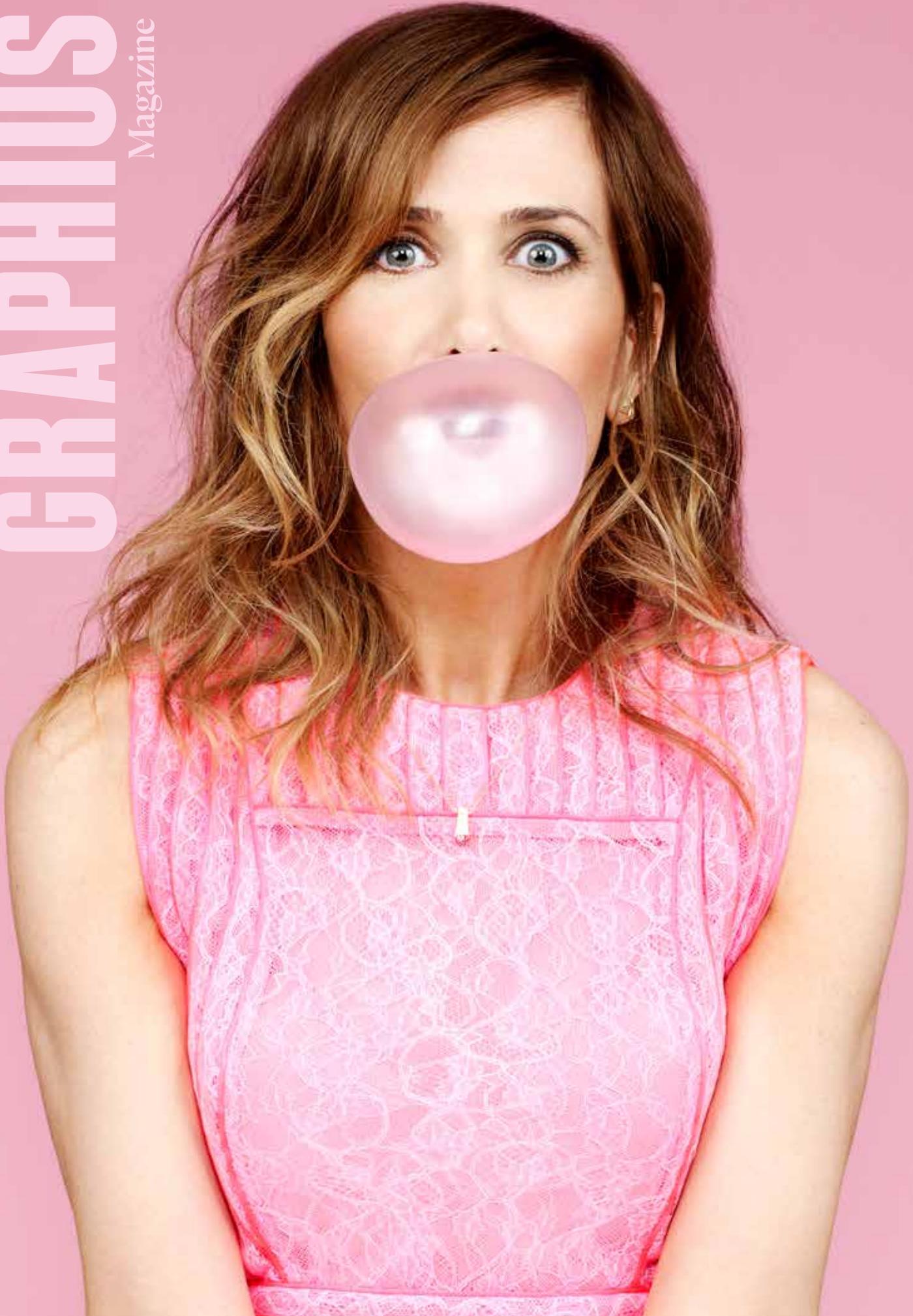


# GRAPHICUS

Magazine



# GRAPHIUS MAG14



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**Cover**

Chris Floyd,  
Not just pictures



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A close-up photograph of a person's hands. One hand holds a pen, poised to write on a document. Handwritten numbers, possibly file or page identifiers, are visible on the paper: 'B 3054316' and 'D 3023126'. The background is slightly blurred, showing more of the document and other hands.

# GRAPHIUS AND MIRTO ONE PLUS ONE MAKES THREE

A few months ago, we shared the news that Graphius Group and social enterprise Mirto were joining forces. While the benefits of this collaboration were already clear then, now they are an everyday reality. Inge Schroijen, general manager at Mirto VZW, and Denis Geers, CEO of Graphius Group, elaborate on how the collaboration came about and why it was a logical step. 'The acquisition of Mirto Print marks the start of a long-term, sustainable collaboration,' says Geers, 'which has already proved to be a win-win for both parties.'

**The acquisition of Mirto Print led to Mirto's printing activities being moved to Graphius Ghent. The social enterprise Mirto VZW has continued its operations in Drongen and Eeklo, however. How did this plan come about and why?**

**Inge Schroijen:** 'Mirto has existed a little over 50 years and was born out of the merger between the social enterprises Nevelland in Drongen and Revam in Eeklo. From the very beginning, Nevelland in particular had a strong specialisation in providing and processing printed materials. And so Mirto Print came as a logical consequence of this specialisation. A few years ago, we established that large investments would be needed to keep this part of Mirto profitable, but after further research, it soon became clear that these investments could not be justified

- not in view of our objectives as a social enterprise, anyway.'

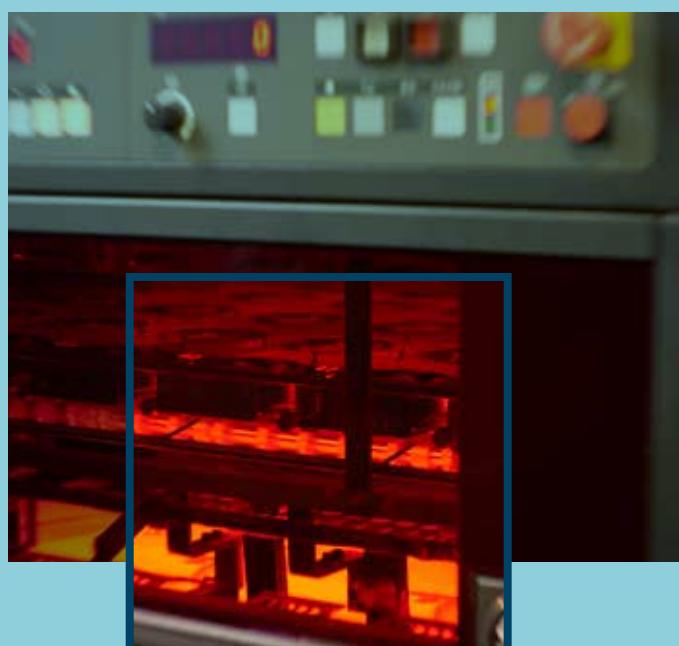
**What are those objectives exactly?**

**Inge Schroijen:** 'As a social enterprise, we want to employ, on a long-term basis, as many people as possible who are disconnected from the labour market. These may be people with a mental disability, people with physical or psychosocial issues, people who did not get the chance to build a career due to a dip, and so on. We employ a very diverse group of people divided into three different areas. We have a 'Green Team' that helps companies, public authorities and even private individuals with the maintenance of their greenery. We also have our 'Pick and Post' service, which prepares letters and parcels for dispatch. Last but not least is our

**"As a social enterprise, we want to employ, on a long-term basis, as many people as possible who are disconnected from the labour market."**

'Package Lab'. These employees provide manual labour, such as packaging work and graphical finishing.'

'Further investment in our print shop would create minimal additional employment. So we concluded that funds could be spent better in other areas. Indeed, these alternatives would ensure that we could keep more people in work. And so the choice to accept Graphius Group's acquisition of Mirto Print made sense. Especially when we found that the socially responsible nature of our organisations was



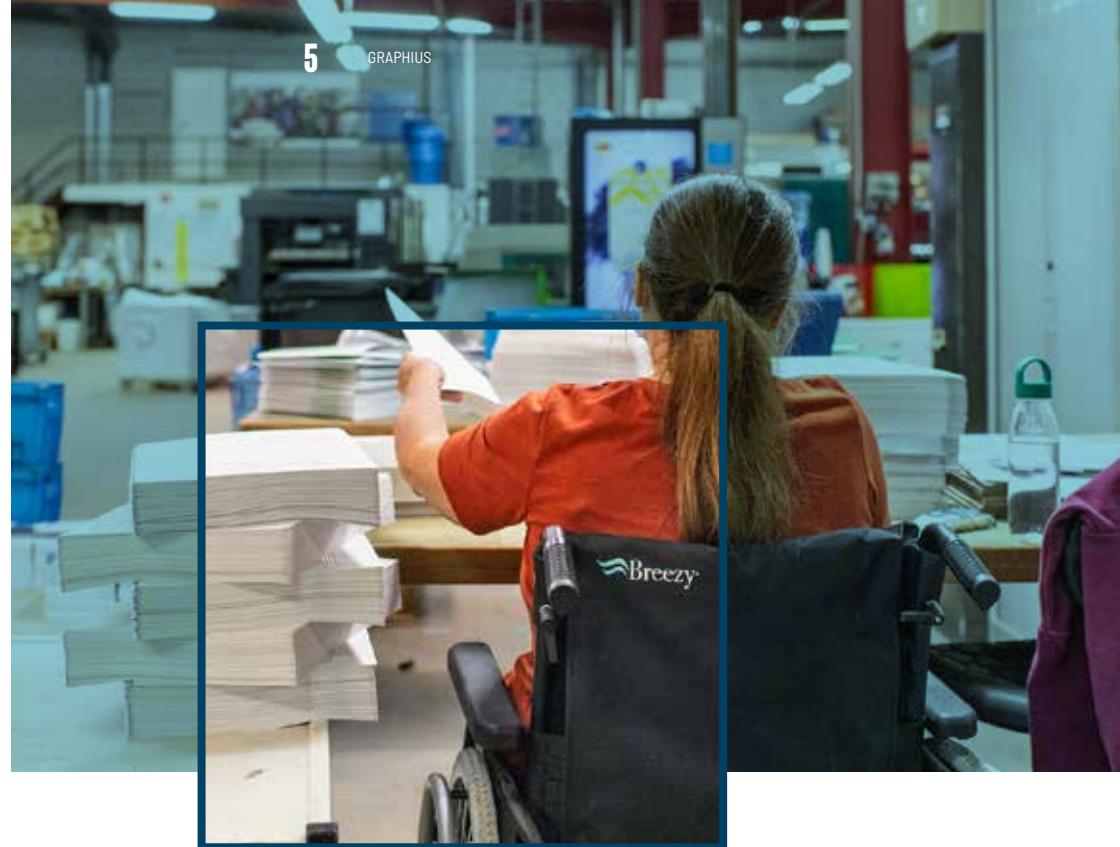
also a commonality. Graphius has been championing the same social objectives for years and already works with a lot of other social enterprises.'

**Denis Geers:** 'For Graphius, this acquisition indeed made perfect sense. We can definitely use the expertise of the Mirto Print staff at Graphius Ghent and the acquisition enabled us to build a long-term partnership with Mirto VZW.'

#### Can you elaborate on that?

**Denis Geers:** 'Although we at Graphius Group have invested a lot in automation, every printer invariably requires a good deal of custom work to be done, which means manual labour. This will continue to be the case in the very long term. Adding fabric wraps around art books, gluing in cards, preparing direct-mail materials, and so on. For a long time, we worked with a number of social enterprises that provide this kind of work. These partners are spread all over the country, however, causing us to require a lot of truck transport. A partnership with Mirto VZW allows us to centralise all this manual work in our local neighbourhood - a much more sustainable solution.'

'We can also count on the expertise of Mirto's staff. They have an affinity for printing that other social enterprises lack. The importance of this can't be underestimated. Printed matter can be very delicate and should be treated with care and attention to detail. What's more, you need a certain familiarity with the product in order to know how it behaves in different circumstances. A certain dexterity is required to cut paper, for example. Working with



Mirto will only benefit the quality of the final product.'

#### An ideal scenario for Graphius, then. What does this collaboration mean for Mirto VZW?

**Inge Schroijen:** 'This is an important step for us, too. Graphius is a stable partner with a high volume of orders. It will get to the point where the Graphius shuttle visits us on a daily basis to pick up and deliver printed materials. This ensures a certain continuity and predictability. Such assignments help us absorb the peaks and troughs of sporadic marketing-related assignments and offer our employees sustainable, permanent employment. An absolute must for a social enterprise.'

'We are also very happy to be able to keep our employees on, who have prior experience with printed materials within the same sector. For them it's both the work itself and the nature of the work that is impactful. They're used to saying they work in printing. It's

**"We can also count on the expertise of Mirto's staff. They have an affinity for printing that other social enterprises lack. The importance of this can't be underestimated."**

very valuable for the culture and atmosphere in the workplace that, even after the acquisition of Mirto Print, we can give them that consistency.'

**Denis Geers:** 'We at Graphius are very happy about that. We keep a close eye on how our business interacts with our surroundings. It's just great that this collaboration allows us to make great strides from both a social and an ecological point of view. The social work accomplished by Mirto is fully in line with Graphius Group's values and standards. We're proud to call them partners.' ■



# THE (RACE) COURSE OF MY LIFE



## How a dramatic life event can spark inspiration



Kortrijk, Belgium. 2018. Entrepreneur Bruno Demuynck – owner of custom furnishings company D-Interieur – goes to his GP one day with back pain. Not a month later he receives an unexpected diagnosis: cancer. It's a sledgehammer blow. Not to mention rotten luck: nothing about Bruno's lifestyle would have implied he was susceptible to serious illness. He's lived a healthy life, exercising regularly, and was always a glass-half-full kind of guy. Bruno decides to note down his feelings and experiences, which he eventually consolidates into an extraordinary story, as chronicled in *De Koers van Mijn Leven ('The (Race) Course of My Life')*.

Is life a cycle race? You'd be forgiven for thinking as much, the way some people tear through it with only victory on their mind. Of course, in life there's no trophy for reaching the finish line first. Though, in fairness, the metaphor sometimes seems very apt: anyone who has seen the *Flandriens* (a term of endearment for dyed-in-the-wool Flemish racing cyclists, ed.) slogging their way

through the Paris-Roubaix knows that the road can hold many challenges. That particular course is known as 'the hell of the North' for a reason. There's mud, setbacks, breakdowns, pile-ups and curses that would invoke thunder. In life it's much the same.

It's a beautiful autumn day in October. 'I have always been very sporty,' Bruno reflects. 'I ran



marathons, competed in the 2008 Florida Ironman, went cycling often ... and I'm passionate about my job. I've always taken good care of myself. But while preparing for a cycling trip in Vietnam, for the benefit of Peace Islands, I felt my body suddenly stop working. I couldn't make it up a hill anymore. Being so focused on my physical health, it just didn't add up. I immediately made an appointment with the doctor. And after several tests, I received the brutal verdict: lung cancer. I was in shock. Cancer? Me? It turned out to be a rare condition, mainly affecting people who work a lot with asbestos. Survival rate: 20%. It sounded like a mistake, but unfortunately it was not. It turned my life upside down. Three growing children, a loving wife, beautiful friendships, a really nice job ... For a while my thoughts turned very grim.'

Despite the harsh diagnosis, Bruno Demuynck is not a man to give up before his race is run. 'I could

**"The metaphor of the race was low-hanging fruit, because you often face setbacks in the heat of the competition. You just have to stay on your bike and if you fall you get back up, lick your wounds and carry on."**

crawl into a corner to lament my fate, but I'm really not like that. I'm a doer. Doing nothing is not in my nature. Just ask the 45 employees of D-Interior. I'm the kind of person who likes to take action, take the bull by the horns and get people to rally together. A few years ago, I set up a cycling project in Nicaragua with 35 other entrepreneurs. Among them were people who had never even sat on a bicycle. I urged them on, because I believe that everyone can do more than they think. And it succeeded, much to the satisfaction of all participants. It ended up being an unforgettable trip. That attitude is typical of me: even when things don't go well for a while, I still want to

persevere. Just because I'm sick, doesn't mean I'm going to lose my drive.'

'Meanwhile, medical treatments for cancer are also evolving. I pin my hopes on that and try not to lose heart. Hopefully, the day will soon come when cancer is nothing more than a chronic, non-life-threatening condition. Good thing knocking on wood is kind of my metier as a furniture maker.'

#### A strange voice in the night

Either you're an entrepreneur or you're not. Bruno Demuynck is one from head to toe and you can see it in the resourceful way he responded to a



visit from the ghost of cycling past. 'From the moment I was diagnosed, I started noting down everything I was feeling on my smartphone at night: my thoughts, my doubts and frustrations. One night, somewhere between sleeping and waking, in the twilight zone between dream and reality, I received a visit from 'The Scheven', a mysterious Flandrien. A strange moment, to be sure. That strange voice of the night urged me to get back on my bike in spite of everything and fight to the very end. I suddenly found myself somewhere in a long-forgotten Tour de France, competing against icons like Anquetil, Poulidor and Bahamontes. Entering the race with my illness, and with one speed fewer than the rest. The story gradually formed from there.'

'After a while, I had quite a collection of notes and I wanted to do something with them. I suggested to Vincent Vandendriessche, a copywriter with whom I had worked on a previous project, that he turn those separate notes into a whole. So that's exactly what we did. Vincent applied his expertise and together we moulded those notes into a story – with one of my passions, bicycle racing, serving as the connective tissue. The metaphor of the race was low-hanging

fruit, because you often face setbacks in the heat of the competition. You just have to stay on your bike and if you fall you get back up, lick your wounds and carry on. But – something I experience now, as well – you can only get through it if you have good people around you and you're lovingly supported. Just as cyclists have a whole team around them, I have my family and friends. They also have an important place in the book. They are my squad, my team and they all have an important function.'

