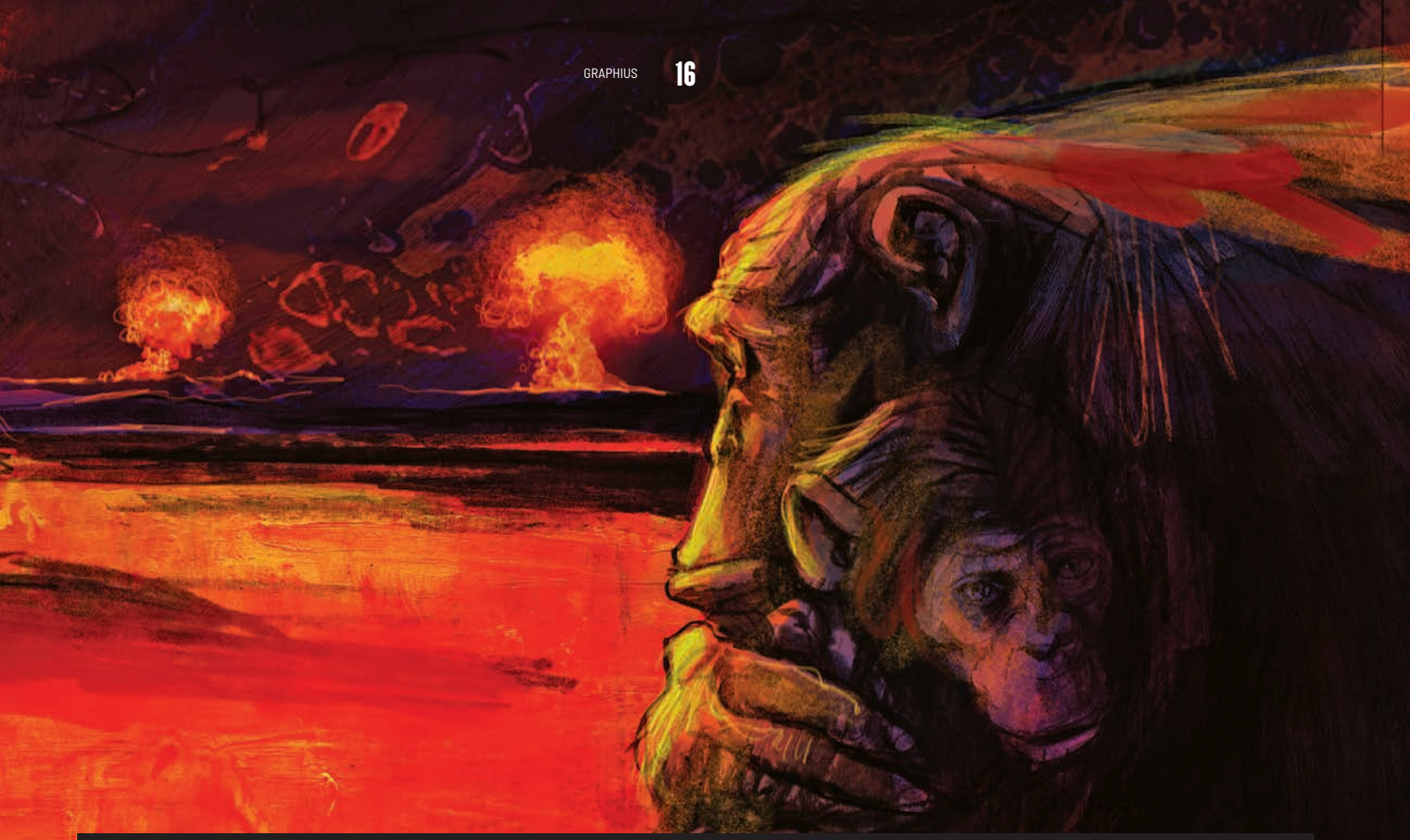
Skira

For the publication of *Fairmont: Grand by Nature*, the Accor Group called on the Paris branch of the publishing company Skira. This publishing firm was founded in 1928 in Lausanne by Albert Skira and has since distinguished itself with publications such as its renowned version of Ovid's *Metamorphoses*, illustrated with 30 original engravings by Pablo Picasso, and its publication of *Poésies* by Stéphane Mallarmé, featuring 29 engravings by Henri Matisse. Specialising in art books, the Skira group publishes almost 300 new titles a year between its branches in Milan, Paris and New York. One stand-out example is the successful Classici dell'Arte collection: produced in collaboration with the daily newspaper Corriere della Sera, this series comprises 90 monographs dedicated to the great figures of art history, from Giotto to Andy Warhol. More than twenty million copies of this series have been sold. In addition to museums and exhibitions, Skira has built its reputation on the production and organisation of artistic events, as well as the management of bookstores and support services for Italian museums and galleries.

Reliable quality

"In late 2021 we printed *Fairmont: Grand by Nature* with Graphius. We've been working with Graphius for over ten years", Nathalie recalls. "For this book, we opted for a very beautiful paper, Heaven 42, which requires a lot of care and attention. For the cover we chose Setalux, a luxuriously silky cloth used to wrap art books. This luxurious and elegant book aligns perfectly with the spirit of Fairmont hotels. And staying close to the essence of the subjects is an important element of our work". ■

FAIRMONT GRAND BY NATURE
- Skira Paris
- Paris
- 250 x 326 mm
- 328 p
- Heaven 42 Soft Matt 150 g/m²



“Seize the story and forget the book”

Last November, publisher Philéas came out with the graphic novel adaptation of La Nuit des temps (1968), the cult science-fiction novel by René Barjavel. Christian De Metter, the French writer-illustrator behind the adaptation, told us of how he took up the challenge of transforming a classic of French literature into a comic book.

Christian De Metter was born in 1968, the year René Barjavel's *La nuit des temps* was published. A nice bit of foreshadowing. The artist now has some thirty books to his name. His first comic book, *Emma*, was published in 1999, thanks in part to his friend Frédéric Poincelet, who introduced him to English-language comics in the 1980s. With his realistic drawing style and largely pure colours, he is very much at home in the realm of noir fiction.

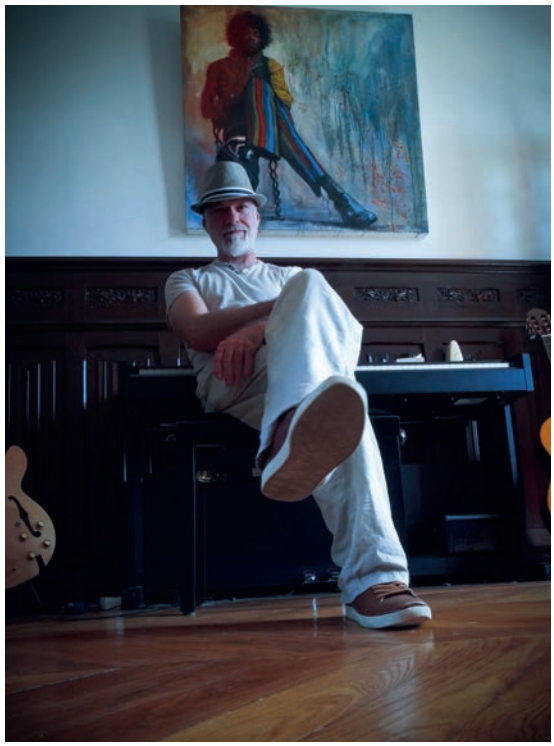
In addition to writing his own stories, Christian De Metter also adapts novels by other authors. After his first adaptation – of Fabrice Caro's *Figurec* – he went on to give Denis Lehane's *Shutter Island* the comic book treatment. This story was also brought to the big screen by Martin Scorsese shortly afterwards. More recently, De Metter collaborated with Pierre Lemaitre twice, first on *Au revoir là-haut* and then *Couleurs de l'incendie*. Now we can add *La nuit des temps* to this growing list. "The publisher Philéas owned the adaptation rights to Barjavel's novel and they contacted me to ask if I was interested. I hesitated for a long time: science fiction was not really my realm, but then again, I always saw *La nuit des temps* as a love story. That's what convinced me to say yes", Christian explains.

Understanding the themes

"To turn a novel into a comic book, I first have to understand its themes. This way I can see whether or not I feel connected to the material I am ultimately going to have to defend. At this stage I focus on the characters in particular. Then I proceed to make a preliminary textual analysis and decide what I want to keep in my version. I try to stick to the number of pages indicated by the publisher. At the same time, I also want to maintain a rhythm that is suitable for a comic strip. So, at this point I have something like the skeleton of the project. It's often necessary to edit down the text, to combine two scenes into one, or even change the order of the scenes. Then I flesh out that skeleton with the layout of the drawings and make studies of the characters and the settings. This is also the point where I find out if the story can be translated from text to image. In this story, for example, there is a case of identity theft. In the written text, it's relatively easy to sneak up on the reader with these kinds of surprises, but it's not always so straight-forward to do the same with drawing. In the end, the adaptation of *La nuit des temps* took me less than a year. It was a very intensive working period."

The sole author

"Adapting a novel into a comic book can be very simple, but it can also be a great struggle. Everything depends on the novel. Some stories need to be adapted or modernised, while others do not. For example, *Shutter Island* had fairly precise mechanics that did not allow for too many changes. But once you have the skeleton in place, you have to proceed as if you were the sole author. You have to seize the story and forget the book. Sometimes, an author's vision may seem dated due to the changing world and society we live in. So, you might decide to keep everything as it is, as a way to discuss a certain time period, or you might choose to modernise the author's vision. I start from the principle that in my books I speak to the people and the world of today. Even though my stories are almost always set in the past, I use these periods to evoke the world of today."



Christian De Metter

"I would say that comics are increasingly present in everyone's life."

A topical theme

"That is also the case with this book. *La nuit dus temps* is the story of a scientific expedition to Antarctica. A sound is detected coming from under the thick ice layer. When they dig to find the origin of the sound, the scientists discover the remains of a very ancient civilisation. They also find the bodies of a couple encased in a ball of gold, in an eternal sleep. They succeed in waking up the woman and discover the history of this civilisation. This story certainly reflects today's world, but it is also the

story of an absolute love. It speaks of the probable destruction of the planet by humanity. And this topic is, unfortunately, very topical, both because of the nuclear threat and because of climate change. I chose the latter theme to inform my approach here."

Comics today

"I am not a comic book historian, I'm just a relatively isolated author". This is Christian's answer to the question of what place comics occupy in our society and our daily lives today. "Although I don't really have a good enough picture of it, I would say that comics are increasingly present in everyone's life. Comics used to be thought of as reading material for when you're on the toilet", he laughs, "but today they have found their place on people's bookshelves, alongside novels. In recent years, new forms have appeared, often with a greater number of pages. This has attracted a new audience, an audience that didn't previously read comics. On occasion this has been somewhat at the expense of the so-called classic comics, as publishers tended to gravitate towards this new approach. But, in the end, there is room for everything. However, with the advent of thicker comics, we've gone from being remunerated by the page to being paid a fixed amount, which represents a significant loss of income for the vast majority of authors. What has not changed is the contempt shown by executives for our profession and our living and working conditions. The industry is becoming increasingly ruthless toward those who play the leading role in it."

New universes

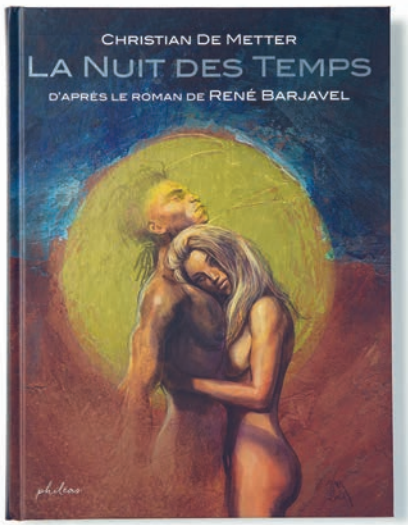
"As for the evolution of comics, I see that there are more and more different ideas, and more and more authors with a lot of talent. Just like films, comics started out with recurring characters, entertainers like Charlot or Laurel and Hardy. Then the scope expanded from comedy to drama, science fiction and thrillers. From very standardised projects to highly artistic productions. This now includes documentaries, journalistic investigations and personal testimonies. Ultimately, this reaches a much wider audience and it is from this audience that new

authors emerge. These new authors then bring different subject matter and different voices to the table", De Metter concludes.

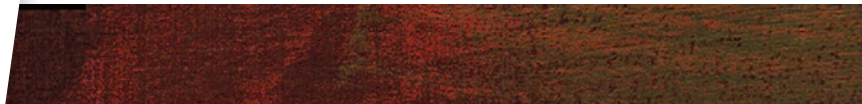
Great expectations

For the final stages of the book's production, Christian De Metter turned to Philéas, a comic book publisher that focuses mainly on the adaptation of fiction, historical novels, detective novels, contemporary stories, etc. "The greatest challenge inherent in the printing of comics or graphic novels is primarily related to the readership, who often have high expectations in terms of production and presentation", says Eric Dérian, head of publishing at Philéas.

"Hardcover comics are often luxury products in the book world, usually produced in four-colour print. It is not unusual to add a fifth colour or foil embossing. These are the details that often make all the difference and require special care during production. All this must be in line with the subject of the book and the story. *La nuit des temps* is perhaps our finest work to date. Adapting Barjavel was a big challenge, and a big step forward for our catalogue. Christian De Metter's special approach, which combines traditional and digital techniques, meant that colour reproduction was especially important during the printing stage. Thanks to HUV technology, we have managed to make the printed images as close to the original drawings as possible. To determine the most suitable paper, we carried out printing tests on two different types of paper: a 135g matt coated paper and a 140g wood-free offset. In the end, we chose the semi-matte Magno Volume. This coated paper type reproduces the colours better and ensures a dazzling result. The foil embossing on the cover brilliantly accentuates Christian's beautiful illustration. The binding – sober, with a rounded spine – is the final touch to this unique story of 170 pages", Dérian beams. ■



LA NUIT DES TEMPS
- Edi8
- Paris
- 240 x 300 mm
- 172p
- Magno Satin FSC Blanc 170 g/m²



Oeyen & Winters

CUTTING-EDGE DESIGN

With a poetic-sounding name like Oeyen & Winters, the tone of the company is effortlessly set. With a little imagination, you might hazard to guess that Oeyen & Winters is an architectural firm, or perhaps a reputable law firm, or even a real estate agency with a portfolio of beautiful properties. You'd be wrong. They are in fact a graphic design agency run by Sanny Winters and Tim Oeyen. Many of their clients do come from the aforementioned industries, though. They come to Sanny and Tim for their skilled guidance, their sense of style and their clear vision in developing visual stories and identities.

Recently, Oeyen & Winters made the beautiful book *Mirror*, together with Jeanne Boden. So, what was their design approach on this project?
"For years now, in addition to our work as a design duo, Sanny has been making freer work in the form of book projects: *Belgium Xtra Bold* (Lannoo), *Gent Xtra Bold* (Lannoo), *A CITY* (De Dagen). The book *Mirror* is more in that category. Jeanne (Boden) and Sanny worked on an equal footing before, as authors, and each from the perspective of their own expertise. There was a back and forth between image and text. The book's theme touches on the differences and similarities between cultures, but also focuses on how we look at ourselves. The East and the West are in juxtaposition, as if looking at each other in the mirror."

"It was important to us that the book would fall open nicely to emphasise that idea of mirroring, hence the binding (sewn, with an open spine). The use of colour is stripped down and limited to four colours, with red in the leading role; the same goes for the screen-printed cover. The beautiful realisation of the solid colours must have posed a challenge for the printer."

You developed a new house style for the law firm Tiberghien – sleek, contemporary and meticulous in its execution. How much freedom did Oeyen & Winters have in the whole process?
"We have been working with Tiberghien for 10 years now. The new logo came about after a number of discussions with the partners at the time. Since Tiberghien did not really have a house style at that time, there was a lot of freedom to develop something new and introduce an element of consistency. The trick here was to come up with something beautiful and inventive that still works in a dry, rather corporate field. It has to be said that something like this stands or falls by the level of the trust you are given. But we've had their trust from the beginning, which has led to some very nice results."

An eye for detail is important: how can someone tell that they have the work of Oeyen & Winters in their hands? Do you have a clear signature?
"We always try to work in a client-oriented way, but without losing our individuality. Elements that invariably reoccur are typography, solid colours

or the contrast of black versus white. A kind of cleverness in the design is also important to us: a second layer for the viewer, something that goes just a step further than the eye-catching aspect of the design. That could be a bit of humour, an elegant fold in the printed materials, etc."

You work for many different clients, each with their own specific requirements for printing and design – what do you aim to convey with your print projects?

"As far as we are concerned, design should lend the materials a feeling of durability and aid in understanding, clarity and legibility. The printed material has to not only communicate and reinforce things, it should also be something you value as an object. So, we often like to push the limits of what is technically feasible. Which makes having a good relationship with the printer all the more important in achieving a quality result."

How do you see the function of print as part of a corporate identity?