And why a book? 'For me, that is the most appropriate medium to both tell my story and reach people. I'm very candid in the book about what I'm feeling and what's happening, with myself, but also with those around me. When the diagnosis hits you, your whole life changes in an instant. As an expert by experience, I wanted to share what I went through because I'm convinced that many who share my fate will find it useful. I want to inspire people to persevere. To keep at it. To live life to the fullest and put your health first. The book is a story about entrepreneurship, sport, life and the impact of cancer. It's the result of an inner dialogue, straddling dream and reality, hope and faith, fiction and hard facts.'

'When I contacted Piet Germonprez, whom I met through cycling, he immediately turned out to be very enthusiastic about the idea of helping to shape the book. And today it's a reality. I'm very satisfied with the advice I received regarding the concept, paper, finishing, and the like. It ended up being a particularly beautiful book. It's hard to believe, because it was never my intention to make a book. All proceeds will go to the Flemish charity Kom Op Tegen Kanker ('Stand up to Cancer'). Hopefully this can offer a small boost to the research seeking to rid our lives of this terrible disease.'

You can order the book via [dekoersvanmijnleven.be](http://dekoersvanmijnleven.be). All proceeds go toward the fight against cancer. ■



#### DE KOERS VAN MIJN LEVEN

- Bruno Demuyck
- Estaimpuis
- 170 x 230 mm
- 160 p
- Munken Print White 1.5 115 g/m<sup>2</sup>

# HOT OFF THE PRESS

## Printed matter to be celebrated

The toile motif is well and truly back in style. Here the motif takes on additional depth and brilliance with the combination of offset-printed gold ink and ultra-fine gold foil. The result is special-occasion printing of the highest quality, heightened by beautifully luxurious laminated card. The effect is completed by customised foil-printed envelopes and gifts in matching boxes. Gaia's birth announcement card will no doubt be displayed in recipients' homes for a long time to come.

- Conqueror Velijn Wit 400 g/m<sup>2</sup>
- Sirio Pearl Aurum 350 g/m<sup>2</sup>



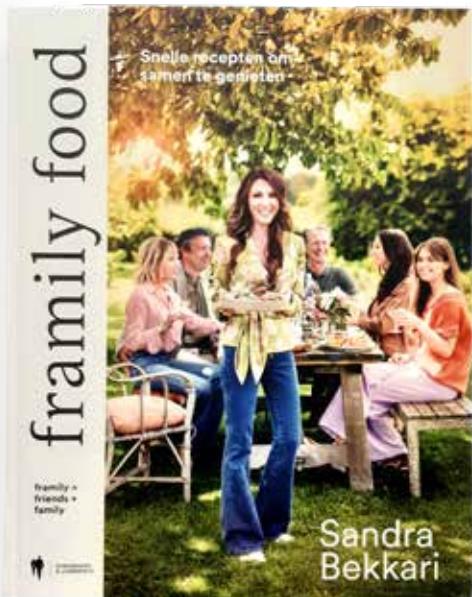
## Printed matter that really matters

This unique booklet is a resource for the parents of young people with cancer. For this project, Graphius Group assisted the AYA Reference Team at Ghent University Hospital and the non-profit organisation Care4AYA (AYA = adolescents and young adults with cancer). The book is also based on the testimonies of parents. Interspersed throughout the publication are beautifully illustrated, tear-out cards that encourage healthy conversation. An example of how print can truly make a difference.



### DE LIEFDEVOLLE MANAGER

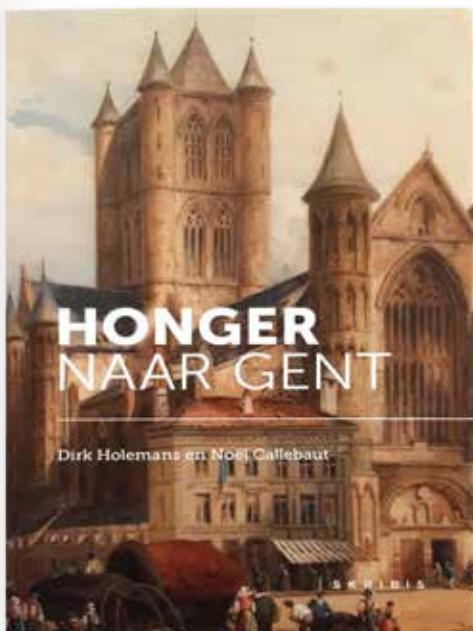
- Care4AYA vzw
- Ghent
- 165 x 210 mm
- 138 p
- Multidesign Original White 150 g/m<sup>2</sup>



**FRAMILY FOOD**  
 • Borgerhoff & Lamberigts  
 • Ghent  
 • 190 x 245 mm  
 • 208 p  
 • Offset Wit 140 g/m<sup>2</sup>

## Flanders' foodies rejoice

Sandra Bekkari's influence is felt – and tasted – in kitchens all over Belgium. As Flanders' best-known nutritionist, she's already released a slew of successful cookbooks. Now she's back with Framily Food, quick recipes to enjoy with friends and family. She's got breakfast, lunch and dinner all covered and the photos alone are enough to make your mouth water. Ideal for the foodies among us.



## Hungry for Ghent

The compact little book Honger naar Gent (lit. 'Hungry for Ghent') is a historical walking guide that will give you more than a taste of Ghent. This is not your ordinary walking guide: it has a rather unique angle. Two walks – respectively tapping into the city's 14<sup>th</sup> and 19<sup>th</sup> century history – reveal fascinating details from the past, such as how Ghent fed nearly seventy thousand mouths a day, where foodstuffs arrived in the city and how they were sold. An original way to (re)discover the city.

### HONGER NAAR GENT

- Published in-house at Skribis
- Noël Callebaut
- Ghent
- 135 x 215 mm
- 136 p
- Magno Satin 150 g/m

# BOUVERNE MAGAZINE

There are magazines and then there are *magazines*. The former you will find at the newsagent's and provides thousands of readers a weekly dose of escapism. The latter is an ephemeral publication of the gorgeous, coffee-table variety, delivered straight to your door a few times a year, with a smaller but more distinctive readership. A good example is BOUVERNE, the magazine of the eponymous Ghent-based jeweller's.

BOUVERNE magazine is a collaboration between the jeweller himself and Patrick Van Loo, the publisher also responsible for Virage, the Belgian magazine of the renowned Aston Martin sports car brand.

'You can think of BOUVERNE magazine as a form of loyalty marketing,' Patrick Van Loo explains. 'The magazine embodies the world of jeweller BOUVERNE and keeps customers informed about the latest news in terms of *haute horlogerie*, jewellery, exclusive cars, and so on. When people buy a watch from BOUVERNE with 'grandes complications' (that's *horologist lingo* for complex additional functions, ed.), they

expect outstanding after-sales service with a personal touch. You might ask: why not simply put out a monthly leaflet communicating any unique releases, announcing upcoming events, and so on? First of all, that's too throw-away and, more to the point, it would not represent the way BOUVERNE seeks to interact with its customers. The magazine is a beautifully designed, covetable object, printed on quality paper, very tactile and with very nice photos. Those who can afford a luxury car will assume that the after-sales service will also be impeccable. It is for much the same reason that BOUVERNE distributes a magazine to all its loyal customers - it's about meeting their expectations.'





**“The magazine maintains a distinguished look thanks to the nice balance of reading material and visually appealing advertisements.”**

#### **Shared passion bears fruit**

‘Five years ago, I attended a classic car rally,’ recalls Van Loo. ‘It was then that Antony and Alain Bouverne approached me and asked if I’d consider publishing a bi-annual magazine for them, following the example of Virage. They were very much pro the fact that the magazine reached customers and dealerships directly, and was not commercially available. They wanted to do something extra for their loyal customer base. I shared their enthusiasm from the off. I proposed an exclusive, tactile magazine, a covetable object that people could flick through. They were totally on board. They immediately connected with the idea of cross-marketing



and offering like-minded businesses and brands a place in it, too. It’s a perfect way to convey BOUVERNE’s identity. Anyone browsing BOUVERNE MAGAZINE will immediately see what the brand is all about. With BOUVERNE MAGAZINE, the reader is invited to take it all in at their leisure, at home.’

#### **Art and society**

‘In the magazine, as well as having articles on exclusive brands

- Porsche, Voyage Unique, Rolex, Pomellato, Bar Bask, Ole Lynggaard, IsabelleFa, Bouverne Exclusive, Bank Nagelmackers, and the like - you will also find human interest articles and interviews. When I suggested making a place in the magazine for the cultural and current affairs of Ghent – and by extension all of East Flanders – the idea was met with a lot of enthusiasm. We’ve already interviewed a host of Belgian



personalities – household names in Flanders – such as Pascale Naessens, Cedric Van Branteghem, Bashir Abdi and Dirk Brossé. All fascinating interviews covering culture, societal issues and an appreciation of the finer things in life. Such pieces add a certain cachet to the magazine. And the magazine maintains a distinguished look thanks to the nice balance of reading material and visually appealing advertisements. BOUVERNE doesn't shy away from societal issues, either. For example, we've published a long-read about the East Flanders Food Bank. BOUVERNE likes to keep a firm foothold in reality.'

### Loyal in everything

'There's a reason we partnered with Graphius for the printing of this magazine. I come from the advertising world myself and for a while co-edited RED RACING GREEN, an exclusive magazine about GT cars. When we were looking for a printer for that magazine, we went with the company then known as Geers. Their service and conviviality left a strong impression on me. Now, 15 years on, the name may have changed but we remain loyal – why change a winning team? Working with Graphius is like coming home at this point, and our relationship is excellent. Something I value a lot is that the loyalty goes both ways.'

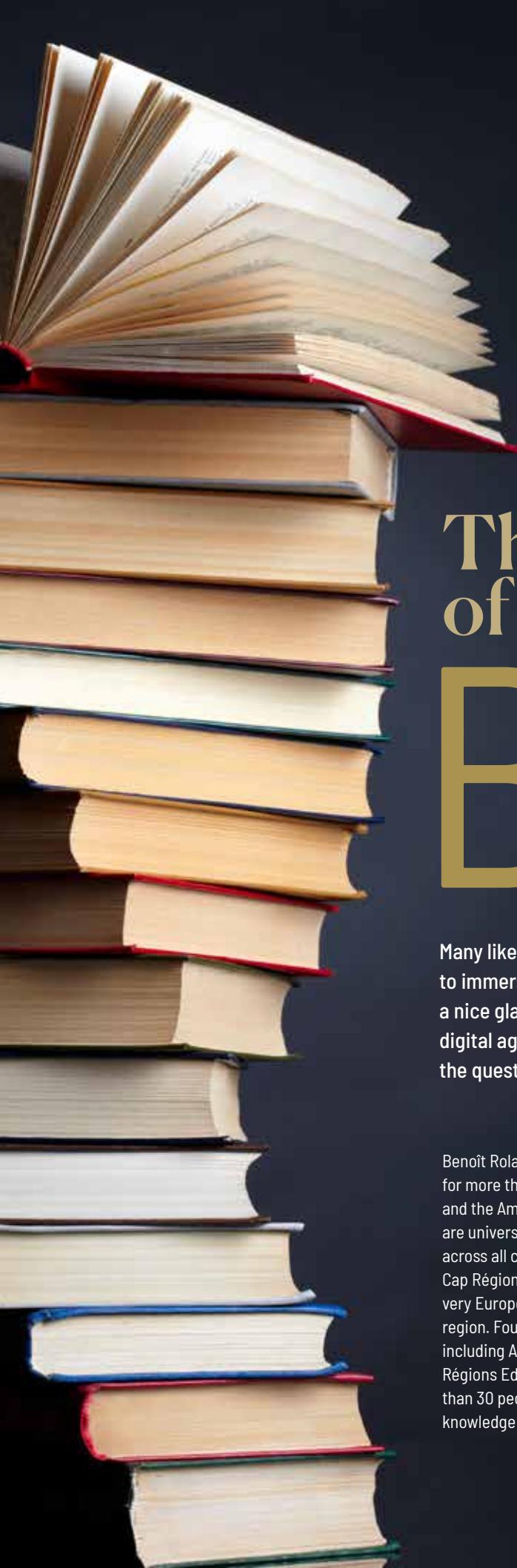
### Satisfied readers

When we ask Alain Bouverne himself how customers perceive the magazine, he starts to smile. 'I often get really nice compliments on BOUVERNE magazine,' he says. 'People send emails, express their appreciation when I bump into them in the street. Recently, while exercising, I ran into a professional Belgian athlete. The man was full of praise for the look of the magazine. To me, the fact that someone of such standing would bring it up like that just goes to show that we can really reach readers with the magazine and leave a lasting impression.' ■



### BOUVERNE

- Patrick Van Loo Agencies
- Ghent
- 220 x 285 mm
- 144 p
- Magno Volume 130 g/m<sup>2</sup>



# The timeless value of the physical BOOK

Many like to take advantage of the long autumn and winter evenings to immerse themselves in a good book or magazine, perhaps with a nice glass of wine. We wondered how this cliché holds up in the digital age and what value the physical book still has today. We put the question to Benoît Roland of Cap Régions Editions.

Benoît Roland has been in the publishing business for more than 30 years, working mainly in Europe and the Americas. To Roland, music and images are universal languages that can be understood across all cultures. Today, he is editor-in-chief at Cap Régions Editions, a publishing house with a very European spirit, based in the Hauts-de-France region. Founded in 2004 by a group of bibliophiles, including Alain Petit and Daniel Philippe, today Cap Régions Editions has an editorial team of more than 30 people. The publisher's aim is to share knowledge on history, art, literature and science.



Benoît Roland  
of Cap Régions  
Editions

It has had its works printed at Graphius for 15 years now, citing the printer's high level of professionalism, communication and in-house know-how as the reasons for its loyalty.

### The value of the physical book

'The book has a physical value. I'd go so far as to say it answers an intimate, sensual, affective, emotional need. Certain types of works clearly lend themselves better to a physical edition than others. A book on art, history, literature or science, for example, will always be a knowledge tool, a reservoir of emotions, that can be taken almost anywhere. Books promote discovery, memory, attachment, imagination,' Benoît asserts.

### Evolution

'Books are enjoying renewed interest because they offer a dose of stability and the familiar. We needn't fear that the traditional book will be usurped by the e-book, which is used in a different way. The physical book will evolve to be of a more refined quality, though, both in terms of content and its material aspect – paper, ink, typography and so on. To promote the physical book and make it stand out from the e-book, it is

important that publishers create a buzz on social media – a bit contradictory, to be sure. They need to convince booksellers to start presenting books in different ways. And we need to encourage teachers to foster a renewed interest in books among their students. Finally, we should try to avoid the sometimes scandalous and purely commercial idolatry surrounding certain authors.'

### The challenges

'Despite all this, the book continues to face a number of significant challenges, such as: teaching people to read again; the profusion of publications – some of which were better left unpublished; the advancement of book distribution in poor countries; and the reduction of the profit margin of certain bookshop chains. These are just a few examples. We should also give the public time to discover quality books by giving them more media coverage than is customary today. Also deserving of attention are the micro-publishers that champion little-known – or in some cases completely unknown – authors with real intellectual or artistic value. But what is especially important today is to reduce the price of the book, the shipping costs, the printing costs, etc.' ■

**DEUX CHOSES AMÈRES  
ET UNE DOUCE**

Tiziana Rinaldi Castro



Cap Régions Éditions

**Grégory Senet  
LA MACHINATION**



EMPIRES  
Cap Régions Éditions



# NOT JUST PICTURES

Chris Floyd is a bit of a paradox. He's never been a 'people person' and yet he's enjoyed a thirty-year career photographing people – including a dizzying parade of stars from Bowie to Blondie. He likes having 'real encounters' with his subjects and yet his natural inclination is to move away from them, not toward them. We entered the revolving doors of his mind for a chat about his new book, *Not Just Pictures*, which pairs his celebrity portraits with candid behind-the-scenes recollections. We also stole a moment with Tony Nourmand, founder and editor-in-chief of Reel Art Books, to ask him about the publishing side of things.



**Graphius Magazine: Your new book Not Just Pictures looks back on a 30-year career in photography, shooting chiefly portraiture and reportage. Most of the images in this book are of famous personalities. How much does the phenomenon of 'celebrity' factor into the work's appeal for you as a photographer?**

**Chris Floyd:** Eighty percent of the work I do, it's people who aren't famous. The key factor is whether they're interesting, not whether they're famous. I've photographed buffalo farmers who were fascinating and 16-year-old football players from a Texas high school who were fascinating. For me it's about meeting people. It's more about having the interaction with the subject, actually having a conversation with them, than it is about the pictures. And so I'm sort of a bit dismissive of the pictures, because I think there's people out there – lots of people – who are better than me. When it comes to celebrities, having the camera just sort of legitimises

your presence, allows you to communicate with people who are often very impressive people. For a period of time they take you seriously, as well. You're not just some nutter who's approached them in the street.

**GM: In the book there's a strikingly unaffected portrait of comedian Graham Norton. Prefacing that image you remark that, like photographers, comedians are 'observers, not partakers'. Your observant character is attested to by the many stories you share in the book, which often go into anthropological detail about how a person acted or what they said. Do you keep a journal?**

**CF:** I do write down notes after shoots, but just in the form of phrases, things that have happened, things that allow me to piece together at a later date who said what, when it was said. I have a really good memory for dialogue, for things people say. I keep a load of stuff, I have a lot of memorabilia. But I've never really kept a journal.

**GM: I have a feeling from the way you write that you probably enjoy the genre of autobiography.**

**CF:** Not autobiographies but I do read a lot of biographies. At the moment I'm reading Paul McCartney's biography by Philip Norman.

**GM: You've photographed McCartney. Is reading about him a way to go deeper and learn more about a past subject? Or a way to understand what successful people are made of?**

**CF:** No, not really, I'm just interested in people's lives. And I've always been fascinated by the Beatles, the domino of events that brought them into existence and allowed them to thrive, the effect they had on culture.

**GM: Speaking of the Beatle's legacy, your early rise was intertwined with that of Britpop and the band The Verve, whom you shadowed during the recording, promotion and touring of their album Urban Hymns. You've said that being on the road for the tour was mundane, uncomfortable ...**

**CF:** The uncomfortable part, that's just me and my awkwardness, you know? My discomfort around other people. I'm very uncomfortable in my own skin. I find it really difficult to take pictures. The comedian Marty Feldman said 'I don't enjoy doing things, but I enjoy having done things'. It's not my natural inclination to go to people.

**GM: You first started taking pictures around the age of 14 using your dad's camera. If you're not naturally drawn to people, what kind of things did you start out photographing?**

**CF:** It was all still-life stuff. Crushed coke cans. Stubbed out cigarettes. Smashed up biscuits. Things like that. Close-up details of small, inconsequential things. Quite an analytical approach. I'm very mathematical. My father was an accountant, my grandfather was an engineer.

**GM: When your dad saw that you were serious about photography, he encouraged**



Chris Floyd



**“And one day, hopefully what happens, is you absorb those influences so deeply that they just become part of your DNA, and you then find yourself doing your own thing.”**

**you by buying you your own gear. Your recollections paint a funny picture of the sanctity of the local camera shop and its manager Dave...**

**CF:** You know what's funny? Someone who'd read the book reached out to me on Instagram yesterday to say they remember that shop and Dave. It was nice to reminisce with them about it all. Dave, in my mind, was a mythic figure, who didn't treat me with disdain when I visited the shop. Dave was like a gatekeeper. If you were in the shop, you had better be there for serious reasons. That's how I remember him anyway. I was about 16 or 17. His was this big manly man, about 40, bearded, with a big bunch of keys on his belt for all the cabinets in the shop. You had to ask his permission to look at something. They were tools, not toys. And I wanted to be respected by Dave, show him I was on a serious path.

**GM: Is the title of the book, 'Not just pictures', a nod to Dave's reverence of the photographic medium?**

**CF:** That's a very good question. In all honesty, I can say no. But now that you've said it, I might steal that, haha. No, the title refers to the fact that it's a lot of stories as well as the pictures.

**GM: Near the start of the book you include an early portrait you took of your dad, still in his business attire after a day at work. That**

**early portrait of your father has a stylistic resemblance to the 1960s work of David Bailey, the legendary English photographer. Was that a conscious reference at the time?**

**CF:** Yeah, I took that when I was about 18 or 19 and it's just me trying to redo Bailey's Michael Cain portrait. When you start out, you're not even the sum of your influences. You just, slavishly, want to copy the thing that's inspired you. Then, once you feel like you've learned out how to copy something you're excited by, it's not exciting anymore, is it? No one wants my copy of David Bailey's Michael Cain picture, they want the original. At that age you just hoover up influences. Like my 14-year-old daughter is doing now with classic rock music. So, I discovered Bailey, then I found out who had influenced him, then I found out who they had influenced in turn. You're just building this giant family tree. And one day, hopefully what happens, is you absorb those influences so deeply that they just become part of your DNA, and you then find yourself doing your own thing.

**GM: You eventually got to meet Bailey in 2011. And you hit it off so well that he invited you to come back and take his portrait. A full-circle moment in your career. Was that an emotional shoot for you?**

**CF:** Yes, I mean, it was. But it's also like I said, doing the picture was the least important

thing. I just enjoyed meeting him and talking to him on more or less equal terms. One photographer to another. The picture was the bit I sort of dreaded, really.

**GM: You generally seem to prefer crisp and clean images...**

**CF:** Crisp and clean, yeah: I see the world I live in as chaotic and insecure. I wake up in the morning with a feeling of dread in my stomach. I don't think, in the entire history of my life, I have ever woken up and thought 'Oh, I can't wait to put my feet on the ground this morning and get out of bed'. I wake up every day dreading what disaster is going to happen. So the 'crisp and clean' bit is my attempt to try and create a calm order, where everything is harmonious and in its right place. In my photography, inside the four walls of the image of the frame, I try to not have ambiguity, or doubt.

**GM: But when you were invited to create a portrait of this photography idol, you intentionally went and made the portraits a bit fuzzy and out of focus ...**

**CF:** I think with the Bailey pictures, I just liked the fact that he was laughing. The fact that it was a bit blurry didn't matter, it just added to it. And then the main image of him, it's like I caught him in the middle of saying 'fuck off'. He's someone who doesn't suffer fools. He's



completely unsentimental. I like the fact I have that picture of him and that it came out of an encounter that was very open and often very funny.

**GM: Thirty years is a long time to maintain a successful career in any industry. Did you ever come close to burning out?**

**CF:** Never burning out, no. But I've worried for the entirety of my adult life about where the next month's money, or next week's money, is coming from. Because the nature of the work is, it doesn't matter how great last week, last month, last year was. Next week, next month, next year is a blank page, and, for all I know, nothing may land on it. My wife says all the time, 'you've done this thirty years, you've got a track record, what makes you think it will all end this month?' And I always think, 'it's gotta end sometime'.

**GM: Sounds stressful!**

**CF:** The worrying gets tiring. Not the work. The work is exciting, inspiring. The biggest buzz in the world is actually getting the commission, the call, the email, to do a shoot. Knowing that there's someone who has a piece of work that needs doing and you're the best person for it. It's for that reason I could never be an artist just doing his own projects. Because ultimately I need the affirmation that comes with being commissioned. I do see myself as being a commercial photographer. I can't take pictures if there's no place for them, no home for them to go to. It's like being in a prison with gold bars, because I'm trapped by it but I love being trapped by it.

We also spoke to Chris's publisher Tony Nourmand, founder and editor-in-chief of Reel Art Press. Before he got into publishing, Tony co-owned the largest gallery of vintage movie posters in the world and served as a consultant to Christie's auction house on this topic. With Reel Art Press he's edited a great many art books on movie posters, music and photography.



**Graphius Magazine:** Suffice it to say, Tony, you're highly practiced in making selections from massive collections of art images. Were you keen to have a hand in curating the images in this book, or did you leave it all up to Chris?

**Tony Nourmand:** I am always keen on having a hand in curating the images in the books that we publish, and I never leave the final edit to the photographers themselves. I normally find that photographers or any other artists are the worst editors of their own work. In this rare instance I left it all to Chris, the designer/art director Maggie Murphy and our photo editor Dave Brolan. I popped in and out – when asked – during the editing and design stages and put in my two cents but there was no need for me to get fully involved. They seemed to know what they were doing!

**GM:** What was the biggest challenge this time around?

**TN:** The hardest part of the editing process was cutting the number of images down due to space limitations, even though the book is already 320 pages. There were a lot of great photographs to choose from.

**GM:** What sparked the collaboration with Chris on Not Just Pictures in the first place?

**TN:** We met in 2017 when we published the book on his photographs of the band

The Verve. We were very pleased with the results and a couple of years ago he started talking about his 30<sup>th</sup> anniversary book. His photographs are great, and he is a joy to work with, so it was a no-brainer.

**GM:** You had this book printed with Graphius. How was this experience?

**TN:** The experience was very smooth, and we are very happy with the result. We have printed virtually all of our books with Graphius since 2015.

**GM:** Reel Art Press aims to make 'pop-culture books with art-book production values'.

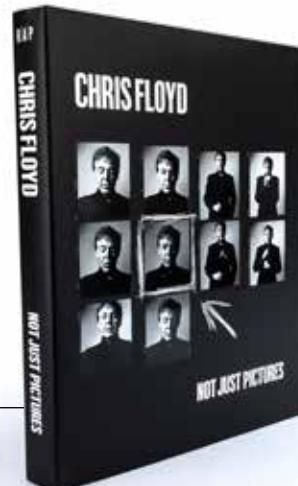
**"The work is exciting, inspiring. The biggest buzz in the world is actually getting the commission, the call, the email, to do a shoot."**

**Does being an independent publisher help or hinder that goal?**

**TN:** Both. It helps in terms of decision-making since being an independent publisher gives you that freedom. It also hurts like hell when you make a mistake.

**GM:** To what extent is the aspect of quality in the hands of the publisher vs. the printer?

**TN:** They are both very important. Presenting good print-ready files to any printer is vital. The printer's understanding of the work and ability to print accordingly is also important. We have a small excellent pre-press production team and very good man at Graphius.■



#### NOT JUST PICTURES

- Rare Art Press
- London
- 245 x 310 mm
- 304 p
- Condat Perigord Mat 150 g/m<sup>2</sup>

# Reveil, magazine

AN ODE TO LIFE AND DEATH

All Saints' Day is traditionally an opportunity for Christians to commemorate the faithful departed. Since 2012, numerous cities and towns in Flanders have decided to put a unique spin on the traditional customs of 1 November. Sober music is performed, poetry is read, stories are told, and more. A name was chosen to describe these activities: Reveil. Starting this year, Reveil goes beyond the local commemorations to become an annual magazine.





The origins of Reveil can be traced back to one spring night in 2012. In the West Flemish municipality of Deerlijk, a popular young lad named Robbie – a musician with a wide circle of friends – lost his life in a fatal car accident. Some of Robbie's friends wanted to organise something to commemorate him the following year on All Saints Day. Pieter Deknudt, lead vocalist of the band Zinger, had written a song for the occasion. His song, 'Grace', was a tribute to several people who had died during that period, but especially to Robbie, whom he had known very well. At first there was a fair bit of resistance when Pieter floated the idea of playing the song at Deerlijk Cemetery on 1 November. People felt that a cemetery should maintain an atmosphere of serenity and silence. This feeling wasn't shared by a few of the village's more senior citizens, who told Pieter – on the quiet – that funerals always used to be opened with a brass band playing, and that a farewell to loved ones used to be celebrated with much more exuberance than today. Pieter stood his ground and played his song in spite of the nay-sayers. Attendees were full of praise. Everyone was moved by the beautiful tribute. Soon after that day, Pieter founded a non-profit organisation he called Reveil. Now, ten years on,

Reveal events are organised annually in nearly 140 towns. A magazine that could document and share their stories seemed like the perfect next step in the concept's development.

The idea for the magazine itself came from freelance journalist Lander Deweer, who earned his stripes at the Flemish magazines Bahamontes and Fwiet, dedicated to cycling and birdwatching respectively. 'Reveal is more than a magazine,' says Deweer. 'I had been walking around with the idea of making a magazine on the theme of death for a long time, cemeteries being a relevant extension of that theme. I like spending time at cemeteries for the atmosphere, the peace and quiet. As do a number of my friends and fellow journalists. Cemeteries are also full of stories. In the past, I was fortunate enough to work on Bahamontes magazine, and that success emboldened me to dust off that old dream of mine. It seemed like a great idea to me: a magazine in the vein of Bahamontes, but with the central theme of death and dealing with loss. I went to Pieter with the idea and he was immediately enthusiastic, including about publishing it under the name of Reveil. We felt there was room for a slow, paper medium that devotes attention to the act of saying goodbye to loved ones.'

### Making room to cope with loss

'The ways we cope with death, loss and grieving have changed enormously over the past decades. With the demise of the so-called meta-narratives, the waning influence of the Catholic Church and the decline of socialism, we have adopted a different approach to caregiving. Now we send our children to the crèche, the elderly to a rest home and when someone dies we immediately outsource their care. In the past, people were often laid up at home – something you hardly ever encounter today. We no longer see death. And saying goodbye together as an intimate circle is also less and less of an option. Today it happens in a separate place, somewhere that's not connected to our daily lives. Things used to be more social, more physical; it used to be more of an experience. I hope Reveil can give the fragility of life and loss more attention once again, as death is still of central significance in our lives,'

**"The ways we cope with death, loss and grieving have changed enormously over the past decades."**



**“We want to invite people to reflect on their own mortality and on that of those around them. But with plenty of humour and levity, and certainly not in a didactic or dark tone.”**

not something on the periphery. A lot of time, work and love has been put into Reveil. It's published once a year, which is why it's slightly thicker than what you might usually expect from a magazine.'

Pieter speaking in the Flemish newspaper De Morgen (September 2022): 'There are magazines about cycling and angling, but none about one of life's most important little side-issues: death. Sooner or later, everyone has to face it. We want to invite people to reflect on their own mortality and on that of those around them. But with plenty of humour and levity, and certainly not in a didactic or dark tone. I think a magazine published once a year – on nice paper and with a nice layout – is the ideal medium to present something like this. A magazine is slower and more personal compared to, say, a television programme. People can take it with them if they feel the need or tuck it away for a bit if they don't want to be confronted with it.'

The magazine was created in collaboration with publisher De Deeluitgeverij. Company owner Kristine Ooms: 'We know Lander as an inspired storyteller. When he told us – full of passion – about his dream of establishing a beautiful print magazine about all things grief-related, we were immediately captivated, especially given our nation's somewhat neglected

grief culture. He insisted it had to be on really nice paper, with a stylish design, exceptional photography and stories that had real substance.'

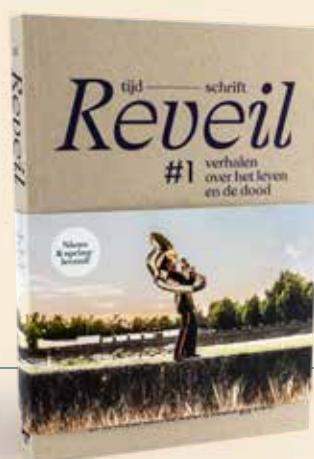
'And that's what we're known for. We help people with a passion realise their story. Collaboration is an important aspect of what we do. Lander managed to strike up a connection with the right person, his neighbour Pieter De Knudt, who at the time was working on Reveil, organising unique grieving events. We brainstormed together about the possibilities, the stories, the potential partners in this sector, the growth of the Reveil events, our collaboration. The big advantage of this project is that the sector in question had already turned their keen interest into financial support, allowing us to get off the ground with limited risk.'

'We soon sat down with that other Pieter [Pieter Willems of design agency Pjotr]. We all put our heads together and he set about creating an eye-catching and attractive visual translation of the testimonies, image stories and reports. His resulting design tells a perfect story in itself.'

'Full of ideas, we headed to 'our' printer and explained our plan and all the requirements that came along with it. We discussed different types of paper, stitch-binding, the possibility of a belly band, ribbon bookmark, printed packaging, etc. Not everything we discussed was possible, in these times of scarcity and other printing woes, but we managed to achieve a lot of it.'

'And now here it is, the publication he envisioned. Truly a dream collaboration.' ■

- REVEIL**
- De Deeluitgeverij
- Antwerp
- 170 x 240 mm
- 224 p
- Munken Polar Rough 120 g/m<sup>2</sup>





# More THAN NUMBERS

That is what to expect from an annual report printed at Park Communications in London. For the uninitiated, annual reports are documents published by companies that details their performance and outlines their strategies for the future. We spoke to Park's account director Simon Reid to find out a little more about them.



Park's account director Simon Reid

**Graphius Magazine: With all due respect, isn't an annual report a just a dry business document?**

**Simon Reid:** Some are. However, most of the annual reports we produce are for the UK's top 100 or 250 Companies. They will be creatively designed with insight and imagination. The nature of annual reports means they are often produced quickly, which can limit the format to a more standardised layout. Having said that, there is always room for creativity and innovation, which is something we at Park can help with, drawing on our years of expertise.

**GM: So, we're talking about some very prominent annual reports here. Can you drop some names?**

**SR:** Well quite a range really but it includes the likes of Rolls Royce, HSBC, Nokia, British Aerospace, Standard Chartered Bank, Rank, Mondi, Melrose, Taylor Wimpey, Easyjet, the list goes on.

**GM: Park is known for its environmental credentials. Is that something that draws in these prestigious Reports?**

**SR:** Sustainability has for some time been at the heart of many UK companies and a key strategy for their business. They have increasingly sought print partners who share their outlook. Park have excelled in this area and gained many new clients due to our commitment to the environment. We have FSC accreditation and the ISO 14001 environmental standard. Our energy is sourced exclusively from offshore wind farms and we were delighted to be awarded the title of Printweek's Environmental Company of the Year 2022 in the SME category. We, like our customers remain



committed to doing our part for the environment. In fact Park has also very recently achieved Carbon Neutral status too.

**GM: Why do companies want their annual reports printed when nowadays it could be a nicely designed digital document?**

**SR:** UK shareholders are able to receive their annual reports electronically. In fact, in UK law that is the default position. However, many shareholders still elect to receive a printed report. A printed version is tactile and easier to navigate quickly. While the quantity of printed reports has certainly declined in recent years, paginations have gone up and a significant number of shareholders still prefer their annual report in a printed form. So, there's definitely still a place for printed reports.

**GM: Park has its own in-house typesetting team. What's the advantage of this for clients coming to Park for their annual reports?**

**SR:** Having in-house typesetting is a real asset - it makes us truly a one-stop shop for annual reports. The speed and experience of our in-house typesetting service enables us to undertake multiple rounds of revisions against strict deadlines. We don't typeset all our reports



but it is certainly a resource that allows for a great deal of flexibility.

**GM: Some assignments are more technically demanding, beyond the printing itself. Some of these large companies have issues like data security to think about as well ...**

**SR:** Data security really is a critical concern. It's something we at Park take very seriously, and perhaps more seriously than our clients. We have the data security accreditation of ISO 27001, for one thing. That means we are regularly audited to ensure that our high standards are maintained. On occasion we also have clients send their own data security specialists to audit us – and we have always surpassed their requirements.

**GM: What are some of the biggest challenges you've overcome for clients?**

**SR:** The main challenge when it comes to annual reports is the timeframes: initial schedules may well be agreed weeks, if not months in advance but, as the time for final artwork gets closer and pressures mount on our clients, the timings can and often do slip. However, we must still deliver on the final deadline date. Having all our laminating, binding and digital or litho

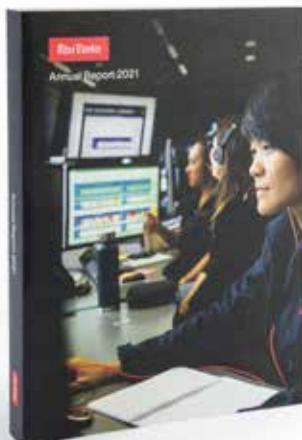
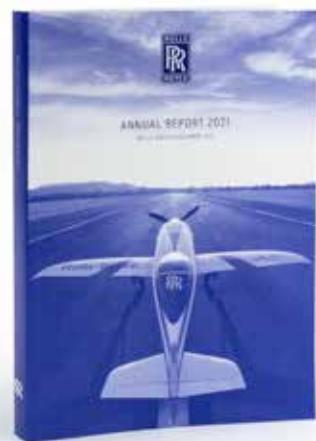
processes done in-house gives us a unique advantage over others, though and allows us to control both the timings and quality of all our documents. The mailing is also taken care of in-house, so a truly one-stop shop.