"There is more to it than meets the eye: the choice of paper, the degree of refinement and finishing ... It all contributes to the final result, the tactility of a work, to the image you have in mind for a corporate identity. Needless to say, good quality printing has a reinforcing effect, whereas poor printing and finishing can weaken the impact of a design. We like to call on the expertise of our established partners for each new assignment. Good photographers, image editors, make-up artists, text editors, people in IT. The same goes for print."

Do you have favourite finishes?

"We don't have particular favourites. We're not inclined to choose a certain finish for the sake of the effect alone; we wouldn't add gold leaf just for the bling of it. A successful application of blind embossing or edge printing does make us happy, though."

We could talk about inspiration till the cows come home, but if you had to choose just three inspirations ... ?

"The city is always inspiring for us. That's number one. Whether it's our own city or cities abroad. People, sounds, colours, fashion, architecture ... Whenever we get stuck, we go to a bar with a sketchbook. Café Hopper remains our favourite: we've been regulars there for years. Another source of inspiration: we both love film. Storylines, beautiful direction, good characters or the colours of a film or series can be great sources of inspiration. When something touches us, it stays with us for a while. The colours of Almodóvar's films, for example. The red that is so present in them. Or *The Hand of God* by Paolo Sorrentino, which we watched recently. Or the clever jokes in Frasier. You often find that cinematic quality in books too, like in *Mr. Gwyn* by Alessandro Baricco, an absolute favourite of Tim's." ■

"The choice of paper, the degree of refinement and finishing ... It all contributes to the final result, the tactility of a work, to the image you have in mind for a corporate identity."

PURE

calm, serenity and the perfection of imperfection

Soft, soothing colour tones, contrasting textures and modernist silhouettes. In Imagicasa's carefully compiled book PURE you will find an anthology of the finest contemporary architecture and interior design. We paid a visit to CEO and editor-in-chief Phaedra Hoste, the woman who made elegance a lifestyle.

"Imagicasa came into being about seven years ago", she says. "I had long wanted to do something with my passion for interiors, architecture and lifestyle. Establishing an online platform seemed the most obvious choice at the time. The name came to me quite quickly: Imagicasa is, to me, a name that evokes just about everything I was going for. I also felt that a digital platform should have an accompanying luxury magazine, something tactile.
And so it happened. Imagicasa as a quarterly publication. I am very pleased that, in addition to being picked up in Belgium, the magazine also does well internationally. I am very proud of that."

Rightly so: the magazine, the online platform and now the book delve into a world of opulence.
You've got a fantastic knack for choosing winners.
"Thank you. The fact is that we have grown enormously in a short time, both in terms of the online platform and the magazine. Our main goal is to inspire and introduce even more people to Imagicasa. One of the more recent developments is the online shop, which is also gradually becoming a success. A lot of work, yes, but I've always had a great passion for interiors and architecture, otherwise I wouldn't be able to keep it up."

> "I am very pleased that, in addition to being picked up in Belgium, the magazine also does well internationally. I am very proud of that."

In 2022, Imagicasa will have existed for 7 years. In relationships, there is such a thing as 'the seven year itch'. How is Imagicasa faring today?
"We are building Imagicasa into a brand. Our first book, *PURE*, is a direct result of this. More are sure to follow. In addition, there are many things in the pipeline that will make Imagicasa even more tangible. Things that are certain to make an impact. What's more, we find that we actually have no competition in Belgium with regard to what we do. That surprised me a bit, if I'm honest."

Keep your eyes open

Anyone who visits your website will discover one gorgeous project after another. You manage to find breathtaking buildings from all over the world, from homes to offices, often complete with fabulously designed interiors. How do you find all these gems?
"We are constantly doing research and networking. By being so intensively engaged in our work, we regularly come into contact with top designers, architects, etc. Plus, more and more, these people are gradually finding their own way to Imagicasa. Recently, we have been approached a lot by Belgian and international names in the sector."

We assume that not every project is eligible to be featured. What requirements does a project have to meet to get a place on your site, let alone in an Imagicasa book?
"For me, they simply have to have that Imagicasa quality. The project has to radiate calm, serenity and the perfection of imperfection. What that means in concrete terms is difficult to explain, because I tend to start from an intuition, a gut feeling. I usually know right away whether a project is suitable for Imagicasa or not; I know after just one glance if it's a yes or a no. This approach creates a very strong common thread that enables readers, followers, architects and designers to identify our brand immediately."

Which trend has surprised you the most lately?
"I'm not so easily surprised anymore, haha. As far as Imagicasa is concerned, we will never go for the extreme or the flashy. There is a certain boundary that we try to maintain. We opt for a deliberate balance between high-end and

simplicity, a kind of 'casual chic', and so we will never choose garish colours or interiors. In that sense, you could consider the recently published book *PURE* as a kind of best-of compilation. We have selected the most beautiful projects from the past twenty editions of Imagicasa, and these are also our favourites.
I look at everything project by project, not by designer."

The website contains numerous projects like these, neatly divided into eleven different sections. Do you always go to the locations?
"We are constantly engaged in research and maintain close contacts. For example, we always speak to the architect or designer before we publish anything on our online platform or in the magazine. Going to the location itself is unfortunately rather difficult as many projects are located abroad. It's not so easy to traipse between Japan, Mexico, Australia, New Zealand, etc. What we always try to do is to really connect with the designers digitally. We also get a lot of proposals, which always result in very nice collaborations."

Pure simplicity, pure beauty

"The past twenty editions have covered many wonderful projects", says Phaedra. "We wanted to collect the best of them in one publication. Our magazine has often been compared to a book, so we figured it was high time to publish an actual one!

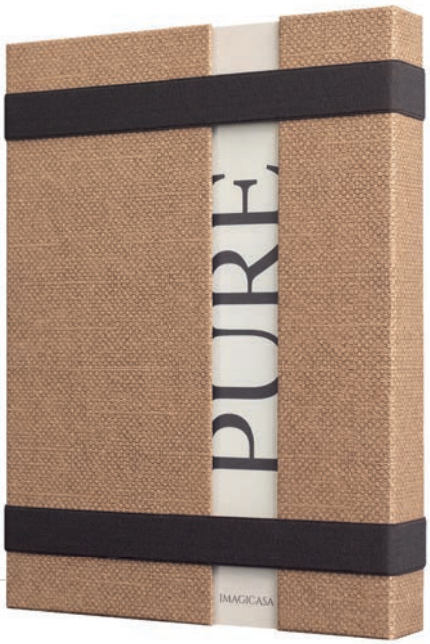
"It ended up being an exclusive collector's book, 336 pages that take you on a journey through the most talked-about architecture, interior design and visualisations. We see it as a source of inspiration and a way to thank our readers. *PURE* is a diverse mix of the best that the industry has to offer. Both Belgian projects and international projects found their way into the book, resulting in a combination of emerging and established names."

PURE also has a beautiful, remarkably sleek design.
"It was very important that *PURE* reflect Imagicasa's philosophy in every respect. The simple yet luxurious design is essential in this. We were meticulous in the search for the perfect cover. Not to mention, by keeping the contents of the book to only what was essential, we are able to showcase the selected designs in the best possible way. In addition to the images of the designs themselves, each project is accompanied by an introductory paragraph and a beautiful black-and-white portrait of the architect, interior architect or artist in question. On top of its interesting content, *PURE* is the kind of book that sparks conversation: the luxury box seamlessly becomes part of your interior and subtly but resolutely attracts everyone's attention."

How important is print for Imagicasa?
"Quality in paper, ink, cover ... in everything! Everything is deliberated over in order to create an inspiring whole."

Why did you decide to work with Graphius?
"Aside from its books, Graphius is known for its very solid reputation. A factor not to be underestimated. Right from the first meeting we had a good feeling and I felt it was a good match for Imagicasa." ■

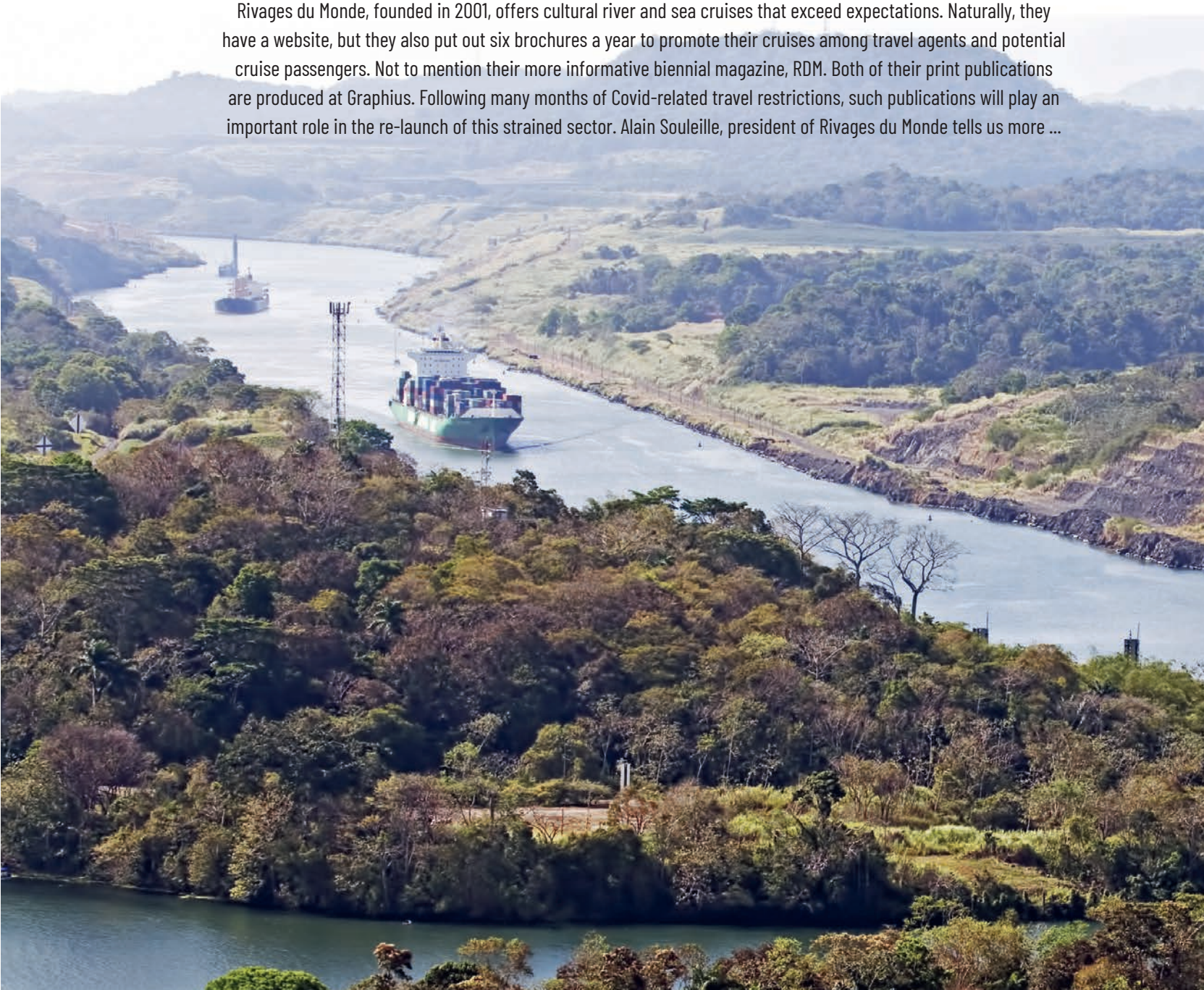
PURE
- Imagicasa
- Antwerpen
- 225 x 300 mm
- 336p
- Arena Extra White Rough 140 g/m²



"We were meticulous in the search for the perfect cover. Not to mention, by keeping the contents of the book to only what was essential, we are able to showcase the selected designs in the best possible way."

FROM SHORE TO SHORE, CULTURE TO CULTURE...

Rivages du Monde, founded in 2001, offers cultural river and sea cruises that exceed expectations. Naturally, they have a website, but they also put out six brochures a year to promote their cruises among travel agents and potential cruise passengers. Not to mention their more informative biennial magazine, RDM. Both of their print publications are produced at Graphius. Following many months of Covid-related travel restrictions, such publications will play an important role in the re-launch of this strained sector. Alain Souleille, president of Rivages du Monde tells us more ...



Last year was a big year for Rivages du Monde: the company celebrated its twentieth anniversary and began offering river cruises in Russia. They then proceeded to gradually expand their range of destinations to include the Danube, the Mekong and coastal cruises in Croatia. Their sea cruises in Northern Europe (Norway, Iceland, Greenland), on the other hand, have been delighting passengers since 2013.

The brochures

"We publish six brochures a year to make our destinations known to travel agents and the general public. Two of them are for the French market and four for the Belgian market (two in French and two in Dutch). Sometimes these are supplemented with small product brochures. These smaller brochures are more focused on the content of our programmes, with several pages dedicated to each cruise. That way, our future cruise passengers know exactly what to expect before departure. These brochures are also characterised by their contemporary, elegant and sophisticated layout", says Souleille.

The magazine

In 2014, Rivages du Monde started publishing RDM magazine, a 106-page biennial that is only in French for the time being. "The goal with RDM magazine is to enrich the knowledge of our cruise passengers. The magazine looks at the history and cultures of the countries we pass through. We try to establish a closer, more direct relationship with our customers through the inclusion of contemporary cultural topics, philosophical, political and economic stories, in-depth articles and themed sections. The result is a beautiful magazine that readers will want to hold onto, a magazine people will read with curiosity and pleasure. People can peruse this magazine at their leisure in our Rivages du Monde offices in Lyon, Nantes, Bordeaux, Nice and Brussels, as well as at the head office in Paris, where anyone interested is invited to take a copy home with them. We also send the magazine to cruise passengers who have been on several voyages with us."

Alain Souleille, president of Rivages du Monde

More soul

"RDM magazine, quite unique in its genre, is in my opinion a good reflection of our positioning in the cruise landscape. It is, of course, a customer magazine, but we see it primarily as an informative medium. Our intention with this magazine is not to promote our cruises or to display only flattering postcards of the destinations. The content is written by an editorial team consisting of professional journalists, academics and researchers, as well as some of our speakers from on board. We are convinced that an interest in the

history and culture of a country is the most fertile ground for an enriching travel experience. We are passionate about and in love with every country where our boats sail and we hope that our customers can also make this click, if it has not already happened for them. That's the focus of the magazine. It brings more soul to our marketing arsenal, which has expanded considerably in recent years with the advent of our websites (www.rivagesdumonde.fr and www.rivagesdumonde.be) – both of which are a real showcase of what we have on offer – and our activities on social media."

A different way to travel

Like many other sectors, cruise operators have suffered greatly from the Covid crisis. But as the pandemic recedes into the background, new perspectives are emerging. "Indeed, the will to travel, to discover the world, has never been stronger. These many months of travel restrictions made us realise how lucky we were before it all, to be able to explore the world and discover the beauty and heritage of our planet. We are convinced that after Covid people will want to travel differently. People want to take their time more, share experiences and appreciate the joy of discovery as an opportunity to be together. The fact that we only have small vessels, carrying between 24 and 180 passengers, fits in perfectly with this."

Responsible travel

"There is also an undeniable desire to travel 'responsibly'. We are increasingly aware of the negative effects that our holidays can have on the environment. Our cruises are on human-scale ships – a far cry from the much maligned sea monsters of some other cruise companies – and therefore have a more limited impact on the environment. Nevertheless, in recent years we have looked at ways of improving, following the example of the global cruise industry, which is investing heavily in research and technology toward less polluting solutions. We are actively working on renewing the fleet with more ecological boats; we are monitoring our habits on board as well as the impact of visits on the local populations; we invest in the CO_2 offsetting of our activities and we contribute to the construction of wind turbines in India and the rehabilitation of rivers and waterways in Europe. These initiatives illustrate our commitment to sustainable development. We also give precedence to local partners and actors who have the same requirements."

Extra sales

"One such partner is Graphius, with whom we have worked for several years. In 2019, when our fleet was expanded with the addition of the top-of-the-range World Explorer boat, Graphius helped us to revise the layout of our brochures, with a view to netting some additional sales. The quality of the prints fully aligns with our desire to offer impeccable products. Because that's what our customers demand: well-crafted printed materials that are pleasing to look at and of sufficient quality that one is inclined to hold onto them and consult them again in the future", Souleille concludes. ■

RIVAGES DU MONDE
- Paris
- 227 x 287 mm
- 158p
- Magno Matt 100 g/m²

LOBSTER ROBIN, STREET ARTIST.

"Art belongs to everyone."

Several straight lines can be drawn between Ancient Rome and today's society. We still use their ancient roads. We still adhere to the same calendar illustrious rulers such as Caesar and Caligula used to plan their days. We still speak languages based on Latin. These examples are well known, but there's another that's easily overlooked: graffiti. Even before the Common Era was instated, inscriptions and drawings could be found on countless walls in large Roman cities. True, they were mostly profanities, but they were the starting point of a very long tradition of tagging. Now, more than 2,000 years later, graffiti has come to be recognised as street art, increasingly powerful examples of which can be seen popping up across all our cities.