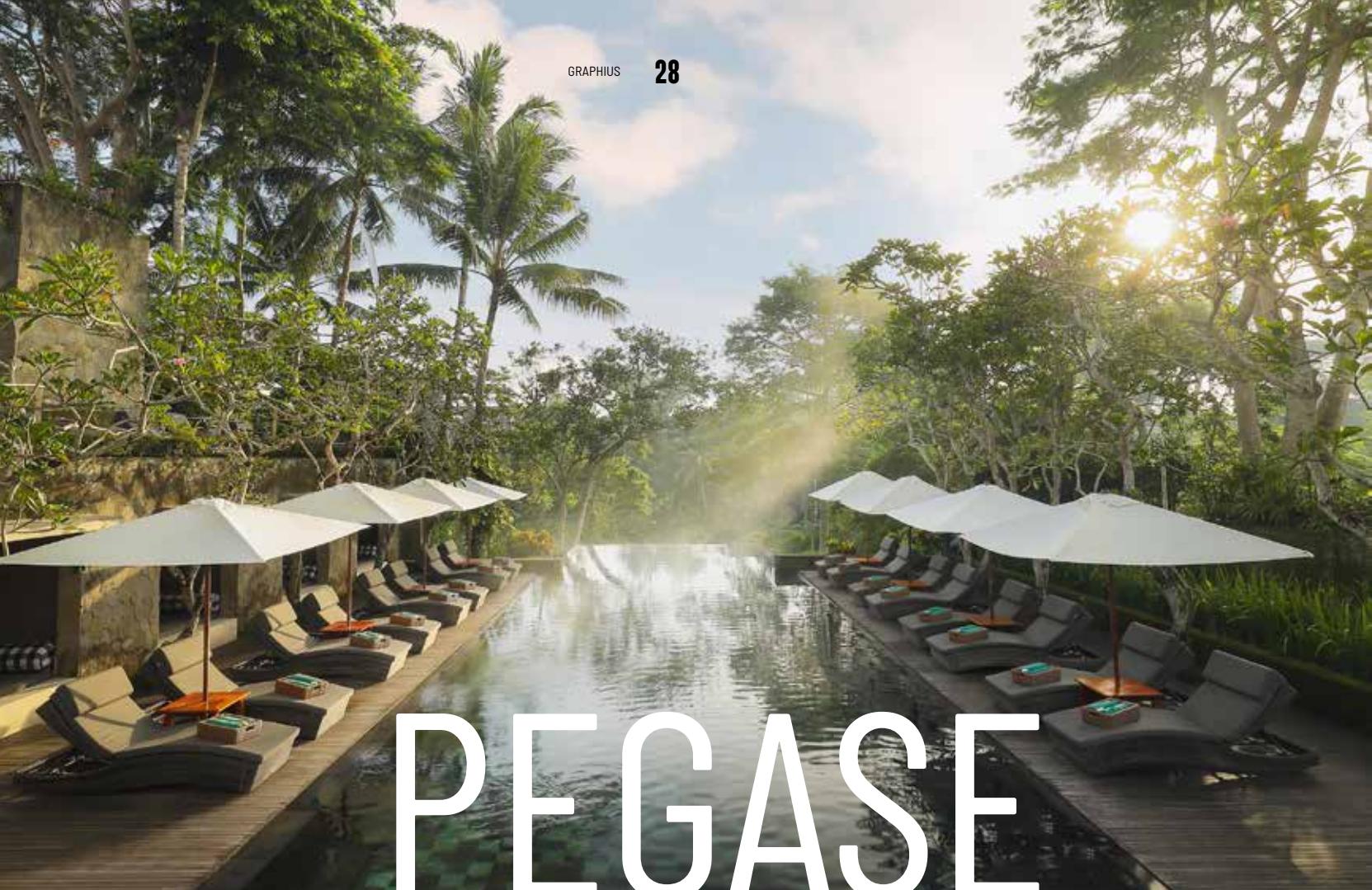
**GM: Sounds nerve-racking, to say the least. Did you ever have a 'stop the presses' moment?**

**SR:** It can and does happen that corrections are requested by clients after we have started printing. Needless to say, it's an anxious and pressurised time for clients, so

**"The speed and experience of our in-house typesetting service enables us to undertake multiple rounds of revisions against strict deadlines."**

we maintain our professionalism. They appreciate this as we're often the reassuring voice saying 'not to worry, all will be sorted'. Whilst we can't perform miracles, we always make sure to hit those mailing dates. We simply don't let people down. ■





# PEGASE

## Travelling in style

What makes people want to travel to this or that destination? Often it's the stories of friends who, wide-eyed, recall that picturesque mountain village where they once ate the tastiest pizza ever. The kind of stories that make you 'wish you were there'. Or, equally enticing, you might find yourself thumbing through a brochure from the likes of Belgian tour operator Pegase: by the time you snap back to reality you find that your soul is already packed and ready to go.

Its name may be rooted in Greek mythology, but the tour operator Pegase – after the French spelling of Pegasus – has its roots firmly rooted in Ghent, Belgium. For more than thirty years, Pegase has made a name for itself offering luxury holidays. They set out to ensure that the traveller needn't worry about a thing. Everything is taken care of, down the smallest detail. The secret of their success? Pegase believe it's their service, politeness and friendly communication that have made them a household name in the Belgian market.

Pieter Rossey,  
CCO



'As leaders in the luxury travel market, we got to where we are today by working hard and focusing on impeccable service. It is a position we are very proud of,' says Pieter Rossey, CCO. 'We have more than 30 years of experience and expertise, driven by a great passion for travel. Our success wasn't just handed to us, either. Our position is the result of perseverance and long-term thinking. Today, we find that the current uncertainties and travel restrictions mean that travellers are mainly looking for advice and certainty. We feel that we have gained in prominence as travel operators, to the point where – even more than before – we are considered an authority among those looking to book a trip. People don't make their final decision until they've taken our advice into account.'

### Epicureans seeking sophistication

**Those who visit Pegase's website or leaf through their beautifully designed brochures find themselves jetting from one dream destination to another in their minds. The locations are breathtaking, the tedious planning already taken care of.**

'Our customers are epicureans who appreciate impeccable service and the finer things in life. Our target group consists mainly of couples, but we also offer trips that appeal to families. Honeymoons remain a popular niche segment, of course. What they all have in common is that they are all people who want to travel, care-free, to a luxurious hotel where everything has been taken into consideration. And with our Pegase Privileges, customers know that they've come to the right place. For example, in Belgium we offer private transport to and from the airport as standard. All their baggage is

included in the price, they get fast-lane and lounge access at the airport, with no fuel surcharge. It's small things like this that people appreciate immensely. Luxury is all about the details. We're able to gain an edge through our highly automated back office combined with our consistent personal service. This approach works very well for us and we're delighted to see this reflected in our loyal and growing customer base.'

**The travel sector was dealt some critical blows by the coronavirus pandemic. The silver lining, of course, is that for some people it was also the reason they were able to save up for that one dream trip they had had in mind for ages.**

'Travelling has become a basic need. People like to recharge abroad and they see a care-free holiday as a means of escaping the everyday. People are playing catch-up after those two years, but the big difference is that now there is even more willingness to pay for a

higher-end holiday where everything is meticulously arranged from A to Z.'

**Your brochures are very nicely designed, with beautiful photos: how much work goes into creating them? And how important is print these days, when online you can also easily get 360° views of almost all the locations you offer.**

'First of all, thanks for the compliment. We do put a lot of time into making the brochures. It's crucial to put together the right offer, with an appropriate cover image and powerful messaging, so that, altogether, it tells a clear story and reflects who we are and what we stand for. It goes without saying that quality is at the top of our agenda, right down to the finishing touches. In this regard, we're delighted to have Graphius as our print partner. While print may be less ubiquitous nowadays, it remains important as a means of supplementing the information available online. Not to





mention, many of our top travel agencies still like to work with brochures. It's a useful tool for tour operators as well as a source of inspiration for their customers.'

### Buenos días!

#### Which destinations are totally 'in' today?

'Spain is ever-popular, while the United Arab Emirates is capturing people's imaginations in a big way right now – with Dubai and Abu Dhabi taking the lead – thanks to its unique blend of age-old traditions, impressive sights and ultra-luxurious offerings. The paradise of Mauritius is also in high demand among our customers.'

**Say I was looking for an adventurous trip, with good food, lots of culture ... somewhere near the water, with nice weather and peace and quiet. What would you put together for me? You have carte blanche.**

'A question to make any travel organiser smile, haha. There are many options, but I would pick out

the following: A round-trip tour of Bali, with the unique combination of Ubud, where you get culture and adventure, followed by West Bali for its beautiful nature and then ending in South Bali, for a wonderful beach holiday.'

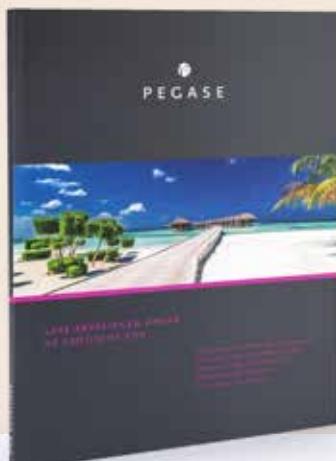
'Or how about Morocco where two beautiful worlds meet. Marrakech and Taghazout, for example. Marrakech, the Red City, is culturally very interesting and has many strengths in addition to the delectable Moroccan cuisine. And there's the Atlas Mountains nearby for adventure tours, Jeep safaris, etc. In combination with Taghazout, this is a dream holiday for many people: long, beautiful beaches, an authentic fishing village à la Mykonos ...'

'Or for those who want to go a bit further: what about the incredible nature of the French island of Réunion, combined with the paradise island nation of Mauritius, where you can immerse yourself in Creole culture? Réunion is a slice of France in the Indian Ocean and it just exudes adventure. There you

can hop in a hire car and discover the real character of the 'Terre de Bourbon', with its steep peaks, cirques and breathtaking nature. And for those looking for even more adventure, why not go rafting by canoe, discover underground waterfalls of solidified lava, hike, dive ... ? The choice is yours. Combine that with a breathtaking helicopter flight and you've got a trip you'll remember for a lifetime. So you see, there really is something for everyone.'

#### Which traditional destinations continue to do well despite prevailing trends?

'Tenerife! The island of eternal spring is a top year-round destination among Pegase's customers. There you have a very varied selection of high-quality hotels to choose from, you have the island's natural splendour, a surprisingly versatile array of sports to partake in, wonderful excursions and the guarantee of a sunny holiday. And it's barely a four-hour flight from Belgium. So, what are you waiting for?' ■



# A VERY FINE CAT-ALOGUE

Established in England in 1825, the auction house Cheffins has a rich history. One of their more modern traditions is to get all their auction catalogues printed with London's Park Communications, which recently became part of the Graphius family. We perused one of their most recent catalogues together with Cheffins' general valuer, Christopher Halls, and head of paintings, Patricia Cross.

**Graphius Magazine: Patricia, browsing the catalogue for your most recent Fine Sale, the playful work of Louis Wain – known for his characterisations of cats – jumps out. In particular, the pen-and-ink sketch of a monocled cat. Did this distinguished gentleman find a happy home?**

**Patricia Cross:** This particular drawing was sold to an American private collector. Interestingly, we also had another work by Wain, a gouache depicting rabbits running through a wood – certainly less typical for him – that went to the same private collector and really exceeded my expectations, selling for £1,100.

**GM: Has there been renewed interest in Wain's work as a result of the Cumberbatch-led biopic or was it already an auction favourite?**

**PC:** Louis Wain's works have been highly collectable for years and have seen a steady increase in prices, particularly

in the last decade. Wain has been on collectors' radars partly thanks to the great number of publications about his life and work appearing between 1968 and early 2000s, starting with Rodney Dale's *Louis Wain: The Man who Drew Cats* in 1968. His popularity has also, in my opinion, been driven to a large extent by Christ Beetles Gallery, who have championed Wain's works and held regular exhibitions since the 1990s. I have not registered a significant increase in prices for his works as a result of the Cumberbatch biopic, but one could say it has certainly raised Wain's profile and brought him to the forefront of public consciousness.

**GM: What was your favourite piece among those sold in this past sale?**

**PC:** One of the most extraordinary pieces was an old master painting that went for £22,000. A rare and newly discovered painting signed and dated by the Dutch artist Willem van der Vliet (1584-1642). It certainly reflects the





strength of the Old Masters section of our Fine Sale.

**GM: Christopher, the Cheffins website is a nifty alternative to a print catalogue. With it you can view past and upcoming auctions and even flip through virtual catalogues with interactive elements. What is the advantage of Cheffins continuing to put out a print catalogue?**

**Christopher Halls:** The printed catalogue still has a value to us as a marketing tool. We use previous catalogues as sales tools when clients visit, to illustrate the breadth and quality of our offerings and to show them how well their items will be photographed and marketed.

**GM: And the advantage for buyers?**

**CH:** It also works for our potential buyers as it can make a client feel more special and valued if they receive a physical copy through their letterbox as opposed to just receiving an email reminder to view the catalogue on-screen.

**GM: Do you see print catalogues ever going away?**

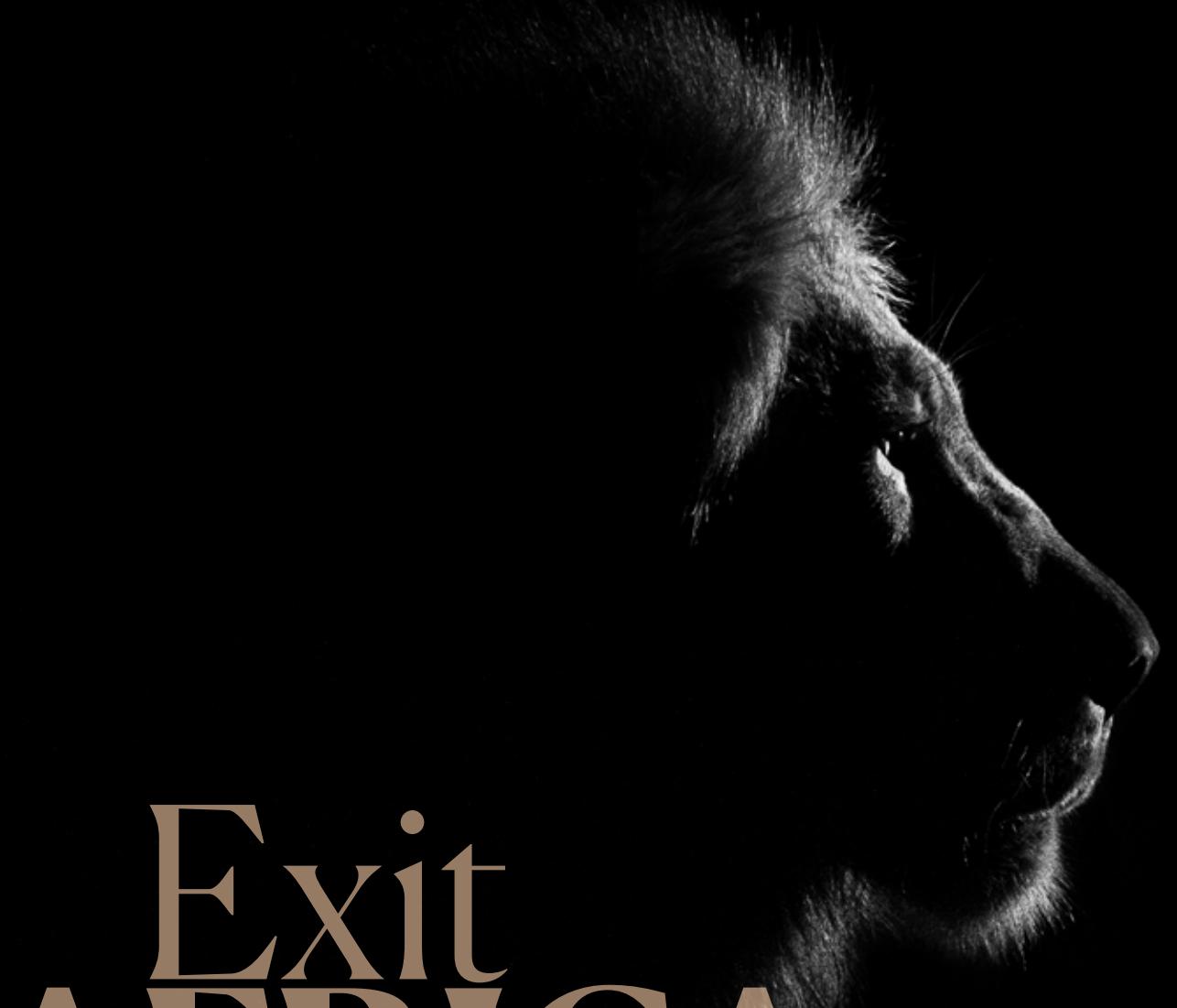
**CH:** Although lockdown converted a lot of our buyers into 'digital bidders' – buyers who had previously shied away from bidding online but were forced to do so during lockdown – there are still buyers who prefer to view a paper catalogue before they bid either online or in person. We have noticed that some of our competition are giving up their paper catalogues – presumably as a cost cutting measure rather than a gesture to the environment – but we still see value in them.

**GM: Does Cheffins take steps to offset the environmental impact of its catalogues?**

**CH:** Absolutely. We are aware of the implications for the environment and apportion some of our budget to mitigating these affects. Our catalogues are printed on recycled stock with biodegradable lamination and mailed in compostable polybags. We also subscribe to Climate Partner to make our production carbon-neutral. ■

THE FINE SALE  
 • Cheffins  
 • Cambridge  
 • 210 x 297 mm  
 • 244 p  
 • Revive Silk 130 g/m<sup>2</sup>





# Exit AFRICA

wild nature distilled  
into iconic images

At Graphius, we're proud of all the books that roll off the presses, but every now and then there is one that entrances us. That was certainly the case with *Exit Africa*, the extraordinary photobook by photographer Jeffrey Van Daele, in which he captures the unique splendour of Africa's fauna (and some flora, too). *Exit Africa* is a document of the times, reminding us how awe-inspiring nature can be but not seeking to hide the harsh reality: if we don't adopt a bold international policy for the protection of nature, and fast, books like this may soon become relics of the past.

This is not Van Daele's first time around the block. If you visit his website you will soon see that, as a photographer, he's capable of distilling memorable images from just about any subject that takes his interest.

'I prefer to photograph animals, wild or domesticated, but you might just as well find me capturing the local colour of a village pub. You can see my photography as a way of capturing the times. As a photographic documentarist, if you like. Take my series Oud Vlaanderen ('Old Flanders'), for example. For that series I trekked around Flanders seeking to capture a world that is quietly disappearing. Archery, lace-making, vinkenzetting ('finch sitting', a competitive animal sport based on counting the calls of captive chaffinches, ed.)... These are becoming rare. And for the series Project Wounded, I visited several animal shelters in Flanders, because I wanted to show how vulnerable an animal's life is in our society.'

**Exit Africa allowed you to combine your love of animals with your passion for photography. Where did the idea for this photobook come from?**

'I have released a few educational books in the past, but felt that, as a photographer, I should release a real photobook at some point. Africa has always appealed to me. I have visited the continent several times and each time I returned home with hundreds of photos. My first trip was back in 2000. After 20 years I had enough images from which to make a selection for a photobook. The Covid-19 pandemic proved to be the ideal period to devote myself to this: my photography workshops were on hold and the photography trips on which I serve as a guide were all cancelled. So, the silver lining was that I could finally set about compiling *Exit Africa*.'



Photographer Jeffrey Van Daele

**How difficult is it to get that close to wild animals? Is it a matter of using the right telephoto lens?**

'These days, safaris are very accessible. You book a safari trip – with or without a guide – and that allows you to get pretty close to wild animals. You could photograph everything from the Jeep, but sometimes you get the chance to do something that goes beyond that. Sometimes the Jeep stops near wildlife and you can get out, allowing you to get a lower vantage point. You might also visit a photo hut, which then enables you to get shots at night, too. Some wonder if it's dangerous to get out of the vehicle. Of course, you shouldn't try that near a pride of hungry lions, but if you know what you should and shouldn't do, you're really in no danger. In 2008 I undertook training as a game ranger in South Africa. After that, I was allowed to hike out on foot to see lions, elephants and other wild animals. That's when things start getting truly adventurous. There's one incident I will always remember. One night, we were sleeping outside by a campfire and I was dragged away by my foot by a hyena. That was quite an intense experience.'









Another time, I was lying on the ground to photograph a big cat and it just came and walked right over me. My heart was racing pretty fast, even though I knew the animal wouldn't do anything. Tame animals they are not.'

**How much patience must you have as a photographer to get that one great shot of a leopard, hyena, or what have you? And did you nab any lucky shots?**

'That depends a bit on how you approach it. You can spend hours waiting for the animal to spring into action or hours searching for a particular species. Since I can't spend months at a time in Africa, I seek out collaborations. I contact wildlife shelters, for example, who take care of injured animals before releasing them back into the wild. Unfortunately, some animals can no longer be returned to the wild because they have become too accustomed to humans, not to mention the local farmers would

shoot them. The cheetah in my book was one such animal that couldn't be released back into the wild. It was kept in a large enclosure instead. For me, this offered the perfect opportunity to take some unique photos. It can cost pretty penny to get that kind of access, though.'

**You can tell from your images that you are very much engaged in the issues at hand. You are committed to preserving biodiversity. For you, is this photobook a way of ensuring the general public does not neglect this issue?**

'Without being too didactic, I do want to make some things clear with this book. I think every photobook should have a common thread, and in this case it's animal conservation. Not only in Africa, but also here in Belgium.'

**Black and white**

**One special quality of Exit Africa is that you chose to shoot all the pictures in black and white.**

**Isn't that at odds with vibrant, colourful nature?**

'On the contrary, I wanted to get down to the very essence of it. Colour is distracting, while black-and-white imagery holds your attention. I'm paraphrasing the well-known photographer Ted Grant. This idea has always stayed with me. The quote is, "When you photograph people in colour, you photograph their clothes. But when you photograph people in black and white, you photograph their souls." And the point of my book is that you should feel the photos. It is by no means my intention to show which animals live in Africa or how colourful nature is there.'

**Animals are close to your heart. Which animal inspires you most?**

'I think my approach sets me somewhat apart from other photographers: the species matters little to me, because I can enjoy a pigeon in Belgium as much as a lion in Africa. For my photography,



it's the overall picture that matters, not the species.'

**In recent years, people seem to have no time for 'slow' images. Everything has to be quick to consume. Is there still interest in nature photography among the general public?**

'Contrary to what you might think: huge! For the past ten years, I have earned my living full time as a wildlife photographer. First teaching evening classes and then on a freelance basis for seven years. People are very eager to learn; they will attend workshops on how to beautifully capture landscapes, animals or the first flowers of spring. I also arrange trips around the world for photographers, with me as their guide. I'm actually an IT professional, but it was always my dream to make a living as a tour guide or professional photographer. So it's really a dream come true for me. I am incredibly grateful to all those who helped me achieve my goal.'

**You went with Snoeck Publishers in Ghent ...**

'I was planning to self-publish it, because I didn't find an agreeable publisher. Then a photographer friend gave me the tip to send my manuscript to Snoeck. Their enthusiasm about the concept and the photos quickly convinced me. And now look! I am extremely proud of the result.'

**The people at Snoeck are also very enthusiastic about Exit Africa themselves.**

'The quality of the images convinced us immediately,' says Philip Van Bost, director of Snoeck Publishers. 'A continent like Africa is already inspirational, but the way Jeffrey approaches the photography and the theme takes the images to the next level.'



**As Snoeck is a publishing house that focuses on museum publications, the covid-19 pandemic must have been a tough time. Museums closed, exhibitions were cancelled. Ergo: no publications. How are you doing today?**

'Much better, thank you. Fortunately, our museum partners in Belgium and abroad never lost confidence in the quality of our books. 2022 was a super busy year: we published around 60 books for numerous museums and organisations. My favourites? Impressionism, Pathways to Modernity for Louvre Abu Dhabi; Achille Laugé: Le néo-impressionnisme dans la lumière du Sud for the Fondation de

l'Hermitage in Lausanne; the Meunier collection catalogue for KMSKB in Brussels; the recent publication on Baertsoen for MSK Ghent; the catalogues Botero and Miro for BAM Mons; and the publication Voyage en Train for the MBA in Nantes.'

'Lots in the pipeline for 2023, as well: there will be publications for Ghent's MSK (on Rombouts) and for Fondation de l'Hermitage (on Spilliaert); an overview of French sculpture in America; a centenary book for Musée Guimet; the catalogue for the revamped Musée de la Marine in Paris ... the list goes on. In short, things are looking up.' ■

EXIT AFRICA  
• Uitgeverij Snoeck  
• Ghent  
• 300 x 250 mm  
• 180 p  
• Magno Volume 170 g/m<sup>2</sup>



# A technological tour de force

The days of leather aprons and ink-stained hands are already some decades behind us. The printing industry has taken giant technological leaps forward and the consequences of this cannot be underestimated. Graphius's brand-new Heidelberg XL 106-8 colour press is a great example of this. Where lead letters, etched cliché plates and manual interventions were once the norm, now we don't blink at the mention of 18,000 sheets per hour. So, what's next? What does the future hold for us? Christophe Verhaegen, production manager at Graphius, has some ideas.



'A Heidelberg printing press of, say, 20 years ago, produced between 8,000 and 12,000 sheets per hour. Now we can do 18,000 sheets per hour, but this oft-touted, whirlwind speed is really just the tip of the iceberg. The developments in technology on the horizon go far beyond that,' says Verhaegen. He takes a moment to guide us through printing press technology of 20 years ago. The printer uses a densitometer to check the density of the ink on the sheet that has just been printed. It is checked zone by zone, colour by colour. 'To calibrate the colours for a press like that, you have to rely on the knowledge and experience of the printer on duty,' Christophe elaborates. 'He or she manually adjusts the ink supply for each zone. This is often a subjective process that is completely dependent on the printer's own interpretation. Once the colours are set, the printed sheets can be produced at full speed. Meanwhile, the printer checks a number of sheets to ensure consistent quality.'

Once the correct number of sheets have rolled off the press, the printer proceeds to replace the plates. One by one, the old plates are detached and the new ones inserted. Although the printer clearly knows his stuff, the process takes time. 'And the time spent doing that costs money,' Christophe explains, 'because these are non-productive moments.'

#### Automating the process

The second press we visit is also running at full capacity. However, the densitometer has given way to a giant screen on which measurements can be monitored in real time. 'The biggest difference between the previous generation of printing presses and this one is in the automation of the process. In fact, our pre-press software sends a suggestion for the correct ink coverage. The press's subsequent operation is based on a theoretical calculation, which completely eliminates the need for the printer on duty to interpret the facts. In addition, the ink coverage of each sheet is

**"The biggest difference between the previous generation of printing presses and this one is in the automation of the process."**

measured in-line and in real time, such that the press can make instantaneous self-adjustments where necessary. Production doesn't even need to stop. As you can imagine, the time savings are huge. We're talking about over 30 per cent higher yields. The savings in raw materials can't be underestimated either. We use much less ink and paper in the make-ready stage, because the colour settings are calibrated so much faster. I daresay it's a good 30 to 50 per cent reduction in paper consumption.'

This press is also a cut above past models when it comes to changing the plates. On this machine the plates are changed automatically



and simultaneously. While the press is running at full speed, the printer enters the next plates, allowing the changeover to be realised in a minimum of time. 'With the semi-manual method of the past, you would have to factor in six to eight minutes per plate. Thanks to this automation, all ten plates are changed at the same time.'

### State-of-the-art tech

And then we come to the Heidelberg XL 106-8 colour press with coating unit, the pride of the Graphius printing works. This printing press symbolises another decade of technological developments. 'Needless to say, the previous developments have been incorporated into this model, but on top of this, a lot of hard work has gone into reducing downtime. The market has changed enormously in 20 years, and one of the changes that is evident everywhere is that print-project runs are getting smaller. As such, it's very important to be able to do many different jobs in quick succession. The Push to Stop

technology of this printing press helps with this. It ensures that multiple jobs can be loaded up, allowing the printer to start the next project very quickly. On this press it's also possible to change the plates and wash the rubber blankets at the same time. This makes downtime between plate changes even shorter, at 1 minute and 45 seconds, resulting in a smooth and efficient production process.'

When the printing press kicks in, it soon becomes clear what Christophe has been enthusing about. In no time at all, the press is ready to go and starts printing at a rate of 18,000 sheets per hour, maintaining consistent quality all the while. This gives the printer a chance to already insert the next plates and load jobs for later in the day. The plate change is over in a flash and before we know it the next sheets roll out of the press. It's certainly a technological tour de force, so where can it possibly go from here?

'A press without downtime may seem like a pipe dream at the moment,' says



Christophe Verhaegen,  
production manager at Graphius

Christophe, 'but that is the ultimate goal. For that to be a reality, the washing would have to be done while still printing and the plate change would have to take almost no time at all. Currently, this seems completely unrealistic, but 20 years ago I would have said the same thing about this press. I've just heard that the next Heidelberg presses will already be able to produce 21,000 sheets per hour. So, who knows what the future holds?' ■





**EXPLORE ART  
HISTORY WITH  
YVES  
SAINT  
LAURENT  
AS YOUR GUIDE**

The book *Yves Saint Laurent aux musées* takes you on a journey through the permanent collections of six museums, highlighting the late fashion designer's years-long dialogue with art. The publication was produced for the eponymous exhibition organised by the Yves Saint Laurent Museum in Paris in early 2022 as part of the fashion house's 60<sup>th</sup> anniversary celebrations. Art book publisher Astrid Bargeron and Pascal Lenoir, production director at Éditions Gallimard, tell us more about the book.

But let's first make sure we're on the same page. Who was Yves Saint Laurent? Born in 1936, the famous designer spent his childhood in Oran, Algeria. He would later settle in Paris, where he went on to work for the fashion house of industry mogul Christian Dior, eventually replacing him as head designer following his unexpected death. A few years later, Yves Saint Laurent left the house of Dior to establish his own, together with Pierre Bergé. It proved an instant success, going from strength to strength until the fashion house closed in 2002. That same year, a farewell show was organised at the Centre Pompidou, presenting to visitors creations that typified the aesthetics of the time (androgynous silhouettes, tuxes for women, safari jackets and haute couture dresses showing off the craftsmanship of the greatest French artists).

### The stuff of dreams

Although for Yves Saint Laurent couture was a form of artistic expression, he did not consider it to be comparable to other forms of art, such as painting. He was a great admirer of artists. For him, haute couture was a means of inviting people to dream. He wanted to bring beauty into everyday life. This was one of the reasons he decided to create the ready-to-wear brand YSL Rive Gauche, to bring his art to the streets. By the time of his death in June 2008, art had come to occupy every aspect of his life. Painting, sculpture, decorative arts, architecture, Asian art... he was interested in all art forms, including live performance. Although his first exposure to art was the theatre and costumes created by Christian Bérard, he was also passionate about cinema. He even created costumes for the silver screen, such as those for the film *Stavisky*, featured in the book *Yves Saint Laurent aux musées*. His love of painting

and his admiration for Matisse and Picasso led him to build a collection of fashion homages to painters, many examples of which are likewise presented in the book.

### Six chapters for six sites

Now let's take a closer look at the book. The book is the result of our fifth collaboration with the Yves Saint Laurent Museum, with which we have developed a strong relationship over the years. The aim is always to place fashion in a heritage context. This work was produced as a catalogue to accompany the exhibition of the same name in early 2022. It's divided into six chapters corresponding to the exhibition sites across Paris: the Louvre, Musée d'Orsay, Centre Pompidou, the National Picasso Museum, the Museum of Modern Arts and the Yves Saint Laurent Museum. Each chapter begins with an essay written by a curator. These texts serve to recontextualise the link between the celebrated couturier and the collections of the institutions in question. Then there's a brief explanation of the connection between Yves Saint Laurent's

**"Although for Yves Saint Laurent couture was a form of artistic expression, he did not consider it to be comparable to other forms of art, such as painting. He was a great admirer of artists"**

creations and the works,' says Astrid Bargeron, art book editor at Editions Gallimard.

### A book to last the ages

'For this publication, which counts 304 pages and 200 images, the graphic designer favoured a hefty, durable book. After all, this title has a special place among the editorial productions of the Yves Saint Laurent Museum as it is an anniversary book, marking the 60<sup>th</sup> anniversary of the founding of the fashion house Yves Saint Laurent. The choice of black markings on a glossy



© Yves Saint Laurent / Nicolas Mathéus



© Yves Saint Laurent / Niccolas Matheus

white background expresses the intention to showcase the prestigious institutions that participated in the event, as well as the artists exhibited.'

### Schedule constraints

The main difficulty in realising this publication had to do with scheduling. After all, we had to take the photos *in situ*, i.e. once the exhibitions were already mounted. This left us with very little time to incorporate the images into the layout before printing. The idea was to ensure the publication was available in book stores as soon as possible after the exhibitions opened. To save a few production days, we opted for PUR binding.'

### Collaborating with Graphius since 2015

'Printing Yves Saint Laurent aux musées was not the first collaboration between Editions Gallimard and Graphius, of course. The

relationship goes as far back as 2015. Then it was mainly exhibition catalogues as well as some nice paperbacks and bound books. For example, we jointly published the catalogues of the Musicanimale and Proust exhibitions. Two very beautiful paperbacks that are graphically very distinct,' adds Pascal Lenoir, production director at Editions Gallimard.

#### YVES SAINT LAURENT AUX MUSÉES

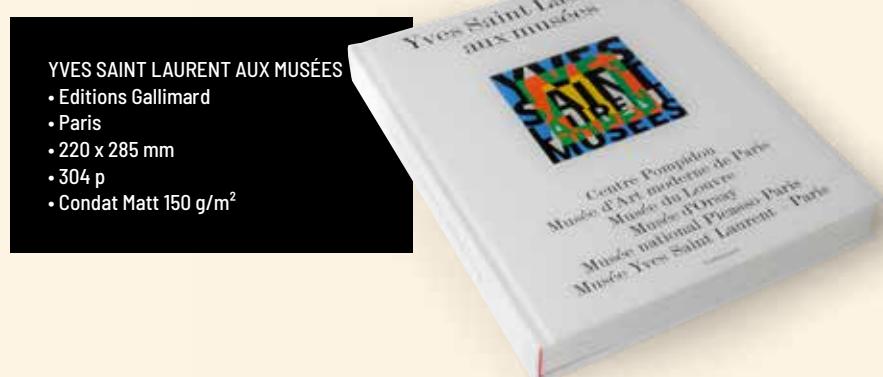
- Editions Gallimard
- Paris
- 220 x 285 mm
- 304 p
- Condat Matt 150 g/m<sup>2</sup>

### Creativity and innovation vs. costs

Pascal Lenoir is also ideally placed to pinpoint the challenges and problems facing the publishing industry today. There will be numerous challenges to overcome if we are to ensure that our publications keep up with the times. We need to be creative and innovative. We're dealing with a two-way market, and books are often given as gifts. So we need to entice and interest both the buyer and reader. But at the same time, we should try to print only what we need, to avoid overstocking. We need to ensure, on the one hand, that the price remains acceptable to our readers and, on the other, that all players in the industry are properly compensated. From the authors, to the printers, to the publishers.'