Perhaps you've heard of Belgium's street art Mecca in Ostend, The Crystal Ship. Created by Bjørn Van Poucke, it's a kind of open-air street art museum, an annual arts festival where you can admire new work by street artists from across the globe. The concept is simple: people – residents, businesses – offer up their buildings' facades so that street artists can decorate them with the aid of spray cans and brushes, often resulting in gigantic, expressive works. We recently met a chap who'd fit right in there: the Antwerp-born, Ghent-based artist Robin Goethals, aka Lobster Robin. Goethals' works were recently collected in a beautiful book, printed in vibrant colours by Graphius. We plucked Lobster Robin off the streets for a chat about all things street art.

Street art has been on the rise in recent years, thanks in part to initiatives such as Belgium's The Crystal Ship, the SHINE Mural Festival in Florida, Upfest in Bristol, and countless others worldwide. What's your view of this development?

"I can't complain very much about that, of course! I've only been doing street art for about four years, so I've benefited enormously from that attention. I've also

been able to make it my job. So it's all good as far as I'm concerned, haha. Of course, there is a downside to everything. The more people get into street art, the lower the level becomes. Or, to put it another way: it becomes harder to find the real gems within the genre. Unfortunately, the threshold for painting large walls is rapidly falling. As an artist, I have always felt very ambiguous about that. On the one hand, I want to be able to 'protect' certain art forms from mediocrity, and on the other hand, I am definitely not the kind of guy who wants to decide who can or cannot participate. Art belongs to everyone."

Flanders, and Belgium in general, has quite a few talented street artists. A Squid Called Sebastian, ROA, yourself ... Who do you look up to, internationally, and why?

"We've got a generation of artists to be proud of today. In Ghent, for example, we have quite a cohesive scene of people who support and inspire each other. That motivates me enormously. The best examples, for me personally, are Aryz, Sainer, Arsek & Erase and Bom-K. Just because of their individuality. They all have a very distinctive style. Beyond aesthetics, it is this sense of the artist's individual journey that inspires and intrigues me. It's about continuing to search for your style, for who you are and how you express that, until you get to the point where maybe you end up going somewhere no one has gone before."

Colour!

"I like to describe my style as psychedelic, colourful, dynamic, a bit mysterious, sometimes dark, sometimes light. I haven't really found a particular term for it yet."

Every artist has a source of inspiration, conscious or unconscious. What's yours?

"My inspiration comes mainly from trying to understand life. My head is almost always buzzing. I go over things a lot in my head, thinking about fictional situations and concepts in an attempt to find out who I really am. This often forms the foundation on which I build the ideas explored in my work. I will regularly make a painting to capture something I have just learned about life or about myself. So my paintings are a kind of diary. Apart from that, most of my visual language comes from animated films. My childhood was shaped by films like *The Nightmare Before Christmas* and *Space Jam*. I was also trained as an animator, so I still look for a certain dynamism: shapes and colours that tell a story. For example, I might be inspired on the street by seeing someone in a special pose or two colours that contrast with each other and have a certain effect on each other."

What's a place where you'd like to leave your mark?

"Having grown up in Antwerp, one of my goals is to one day paint a big wall in Antwerp, somewhere I'm able to do entirely my own thing. I like the idea of growing up in a city that shapes you and then going back to shape it later in life. Beyond that, I'm happy to paint wherever it's possible. It's awesome to be able to visit a country and leave something of yourself behind. That is how you literally leave your mark on this world. Even if it's just for a little while."

As a child, did you ever dream that you would do this as a job?

"In a way, yes. I was the kid who said at the age of three: 'I want to be a cartoonist one day!' That dream changed a few times – to animator or tattoo artist, for example – but my dream jobs have always been artistic. That I would become a street artist specifically, I might not have predicted, but deep inside I always knew that I was going to do something with drawing. I consider it one of the greatest fortunes of my life that I knew where my passion lay at such an

"I like to describe my style as psychedelic, colourful, dynamic, a bit mysterious, sometimes dark, sometimes light. I haven't really found a particular term for it yet."

early age. It has allowed me to prepare all my life to be the artist I am now, or at least the one I'm trying to be."

The world as a canvas

"I can't imagine a place where I wouldn't want to paint. The nice thing about working as a street artist is that after a while people spontaneously offer their side walls as a canvas."

A few years ago there was a lot of commotion around the identity of Banksy. Do you know who he is?

"Um, no, haha. But instead of asking that question, the general public should get to know some new artists. Banksy deserves all the respect he gets, but he's really not the most interesting street artist. Or, at least, not any more. As a street artist, it becomes a bit monotonous to be asked that question over and over again: 'Do you know Banksy?!' It often shows us that most people know the world of street art only superficially. It's a bit like asking an up-and-coming basketball player, 'Are you friends with Michael Jordan?' Yes, Banksy is one of the greats, but it kind of undermines the effort that all the artists after Banksy have put into street art to just keep going on about him."

What work of yours are you most proud of?

"Probably the book I just made with Graphius, because, for the first time in my life, I have really coherent work that marks a period of my life. And this book is the physical proof of that. I don't think I've ever been so proud of anything. It is difficult to name just one work specifically, but the piece I did for a jam at the Entrepot in Bruges is still among my favourites, for no specific reason. There was just something right about that day and this work still has something to it that makes me happy when I look at it. That feeling often goes away with most things I do."

Murals – unfortunately – don't last forever. Is that okay by you?

"Not only do I think that's okay, I think that's one of the biggest reasons why I enjoy street art so much. Nothing is permanent and murals are a good representation of that fact. In a world that is far too materialistic and where people are obsessed with owning things, it's awesome to be able to make art that no one can really own. And even if someone literally owns the wall, the artwork on it belongs more to the public and the elements. I've always had a hard time with the idea that if you have enough money, you can have anything you want, especially when it comes to art. Sure, many artists, whose works now hang in the homes of wealthy patrons, might not agree. But I can't imagine that Van Gogh would have appreciated the idea that people are now getting rich from his art, while he died penniless. Art is not for the people with the most money; art belongs to everyone. And perhaps it even belongs to the outcasts of society a little more. To me, painting a mural that doesn't last forever is one of the best ways to represent this idea. Street art can't be owned or privatised!" ■

> "I can't imagine a place where I wouldn't want to paint. The nice thing about working as a street artist is that after a while people spontaneously offer their side walls as a canvas."

HIDE AND SEEK
- Robin Goethals
- Gent
- 200 x 250 mm
- 184 p
- Magno Natural 170 g/m²

ANOUK KRANTZ

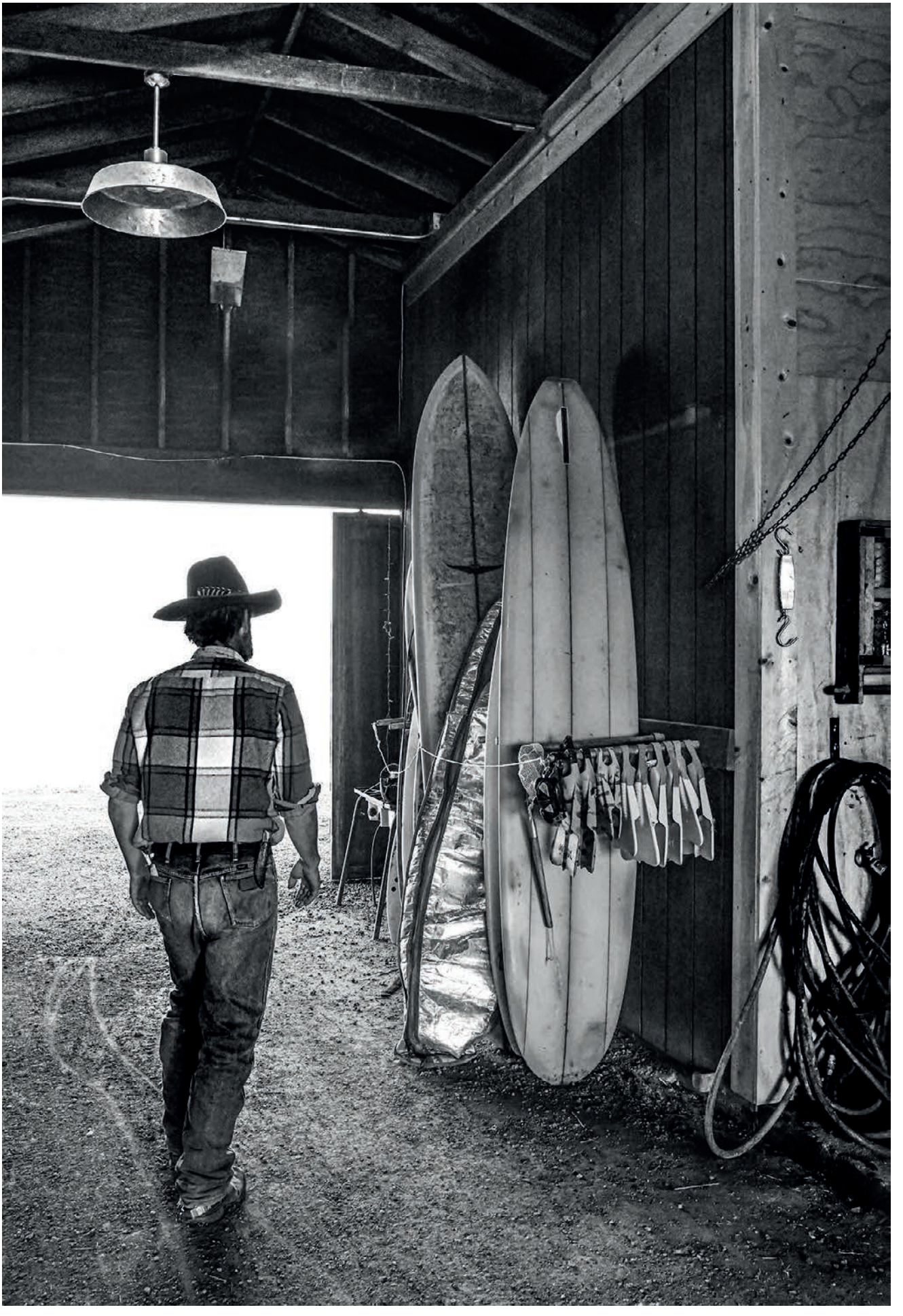
Cowboys may be innately photogenic, but French photographer Anouk Krantz has succeeded in capturing their lives and surroundings like no other. Her books West: *The American Cowboy* (2019) and *American Cowboys* (2021) have connected with people across the globe. To find out more, we spoke to Anouk and Images Publishing art director Nicole Boehringer, who worked on all of Anouk's books.

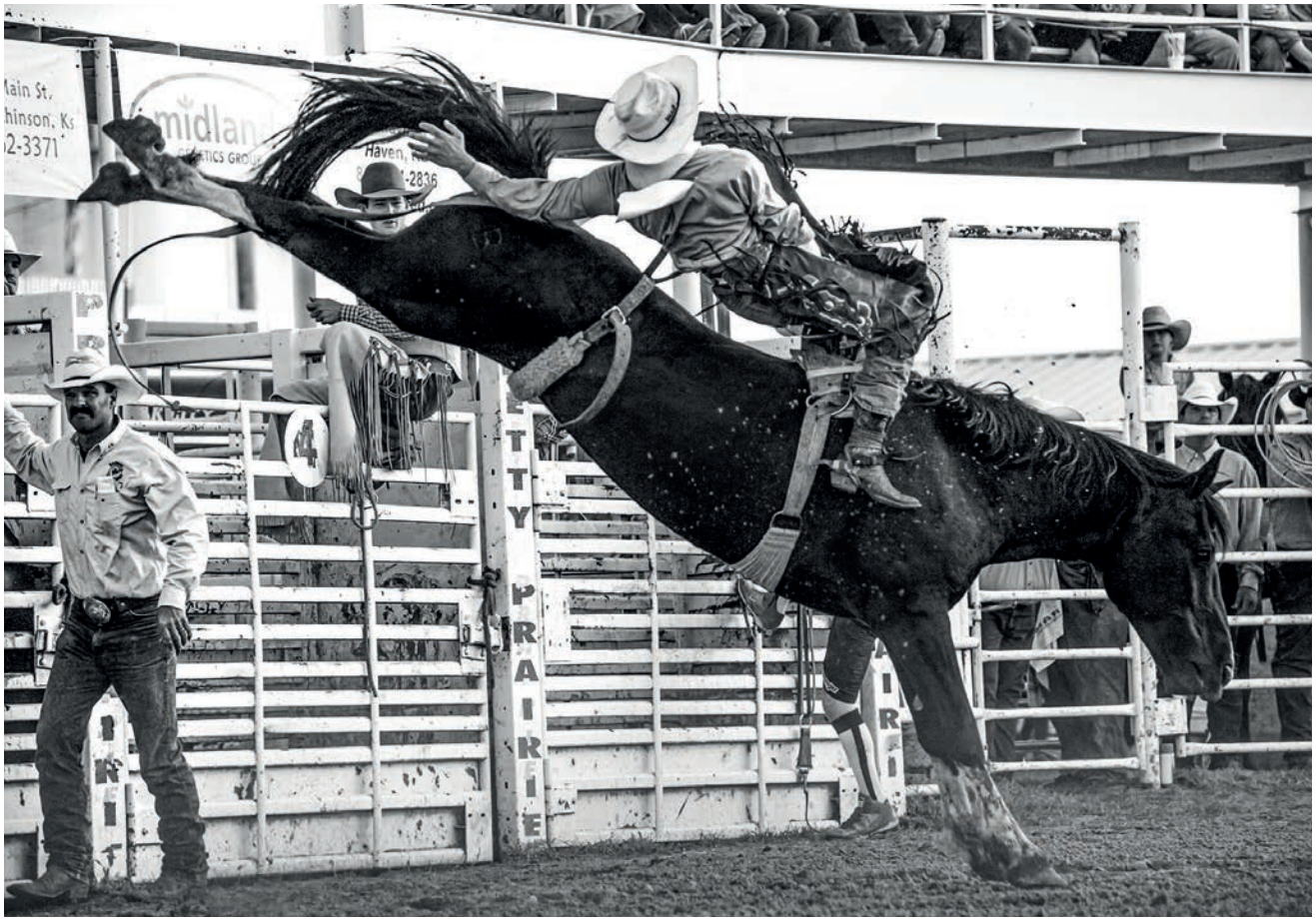
On the face of it, cowboy culture is quite a niche topic, yet your books *West: The American Cowboy* (2019) and *American Cowboys* (2021) have achieved widespread success ...
West is the first real cowboy book that crossed over to the rest of the world. Many other cowboy books on the American West stayed sort of within their culture. They didn't cross over to New York, to cities in Europe or around the world.

A lot of people who enjoyed reading the book don't particularly aspire to become cowboys or ranchers. However, they're very much attracted to what they see in the book. It's been remarkable to watch it do so well and become a bestseller alongside the greatest names in photography. But when I really think about it, I'm no genius. I just arrived at the right time and had the right idea, and just created this project in the most authentic way I could. And that appealed to people.

In the foreword to your most recent book, American Cowboys, screenwriter and director Taylor Sheridan writes that cowboying is "theatre without an audience". Your subjects are not used to being watched. How did you gain their trust?
Being an outsider wasn't easy because I'm not part of that culture. For them to have someone come from the Northeast, being French and a woman, they wondered, "what in the world does this woman want from us?" What happened was – and I do this with everyone – I spend time with people, and I listen. I try to understand who they are and what is hard for them and how they function.

In the same book you write that you're interested in learning what it is that your subjects love and fear. Did you find out what American cowboys love and what they fear?
As a cowboy, you're very much dependent on the weather. If there's no rain you don't get much grass, or if it's bitterly cold you're stuck in snowstorms, where you risk losing calves born during that time. You can't predict anything.




midland
PRAIRIE

You can't predict if this is going to be a great year, you just don't know. Regardless, they continue to love what they do because they're surrounded by people who have a deep affection for what they're doing. At the end of the day, it comes back to them. The love of the land. Their independence and their freedom. They live on their own terms. Yet they work together and that's an important part. They really rely on each other very much. People around the community, whether they're within 2 miles or 100, they rely on each other.

Your pictures convey a deep affection for your subjects. What is it that attracted you to cowboy culture?
Why do I love it? It's very simple. It's the great values. The great, great values. They're the same values from 150 years ago. Integrity, dignity, working very hard, starting, and finishing what you do, not complaining. A lot of them will sacrifice a great deal for this country, America. Where I come from, a lot of these values are forgotten. And it's increasingly becoming about self-glory in the Northeast part of America, where it's about money, your house, what team your kids are on … When you travel back to the American West, you spend time with people who work very hard, put food on American tables, but you will never hear them complain. It's dirty, it's hard, no one else really wants to do it, but they're happy to, and they'd rather do that than to go to the city and make more money, because it's a rich life to still live with those values. Their kids aren't buried in their iPads and their phones. Four-year-old kids can carry a conversation with you for an hour and look you in the eyes and be polite and interested in what you say. It's unbelievable.

And I love my life, whether I'm in Paris or New York, or the Northeast [of the USA]. I love my life here as well, but you can't help to see the contrast, which is getting bigger and bigger and bigger, and that's sort of what brought me back out West, repeatedly.

Like most of us, you grew up seeing fictional cowboys in movies. What surprised you about the lived reality of cowboys today?
I had the impression there weren't many left. Yet, I realised that this culture exists and is very much here and very much part of the heartland of America, whether it's ranching or rodeo. The rodeo world is absolutely exploding, and you will find it in every single state in America. However, this culture sits in the shadows of our nation's consciousness, right? It's still a foundational pillar of this great country. That's really what I'm trying to reveal.

The West is more popular than ever in television and movies. Jane Campion just won an Oscar for The Power of the Dog. Why the renewed interest, do you think?
People want to return to something simpler and I think Covid has something to do with that as well. Who doesn't want to have freedom? That's why people came to America. And those people out West still live like that. That never changed for them.

But back to your books. How involved do you like to be in the publishing side of things?
I am *very* involved. I don't upload 300 pictures for my publisher to go and sort through. I collect the pictures and I sequence them because I like to create a storyline. To me, when people are opening a book and looking at the pictures, there needs to be a flow and there needs to be a story. The reality is no one else was with me in the car driving the 100,000 plus miles that I did. No one was with me on the ranch and watching me work. So there really isn't anyone out there who can really understand my pictures like I do.

In the era of Instagram and ubiquitous digital imagery, what compels someone to pick up a photography book?
A book is something you can hold in your hands. People still enjoy holding something in their hands, they really do. Quality is important. If you're going to spend all this time and put this whole body of work together in the form of a book, it should be like printing your art for a museum, for a gallery, for an exhibition: you're not going to go and use a cheap printer. I want to see the best printing and the best paper that will showcase my work in the best way. The whole book industry now is overly saturated, and everyone is doing books. Unfortunately, whether it's books, magazines, anything that's paper, the quality has really gone down in the last 20, 30 years. That's been one of the greatest things about working with [The Images Publishing Group], they're not cheating on the quality.

Speaking of whom, now we turn to Nicole Boehringer, art director at The Images Publishing Group, to glean some further insights into the publishing of Anouk's books.

Anouk has spoken of the importance of quality in terms of paper and ink. In what other ways does Images ensure the quality it's become known for?
A solid editorial process is fundamental – and that goes without saying. We also pay a lot of attention to the prepress and proofing process of our books, in addition to selecting papers and finishes suitable for different types of publications.

And, of course, we need reliable suppliers to print and bind our books according to our expectations after all the hard work we put into them. Keeping to this high standard has safeguarded our competitive edge with respect to other global publishers and helped to maintain the Images brand as a reputable and high-end niche publisher.

What unique challenges are involved in publishing books like these?
Converting the files from RGB to the K+K duotone is certainly the most challenging part of the process. Because it isn't possible to simply proof all the converted images with digital proofs, there is a lot of approximation and abstraction involved in the colour conversion, not to mention the logistics to manage different time zones between USA, Australia and Germany to complete this work. The images are converted from RGB to duotone by an exceptional pre-press technician in Germany, and the converted images are then discussed in depth with Anouk. We usually print 2-3 sheets of wet proofs to make sure that the outcome reflects our expectations, and use these exemplary images as reference when refining the conversion of the other images. But it is still a difficult and slow process.

One would think that after three books we would have gotten the hang of it, but there is always something new and challenging in each of the books we produced – whether it's a sequence of darker images where we need to maintain the details in the shadows without compromising the depth of the black, or a cowboy amidst a sand storm, or a sunrise over the hills and the highway ...

Anouk's books come at a time when the American West is a growing topic in movies and television. Do you follow trends in what you choose to publish? If so, what are readers currently responding to?
Anouk's books happened to coincide with this specific trend as it was forming, which was lucky combination between Anouk's interests, timing, and of course her exceptional artistic talent. She has a very unique way to tell stories with images that are very captivating, and I would go as far to say that she has become a trendsetter herself.

That said, I believe that Anouk's approach to the Western theme is very personal and very human – and I find this is the greater trend that we, as a publisher, are currently following in a broader sense.

In particular for our Architecture titles – that historically have been our main focus – we are finding that it is increasingly important to go beyond the surface of a space, and explore the story behind it – the project's intention, how the spaces are used, the relationship between the designer and the client, and the relationship between the designed space and its environment.

What led you to work with Graphius and how have you experienced this collaboration?
Graphius was recommended to us by our sister company, ACC Art Books, during a time when we had two critical books that needed to be printed, and for which a press pass was necessary. These books were *West: The American Cowboy* by Anouk Krantz and *Fierce Beauty* by Eric Meola. Graphius's service was exceptional during the three days that I spent at the plant printing the books – *West* ran very smoothly after we adjusted colours for the first sheet, while *Fierce Beauty* was the most difficult book I ever printed in my life. Graphius went above and beyond for both titles, and for all the other books that came thereafter. ■

AMERICAN COWBOYS
- Images Publishing Group
- Mulgrave
- 279 x 356 mm
- 360 p
- Perigord Mat 170 g/m^2

© Sébastien Van de Walle, courtesy of Spazio Nobile

FROM COLLECTOR'S ITEM TO DISCUSSION HUB

True Living of Art & Design, aka TLmag, is a magazine that has been printed at Graphius since its inception 13 years ago. And it's safe to say it has reached cruising speed. Not only that, but thanks to a network of contributors and readers providing continual inspiration, it has become a real platform for exchange and discussion. An art gallery has since opened in connection with the magazine, a website was been launched and various events and exhibitions are now organised on a regular basis. Founder and editor-in-chief, Lise Coirier, an art historian with an entrepreneurial spirit, invites us into the world of TLmag.

TLmag is a niche magazine published twice a year in a bilingual French-English edition spanning 304 pages and with four different covers. It has achieved renown in the worlds of art, design and culture, making it a real collector's item – more of a 'book-a-zine' than a magazine – with an international readership. You can find it in the best bookstores from Brussels to Tokyo, London to New York, Paris to Taipei. Each edition focuses on a specific theme, viewed through the prism of six recurring chapters. Artists and photographers are given carte blanche. Their role is to contribute a different perspective or added dimension to the story. The magazine's readership ranges from professionals and art lovers to people who just love beautiful things and want to know more about contemporary creations.

Conveying passion

"I always wanted to work on a magazine. The creative aspect is what appealed to me most", says Lise Coirier. "TLmag gives me the opportunity to convey my passion for all things contemporary art and design. But it's not just about my interests, of course: we also call on journalists, curators and collectors to share their own vision and knowledge about a topic. I felt it was important that we did this by means of a physical object that one can collect, that one can pass on … That's how TLmag came into being."

Complementary and neutral

"Thanks to TLmag, I have been able to amass a whole network of contacts, both in Belgium and abroad. Six years ago, this led to the opening of the Spazio Nobile art gallery in Brussels, an initiative that I spearheaded together with my husband Gian Giuseppe Simeone, also an art historian and archaeologist. With the gallery, we have already organised some forty exhibitions, both within and beyond the space itself. In the course of the past six years, the magazine and the gallery have grown closer together. Spazio Nobile has become a sort of physical representation of TLmag. Their complementarity is very direct, allowing us to forge partnerships and aiding the continued existence of the magazine. At the same time, the magazine also feeds into the gallery, directing visitors to initiatives within our own walls as well as at Belgian and international fairs where we participate. Although the gallery and the magazine inspire each other, they must also remain somewhat independent of each other. The magazine must be neutral in relation to my activity as a gallery owner. On the other hand, the magazine also allows me to form closer relationships with other galleries, collectors and curators, which in turn allows us to really shine a light on major societal themes. Like in our current issue, for example, with its theme of the landscape."

Today and tomorrow, but also yesterday

"We attach a general theme to each issue. These are sometimes very broad themes that can be complicated to deal with, but this method seeks to include, in a very transversal way, the cultures of East and West, North-South, East-West, etc. This allows us to embrace a certain perception of the world and explore a little bit the boundaries of the chosen theme. Starting from a rather ambitious premise, we tried, together with the guest editor, to find the common thread that brought us to today's methodology. After all, TLmag is mainly concerned with issues that are either current or looking to the future. Having said that, I also find it essential to look back at the past. This issue,

Margaux Nieto, courtesy of TL Magazine

Margaux Nieto, courtesy of TL Magazine

led by Belgian landscape architect Bas Smets, has the theme "Everything is Landscape", which we have linked to painting and ancient art. So our take on the landscape was ultimately constructed through the gaze and work of painters such as Patenier and Bruegel."

Gold rush

"The same goes for the theme of the next issue, which is planned for May: *l'Âge d'Or* / The State Of Gold. In it we discuss both the material itself and its symbolism, as well as the way artists, designers, philosophers and even the religious world have sublimated this material into culture. We explore how much gold is ultimately needed to go beyond the material dimension and enter this other realm of the immaterial, faith and beauty. Not to mention the aspect of permanence. So, TLmag still has an editorial direction that is an oxymoron, as well as a great literary spirit. And I think this contributes to the appreciation of the magazine. It allows for a bit of dreaming."

Online extension

"The paper magazine must remain a covetable object. It must therefore offer quality and, above all, sustainable quality. TLmag is printed on FSC-certified white offset paper – a 'thirsty' paper that still affords a beautiful and accurate reproduction of images. The magazine is highly appreciated for its iconographic quality. It also complemented by our website, which offers 'extended' versions of our magazines, with articles from the printed version as well as content that goes deeper into the theme covered. This website is unique in that the articles read like a book, from left to right, horizontally. So you can read it from article to article, as if you were turning the pages of the magazine. The magazine is distributed internationally in major cities and at art and design fairs. And if you can't find it in physical form, the tablet-friendly version can always be downloaded from cafeyn.co. You can also just discover it online (tlmagazine.com, @tlmag) or pick it up at Spazio Nobile (spazionobile.com, @spazionobilegallery)", Lise concludes. ■

TLMAG
- Pro Materia
- Brussel
- 210 x 280 mm
- 304 p
- Magno Natural Offset 100g/m²

A life dedicated to art

GALERIE RONNY VAN DE VELDE, FRAGMENTS FROM LIFE AND WORK

Mention the names Ronny & Jessy Van de Velde in the Belgian and international art world and you will be met with a cascade of reverent acknowledgements. The Antwerp couple have left their mark on the lives of countless artists from Belgium and beyond.

To celebrate more than 50 years dedicated to art, Galerie Ronny Van de Velde has published a beautiful retrospective book, *Galerie Ronny Van de Velde, fragmenten uit leven en werken* ('fragments from life and work'), giving the reader a unique and privileged look behind the scenes. In the introduction to the book and on the M HKA website, friend and fellow antiquarian Jan Ceuleurs gives a nice synopsis of the gallery's history:

'In 1989, Ronny and Jessy Van de Velde established a gallery in south Antwerp, originally with a focus on contemporary art. From the mid-1990s, however, the art market went through a deep depression as a result of the Gulf War, and Galerie Van de Velde made a decisive course correction, choosing to focus on the big names of the historical avant-garde. Following their retrospective of Marcel Duchamp, the gallery grew within just a few months into a self-made, fully-fledged museum with all that this entails. This was followed by retrospectives of Francis Picabia, Man Ray, Georges Vantongerloo, Marcel Broodthaers, James Ensor and numerous other exhibitions. Ronny Van de Velde considers it a great advantage to have started in a time of crisis: "...the historical avant-garde was still unmined territory; whole bodies of work were still waiting to be discovered." Ronny's secret? His wife Jessy. She keeps him grounded in reality, curbing his tendency towards megalomania and keeping his feet as close as possible to the ground. The spirit of the gallery and the family is characterised by a close connection with Antwerp. A connection bordering on sentimental. But one that is also pragmatic: the city has a scale that, with the necessary dedication and persistence, can be played to one's advantage. In this city, the gallery could grow to be indispensable.'

From strength to strength

Since pictures say more than words, we asked Ronny and Jessy Van de Velde about some of the highlights of their long careers. It says a lot that as gallerists/art collectors, they both attach equal importance to the same moments in their careers. We asked for five. A non-exhaustive list, needless to say.

Ronny and Jessy Van de Velde

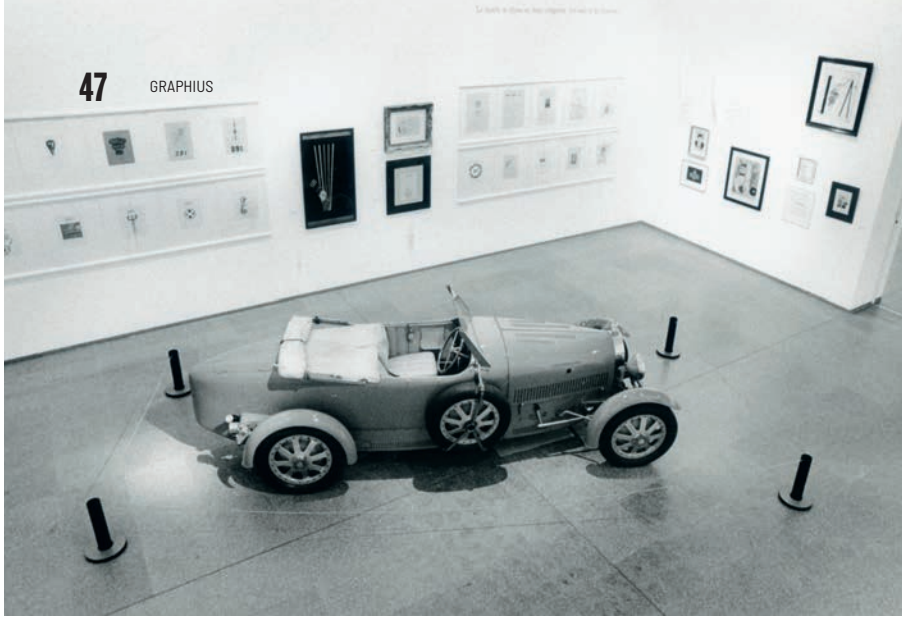
> "There were collaborations with various artists, such as Günther Uecker, Bernar Venet, Panamarenko, Jan Fabre, Rémy Zaugg, Nam June Paik and countless others."

1972

Ronny Van de Velde began his career as a retail trader. Antwerp's charmingly bustling Volkstraat was where he started out, selling comics and other books, including rare copies of Spike & Suzy and Spirou. After a while, his shop became known as the place to go to be if you wanted to supplement your comic book collection with an edition that was all but impossible to find. From 1976 onwards, you could find him on Antwerp's Hoogstraat as a purveyor of curiosities, old photos, antiques – often *trouvailles* of the kind that readily change hands. Van de Velde saved up some money and was eventually able to open a gallery in 1980.

"It was a decisive moment, when I chose to quit a successfully running shop and start a gallery near the KMSKA in south Antwerp. The gallery opened with a series of exhibitions on the avant-garde of the 1920s. Success did not come immediately and things were a bit difficult. The turning point came with the discovery of the work of Jules Schmalzigaug, our only Belgian futurist. That led to publications and museum exhibitions."

Gunther Uecker, Ronny and Jessy Van de Velde



Exposition Francis Picabia

1986

The 1980s. With the world captivated by an emerging pop culture and the stage being set for a digital revolution, Galerie Van de Velde was becoming an important player in the art world.

"There were collaborations with various artists, such as Günther Uecker, Bernar Venet, Panamarenko, Jan Fabre, Rémy Zaugg, Nam June Paik and countless others. Also important in that period was our participation in both national (Lineart, Art Brussels, BRAFA) and international fairs (Art Basel)."

In a recent HUMO interview (27/01/22), Ronny shared the following anecdote about his collaboration with Jan Fabre: "I have had epic fights with Jan. If I didn't like something, he got angry, with the result that he didn't speak to me for five years. Nor I to him! (laughs) I had said: 'Jan, I don't like this, I don't want to exhibit this.' Furious, he was. It was only five years later that we talked it out. And it was then that we decided not to discuss art with each other any more. That's how we managed to remain friends. Jan is just a few years younger than me. We attended the same school, on Cadixstraat. No matter what they say about him: Jan is my mate, and he always will be."

Building a gallery

If you take a leisurely stroll through Antwerp – guided by the RouteYou app, for example – you will pass by the building where the Van de Veldes had their gallery for over a decade. "1989 was an important year", says Ronny. "That was when we decided to build a gallery with the 'discreet' Antwerp architect Georges Baines near the M HKA. Over the course of ten years we often organised pioneering exhibitions, the highlights of which were the ones on Marcel Duchamp, Francis Picabia, Man Ray, Magritte and Georges Vantongerloo. All the while continuing to work with contemporary artists."

Van de Velde considers Duchamp to be the greatest modern artist, and he committed this statement to posterity in an interview with the Flemish newspaper De Standaard in 2000. On his meeting with Duchamp's widow:

"She lived on a farm just outside Paris. I went to see her to talk about my Duchamp exhibition. She was 85, but she poured me champagne at ten in the morning and, when I asked for an ashtray, she gave me a Joan Miró ceramic. She could talk for hours about all the great artists she had known. She'd even been taught by Brancusi himself."