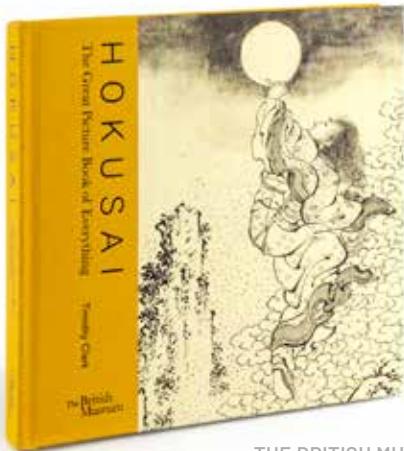
### Staying ahead

'And then there are environmental and safety concerns. We have finally realised collectively that our actions have an impact on the planet and on our health. We must therefore respond to the demands of our readers and authors and respect the increasing number of important and binding environmental and safety requirements. With this in mind, we need to be increasingly proactive in this area in order to anticipate changes. That will always be easier than having to comply with unforeseen regulations,' Pascal Lenoir concludes. ■



THE DETAILS

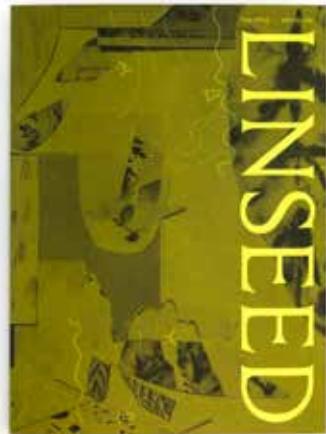
# MAKE THE BOOK.



THE BRITISH MUSEUM COMPANY  
 • London  
 • 222 X 210 mm  
 • 92 p  
 • Gardapat Kiara 1.3

## Honourable mention for Hokusai

When Graphius and the British Museum join forces, expect fireworks. Take, for example, *Hokusai: The Great Picture Book of Everything*. This book was shortlisted for the British Book Design and Production Awards 2022 in the exhibition catalogue category and recognised with an Honourable Mention. As collaborators on this project, the honour was ours.



LOUISE LONG  
 • London  
 • 330 x 240 mm  
 • 144 p  
 • Revive Offset 120 g/m<sup>2</sup>  
 • Galerie Satin 150 g/m<sup>2</sup>  
 • Redeem 80 g/m<sup>2</sup>  
 • Arctic Volume 115 g/m<sup>2</sup>

## Unique from content to design

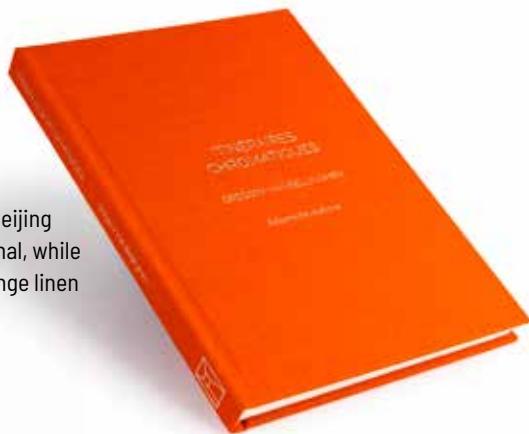
The beautifully put together Linseed Journal is a new, large-format player in the magazine market. They themselves describe the concept as 'an almanac of seasonal graft, and a pantry of local lore'. Put more plainly, it's a collection of essays, art, illustrations, crafts, history, culture and more.

The magazine comes out twice a year, with each edition's theme being based on an organic material. For the very first edition, the humble apple set the theme. Inspiration is the oil to be extracted from this particular Linseed.



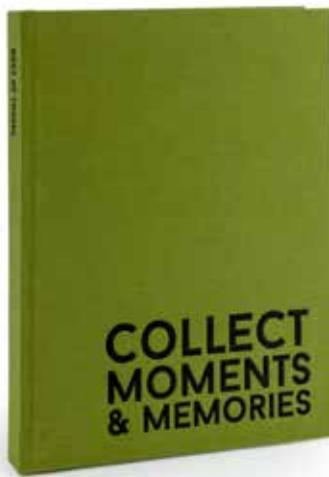
## Chromatic routes

With his photobook *Itinéraires Chromatiques*, Gregory Van Bellinghen takes you to Beijing and Tokyo, among other destinations. His approach is highly abstract and yet personal, while his style is typically dynamic and chromatic. The book's compact format, bright-orange linen cover and silver foil make it an eye-catching prize.



### ÉDITIONS RÉVÉLATIONS

- Brussels
- 148 x 210 mm
- 116 p
- Magno volume 150 g/m<sup>2</sup>

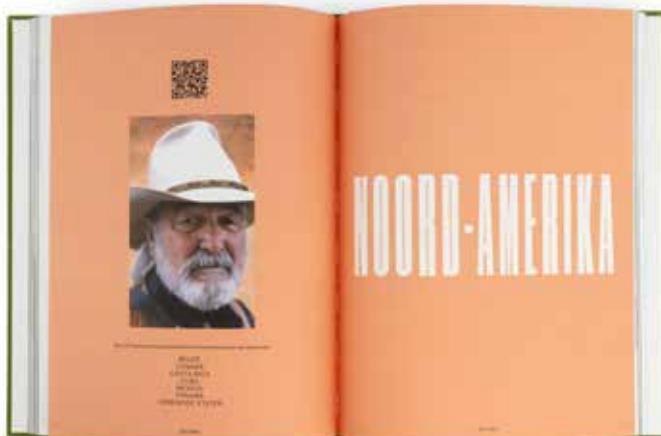


## Around the world

The first Best of Travel Inspiration book is an ode to our wondrous world. Travel journalist Gerrit Op de Beeck's photography will whisk you away to exotic lands. Over the course of 7 reports he details adventures spanning 135 different countries. The book is the first edition of what will become a biennial collector's item. With its beautiful linen cover, you can already imagine how splendid the full collection's many-coloured spines will look on any bookshelf.

### BEST OF TRAVEL

- Courtrai
- 210 x 217 mm
- 176 p
- Munken Polar Rough 1.4 120 g/m<sup>2</sup>





KALUNGA, ARE YOU READY FOR IT?

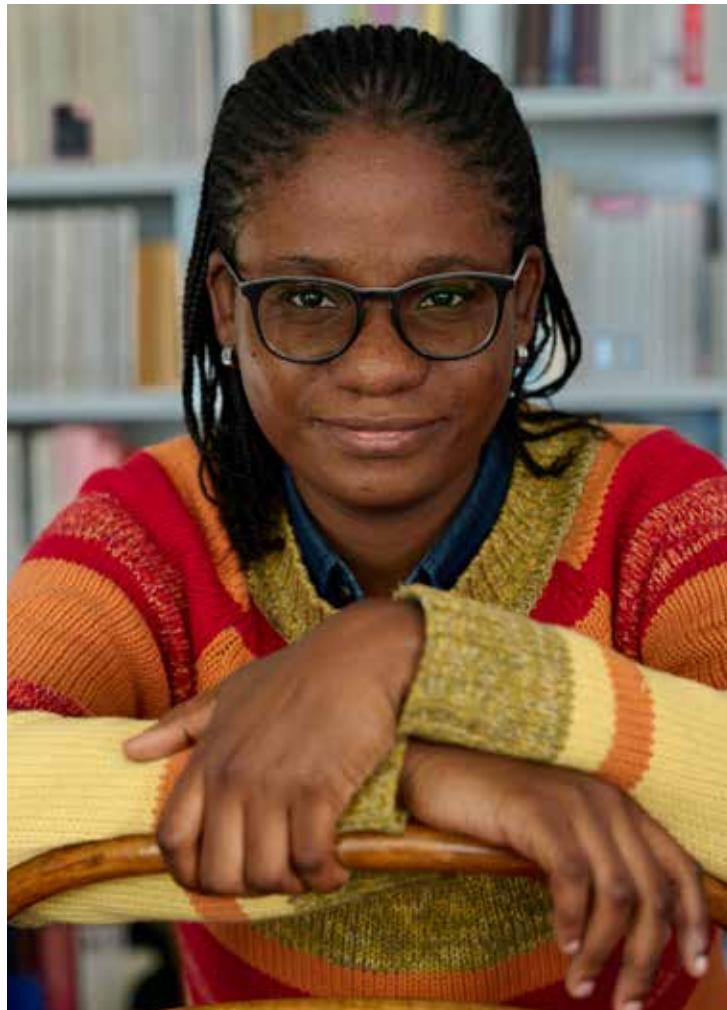
# The beautiful interplay between fire and art

Art is near and dear to us here at Graphius. Whenever we're contacted about printing an artist's monograph, we're just as excited to see the final book as the publishers themselves. Art touches our hearts and fuels our passion. So, we were delighted when we were entrusted with printing a new book exploring the work of Congolese artist Géraldine Tobe. Not least because Tobe is considered the voice of a new generation of African artists. The retrospective exhibition *Vous n'êtes pas prêt pour ça* ('You're not ready for this'), looks back on Tobe's impressive career. We spoke to art historian Prof. Hans De Wolf about the life and work of this extraordinary artist.

Mid-November. The leaves are still just about clinging to the trees. There's an expectant buzz in the air of Brussels. It is the eve of the exhibition *Vous n'êtes pas prêt pour ça* and curator Hans De Wolf is still busy making the final arrangements. The fact Géraldine Tobe herself is coming to Belgium delights him. And the fact that the exhibition opening will be attended by a prestigious delegation of local leaders – the President of the Brussels-Capital region, the Minister of Finance, Budget and the Image of Brussels, the State Secretary for Urban Life, Heritage and International Policy and the Rector of the Vrije Universiteit Brussel – indicates that it's set to be a special occasion.

'Géraldine Tobe is in many ways an exceptional artist with a unique personality,' says De Wolf. 'As a young woman, she was already a role model in Kinshasa. She is very much determined in her approach to her work, being absolutely unconcerned with what the Western art world expects from young African artists. She resolutely chooses her own path, going in search of the roots of her ancestral culture. For Tobe, that search and reconnecting with her ancestral culture is also a matter of reconnecting with herself. A culture that – let's face it – was eradicated by colonialism and the influence of Western religions. When someone asks me to give an impression of what Géraldine Tobe is like as an artist, I usually refer to her as the African Frieda Kahlo. Like Kahlo, Tobe has a particularly strong personality and had to endure extreme physical pain.'

**Géraldine Tobe makes particularly impressive work. Her approach is**



©2022 Jeanpy KABONGO

Artist Géraldine Tobe

#### **also very unique and inspiring: she works with smoke.**

'Yes, she has developed her own methodology. She paints with smoke from small petroleum lamps and the soot that the smoke leaves on the canvas. She carefully plans the work beforehand. Then makes stencils and holds these against the canvas that is suspended from the ceiling. It is only at this point that the smoke is introduced to make the idea a reality. A very special approach. And, as an art historian, it is fascinating to me to see an artist develop their own method. That is quite a rarity today.'

'Not only is Tobe's work technically very strong, it also embodies an ancient African philosophy of nature: Kalunga, which speaks to

the balance between humankind and nature. It refers to a creator, who was not created, and teaches us how to relate to fate and how to channel negative forces by balancing them with an antidote.'

#### **Palatial setting**

You can find the exhibition at Lever House, a monumental neoclassical building on the Place du Congrès in Brussels.

'Visiting Lever House is an experience in itself,' says Hans De Wolf. 'When you enter you are immediately confronted with an excellently preserved relic of our colonial past. The entire entrance area is marble from top to bottom and it's further embellished by two bronze

statues of a Congolese man and a Congolese woman. This is also where you will find Géraldine's self-portrait exhibited. On the first floor, visitors have the chance to immerse themselves in the world of Géraldine Tobe. The entire scenography is designed in such a way as to create an exchange between the imposing building and the artist's work. Many of Tobe's works are given even more power by the accompanying narratives collected in the catalogue.'

**How do you experience Géraldine Tobe's work, as a curator and as an art historian?**

'It is undoubtedly unique in the contemporary art world. In the

catalogue I describe it as a phenomenon we didn't see coming. A force of nature, really, which, like an erupting volcano, does not question itself, is not plagued by doubts. When she graduated from the academy in Kinshasa, Tobe felt that her training had been far too eurocentric. She gathered all her work together in a pile and set it on fire. When the archbishop of Kinshasa summoned her – he had noticed her talent and wanted to commission some work from her – she sent him packing. I find it strong of her, admirable, that she just consistently follows her own path. It is her greatest strength. She sees what is happening around her in Africa and in Europe, but it has

**"Géraldine Tobe resolutely chooses her own path, going in search of the roots of her ancestral culture."**

little or no impact on what she does or who she is. I find that impressive, especially as here in Europe we have a proclivity for exploring influences, styles and schools. To her it's like water off a duck's back.'

**Is she – as people are saying – a new leading voice in Congolese art?**

'Certainly! There has been a lot of focus on young artists of African



descent in recent years. Many galleries – including the well-known ones – include one or two African artists in their programme these days, but there is a lack of direction. Sometimes you get the impression that origin alone is enough for them. You notice that many of these young artists soon start behaving according to what the Western art world expects of them. On top of this, the wealth gap is so gigantic that many of them quickly decide to leave their country of origin. With Géraldine Tobe, you will find none of that. She has so far turned down every offer from a European

gallery. And leaving Kinshasha? Not even interested. An impressive attitude. Moreover, she has a unique discourse that fascinates many young people in Congo. It's a breath of fresh air, openly breaking with the old problem of people forming cliques and the dominance of the established bastions of art. She just goes her own way.'

#### African art vs. European art

'The biggest misconception about African art is that it doesn't exist. But it can equally be said that there's no such thing as 'European' art. After all, what would that entail

exactly? When Chéri Samba first exhibited in Paris, it had to be at the ethnographic museum. At the press conference, he asked if Paris also had a German museum in case a German artist comes. It's an attitude that is still deeply ingrained in us. In the case of this exhibition, we chose to present Géraldine Tobe as a contemporary artist, full stop. That's what she is, after all, even if she draws on African themes and explores her roots. The result is first and foremost an expression of art, which has always been a universal language. It is this quality that prevails above all else. This is the





©2022 Jeanpy KABONGO

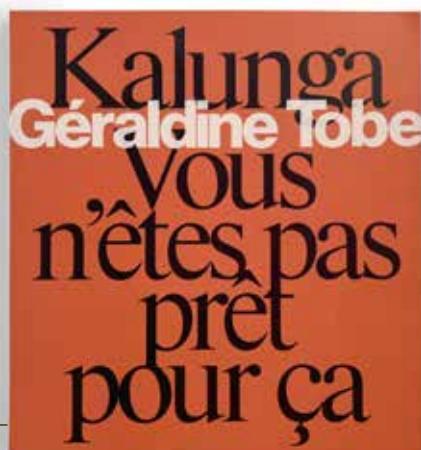
primary reason that an artist does or does not deserve our appreciation.'

**Generations ago, we 'removed' or stole art treasures from Congo, which were often artefacts with ritual significance. What's your take on this?**

'That it was madness. Of course, the first generations of colonialists could not relate to the original African cultures. Everything was wild and uncivilised to them and reminded them mostly of witchcraft. Those first colonialists soon got help from missionaries bent on conversion. But they were mainly looking for new souls, and were quick to reject what they deemed 'non-civilised' cultures. Those who wanted to go to heaven would have to renounce their heritage. Meanwhile, thousands of artefacts were underhandedly collected and taken back to Europe. An estimated 90% of what those cultures produced is no longer in Africa. No one can condone that. In some cases, where

the context is well known and the crime equally so, as in the case of the Benin Bronzes, why hesitate? These exceptional works should be returned immediately. In other cases, we have to ask whether we would not be better off focusing on research and education with a view to giving young African students the opportunity to learn about their ancestral culture. This is the only way to reach critical mass. The more support there is, the more legitimate the return of these works will be deemed.' ■

KALUNGA  
• VUB  
• Brussels  
• 290 x 320 mm  
• 144 p  
• Magno Volume 100 g/m<sup>2</sup>



# DOMINO EFFECT DRIVES PAPER PRICES SKYWARD

It will not have escaped any of our readers that the price of paper is under pressure. Prices are skyrocketing due to a number of factors. Graphius Group's chief procurement officer Geert Verfaillie explains how Graphius is handling the situation.

'Consistent production is our absolute priority,' Verfaillie maintains. 'Although we are of course not immune to the pressure on the paper market, we as a group have an exceptionally advantageous position. Thanks to our scale, we carry a certain clout that enables us to ensure continuity. In addition, the group has long-term and stable partnerships with several paper manufacturers, which creates major opportunities to offer possible alternatives. We've also amassed a serious stock over the last few months. As such, we at Graphius Group have a lot of the most current paper types readily available.'

## How did the current situation in the paper market come about?

This is an international crisis born of a confluence of circumstances. The coronavirus pandemic led to an unstable market in which many paper manufacturers operated at a low capacity. Their stock was very low as a result. Last summer, however, demand for paper skyrocketed once again, and the rapidity of this reversal not only drove up prices but also led to lengthy and unpredictable delivery times.'

'Unfortunately, this situation never got the chance to stabilise. After all, paper production is an energy-intensive business and the combination of eye-watering energy costs and wage indexation has proved prohibitively expensive for many. This situation, compounded by the weak euro in a dollar-denominated commodity market, has in many cases resulted in the closure and/or sale of facilities. And so once again we face increased scarcity and higher prices.'

'On top of all this, the demand for cardboard has also grown tremendously within a very short period. Boosted by the pandemic, online shopping continues to experience a real boom and plastic packaging is increasingly being replaced by cardboard alternatives. A positive development, to be sure, but one with far-reaching consequences. Paper producers are increasingly focusing their operations on cardboard packaging products because of the high margins that can be achieved. This reduces the availability of graphical paper, again resulting in – you guessed it – higher prices.'