1997: Rossaert

A few years before the turn of the millennium, Galerie Van de Velde opened an offshoot location called Rossaert in a building they restored with great care, just a stone's throw from Antwerp's St. Paul's Church. To this day, small-scale exhibitions are held here, often linked to publications. In May, there was an exhibition by Wout Vercammen, a childhood friend of Van de Velde. When asked in HUMO which works he would never sell, he replied: "A painting by my childhood friend Wout Vercammen, titled *A Well Considered Idea of an Artwork*. Because that was the first work of art I ever bought. And because there's not a chance in hell someone would want it, anyway. But still ..."

A beautiful and voluminous book about Rossaert was published in 2016, exploring the history of the neighbourhood, its passers-by and their impressions.

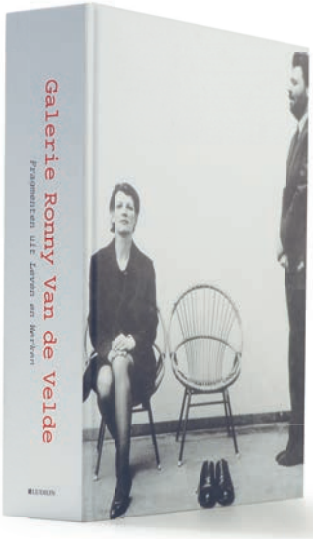
2012

"2012 was another pivotal year for us", recalls Jessy Van de Velde. "That was when we decided to stop participating in fairs and opted instead for

Nam june Paik and Panamarenko

a permanent space in Knokke. There have been exhibitions and publications there about conceptual art, Marcel Broodthaers, James Ensor, the Dada movement, Marcel Duchamp, Jules Schmalzigaug, Henry van de Velde, as well as exhibitions with artists such as Willy De Sauter, Guy Mees and Ann Veronica Janssens. 2012 was also the year we started working with Graphius, with whom we produce a number of publications every year, including for Rossaert.

Finally – and this is perhaps the last milestone – for a number of years we have been working on projects in collaboration with museums in Belgium and beyond. After various exhibitions at museums in Brussels, Rotterdam, Florida and Locarno, Museum to Scale 1/7 has now found a permanent home on Antwerp University's city campus. Fine examples of such exhibitions include The Hands of Art or the exhibition on George Grosz, Otto Dix and Dirk Braeckman held in Namur and in Besançon. Or, more recently, Perspectives Minimales at the Delta (Namur). For these, too, we have often been able to produce very beautiful publications in collaboration with Graphius. We are really satisfied with the very pleasant, smooth and professional collaboration we've had with the people at Graphius and we also appreciate how amiable they are when dealing with the artists themselves." ■



GALERIE RONNY VAN DE VELDE - FRAGMENTEN UIT LEVEN EN WERKEN
- Ronny Van de Velde
- Knokke-Heist
- 245 x 325 mm
- 1008 p
- Nautilus Superwhite 90 g/m²

One of the most important moments in Ronny Van De Velde's life undoubtedly took place in the mid-1980s, when he bought his first Panamarenko work. 1986, to be precise. Panamarenko's life and work would be intertwined with Van De Velde's for years. The first work was the U-Controll III, one of the first small planes built by Panamarenko. When Ronny Van De Velde bought it, the work of art was so badly damaged that only Panamarenko could restore it. Be that as it may, it was the starting point of an intense and at times spirited collaboration. Van De Velde wrote the following in Het Nieuwsblad (a Belgian newspaper, Ed.) "In the Amerikalei, Panamarenko made machines and rucksacks, in the Ijzerenpoortkaai he assembled his submarine and worked on the Scotch Gambit. We sold the Ijzerenpoortkaai to open a new building in Borgerhout. The intention was that Panamarenko would realise new projects there every year, but the genie was out of the bottle. After he and Eveline moved to the countryside, his interest ebbed away completely. We laughed a lot and had a lot of fun, but it was a shame it had to end."

Van De Velde had this to say about the unfortunate ending in the Belgian magazine HUMO. "When they (Panamarenko and Eveline Hoorens, Ed.) got married, I gave him a big blue parrot, a real one. Plus a stack of DVDs with his favourite films. Panamarenko was a film freak, Terry Gilliam's Brazil was his favourite film. After that we never saw or heard from each other again. At the end of his life, he did have regrets. Not long before his death, he asked me to come over. I didn't do it."

Jessy: "The years with Panamarenko were not all doom and gloom. It was also an exciting, creative time. The editions we published, we made together with him. Finally, we had something that sold well! In the lean years after the first Gulf War, when nobody was buying art, those saved us."

A diversity of museums producing a diversity of publications in Strasbourg

For over 10 years now, the publishing department of Strasbourg City Museums has relied on Graphius for the printing of its various publications: countless catalogues, museum guides and books to accompany specific collections. Marine Tourret and Lize Braat talked to us about the ins and outs of these 'Service Éditions' as well as their collaboration with Graphius.

In the city of Strasbourg, ten municipal museums and one historical monument (L'Aubette 1928) are grouped together in a network managed by the municipality. The museums have an editorial department consisting of two people, Marine Tourret and Lize Braat. Their task is to coordinate the publication of works related to the museums' exhibitions and collections.

These are varied and almost encyclopaedic, although mainly rooted in the local history of Strasbourg and Alsace in general - from archaeology and contemporary art to visual arts, architecture, illustration, ethnography and even natural sciences. This diversity of topics is reflected in the editions, with books on various subjects and in different formats.

From A to Z

"Within the publishing department, Lize and I work together to coordinate the books from A to Z", says Marine. "In the initial stages we work to define the book and establish the content. Then we work in consultation with the authors of the texts, which we have professionals correct and sometimes translate. Another task is to track down

suitable images and manage copyright issues. Since we are funding these projects with public money, there are various additional administrative tasks. For example, we implement public procurement procedures for the appointment of external service providers. We work closely with these providers to determine the design of the book, as well as its layout, production and printing. Our books are distributed by Interforum, who make them available in bookshops. Part of our work is devoted to the marketing and promotion of the books, which we present at certain book fairs."

Something for everyone

"Each year we publish an average of ten titles of various kinds: exhibition catalogues of varying sizes, collection catalogues, guides for tourists, photo albums, facsimiles, portfolios, etc. We have been collaborating with Graphius for over ten years on the printing side of things. We first engaged them on an ad hoc basis after seeing some books from Parisian museums printed by them."

Trust

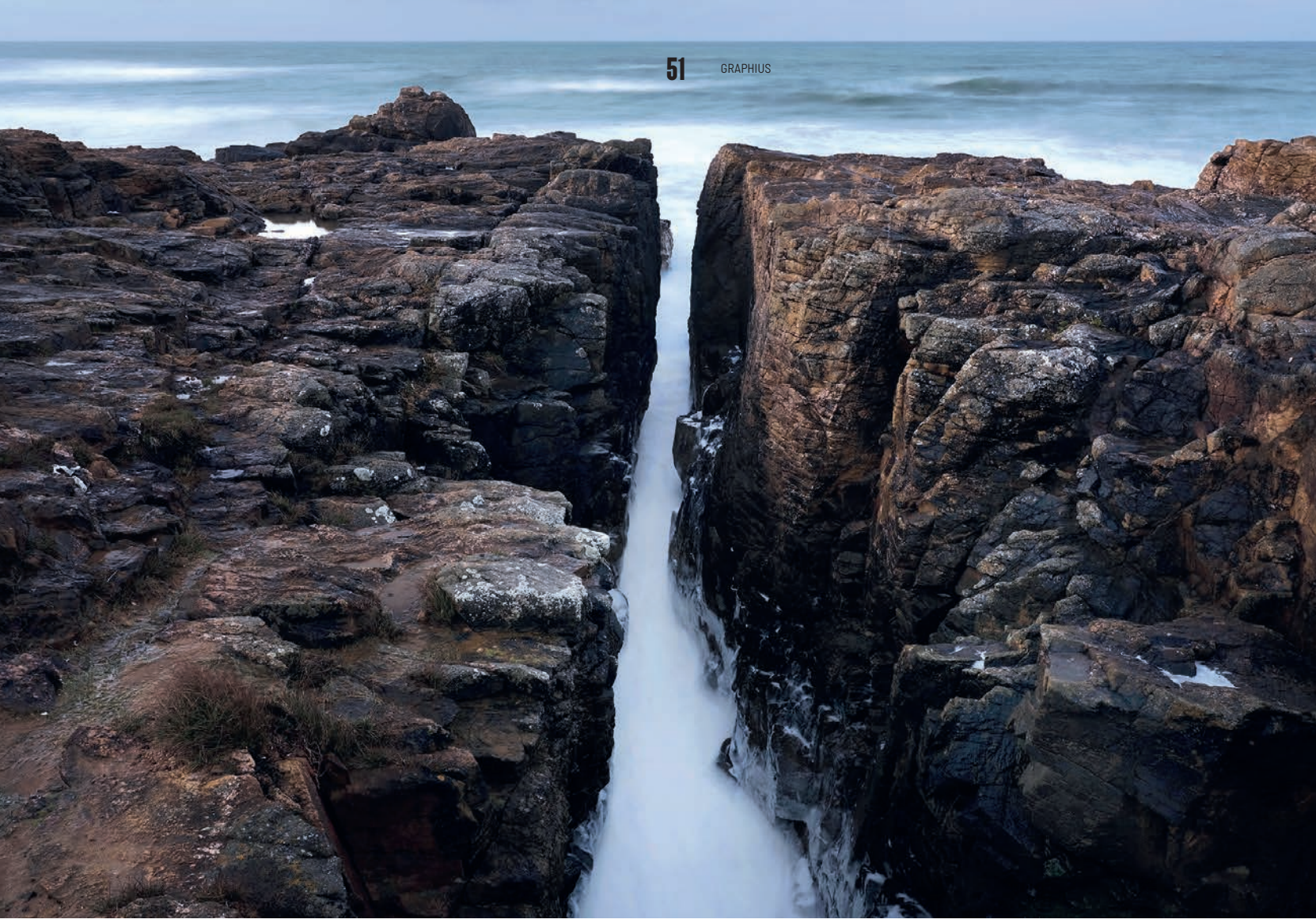
"Very recently we had the book *Rêves et culbutes* printed, all about the poet, journalist and cartoonist Maurice Henry, and we're very happy with it. For the cover of this beautiful object, we opted for a white screen print on a mass-coloured paper. In recent years, Graphius has printed museum guides for us, as well as the catalogue for an exhibition dedicated to the German engraver Käthe Kollwitz, which we find particularly well printed and bound. For each of these projects, in addition to the criterion of price, we also chose Graphius because our cooperation is one based on trust: our sales contact at Graphius and our contact person who follows up on projects internally are both very reliable and give good advice."

Experimentation

"As far as the limitations and particulars of printing are concerned, we have so far only called on Graphius for conventional offset printing. No HUV or digital. Having said that, we have already experimented in other areas: with modified four-colour printing, for example, we have tried replacing one or two colours with spot colours, and we've dabbled in some unusual finishes (paperback with laminated endpapers). In a few weeks we will try out HUV printing at their site in Duffel, where we haven't been yet."

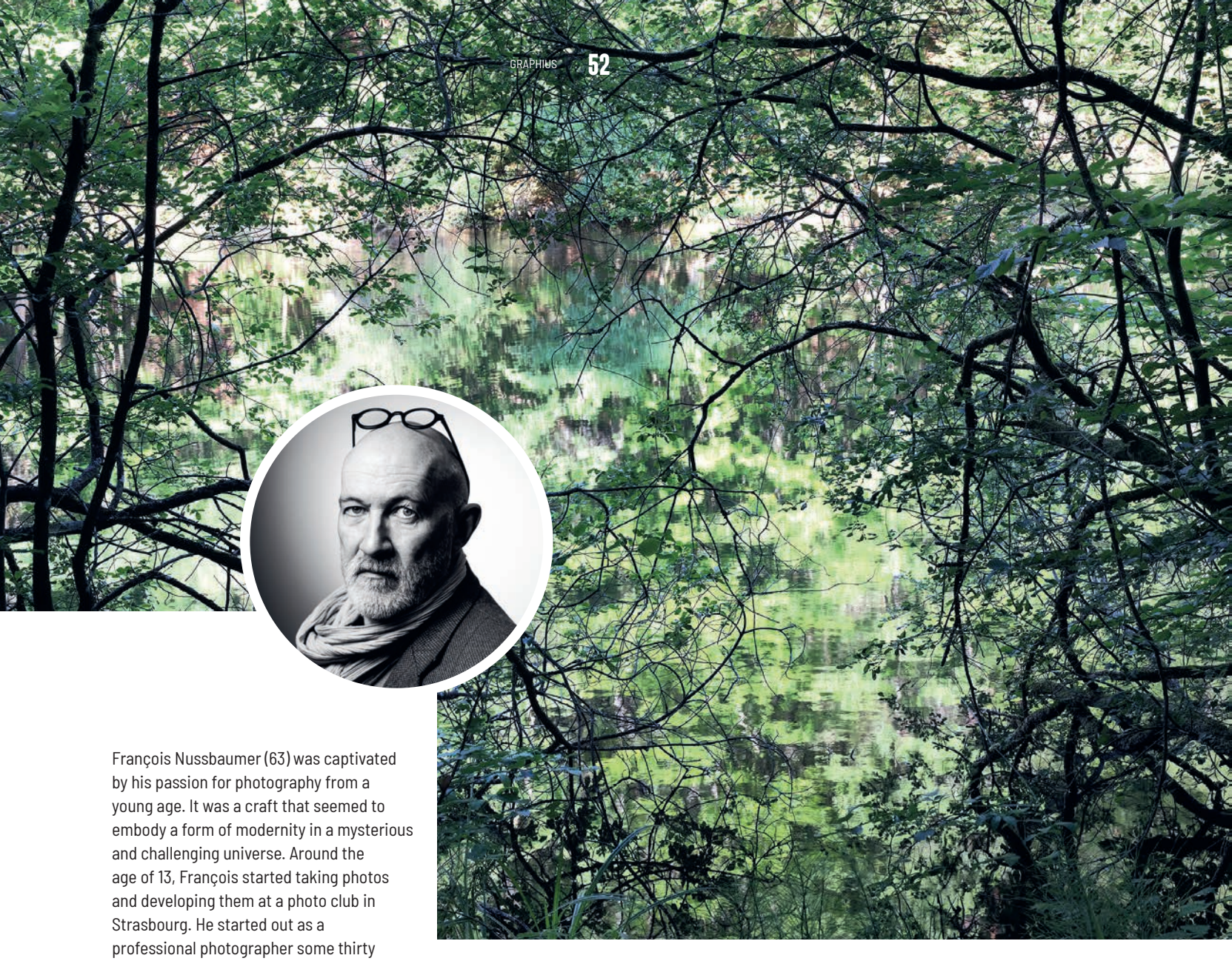
Satisfaction

"As we've said, we are very satisfied with the collaboration: the people in charge of tenders are responsive, the manufacturers are very precise and competent in what they do, and the commercial and financial department readily adapts to our administrative procedures, which can sometimes be complex. The team is very efficient, especially in anticipating printing and binding constraints, and it's always a pleasure to travel to Ghent to oversee the technical side of things. We hope to continue this collaboration in the years to come", concludes Lize Braat. ■



INNOCENT LANDSCAPES WITH A GRUESOME PAST

A collection of landscape photographs that look innocent but bear silent witness to horrific scenes. Paysages Intranquilles is not a work about crimes, but about the landscape, about what it can convey, about the memories it can or cannot hold. It is also a work about images in general and the interpretations that can be attached to them. The project, which took no less than four years to complete, causes us to reflect on the dark side of humanity. Author, photographer and publisher François Nussbaumer explains.



François Nussbaumer (63) was captivated by his passion for photography from a young age. It was a craft that seemed to embody a form of modernity in a mysterious and challenging universe. Around the age of 13, François started taking photos and developing them at a photo club in Strasbourg. He started out as a professional photographer some thirty years ago. His personal work could be described as documentary or even 'anti-picturesque' in style, in contrast with (and perhaps as a reaction to) all the work that was commissioned of him. The expectation was always to make the subject more aesthetically pleasing, grander and more positive. About ten years ago, in addition to being a photographer, this proud *Strasbourgeois* – he's very attached to his region and his roots – also became the founder of the publishing house Le Noyer. Juggling these two activities, he began illustrating and editing books, producing numerous advertising campaigns and taking many architectural, illustrative and reportage photographs, including portraits. His personal works have been the subject of exhibitions in various galleries and cultural institutions in France and beyond.

Long in the making

"You might well wonder how someone ends up making a book full of photos of places where gruesome scenes have taken place". So begins Nussbaumer's presentation of the book *Paysages Intranquilles*. "First of all, you should know that this topic – or this type of topic – is the result of a long process of maturation. Although this idea came to me in an instant, it was the fruit of a long period of reflection on the avalanche of 'beautiful landscapes' seen in the media and on social networks. They express only the beauty and perhaps the emptiness of the landscapes, because this is the only way they are represented."