Graphius Group's chief procurement officer Geert Verfaillie

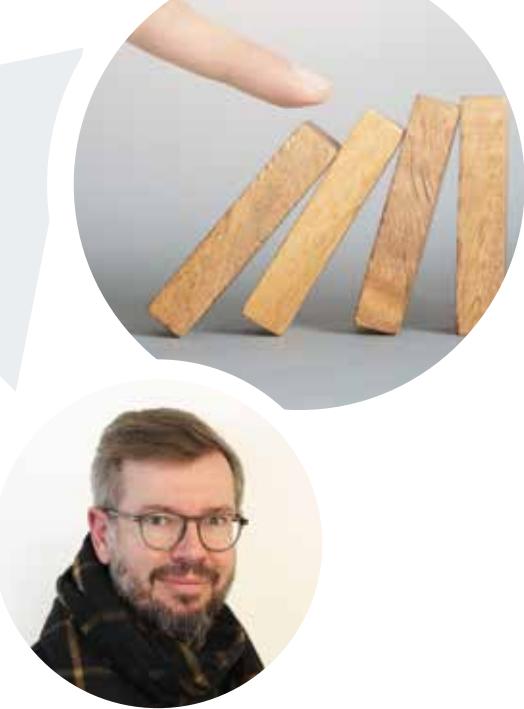
The resulting situation is a paper market in which prices have risen by more than 100 per cent in 12 months. Remarkable for a product that has shown a more or less stable pattern over the past decade.'

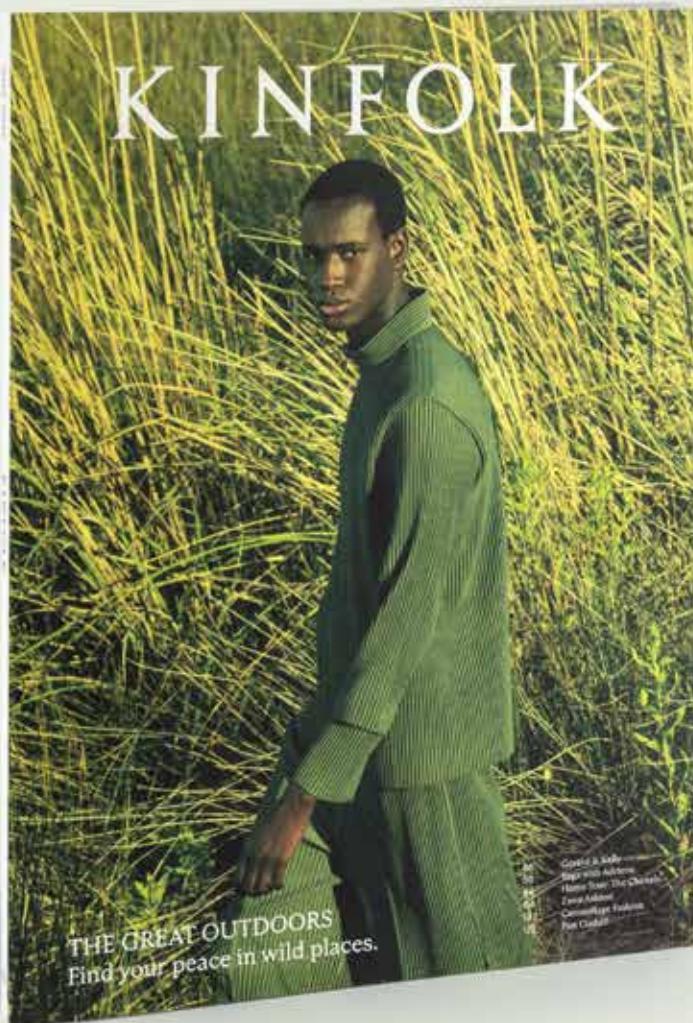
## What effect does this situation have on customers?

'Of course, we always try to limit that effect. Yet we have already been forced to raise our prices several times. We fully realise that no price increase is welcome, but the current situation is such that we are forced to do so for the sake of operational continuity. We can only hope for the understanding of our customers. They can rest assured that Graphius Group will do everything possible to safeguard its stock and limit insofar as possible the inconvenience resulting from these disrupted market conditions.'

## Any sign of improvement on the horizon?

'There's always reason to be hopeful, we just don't know in what time frame we can expect improvement. This is a difficult period for the entire industry, so we hope that manufacturers will eventually shift gears and return balance to the market. For now, it's impossible to say how or when this will happen, but we are keeping a close eye on the situation.' ■





# Slow down & **COME TOGETHER**

Kinfolk started out as an independent magazine based out of Portland, Oregon, about togetherness, food and the sharing of ideas. Now it's a powerful force in publishing with a broader focus and a readership that's spread across the globe. We asked its publishing director, Eddie Mannering, to join the dots for us.

**Graphius Magazine: Did Kinfolk have a winning recipe from the start?**

**EM:** Essentially, yes.

The brand got a lot of traction right from the start. Kinfolk was launched in 2011, which was a strange, transitional moment for lifestyle magazines. With many older titles closing and the focus very much moving to digital publishing, there was a gap waiting to be filled.

**GM: What was different about Kinfolk?**

**EM:** Kinfolk was really the first original-concept publication focused on community, coming together and slowing down. I think it resonated because it offered an antidote to the huge digital shift at the time. Sometimes publications catch a certain moment and Kinfolk did that.

**GM: Kinfolk has a very specific identity and vibe, but the topics it covers are broad-ranging, from home, interiors, work and style to culture. What's the kind of content that makes you think 'Kinfolk readers would love this'?**

**EM:** We're interested in stories about care, creativity, community and culture, those topics remain the core brand values and are what we have always focused on.

**GM: In 2015 you moved your headquarters from the USA to Denmark. You also have offices in Japan and South Korea. What do these location choices reflect about the magazine?**

**EM:** At the time we moved to Copenhagen a lot of our contributors were located in Scandinavia. A lot of the content was in sync with the values in Japanese and Scandinavian cultures.

**GM: Now that it's such an international publication, to what extent do you get to work with the whole team?**

**EM:** I'm based in the UK but regularly travel to our office in Copenhagen and further afield to New York and Seoul, where we also have a community space. I feel privileged to work with such a talented group of individuals who are all the very best in their field.

**GM: Your role is publishing director. Normally quite a stressful job – or is it all scented candles and slowness when you work at Kinfolk?**

**EM:** I'm not sure my job feels slow – there's always so much going on! I'm lucky because my role is so varied, and no two days are the same. One day I could be discussing the cover design of our latest book with our creative team and the next working with one of our advertising partners on sponsored-content. Of course, things can feel stressful when we're on a tight deadline or things don't go to plan, but that's what makes the job fun, right?!

**GM: True, deadlines and the need to improvise can also stoke the fires of creativity. Something your**



Publishing director Kinfolk Eddie Manning

**readers know all about: in 2016**

**Kinfolk's co-founder Nathan Williams mentioned in an interview that around 70 per cent of the magazine's readership worked in creative industries. Is that still the case?**

**EM:** Yes, people working in a creative field are still a large proportion of our readership. Kinfolk is read by all sorts of people interested in design, fashion and culture.

**GM: This seems to be reflected in the appearance of the magazine.**



**The covers are sleek and unfussy, with no splashy headlines or overcrowding of elements ... everything seems meticulously balanced.**

**EM:** The covers of Kinfolk have always been quite minimal, not just the layouts, but also the styling. This is a key element which has carried through from Issue One. Even though the design has evolved hugely and matured over the years, and we're always looking at ways to tweak things.

**GM:** This clean aesthetic suggests a certain ease and dignity. Perhaps this impression is also due to the absence of certain topics in the magazine. Does Kinfolk try and remain apolitical?

**EM:** Yes, wherever possible. Our content focuses on social issues and not political, although sometimes the lines can be blurry. In looking at ways of life, social issues come up frequently and we address these, but we try to remain apolitical.

**GM:** Speaking of contemporary lifestyles, how does your online content relate to the print magazine?

**EM:** We're very much a brand focused on print, so what you see online is a mirror of what's in print. We offer digital subscribers access to back issues (from issue 14) and other online exclusives. We still believe Kinfolk is best enjoyed in print. That said, we're working on a completely new website that will launch next year. This will have some truly exciting innovations and will expand hugely on what we offer digital subscribers.

**GM:** When it comes to printing, Kinfolk has a trusted relationship with the London-based printer Park Communications, which recently became part of the Graphius Group. Why has Park been your go-to?

**EM:** We're grateful to [managing director] Alison Branch and her team at Park for helping to streamline the printing of Kinfolk. We moved all our pre-press colour work to Park, which has meant our creative team have more time to work on each



issue. This in turn reduces pressure on our publishing schedule. They're also able to deliver the quantities we require much quicker and to a better standard than others.

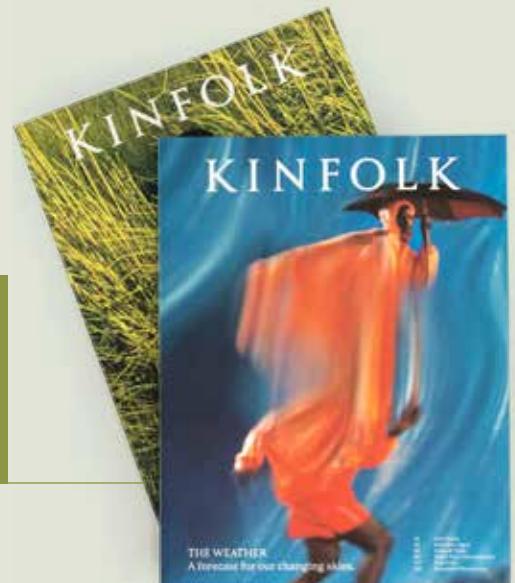
**GM:** Park is also known as a standard-bearer for sustainable printing. Is this issue important to Kinfolk and its readers?

**EM:** Absolutely, sustainability is a hugely important part of our business. Park are renowned as one of the UK's most eco-friendly printers and will shortly be fully carbon neutral. They only use renewable energy and their inks are vegetable-based. All the papers we use are FSC certified and our packaging is made from 100% recycled materials.

**GM:** Another factor both Kinfolk and Park have a lot to say about is the importance of quality. Could you give a practical example of how that is manifested in your collaboration?

**EM:** Sure. Take the example of our Fall 2022 edition, which saw the first ever insert in Kinfolk. This was produced as part of a partnership with the champagne house Krug. It took a lot of dummies and paper trials to get it just right. But that's why we value our relationship with Park: they understand how important quality is and will work with us until we're happy with the result. ■

KINFOLK  
• London  
• 295 x 228 mm  
• 192 p  
• Amber Graphic 120 g/m<sup>2</sup>



**It takes two  
to Belprinto**





**Belprinto wants to stand out from other online printers. Yes, they offer high-quality printing, delivered on time and finished to perfection. But that's just for starters. They also seek to assist their customers throughout every step of the process. One way they do this is through a readily available and highly knowledgeable customer service department. They also offer customers numerous tools and resources on belprinto.be. How did these come about? Well, they have you to thank for that.**

**Gaetan Beuten, e-commerce manager at Belprinto, explains how working directly with customers has a positive impact on the platform:** ‘Feedback from our customers is essential. It’s what helps us keep the Belprinto ship on course. When we say Belprinto is the online printing company that listens, it’s not just a throwaway line. We truly believe that a healthy obsession with our customers and how they use our platform is the key to success. That input is crucial for further developing the site and its functionalities. So much so that we actively solicit feedback through various channels. For instance, in addition to Trustpilot, we also use the Hotjar toolset a lot here. And we will actively engage with the feedback our customer service team receives on a daily basis.’

*What kind of feedback do you get?*

**Gaetan Beuten:** ‘Often we get very specific comments. Requests for quotes for certain products, paper types or options, for example. If we notice the same questions being asked again and again, we will quickly adapt and add things to the webshop. We rely heavily on our team for this kind of input. We keep our finger on the pulse by ensuring close cooperation and good internal communication.’

‘But we can also learn a lot from the way customers use the platform. We noticed, for example, that it was very common for clients to order multiple variants of the same product. While this was always perfectly possible to do, there was room for improvement in terms of the user-friendliness of that process. So we took action immediately. The aim is always to optimise not just the final product, but also everything leading up to its delivery. We want to provide our customers with a flawless and smooth experience so they can look forward to receiving their printed materials, with confidence in us.’

The ‘add version’ feature is indeed one of the more recent updates to belprinto.be. You can now add as many versions as you like, directly from the shopping basket screen. This makes it a cinch to order your brochure in three languages, for example. But that’s not the only change you’ll find on the site.

**Gaetan Beuten:** ‘Belprinto was originally built for the typical Graphius customer – industry professionals looking for an efficient online platform for their commercial printing. Gradually we noticed that, in addition to these types of customers, general print enthusiasts were also making use of our service, albeit sporadically. For them, the ordering process was not what they were used to. These clients need more explanation and guidance.’

‘And we want to give them that, of course. We try to provide the necessary support during the configuration stage with pre-selected options, short descriptions and helpful icons. We also offer additional file checking, giving customers the option to have their file reviewed by one of our pre-press staff. And then, of course, there is also our customer service department, which is open to all queries via email, phone and chat.’

Anyone browsing around belprinto.be will quickly find these options. Each product presents some suggested options, such as ecological cards or budget-friendly posters. The paper types are accompanied by a brief word of explanation. And icons indicate which options are popular, budget-friendly and sustainable.

**Gaetan Beuten:** ‘So, as you can see, we are making every effort to build the online print shop of the future together. Both on belprinto.be and in our communications beyond the site. In fact, we are in the midst of preparing a ‘Start to Print’ guide. This is to make the service even more accessible. We want to make sure that everyone who loves print can place a worry-free order with us, and this guide will be the ultimate tool to take you through the process step by step. Definitely something to look forward to!’

**Order printed material online  
on belprinto.be**



## THREE-STAR CHEF PETER GOOSSENS

“I’ll go on as long as I feel the passion”



Kruishoutem, East Flanders. The people who live in this village call it the gateway to the Flemish Ardennes. To casual passers-by, it may appear a hilly village like so many in Flanders, scattered with beautifully restored farmhouses. As it happens, one of those farmhouses has been home to a beacon of Flemish gastronomy for over 35 years: the three-starred Hof van Cleve. Here Chef Peter Goossens directs his brigade like a captain directs his ship, maintaining a clear trajectory, a steady hand and an immeasurable passion for what he does.

For countless gourmands, Hof van Cleve is number one on their list of must-visit restaurants. Since it first opened its doors here in its oddly remote location, the restaurant has managed to consistently enchant and charm visitors with chef Peter Goossens' succulent dishes. He's not known as the 'Godfather of Belgian gastronomy' for nothing. In fact, he's got one hell of a track record. As a 23-year-old, he took over Hof van Cleve and in a relatively short time managed to garner the restaurant world fame. Three stars from Michelin, a 19.5/20 from Gault Millau and the accolade of being

one of the 50 best restaurants in the world. These exceptional ratings did not come overnight, but are the result of 35 years of hard work, dreaming and daring to adopt an approach that would make Goossens famous: dishes inspired by classic cuisine but tastefully linked to contemporary gastronomic trends, with great respect for terroir and the seasons.

'I wouldn't do anything differently,' he says when we ask if he had any regrets about the path to get to this point. 'I was able to fulfil my dream here. From the very beginning, it

was my desire to run a Michelin-starred restaurant. I succeeded in that. Those three stars are not only an affirmation of what we do, they also motivate us to give our best every day. I still take stock of things at the end of every day, asking: what went well today, and what could be done better tomorrow? It's that attitude that makes Hof van Cleve the restaurant it is today. Sometimes people do ask me if those three stars are a source of great stress. The answer is a resolute "no". Those stars are not a burden we carry; they are an affirmation and a catalyst.'

**Hof van Cleve is a place that oozes pure class. People come here from far and wide to enjoy a Hof van Cleve experience. What you do is much more than just serving dishes.**

'That's how I see it, too. I like to compare a visit to our restaurant to going to the theatre or the opera. It starts from the moment people leave home. They dress

up, drive here and step into another world. Once they drive into the car park, they enter the world of Hof van Cleve, a place where they know they will experience something wonderful. Our customers expect something that's a cut above, something unique, something they cannot experience anywhere else. Hof van Cleve presents an afternoon and evening programme each day, taking customers on a special culinary journey. Not in a stuffy way, but everything should be done to perfection, from the reception to the last moment at the table. I wouldn't do it for anything less than perfect.'

#### The egg of Kruishoutem

**If there is one product Kruishoutem is known for, it is the egg. There are even annual egg festivals here. What is your connection to the humble egg?**

'It is an essential ingredient in the kitchen. Patisserie without eggs? Forget it. Or a creamy, oh-so-delicious béarnaise

**"Those three stars are not only an affirmation of what we do, they also motivate us to give our best every day."**

sauce, a hollandaise or mousseline ... Eggs are indispensable.'

**Is it also true that you can tell a good chef from a bad one based on how he makes an omelette? A seemingly simple dish that's more involved than many people would think. You see this, for example, in the film *The Hundred-Foot Journey*, where an aspiring chef has to make an omelette for the owner of the restaurant he wants to work at. Is that something you do?**

'No, that doesn't happen here. We always give new people a day's trial run first. That way, we can see how they move and behave in a busy kitchen.'

**A word on terroir: you are a great advocate of working with local produce ...**

'Yes indeed. Why go far when we can find such great products nearby? I wouldn't put fish from the Mediterranean on the menu, for example. Instead of rouget, rascasse or John Dory, we serve cod, brill, mussels, prawns, oysters. Why would I do otherwise? The North Sea is practically in our backyard here. And the fish you can buy super-fresh is of superior quality, allowing you to make very nice dishes. Only the scallops come from just across the border in France, as we don't have them in Belgium. The ones from Breton are top-notch, specially selected for our restaurant. We could





© Pieter D'Hoop



© Pieter D'Hoop

really stand to be more proud of our terroir. Take cod: a beautiful fish. Unfortunately somewhat overfished, and thus best kept for special occasions. Cod Florentine, for example, a heavenly dish that combines cod with a mousseline sauce, baby spinach and a classic fleuron pastry ... When I prepare that dish, I find myself back at our mother's table.'

'We had our own vegetable garden at home and ate whatever was seasonal. I still do that today, because seasonal vegetables are always at their best if you use them in the season in which you harvest them. Brussels sprouts, forest mushrooms, girolles and game in autumn, for example. In winter there's truffle, early-harvest vegetables like asparagus in spring. Tomatoes in the height of summer. Around here, for example, there are a number of organic farmers who supply very nice produce, full of flavour. Everything here revolves around intense taste experiences and organic fits in perfectly with that.'