Souvenir from the Vosges

"This reflection began during a hike in the Vosges, as we were walking towards Mont Sainte Odile on the Sentier des Pèlerins. At the crossroads of several paths, at a place called Saint-Gorgon, there is a bench and a crucifix. A sign asks passers-by to remember Catherine Schott. On 10 August, 1840, she was brutally murdered on this spot. I was struck by the discrepancy between the horror that had taken place there and the pilgrims who sat on this bench to rest or eat their sandwiches. The dichotomy between the rural charm of the place and the act of questioning the memory that a landscape may or may not hide."

It could have happened to me ...

"For this project, I was only interested in 'everyday' horrors. The person who is in the wrong place at the wrong time and whose life unexpectedly changes. I wanted to seek out that 'bad vibe' that makes us all realise: it could have happened to me. You will not find that feeling in other places of horror, such as former battlefields. Those rather tend to be places of memory, silence and reflection."

Act like a photographer, not a journalist

"Since its inception, the *Paysages Intranquilles* project has involved very extensive and long-term research. Meticulous research on the internet was required to identify the exact locations where the crimes took place, or where the bodies were found. I could then visit the locations and capture the landscapes in a way that was as neutral as possible. I acted like a photographer, not a journalist. I wanted to concentrate only on rural settings and not urban ones. In this nationwide search, Joseph Vacher's trail was particularly useful. Vacher was a wanderer who travelled through a large part of the country and brutally murdered many young shepherds and shepherdesses around the end of the nineteenth century. From the initial idea to the printing of the book, this project took me four years. In addition to the research and identifying the various locations, the photography itself also took several weeks. In total, I have travelled about 25,000 kilometres, passing through many remote and inaccessible places."

Avoiding voyeurism

"For a long time I was thinking of working with a 4X5 inch silver camera. That's a camera that I like to work with. Moreover, technically this approach would have aligned perfectly with my idea for capturing the subject: I arrive at the location, I set up my tripod, I take all the time I need to prepare my equipment, I frame the scene carefully and I take two or three shots on a large-format film. This ritual would have fit with the seriousness of the subject matter and with the sense of detachment that I wanted to achieve. It would also create a certain distance from the subject being photographed. Above all, I did not want to participate in a form of voyeurism. However, given the huge scope of the project and the impact on the budget, I had to go with high-quality, medium-format digital equipment instead. What was very important to me, and what I wanted to convey in my own documentary style, was the most absolute neutrality with regard to the subject. No aestheticising or dramatising effect. That's also why I chose not to go with black and white. In my striving for neutrality, I also sought to mimic the development of old colour negatives, with a neutral chroma, no effects added, sometimes even slightly overexposed."

Text by Jean-Christophe Bailly

"Jean-Christophe Bailly is a writer, philosopher and poet who teaches at the School of Nature and Landscape in the Loire Valley. In my opinion, he was the best author for this project. So I was very happy that he agreed to write the accompanying text for the book. I don't know if the photos are strong enough, but I felt they shouldn't be accompanied by individual texts: the only captions are those naming the village where each image was taken. And, in fact, this is the only question Jean-Christophe Bailly asked me before he agreed to join the project: 'How will you approach the captions?". If I told the whole story of the crime under each picture, the series would lapse into a kind of voyeurism, which I wanted to avoid at all costs. Yet I don't want to hide the reality, either. I know that there is an audience that loves this kind of topic. That is why, at the end of the book, the photographs are reproduced in miniature, each accompanied by a short description of the relevant facts."

The monster in the room

"The word *intranquilles* refers to the unpleasant atmosphere that emanates from these immortalised landscapes. The tension between the apparent calm, the harmlessness of the landscape and the memory of what happened there. It is clear that the dark side of humanity is at the heart of this work. In several of my previous photo series, humans appeared in the landscapes. Like so-called 'hollow portraits'. In this series, it is rather the 'inhuman' that we imagine in the background. What seems essential to me in this series is the mental analysis one can make of the landscape. Based on a fragmented photographic observation, everything becomes suspicious."

Absolute neutrality

"The key to *Paysages Intranquilles* was its absolute neutrality with regard to the subject matter. Neutrality, both in terms of photography and printing. Graphius was a valuable advisor in this. I am thinking, for example, of the choice of paper, the printing process as a whole and the opportunity I wwwas given to see the reproduction of my images, right up to the last moment before printing. I was assisted in this by their graphic designer. As a result, the very last touch-ups on these images could be carried out on the spot."

Demanding

"I discovered Graphius in 2016, when I was compiling *Gent Verticaal* ('Vertical Ghent'), a very nice book from a series that also included Strasbourg, Lyon, Marseille, Brussels and Luxembourg. Since then, I have called on Graphius several times. I know the quality of their work. It fits perfectly with the beautiful books I regularly publish", concludes François Nussbaumer who, in addition to *Paysages Intranquilles*, has also recently collaborated with Graphius for the publication of the book by photographer Michel Handschumacher entitled *Dans le silence des territoires incertains*. ■

PAYSAGES INTRANQUILLES
- Le Noyer
- Strasbourg
- 300 x 285 mm
- 120p
- Magno Matt Blanc 200 g/m^2

ENTER THE WORLD OF CHEFS GERT DE MANGELEER AND JOACHIM BOUDENS

Dizzying. That's how we'd describe the career of three-star chef Gert de Mangeleer and his culinary partner-in-crime Joachim Boudens. Since 1999, these two gents have been working together with one goal in mind: to surprise and delight diners with succulent dishes, adhering to a culinary approach that is always honest and sincere. Together they made Hertog Jan in Bruges the place to be for those looking for classic Belgian gastronomy in a rural setting, and more recently they launched L.E.S.S. Eatery, Bar Bulot and BABU. On top of all that, they've found the energy to launch a magazine: DUKE, a publication closely linked to their culinary dream of going beyond the superficial to take people on their own personal journey of inspiration.

"By 2018, it was time to close the book on Hertog Jan – in Zedelgem at least", says Joachim Boudens. "But at that time L.E.S.S. Eatery was already in the works, under the name Bistro L.E.S.S. Why put Hertog Jan on the backburner? The challenge was gone. The restaurant was at its peak, running well, the quality was still top-notch and almost every service was fully booked. But we wanted to go out on top. With a bang, if you will, and not milk the formula for longer than necessary. It had to remain a bit exciting."

The restaurant closing its doors came as a bit of a shock to your loyal customers. It must have also created something of a vacuum in your lives, too.

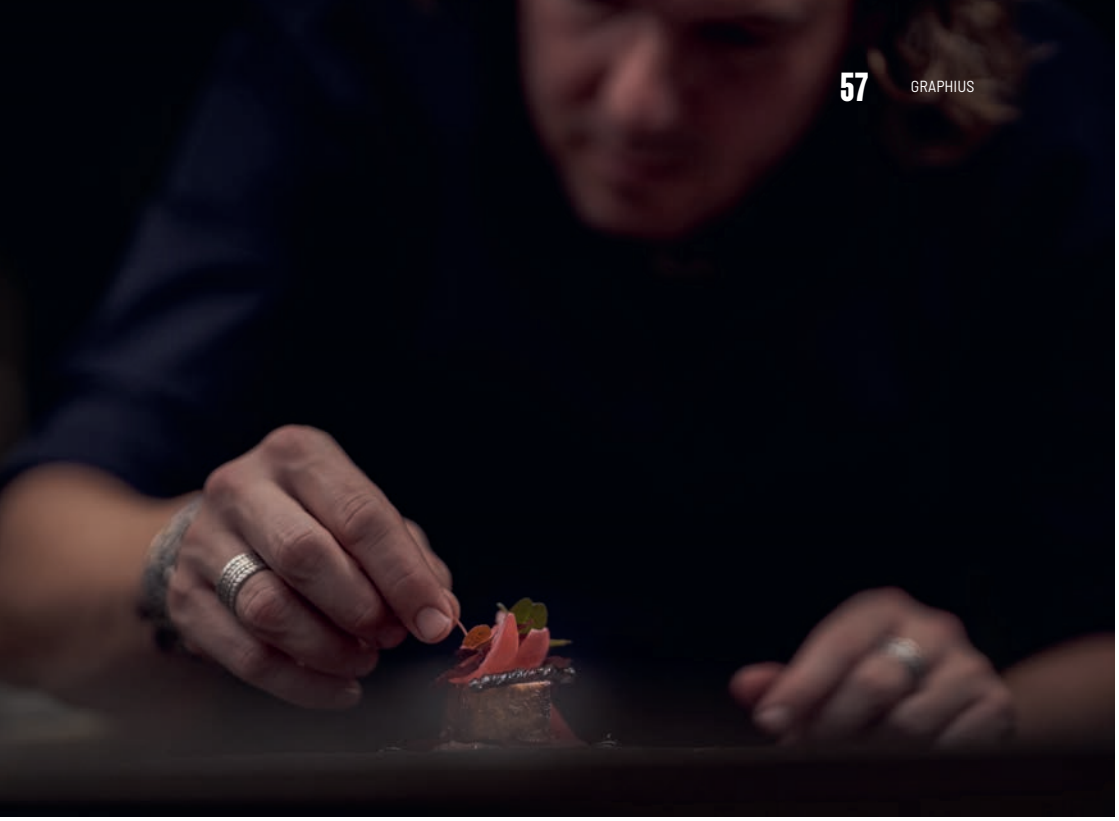
"Yes, indeed. When you decide to leave such a busy life behind, you're left with a significant emptiness. It took a while to get used to. The only thing on the agenda at the time was the move of L.E.S.S. to 't Zand in Bruges. Once L.E.S.S. was open, we asked ourselves: what now? Gert in particular was a bit lost. We started itching to come up with something new. We had been toying with the idea of starting a restaurant that would focus on rich, traditional brasserie cuisine. We already had a working title: Classics. But when we saw that L.E.S.S. was somewhat overstaffed – with people who had moved with us from Hertog Jan – we decided to divide the staff between two businesses. And so Bar Bulot was born, initially a pop-up where we served mainly traditional seafood, with an atmosphere evocative of the restaurants of the French Opal Coast. A very nice, summery concept: a bottle of rosé, some bread, seafood ... That turned out to be a great success, but after a while we wanted to broaden the concept. During the winter months, you have to offer a bit more than just a nice summer wine and seafood."

Meanwhile, a second Bar Bulot has sprung up in Antwerp's five-star hotel Botanic Sanctuary.

"Yes, a great adventure. Bar Bulot evolved from a seafood pop-up to a kitchen where we also serve more classic cuisine, with meat dishes, preparations using brains, fish, etc. We kept the name Bar Bulot because we liked the sound of it and we already had a corporate identity for it, but we pimped the concept from pop-up to fully-fledged restaurant. When the Botanic Sanctuary Hotel in Antwerp asked us to accommodate a second Bar Bulot, we were immediately enthusiastic. But when the question arose of doing something gastronomic again, we held back a little. They persisted, however, insisting on a gastronomic approach, and ultimately we caved. You can take the boys out of the gastronomy scene but you can't take the gastronomy out of the boys, haha. Gert was interested and I also wanted to develop a new concept – Hertog Jan at Botanic – from start to finish. We immediately resolved not to run the business 24/7 and proposed to open the restaurant only 14 days a month, with a limit of 22 guests per shift. The hotel went along with this, et voilà, here we are now."

From West Flanders to Antwerp

"We are settling in well in Antwerp, yes. Gert still lives with his family in Bruges, and I in Ostend, but from Tuesday to Saturday we stay in Antwerp. So on the weekends we are at home. We have established a nice routine. There's a very nice atmosphere in Antwerp, very different from Bruges. Antwerp people live differently, it's a melting pot of nationalities and smells. It's a proud



© Pieter D'Hoop

city, full of epicureans, with an inspiring dynamic. Antwerp is also a wealthy city: as an entrepreneur it is very worthwhile to set something up there."

A rolling stone gathers no moss

Looking at the achievements of these two gentlemen, you might conclude that they must never sleep. With their new restaurant now up and running, they're already taking their place on the starting blocks of a new venture.

"Yes, we could do with a good sleep! Fortunately, we have a large team to support us. But, in all honesty, it was the right decision to close Hertog Jan for three years. That project started as a clean slate. We built everything from scratch. And the situation in Antwerp is very different: in Zedelgem we were very rural, whereas now we are in the city, it's a smaller affair, with one menu. To us, it feels even truer than what it already was before. Hertog Jan in Zedelgem had ballooned massively. At one point, we had 50 people working there every day. That is a remarkably large brigade. It all ran nicely, but when you work with such a large team, it's almost impossible to adapt anything spontaneously. In Antwerp that's less of an issue. The fact that we are closed for a fortnight each month makes it easier to introduce new dishes, for example, or to make adjustments. That freedom makes a very nice change."

You and Gert have been working together since 1999. A very fruitful and long-lasting collaboration; a bit like a harmonious marriage.

"What is striking is that in all this time we have never had a quarrel or the feeling that we needed to have a 'heavy' discussion. We communicate intuitively and complement each other nicely as a team. I think such a long professional liaison is unique in our industry. Gert and I have always clicked well, ever since we first met. If there's a secret, perhaps it's respect for each other and an appreciation of the fact that we are different. We allow each other the freedom to see things differently. Just because you have worked together a long time, doesn't mean you can't or shouldn't disagree. What is important – and this is something we mention in almost every interview – is that we drink a coffee together in the morning. The start of the day is the moment for us to talk about life, the little things, the big things … and then we go our separate ways and get on with our day."

This dynamic has been present since the very beginning …

"Yes, that's right. We met in 't Molentje, where I worked as a sommelier. After a staff party, we ended up in a pub, where we vowed to attain three stars. Six years later, we'd done it. A match made in heaven."

There are new restaurants every year, new trends. How do you stay relevant?

"Gert gets a lot of inspiration from travelling. We regularly question ourselves and what we do. We scrutinise our operations, fine-tune the organisation. Now, after so many years, we have both mastered the job, but it is still important to stay alert, to keep up with new developments, including in terms of logistics and management. People's desires change, employees change, the way you run a restaurant changes, etc. Our industry is changing very fast and, as a manager, you have to keep up. No new openings are planned this year, as we still want to refine the organisation."

DUKE: a magazine of distinction

"You can think of DUKE as our take on direct marketing", says Joachim. "We created DUKE to bring our stories straight to the people, rather than waiting for an interview or a feature elsewhere. Thanks to all our

achievements, we have built up a certain fan base: all people who are fond of our concepts and keen to know what is going on with us, what's inspiring us. DUKE is our way of doing active marketing. We felt a magazine was the best choice, and we decided to team up with Toni De Coninck, a man who has certainly earned his stripes. He always comes up with great ideas, both in terms of travel reports, nice places to visit and other tips. This is all wrapped up in a beautiful design by Inge Van Damme. Together with his team, Toni has turned DUKE into a magazine that is exactly what we had in mind. We are very happy with it and the customers are very enthusiastic, too. We didn't want just any old advertising booklet, but a publication that shows who we are and what we stand for. It's a coffee table magazine with quality articles. The content is tailored to the people who eat at our establishments."

In recent years, the topic of veganism has become prominent. Corona virus has made people increasingly aware of what they eat and where the products come from. As a restaurant, you have to take this into account.
"That's right. We're following this development closely, but we have no intention of adapting our signature to align with new trends. We have a philosophy, a way of cooking, and there is always room for new things. Of course, we want to respond to the complaints and questions of our customers. But, if someone books a table at, say, Bar Bulot, saying that he or she is strictly vegan, we are going to have to disappoint that customer: if you dine at a traditional, classic Belgian restaurant with an emphasis on fish dishes, you know that you will end up with fish or seafood and dishes containing butter and cream. Twenty years ago, we'd get a vegetarian in our restaurant about twice a year. That has since changed completely. At BABU we have very deliberately chosen to put vegetarian options on the menu and now that there is a demand for vegan buns, that is also a choice to consider. But that's something that can easily be introduced there, especially as it's located in Ghent, the veggie capital of Flanders."

"It's better to excel at one thing than to try and offer everything in order not to offend anyone. That is why there are pizzerias, fish restaurants, places that specialise in hamburgers and so on. It's not a case of 'you choose, you lose'. Sometimes I see businesses trying to cater to every customer at all costs and I just think 'why'? Why does a tearoom have to serve waffles *and* pasta *and* fish dishes *and* fries? Choose one thing and do it properly. We believe in a more limited menu, with specialities that really speak to people."

You started out as a sommelier. In wines, there's a nice evolution towards biodynamic and natural wines. In a previous edition of this magazine, we spoke to the people behind Valke Vleug.
"We're following that, too, of course, but it is important that the 'type' of wine does not become the selling point. A wine has to taste good, full stop. That's the main thing. The truth is in the glass. Today, you sometimes hear people claim that wines are tasty just because they fall under the heading of natural or organic wine, but that is not the case. We do have a nice selection of natural and organic wines on our menu, but they are only there because we like them ourselves. One of the last wines I was very charmed by was a wine from Domaine Pignier, a very nice chardonnay from the Jura region of France. Very tasty. And it's about time to enjoy a glass." ■

> "Why does a tearoom have to serve waffles and pasta and fish dishes and fries? Choose one thing and do it properly."

DUKE
- The Content Crew
- Gent
- 200 x 270 mm
- 100p
- Edixion Maxi Offset 140 g/m²

AUTOWORLD

from zero to a hundred in a few hours

For this edition we spoke with Sébastien de Baere, who for 11 years now has been the director of the Brussels car museum Autoworld. This institution welcomes thousands of visitors every year, delighting them with an extraordinary collection of classic cars, both vintage and modern, as well as other rare and beautiful vehicles. We took a seat in a Porsche 911 (1978) for a ride through the wonderful world of the automobile.

Oh, automobile, thou wonder of technology! We're only being a little ironic with this lumpen lyricism. After all, how beautiful are the mechanics of a car? How ingenious is this system that lets one whizz from zero to a hundred in a matter of seconds? And how sensual the designs can be!

These are exciting times for Sébastien de Baere. He has a project planned for this summer that he is very much looking forward to: the museum's Alfa Romeo exhibition, which will provide a great overview of the Italian car brand's history.

"We are in the process of preparing the exhibition", says de Baere. "We intend to bring 60 cars to Brussels for a nice retrospective exhibition. Alfa Romeo is one of those brands that captures the imagination of car enthusiasts. It has a very rich history, has produced beautiful cars and embodies Italian flair like no other. By the way, did you know that Enzo Ferrari, the founder of the car brand, learned his trade at Alfa Romeo? He began his career there, and then later went on to start his own car line, based on the knowledge he had gained from working at Alfa Romeo."

Sébastien de Baere

Speaking of Ferrari, that brand is also due an exhibit.
"Yes. That will be in the autumn. We'd like to present 15 Ferraris to the public; not a huge number, but the intention is to present a number of rare cars. Something the enthusiasts can really get excited about."

For the Alfa Romeo exhibition, you are bringing 60 cars to Brussels. A very challenging undertaking, even just from a logistics perspective. How do you go about doing that?
"Very carefully, haha. No, but seriously, most of the cars come from private collections. For a project like this, we always make lists of cars that we would really like to have. The ideal wish list, so to speak. We know that we probably won't be able to get all the cars we want to show in Brussels, but we still try. Now, over the years, we have built up a very large network of car collectors, private individuals, restorers, and so on. Many cars come from that network. People even contact us spontaneously to offer their cars for exhibition. Autoworld has built up such a solid reputation over the years that classic car owners consider it an honour to have their car admired here. It increases the value of the car. A bit like a work of art. A vintage car that participates in the Italian rally known as the 500 or Mille Miglia will also increase in value, for example."

Today, Autoworld has a collection of around 700 cars, all nicely arranged by theme. Sports fans, historians and even comic strip enthusiasts will all find something to their liking here.
"That's for sure! Autoworld strives to be a place where you get more than a static exhibition. When the museum was founded in 1986 – under the auspices of the Transport Minister at the time, Herman De Croo – you could expect a very nice car collection, but nothing more. It lacked gusto. When I came on board, I was given carte blanche to make the museum more dynamic, to inject more life into it. And that is something we are still working hard on today. We have a permanent collection, but we want to keep surprising visitors and car enthusiasts with special exhibitions, creative approaches and one-off events. We want to offer something for the average enthusiast as well as those looking for more added value. So we like to shake things up a bit at the museum from time to time. We sometimes change the setting, we introduce new themes, and so on. My intention is to bring Autoworld to life, not only offline but also online."

Ghent roots

A collection of 700 cars, that's nothing to sniff at. Sébastien de Baere is of course a great lover of classic cars himself and, being born and raised in Ghent, he happens to have a direct link with the Mahy family, known for their large collection of classic cars.

"The story of Autoworld actually starts with the Mahy collection", says de Baere. "The Mahy family ran a business in steam boilers, but the young Ghislain Mahy also had a great fondness for cars. He loved nothing more than taking cars apart and putting them back together again. His passion eventually grew to the point where he was able to sell one

of his projects – a car he had put together using parts from a Dixi and pieces from the scrapyard – for 6,500 Belgian francs. So the man knew what he was doing. And one thing led to another: Mahy started buying cars – sometimes for more than they were worth – tinkering with them and selling them. But the collection just kept growing. At first Mahy stored all his cars in Ghent's former Winter Circus, but after a while he wanted to move to a place where he could share his collection with the public. It wasn't so straightforward, but eventually part of his collection was able to be brought here. And that was the start of a national automobile museum."

And in the meantime classic car enthusiasts were already able to admire part of the Mahy collection at the Vynckier site in Ghent. Cars that were not spared by the ravages of time. As a lover of old cars, doesn't that make your heart bleed?
"Well no, on the contrary. There is something very appealing about the history that such old cars exude. It has long been fashionable to refurbish vintage cars to make them look better than when they were new. For example, cars that had been in service for years would be given a makeover that erased all of their history. Today, restorers take a different approach: they restore what needs to be restored, but leave certain details as they are. Leather seats that are cracked due to intensive use don't necessarily need to be replaced, for example. It's okay if they show some signs of life."

You must have an all-time favourite classic car?
"Yes, the Porsche 911, but the 1978 edition, from the year I was born. I have always had a thing for Porsche, and I have always dreamt of being able to drive around in one. I was looking for it for a very long time, and for a long time I thought I would never find one. Until that day finally came, haha. The nice thing about the 911 is that the current series still looks like that first line. I like that consistent approach."

The big difference between cars produced today and the cars of yesteryear is that today's cars all seem interchangeable. You have to look hard to see the difference between a Renault and a Fiat. Sometimes there is no difference.
"No, that is true. But there is not much you can do about it: major car brands are merging and all working within the same constraints. The chassis is the same for many brands, and there is not much room for creativity anymore. It used to be completely different. Belgium has always had a

good reputation for car design and construction. Everyone knows the Belgian brand Minerva, but in those days there were dozens of car brands. The big difference with today is that every car back then was practically tailored to the client, as with today's Rolls Royces. When someone ordered a car, the chassis was produced first, and then the owner could choose how he wanted his car put together. A lot of time went into this, and the price was correspondingly high. If you see a Minerva now, you recognise that it's not only a wonderful piece of engineering, the workmanship is also extremely detailed and very well done."

Ford's forte

The game changer for the global car market was the advent of Ford, the American car manufacturer that revolutionised the automotive industry, among other things.

"More and more cars had been coming onto the market, but due to the high price, they were not for everyone. Ford wanted every American to be able to afford a car and devised a plan to keep costs as low as possible and to speed up production: he developed the assembly line. This caused a revolution, because the conveyor belt allowed several people to work on one car at the same time, accelerating the production process. All the cars looked the same, and all had a coat of black paint. Why black? Black lacquer dried faster. You see, success is sometimes in the smallest details."

Be that as it may: Ford is actually at the foundation of this trend towards the car industry becoming boring and long in the tooth.
"That lacks nuance, but it is true that there used to be more colour, more design. Well, in the more expensive segment of the market you find more design than in mid-range cars, but in general the selection on offer used to be wider. It has already become a topic we're thinking about at the museum: how do we shape the future and what do we do with the current drive toward electrification? Will electric cars become the norm? You sometimes hear it said that the current trend is irreversible, but is it really? In the 1930s, one in three cars was also electric, but the trend did not continue because no one could find the right battery. A complaint we also hear today."

Today, the cars from the 1980s are classic cars already. Are there any gems among them?
"It's different, but fascinating. When Volkswagen stopped the production of the Beetle and created the Volkswagen Golf in 1974, they opted for a sleek design that was a complete departure from the rounded beetle shapes. It proved a huge success. That first Golf line and the GTI line are museum pieces today. And the same applies to the Ferrari Testarossa, various Porsches, etc. I think the future of the automotive history is safe for now." ■

THE DETAILS MAKE THE BOOK

Coloured glue?

A book with the unusual, scarcely translatable title Je vais promener ma truffe or 'I'm going to walk my snout'. That calls for an extra special finish. Each 'quire' or sub-section was given a yellow band, with a precise fold. The result? A beautifully coloured, exposed spine. The team at Graphius are also 'hommes multiples', it turns out.

JE VAIS PROMENER MA TRUFFE
- Marot
- Brussel
- 170 x 220 mm
- 352 p
- Perigord Mat 135 g/m^2

All that's gold glitters!

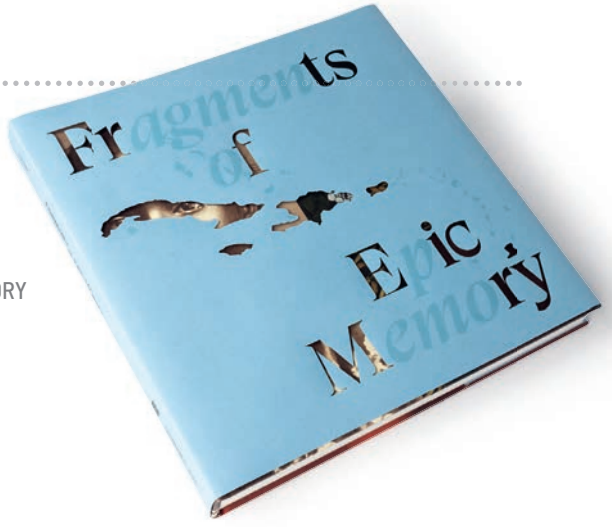
That goes for the inside, which is printed on X-Per 200 g/m^2 by Fedrigoni, as well as the cover, which is clad in Ecoflect by Winter & Co. And this time there's no printed edge, just old-school craft: a flush-cut book with gold foil on the three cuts.

WALTERJUNIOR BUILDING HAPPINESS
- Latmimmo
- Torhout
- 240 x 320 mm
- 96 p
- X-Per Premium White 200 g/m^2

A beautiful book and jacket

The fabric wrapping around this beauty makes it a real eye-catcher of a book. Then your curiosity is piqued even further thanks to the screen printing and a laser cut carried out by one of our regular subcontractors, Creafor.

FRAGMENTS OF EPIC MEMORY
- Type A Print
- Toronto
- 260 x 260 mm
- 268 p
- Gardamat Ultra 150 g/m^2



BIERPASSIE

A passion for Belgian beer

How many times have Belgian beers achieved international fame? A rhetorical question, of course: it's impossible to keep track of how many awards our Belgian brews have been awarded in trade journals worldwide. "All completely deserved", asserts Ben Vinken, the beer sommelier behind the passion-packed magazine Bierpassie. "As Belgians, we remain too modest about our beers, despite the fact that no other country in the world has such a rich beer culture."

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We meet Ben at a good time. The spring sun is caressing the sky and the corona rules seem like a thing of the distant past. When we get him on Zoom, the man is beaming, and not without his reasons. One is the upcoming 21st Bierpassie Weekend in Antwerp, taking place in the first weekend of July: a must-go event for Belgian beer brewers and aficionados. It's a chance to taste countless beers from all over the country.

"Very excited that the Bierpassie Weekend is once again set to take place", Ben says. "We had to wait for three bloody years. It won't come as a surprise to you that, as an organiser, I am very much looking forward to it. We will be introducing over 30 new beers, which just goes to show how Belgian beer and brewing are on the rise again. This is a trend that has been growing for several years now, and one I've been following closely. I have of course already tasted a number of these new beers and some have already been reviewed in Bierpassie magazine. Among the revelations of recent years are Rochefort's new triple and the Peak Grand Cru, a strong blond beer from a new Walloon brewery that I was very pleasantly surprised by. Brewed at Belgium's highest peak, with water from the High Fens. It perfectly fits with the trend of today, because strong blond beers are really on the rise."

Vinken himself is no small beer, if you'll pardon the pun. He's graced Belgium's TV screens, sharing his knowledge of beer to anyone who would listen, in 50 episodes of *De Biersommelier*. He is also a much sought-after and highly enthusiastic speaker, who has warmed the hearts of countless beer lovers with his private tastings. He's had a column in the Flemish newspaper De Morgen and a spot on vtmkoken.be, the website dedicated to (Flemish TV broadcaster) VTM's food and drink content.

Would you take umbrage at a wine question?
"Not at all."

In an interview, we once read that, to you, wine is 'just some fermented grapes', after which you started to sing the praises of the craft of beer brewing, which is a slightly more complex process than what happens with wine. Not much of a wine lover, then?
"Actually, yes I am. I frequently enjoy cracking open a good bottle of wine. What I was actually alluding to at the time was that wine is always regarded, without question, as the drink to be served with a meal, for example. Wine never has to prove itself, so to speak, yet beer always does. Nobody really questions this, while beer is actually a more obvious choice, if you ask me. I won't deny that wine is good, but beer is often a better pairing with food because of its rich flavour experience and aromas. I have been trying all my life to raise the status of beer to a higher level, to give it the place it deserves. Today, you see more and more restaurants putting beers on the menu and hiring a beer sommelier who can suggest the perfect beer to go with a dish. That was unprecedented just ten years ago. I am confident that we've played a part in changing that."

We don't stand behind our beers enough. Is that down to a lack of patriotism?
"To some extent yes, but fortunately our attitude to beer is changing. Much of it has to do with prejudices and ingrained ideas about beer. A cheese and wine evening will meet the approval of many, but a cheese and beer evening? Much less so, despite Belgium being a country with significant expertise and passion when it comes to the production of both beer and cheese. You would actually suspect the opposite. Cheese can be the perfect accompaniment to beer. What's more, in pairing, beer is much better suited to the sometimes intense taste of certain cheeses. Pair a strong triple or a nice gueuze with a sharp cheese and you can expect an explosion of flavours."

You've been tasting, describing and communicating about beer for over forty years. You're practically the Pope of Belgian beer.
"Indeed, I have been working in this sector all my life. As a student, like most, I only drank Pils beer, so I can't really say it goes back that far, haha. I have been working in the beer industry for a long time, though, working for various breweries. I can say that I know how things work, both nationally and internationally. The year 1986 – Belgium's 'Year of the Beer' – was a turning point for Belgian beers, in particular. Suddenly, attention was once again being drawn to special beers that had been forgotten.

Looking back on it now, it was almost criminal. At that time, the world was suddenly paying more attention to flavour, and people wanted to create more flavour instead of the tasteless lager that was popular everywhere. The home-brewing movement was born in the US, for example, and in the UK you had the craft brewers … American brewers first started copying the English beers, then the German ones, and finally they turned their eye to the Belgian ones, mainly because of the famous beer critic Michael Jackson. He was the first to write about Belgian beers in English. This drew international attention to our national pride. People were awestruck by our skill and how we brew our beers. American brewers in particular have started to copy our way of brewing and have put some fine beers on the market themselves. Today, for example, you can find several fine beers on tap in airports, whereas years ago you had to make do with lagers like Budweiser. Beer is on the rise worldwide, especially among young people."

Jackson and the Trappists

Pick up any edition of Bierpassie magazine, leaf through it and soon enough you'll be taken by the desire to taste one of the many beers being discussed. "It is a great compliment when people feel like having a glass of beer after reading Bierpassie", says Ben. "Mission accomplished."

What's the root of your love for beer? Was there a moment in your life when the muse of beer completely enraptured you?

"I have always been a beer lover. After my student days, I ended up working as a lawyer for a brewery. What touched me most there was the conviviality that surrounded brewing, the whole culture around it. I continued to work for breweries for 12 years, for the fun work and the friendly, fraternal atmosphere. But everything changed when I met the critic Michael Jackson. He steered my life in a different direction. I published his book *Great Beers of Belgium*, which put me in contact with countless Belgian brewers. This is ultimately what led to Bierpassie magazine and the Bierpassie Weekend. The name of the magazine and the event perfectly reflect what it's all about: passion. I'm still giddy as a child when new beers are delivered here. I put them in the fridge and wait until the afternoon when they're ready for tasting. It still makes my day, even after all these years. I am often still moved when

“We should be more proud of our beer culture.”

I taste something new that is right on point.”

Which beer hit the spot for you recently?
“The Peak Grand Cru I mentioned earlier is a real bullseye. The discovery of the year. Some others that come to mind: La Cambre IPA from the Mechelen brewery Het Anker, Arend Oak from the De Ryck brewery in Herzele, and the Chimay Grand Reserve matured in whisky barrels from Gouden Carolus are also exceptionally good.”

More and more new breweries are popping up. The Brussels Beer Project, Keun, Vrijstaat Van Mol Brewing, etc. What advantage do Belgian beer brewers have over brewers from other countries?
“What they make is quality. You would think that this is a basic requirement, but if you look at the beers they brew in other countries, you see that it is not a given: the quality is good one year and substandard the next. In Belgium, we attach great importance to the training of our brewers, and four universities offer brewing courses: in Ghent, Leuven, Louvain-la-neuve and Brussels. In France, for example, you just don’t see that. These young, passionate brewing engineers move onto large or smaller breweries where they can continue learning and honing their metier in peace. That is already a very big advantage. Take, for example, the new brewery De Musketiers in Sint-Gillis Waas. Despite the small scale of the company, they have three brewing engineers working there. That says it all: every beer that leaves the brewery is of a high quality. In the Netherlands, you have almost twice as many breweries as in Belgium, but that quantity is absolutely no guarantee of quality. The quality has to be good *and* consistent. You may have the latest equipment, but without the know-how you won’t brew good beer.”

A dozen styles

“And that’s not to mention that in Belgium we have twelve styles of beer, all of which have been beautifully and extensively described and developed. No other country can

boast this – not even the great beer country of Germany, which has only three: just lager, weizen and alt, pretty much."

How important are the Belgian Trappists?
"They're not to be underestimated. I'd say they're at the same level as the Lambic brewers; they have both been very important to Belgian beer culture, and remain so. Despite countless setbacks and difficulties, Lambic brewers have managed to preserve and perpetuate the oldest style of beer. It represents just a small share of all Belgian beer production, but their renown is huge. Where else do they still brew beer like they did back in the Middle Ages, with spontaneous fermentation? It's a process that astounds the whole world and is met with a great deal of enthusiasm. Real heritage. And the Trappists? There's something magic about them, too. They brew within the walls of a monastery and donate most of their proceeds to charity. That is extremely noble of them, not to mention unique. It's UNESCO world heritage, what they do, but actually the whole culture is important: the bar culture, the culture of using the right beer glass for each beer, etc. As Belgians, beer runs through our veins. We should be more aware of that, because we often take this beer culture for granted. We don't bat an eyelid if someone says they've got four or five different kinds of beer in their cellar. Or if bars have thirty to forty beers on the menu. Anyone who has ever been abroad can attest that this is not at all common. No other country has a beer culture like Belgium."

Which makes it the perfect place for a magazine like Bierpassie.
"Yes, indeed. I think Belgium is the only country where you can put out such a magazine, precisely because there is such a rich culture here. I know that in the Netherlands there is also a magazine on beer culture, but a lot of what they cover is actually Belgian beer culture."

Belgian beer is part of our national heritage, it's something we must protect.
"Yes. And I'm sometimes shocked to observe how our beer culture – and by extension the entire alcoholic beverage industry – has to fight against lobbies advocating drastic reductions in alcohol consumption. Don't get me wrong, I also think you should enjoy alcohol – beer, wine, or what have you – in moderation. But today people are frightened and don't dare to drink a drop because they read somewhere that their drinking would necessarily lead to serious illness. I find this a particularly regrettable development. Those who enjoy a beer in moderation, in my opinion, aren't harming anyone, including themselves."

In the meantime, Bierpassie has reached its 94th edition. Issue 100 comes out in September next year. Cause for celebration, we would say.
"Definitely. I don't know exactly what I want to do yet, but it's time to start planning. In the meantime, there are still six more issues to be published, and that alone will keep me pretty busy. I put a lot of time into that as well. After almost 100 editions, the magazine has reached a certain maturity in terms of the photos, the texts, the content: it all has to be right. After almost 25 years, we have a magazine that I am very proud of. It's an incredibly fun creative process, something I wholeheartedly enjoy working on every day." ■

BIERPASSIE
• Ben Vinken & Associates
• Antwerpen
• 228 x 296 mm
• 80 p
• PlanoPlus 120 g/m²

IRMA BOOM

"With every new book I make, I am as deeply involved as if it were the first."

What do Chanel N°5, Rem Koolhaas, Renault, Vitra, Viktor & Rolf and Martin Margiela all have in common? Not much, on first glance. But when you look closely at the design of their publications, one name keeps cropping up. Irma Boom. In the world of books, Irma Boom is a household name, an institution even. We spoke to Irma Boom about the book *Martin Margiela at Lafayette Anticipations*, a beautiful overview of the homonymous exhibition, taking the reader through the whole process of creating the exhibition in 350 pages. Irma Boom led the graphic design process. "It was great to be able to work with a kindred spirit."

Irma Boom (1960) is one of the leading graphic designers of this century and the last – an accolade few designers share. She's the go-to designer for countless big brands and artists and, with over 500 books to her name – from miniatures to large-format publications – Boom has more than made her mark on the industry: she's helped shape it.

Some of her work can also be admired in the permanent exhibitions of museums such as the Museum of Modern Art in New York, Centre George Pompidou in Paris and the Art Institute of Chicago. The University of Amsterdam's Special Collections Department has a so-called 'living archive' dedicated to her work. Since 2015 she has been a member of the prestigious Akademie van Kunsten, a place for debate on the value of art in society. In short, Irma Boom is a woman with a story to tell.

In a recent interview you went so far as to say you 'hate' handmade books. A statement like this is enough to make artisan bookbinders take to the streets with home-made banners and flags. Why the strong sentiment?

"For me, a book is first and foremost an industrially produced object, an edition of a certain number of copies that is distributed all over the world. When I make a book, I always start by making a 100% scale model. Sometimes I make as many as 20 different models per book. I spend a lot of time on the research and development of the design concept. In the exhibition Book Manifest, which can be seen at the Allard Pierson Museum in Amsterdam

until the end of September, you can follow the working method or process behind a number of books. So, the handmade book is not an end goal for me, but part of the whole making and design process. Books of which only a single unit is made don't interest me. When the edition is limited to just one book, anything is possible; there are no technical limitations. I want to challenge the printer and the binder to materialise a certain idea as part of a production process."

Several of your works have ended up in the permanent collections of the MoMa and the Centre Pompidou. In the Special Collections of the Allard Pierson they have your so-called 'living archive'. To what extent does your work reflect the spirit of the times in which it was created?
"Hard for me to say. I work based on an idea or a concept. I always make the books with the same autonomous attitude. They are always a reflection of the content. I think – and I don't know if this is really so or if this is even a good thing – that my books are timeless. The SHV book that came out in 1996 after five years of research, editing and design, could just as well have been made today. The book was developed from an idea. It would be different if I designed a book according to the prevailing fashion or trends. That approach is precisely what makes work look dated."

You have become an inspiration to countless other designers and artists. Who is your inspiration?
"I went to art school to become a painter, based on the romantic idea of the artist working day and night in a studio. But after three and a half years I discovered the book. A teacher, an artist himself, came to the academy every week to discuss the book as a phenomenon. I was so fascinated by this topic that I immediately went to the printing workshop to put together a book of poetry. And I never looked back. The Fluxus artists and book makers Dieter Roth and Wolf Vostell are my inspirations. Ellsworth Kelly and Daan van Golden are my absolute heroes. Hommage à Kelly, my ode to Kelly, is a book that has been published in a small edition."

AC/BC: after computer, before computer

When you started out, digital design was in its infancy. In the early 1980s, designers had to work with scissors and paper. Those days are well and truly gone now. Is there anything from your early days that you miss today? Or that you're glad you don't have to deal with anymore?
"Indeed, I started BC, before computer. The books I made then are much more experimental than the ones I made AC, after computer. I come up with the ideas and make design models, an analogue process. And then translate the analogue design

into a digital process. The computer is indispensable in the implementation of a project. For example, the SHV Thinkbook is a key work on the cusp of BC and AC. That project began in 1991, a period when the internet was becoming accessible. Initially, we wanted to make a CD-ROM, but decided to make a book, after all. Digital technology was new and developments came thick and fast. We worked on the SHV book for five years. If we had developed a CD-ROM, it would have been outdated and unusable before it came out. The SHV Thinkbook is based on the same ideas as the internet in the sense that you can browse through it. There are 2,136 unnumbered pages, with the result that you find things you were not looking for and look for things you cannot find. The SHV is made in anti-chronological order. That is, from 1996 going back to 1799. The SHV book could only have been structured in this way by using the ideas of the internet. In short, I design analogue but make great use of digital developments."

You also teach. With what message do you want to send your students out into the world?

"I try to teach them to think from the basis of a substantive concept. When you analyse the subject, you come up with original solutions that are not interchangeable. If you think and work like that, every project becomes specific."

From the jury report of the Johannes Vermeer Award, 2014: "She continues to impress with her ambition to push the boundaries with each book, with her boundless will to go beyond the original wishes of clients, and with her ability, sustained over decades, to deliver work of the highest artistic quality." In summary, "exceptional artistic talent". After receiving so much praise, some might be inclined to rest on their laurels.

You keep going. What drives you?
"The obsession with the book as a phenomenon. It is a medium that has been around for so long and is so stable; in fact, it has not changed much since its inception. That's why it's so interesting to keep discovering new possibilities to further develop the book – within the limits of the medium, i.e. printing and binding collated contents. To excel and find a new a way to make something specific to a particular book, time and time again. With every new book I make, I am as deeply involved as if it were the first. I'm always so curious to see what comes out of it"

What kind of paper would you kill for?
"Haha, I would never want to commit murder. I have my own paper, IBO One, which I like very much. I'm going to make a second one: IBO Two. I am very happy that a paper manufacturer is giving me the opportunity to develop my own paper."

Which three collaborations do you look back on most fondly? And why?
"Making books is always a collaboration: with the author, the artist and then with the printers and binders. The books in which all those involved share the same ambition are the ones that stick with me the most. It's always about making time to develop something. Of all the 500 or so books I have made, there are about 60 that rise to the top. Sometimes the collaboration is great, but the book a little less so. Or the process is difficult but still results in a fantastic book. One does not necessarily generate the other."

What's in the pipeline?
"Some interesting books and exhibitions. In November 2022 an exhibition of my work will open in Rome and Amsterdam. I'm designing them myself. A book, like an exhibition, is space. They're different, but not conceptually."

The Belgian-Dutch liaison

You worked closely with Martin Margiela. What appealed to you about that project?
"It is great to work with a kindred spirit. Martin is a great artist. Working with him was both challenging and natural. We had more time due to the pandemic and I think that resulted in a very good book. We tried endless things: new sequences, the choice of the paper, the fold-outs, the Post-its. Everything turned out just so, and it's as much Martin's work as my own. It's really a Gesammtkunstwerk."

What attracts you to Margiela's oeuvre?
"I think Martin is a person who creates entirely from his own world. He is, like me, very precise. Not in the sense of 'neat', but things have to be right. It's about what an image communicates. I really like the fact that there is no nonchalance, but there is still a lot of freedom."

Talking about freedom: how much freedom was there to work with the material?
"A great deal. That is a condition for me, because only in freedom can you make something. We put our heads together and looked over the sequences endlessly, asking ourselves again and again for each project in the book: is this the story we want to tell? Because of the pandemic, it was not always possible for us to be in the same room. I would make mini booklets for each project – there are 19 projects in the book – and send Martin videos of those (mini) booklets, per project."

The book itself is a piece of art. How did you go about choosing the paper?
"We wanted to make a clear distinction between the process and the final work of art. Martin said from the beginning that he wanted a glossy photo-like paper for the pictures of the artworks. Fedrigoni's Splendorlux was perfect: super glossy on one side and matt on the other, which lends itself perfectly to fold-outs. The shiny side is on the inside of the fold-out. The parts of the book on the creation process are printed on Munken matt paper. Post-its are stuck in to indicate where each of the 19 projects begins."

To the general public, Margiela is best known as a fashion designer – what have you discovered about Margiela as a person?
"Martin is what they call a true artist!" ■

MARTIN MARGIELA - A LAFAYETTE ANTICIPATIONS
- Galeries Lafayette
- Paris
- 232 x 315 mm
- 342 p
- Munken Print White 115 g/m^2
- Splendorlux 180 g/m^2

CULTURA

the thin line between printing and art prints

1894 was a significant year for Cultura, a printing house whose origins lie in the Belgian town of Roeselare. It was the year its founder, Jules-Charles De Meester, published the first book that he was also responsible for printing: *The Diederick Saga*. His first foray into publishing was some years earlier with the collection of poems *Gedichten, gezangen en gebeden ('Poems, songs and prayers')* by the influential Belgian poet-priest Guido Gezelle. During World War I, De Meester's family was forced to leave Roeselare, never to return. He ended up some 80 km away in the town of Wetteren, where he continued with his printing business. Today, the fourth generation is at the helm: Jan De Meester has led Cultura into the twenty-first century and into the fold of Graphius Group.

"Cultura has come to specialise in printing works for publishers who have a focus on culture, including publications for professors and universities. So we print books and monographs of artists as well as books on humanities subjects", Jan explains. "Some prestige projects come along every now and then. If I had to pick one example, it would be the book *The Museum of Mistakes* by French artist Pierre Leguillon or the prints of Craigie Horsfield's work for the exhibition *How the World Occurs* at the Centraal Museum in Utrecht. That show also ran at the MASI in Lugano, Italy, under a different name: *Of the Deep Present*".

On Kawara, I READ, mfc-michèle didier editions

Mastering the métier

"We have been doing this a long time", says Jan. "For decades we have been making books, softcovers and hardcovers, for designers, artists, authors and publishing houses. Of course, this is always in consultation with them and always with the aim of making a good book, a beautiful object. As I always say, we don't just print books, we make books: at Cultura we do everything, from layout and developing beautiful typography and lithography to printing and finishing. We also do subscription management for magazines, including dispatch. And we have long placed quality and service high on the agenda."

What does partnering with Graphius mean for Cultura?

"This collaboration allows us to work with the latest and highest-performance technology, which can only add to the quality of our end product. What's more, thanks to Graphius's financial support and expertise in book printing, we will be able to serve our customers even better and ensure continuity for them."

And vice versa: what added value does Cultura bring to Graphius Group?

"Since the late 1990s we have been known as a printer of sewn-bound books, both soft- and hardcover, as well as numbered editions for artists – starting from a minimum 50 copies. So it's safe to say our expertise in this area will complement the services offered by Graphius."

Cultura also prints artworks created by photographers and artists working in other mediums. Can you tell us about that?

"For photographers and artists we offer prints on special papers such as Hahnemühle and Arches, up to 640 grams. It's a very intensive process in consultation with the artist that always results in beautiful prints. Special papers really elevate a print to a work of art." ■

GRAPHIUS NEWS

Paperback novels at Graphius: we've got you covered!

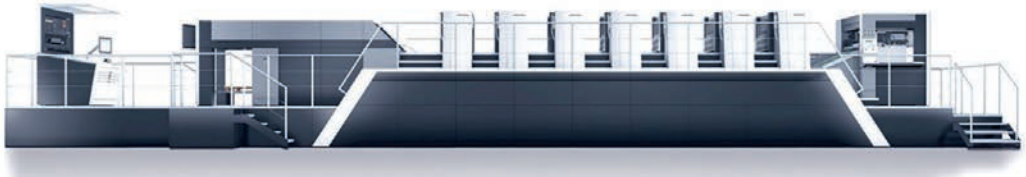
It's no secret that we love our luxurious hardcover books in all shapes, sizes and colours. But that's not to say we look down our noses at paperbacks. Far from it, in fact. Our quest for paper perfection knows no bounds and we have finally discovered paperback perfection thanks to a new type of hot-melt adhesive. Hot-melt is ideal for sewn-bound softcover books.

But how, exactly? Well, this type of glue has an exceptionally high adhesive strength, which means you can expect strong binding in conjunction with many different types of paper. What's more, not only is hot-melt adhesive resistant to the ink solvents that remain on the paper, it also remains flexible, allowing book blocks to fall open easily, to beautiful effect.

The result is a user-friendly book that you can open completely flat, without any pages falling out. Ideal for those well-worn favourite novels.

Top tech

In the previous edition of Graphius Magazine we already announced that our site in Ghent would be receiving a new Heidelberg XL 106-8 colour press with a dual-coating unit. And now it's finally here! The printing press is being installed in our production area as we speak (or type, rather). The addition of the new dual-coating unit will add tremendous value. As will the machine's push-to-stop and Intellistart 2.0 technology. This further automation of the printing process goes hand in hand with the benefit of faster production times.



We have visitors!

A couple of week ago, we were honoured with a visit from Minister of Finance Van Peteghem. After a brief introduction to the Belgian graphics sector by our CEO Denis Geers, the Graphius Group was introduced to the Minister. Minister Van Peteghem was also given a tour of our production site in Ghent and the day ended with a pleasant and productive conversation about possible future plans. In short, a great time.

Going for multi-colour

We know all too well that colour consistency is an essential requirement for printed materials. That's why, in the pursuit of an even higher colour range, we are going for multi-colour aka seven-colour printing. Here, the basic colours of CMYK printing – cyan, magenta, yellow and black – are complemented by orange, green and violet. This creates a very wide colour spectrum that cannot be replicated by standard four-colour printing alone. In addition, multi-colour is a budget-friendly alternative for those seeking to combine large print runs with many different Pantone colours. Interested? Don't hesitate to contact one of our sales managers, who will be happy to assist you.

Graphius forest

In the heart of Lochristi, just a stone's throw from our site in Ghent, we at Graphius Group have planted a beautiful forest. Created according to a three-phase plan, the forest is home to three hectares of indigenous tree species. The final phase, accounting for one and a half hectares of forest, was completed just a few weeks ago. We started this project as part of our ongoing sustainability drive. As a leading player in the sector, we want to be an example in this respect, both now and in the future.

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