#### **Did you get your passion for cooking from your mother?**

'Yes. The food was always really good at our house, using quality products. The fish had to come from that shop, the

meat from that butcher, the bread from that bakery, and so on. My parents were both very particular about that kind of thing. Eating together was always a very important moment for us, shared with the whole family. My mother was always at the hob conjuring up something delicious. With some of the dishes I prepare today, I'm still building on her recipes. Our lemon cake, for example, our coq au vin and our pork-cheek stew. When we introduced the latter dish in Belgium, it was far from new to me; I'd been eating it since my childhood. The recipe has been modified a little, though, with less butter and cream. Besides, with recipes, you have to move with the times: dishes have generally become lighter. And as for Hof van Cleve, the cuisine is very much product-oriented. The product takes centre stage, with some garnish around it. You have to keep tasting the product, and flank it with nicely prepared vegetables and an appropriate sauce. It should be beautiful, but the dish should not be all about presentation. I'm not one for using flowers. I'm a chef, not a florist (laughs).'

**In the culinary world, trends follow each other in rapid succession. At one point, you got a meringue with every**

**"It should be beautiful, but the dish should not be all about presentation. I'm not one for using flowers. I'm a chef, not a florist (laughs)."**

**dish, and a recent development is the Scandinavian approach of fermenting everything. Do you stay away from that?**

'I do follow the trends and keep an eye on what other chefs are doing. We also see and speak to each other regularly, such as at Les Grandes Tables du Monde. But I think it's important as a chef to keep your individuality and not just chase every hype. That's not nice for your customers either, because they expect a certain style. When people come here, they know what to expect. And the fact that I'm still the chief there, that also inspires confidence.'

### The highlights

'There are obviously some moments that I will always cherish. In terms of non-culinary memories, it's the birth of my children. As for the culinary: the first, second and third stars. And the moment I was awarded the title of Chef of the Year from Gault Millau. Not to mention my rating rising from a 16 to a 19.5/20.'

### Are there any dish ideas you have in mind but have not yet been able to prepare due to a lack of technology?

'Not particularly. I don't know if I will ever have that problem. What is true, however, is that dishes evolve with the times and so we always have to be innovative, even with existing recipes. Today, for example, all our bread is made with sourdough, but we keep

looking to improve. How can we make it rise even more, give it even more flavour. It's an ongoing process.'

**In this way, you could consider the kitchen of a top restaurant a bit like a culinary laboratory, where science and art meet.**

'I wouldn't call it art, I would call it a craft.'

**That was also the view of the late American celebrity chef Anthony Bourdain – gone too soon – who considered a chef more a craftsman than an artist. You have to have mastered the metier to create amazing dishes with just a few simple ingredients.**

'Yes, but surely what typifies a good chef is, above all, an almost immeasurable

**'The table linen is pure linen, as are the napkins. The plates are immaculately white with a gold or silver rim or a beautiful relief. The printed materials match everything very nicely. Classy, with quality paper and a nice font.'**





passion. If you don't have that, you won't last 35 years, that's for sure. And you have to dare to be self-critical. You can dream up a dish in your head with highly original combinations, but if the outcome is not delicious in the end, you have to accept that, too. Sometimes things just don't pan out as you'd hoped. If it's not tasty, it's not tasty. *End of.* It might be incredibly beautiful, but if the flavour is not there, forget it.'

**Where does a chef like yourself get inspiration? Other chefs? Icons from the world of gastronomy?**

'From the seasons mainly. Every season, the same products inspire new dishes. I still find it really fascinating and challenging to push those boundaries. And to integrate that back into the menu. For me, a menu is a walk through the season. Today you will find langoustines, scallops and oysters, for example. We've been sourcing the latter for years from a man of 85 who knows exactly where to get them and which grower has the best products at that specific

moment. We are always looking for better and better.'

**You're 58 today. How long do you want to continue?**

'As long as I feel the passion. It's far too early to start thinking about my retirement.'

**Everything should exude class  
Hof van Cleve works with L Capitan for its printing needs. Are you personally involved in that side of things as well?**

'Absolutely! For me, it's an important part of the whole restaurant experience. I won't settle for a hastily prepared menu. I put a lot of time and energy into finding and selecting the right paper. I work with the designers on its layout. It has to feel right. Going to a restaurant for a meal is a very tactile experience, and we extend that to everything. The table linen is pure linen, as are the napkins. The plates are immaculately white with a gold or silver rim or a beautiful relief. The printed materials match everything very nicely. Classy, with quality paper and a nice font. I want to feed

all the senses. The touch of the paper really has to be absolutely right for all our printed materials.'

**This attention to detail extends to the artwork on the walls. A while ago, Hof van Cleve invited in a bit of rock 'n' roll: there were pictures of Tom Barman, frontman of Antwerp band dEUS, hanging on the wall.**

'Yes, I thought that was a very nice cross-fertilisation. You won't hear any music by dEUS while dining here, but what comes through the speakers is important, as it helps set the mood. Classical piano is difficult and just strings gets a bit boring in the long run, so we opt for a nice blend between pop, rock and old classics. The Tom Barman photos were just very fitting as he also embodies that incredible drive and passion. We both come from a completely different world, but it's the passion that binds.'

**Like a perfectly prepared sauce.  
'Totally.'** ■

# Feminine POWER

The travelling exhibition 'Feminine power: the divine to the demonic' brings together objects and artworks from all around the world that reflect on the subject of female spiritual beings and their role in religion and faith. We spoke to the exhibition's curator, Dr. Belinda Crerar of the British Museum, about the exhibition and accompanying book.



**Graphius Magazine:** The exhibition is set to travel around the world, but has already concluded its premiere run at the British Museum in London. What was the response like there?

**Dr. Belinda Crerar:** I've been quite bowled over by the response to it, really. The feedback we got was very positive from people of different gender identities, which was encouraging, because we set out to ensure that it felt inclusive. One of the nicest things that was said to me about the show was not that it was interesting or beautiful or anything like that, but that it was necessary.

**GM: Necessary in what sense?**

**BC:** In the West, we have a long history of faith that honours the masculine over the feminine. It's important to remember that that isn't the case the world over, and hasn't always been the case within Western belief, and that's really what the exhibition was trying to show.

**GM: Which exhibits did visitors find most surprising in that regard?**

**BC:** A lot of people I spoke to were very much drawn to the medieval 'sheela na gig' figure, perhaps because it is unexpected among Western Christian depictions of feminine power. Many sheela na gigs were found on churches and yet have this very prominent vulvic imagery. I think a lot of visitors hadn't encountered these figures before and were quite surprised that these are European – British and Irish – figures from our own history. It's those sort of things that really bring home how flexible and changeable beliefs are and how they evolve over time. They're not static.

**GM: A nice message for visitors to come away with. But if even European objects can be so unusual to a predominantly Western audience, what about objects from farther afield? Was there a risk of visitors missing valuable insights as a result of viewing Eastern exhibits through a Western lens?**

**BC:** We tried to avoid presenting non-Western objects and beliefs through a

Western lens as much as possible. People are going to come to this exhibition with different backgrounds – different spiritual and cultural backgrounds, different sets of knowledge. As an institution I think we have a responsibility to educate and to present the objects and artworks in a way that shows how they would be understood within the culture they're from. But in a way, the whole idea of doing a show on this theme is quite an inherently Western concept: in a lot of cultures, the idea of female spiritual power is not radical and wouldn't necessarily warrant special attention in this way as it's simply a familiar part of everyday belief.

**GM: What strategies did you employ to try and avoid this Western bias?**

**BC:** We did a lot of consultation work both with academic specialists within the museum and external specialists to get their advice on the best way to represent and talk about the objects and spiritual themes on display. But, also really important, we did a lot of community engagement work with different faith groups, so that they could share with us what these spiritual beings mean to them personally, today, in modern society. And that faith perspective is something I, as a curator, could never offer.

**GM: One of the most striking objects is a recently commissioned artwork by Kaushik Ghosh: *Kali Murti* (2021). The Hindu goddess Kali is honoured as the Great Mother, but her appearance here is one of a fearsome warrior wearing a garland of severed heads. Ripe for misinterpretation, I imagine?**

**BC:** Indeed, Kali has often been misrepresented in Western media – you've just got to think back to Indiana Jones. She is often talked about as this sort of goddess of death, almost in slightly demonic terms, but that's very much a mischaracterisation of her as a goddess. So yes, in that case we worked with a Bengali Hindu group in London who advised us on how to present the concept of Shakti through goddesses like Kali and Durga. They were really instrumental in

acquiring the bespoke idol of Kali that's in the exhibition – and that was made new for the project – welcoming her to the museum when she arrived, explaining what the imagery represents, and so on.

**GM: How does Hindu belief reconcile Kali's warrior-like appearance with the idea of motherhood?**

**BC:** It's very different from the Western, Christian way of thinking about the divine motherhood: if I think of divine motherhood, the image in my head is of Mary cradling her son, an almost passive image, very nurturing, self-sacrificing, submissive. But when we look at these deities like Kali – or like some of the Buddhist tantric deities, who look very ferocious – they look more like what we in the West are used to seeing as demons. But it's just a different mindset. There's an understanding that divine compassion has to be more aggressive than the demonic forces that are trying to attack us. And we have to



confront fear with strength and it is that fearlessness that Kali represents.

**GM: And how are we to understand the symbolism behind the idol's gruesome iconography?**

**BC:** The garland of heads that Kali is wearing here looks absolutely gruesome and terrifying but symbolically it can represent the death of the ego – the ego being represented by your head. She is destroying your ego and your ego is an impediment to spiritual liberation. So this is a good thing. And the arms that she's got around her waist, these represent negative karma and our attachment to worldly desire, which are also impediments to spiritual growth. She uses her sword, which is covered in blood, to sever us from these negative qualities that we all have, and that's how she liberates. In this way Kali is actually a symbol of liberation through death and destruction; she is only bringing about the death and destruction of the things that are holding us back. And I think it's just such an interesting way of thinking

about spiritual beliefs because it is so different from what I grew up with.

**GM: The imagery doesn't scream 'Church of England'.**

**BC:** And yet, God in the Old Testament is very aggressive, terrifying even, but is still considered the Father for offering a path to salvation. Kali or Mahadevi, who is the absolute in the same way that God is the absolute, is similarly terrifying, but represents the path to salvation and liberation and is therefore the Mother.

**GM: Fascinating to consider. Speaking of fear and Western religion, tens of thousands of alleged witches were killed in Europe in the sixteenth and seventeenth centuries. Why, by that time in European history, had witchcraft and magic come to be considered the exclusive preserve of women?**

**BC:** It's not entirely clear why, but if you look back in Western thought, right back to classical texts about what we would now call witches, all of the literary or

mythological witches of Greek and Roman literature are female. So even then you've got this association between women and magic – specifically harmful magic, negative magic. Having said that, you also have non-fiction texts about witches – laws and so on – that are actually directed predominantly at men, though they do allow for the idea that either men or women could be practitioners of harmful magic. And this remains the understanding right up until the early modern period.

**GM: And that's when something happens to turn the negative attention on women?**

**BC:** Well, even during the witch trials in the sixteenth century, you get differences in different parts of Europe. In Germany, in Denmark, for example, it's predominantly women being tried and executed as witches, accounting for 80-90% of the trials. But then, further north in Europe, it's actually predominantly men. Maybe that's down to different cultural backgrounds in those parts of Europe, where magic was more strongly associated with men than women and that's influenced who was suspected of these crimes.

**GM: *The Witches' Sabbath* (1510) by Albrecht Durer's protégé Hans Baldung Grien is an earlier depiction of witches that contains a lot of imagery we still associate with them today. It depicts female witches, one riding a goat in the sky, three sitting around an enchanted vessel emitting frogs and vapour. They are surrounded by skulls, a cat, a candle, and a gnarled, decaying tree. Was the artist fuelling stereotypes surrounding women and witchcraft?**

**BC:** All these clichés we have about witches sort of start at this point in history. What I find really interesting about this print is that it's likely a satirical work, not expressing a sincere belief that these are witches and this is what they do. It's probably mocking these kinds of beliefs and you can see this in little visual jokes. There's the sausages on the branch, for example, which perhaps





represents the idea that witches were said to physically emasculate men by stealing their penises.

Now, as Baldung was an intellectual and a humanist, it's very unlikely he was trying to spread propaganda about how evil women were. However, the prints that he was producing were a form of mass media and they would have circulated very widely, not just among intellectual circles but within the general population. And so by creating these images, which show witches as women, he's possibly still feeding into that cultural association that witches are female. Likewise, if his visual language wasn't understood as satirical, these associations referenced in the image would have likely been compounded.

**GM:** A bit of a warning about the use of satire to make a statement. Although, people were generally less educated in that time.

**BC:** Even now, you see that print used on the front cover of books about witch trials and things like that, and I think, when you first look at it, you might see

it as a more serious depiction if you don't know the history behind it.

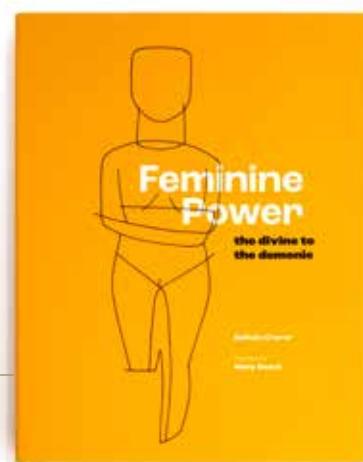
**GM:** The exhibition seems to be full of examples of how a new perspective on culture or history can change our perception entirely.

**BC:** Yes, and what's really nice is that the exhibition itself is changing and adapting everywhere it goes. At the moment we're just getting ready for the opening in

Canberra, where we're working with the National Museum of Australia. In Canberra we've added objects that are particularly pertinent to Australian culture and belief.

**GM:** And when can we expect the exhibition to return to Europe?

**BC:** In autumn next year it will be opening in Spain, where it will likewise be adapted. And then it's going on a five-venue tour of Spain between 2024 and 2025. ■



#### FEMININE POWER

- The British Museum Company
- London
- 189 x 246 mm
- 272 p
- Magno Matt 150 g/m<sup>2</sup>

# The GAULT & MILLAU & guide



## 50 YEARS OF GASTRONOMIC DISCOVERY

Gault&Millau's Guide France celebrates its 50<sup>th</sup> anniversary this year. Ever since Gault&Millau was founded by the French journalists Henri Gault and Christian Millau, who originally set out to publish their own gastronomic magazine, its aim has always been to seek out new talents. Today, more than ever, the same three rules apply: 'discover, describe and shake things up a bit'.



A new editorial director was appointed in 2022: it's Stéphane Bréhier's task to focus on quality and to breathe new life into the Yellow Guide while maintaining respect for the past. The layout has been redesigned and the iconic tome now has a rounded spine. Not to mention a typeface inspired by its 1970s editions and, of course, a paper choice that communicates quality. The guide was reassessed from cover to cover with a view to renewing its value as an object.

Gault & Millau's three national publications – Le Guide France, Le 109 and Le Livre des Champagnes – are now printed by Graphius and will also be sold as a bundle for the holidays.

*Le Guide France* is published every year in early December. 'It is a tradition, a moment awaited by foodies and professionals alike,' Stéphane Bréhier explains. 'Even during the years disrupted by Covid, the guide was still published every year. It was Gault&Millau's desire to continue supporting the profession, of course. However, restaurant reviews were not published in the 2021 guide, so as not to penalise chefs. Moreover, the work of our researchers was also disrupted. But our management felt it was important to continue the tradition.'

The famous 750-page guide presents a whopping 2,300 restaurants. 'But Gault&Millau also releases two other national publications in France every year. In addition to the guide, there's also *Le 109*, which represents the new blood coursing through French gastronomy. This publication

presents portraits of 109 young chefs who opened a restaurant in the past year, each entry coupled with the recipe for one of their specialities. And, last but not least, there's *Le Livre des Champagnes*, which takes the reader on a voyage of discovery through more than 300 champagne houses, from independent vintners to large houses.

### The spirit of discovery

Ever since they joined forces in 1962, Henri Gault and Christian Millau were always on the lookout for new talent, even before the creation of the guide in its current form. They also had a somewhat iconoclastic attitude, which caused quite a stir in the gastronomic landscape of the time. These are the values that went into solidifying the Yellow Guide's success and reputation. 'Our calling card is the three Ds: *découvrir, décrire* and *déranger* (that's 'discover, describe and disturb', for those who forgot their high-school French, ed.), and we do all we can to uphold this philosophy. The guide aims to introduce today's readers to the great chefs of tomorrow – not only the established chefs who are already recognised.'

### Helping young chefs get started

As well as publishing its famous guides, Gault&Millau also has an initiative to help young chefs get their own ventures off the ground. Each year since 2014, the Young Talents Awards has given a leg-up to a dozen young prospective restaurateurs who have the potential – and the guts – to strike it out on their own. The support they receive is in the form of equipment and raw materials. 'Past winners tell us that, besides this important material assistance, they were especially helped by the recognition they received. They were able to enjoy the vote of confidence that Gault&Millau's support stands for.' In addition to the support, guidance and follow-up the selected chefs receive, they will also find it easier to gain the support of the banks.

### Teamwork makes the dream work

'Local and seasonal produce has been in fashion for several years. This trend has been confirmed by recognised establishments and emerging talents alike. But a new trend has been spotted among the

**"We have noticed that there are currently a lot of projects started by groups of friends or by couples. These projects, which are truly collaborative, are undoubtedly the result of plans hatched during the Covid-19 pandemic."**

restaurants opened over the past year. We have noticed that there are currently a lot of projects started by groups of friends or by couples. These projects, which are truly collaborative, are undoubtedly the result of plans hatched during the Covid-19 pandemic.'

#### **The recipe remains the same**

'For 50 years, our Yellow Guide's formula has remained the same. The restaurants are presented with an overview that is the result of our research. It describes the lived experience and gives an expert's opinion.' At the head of the team of researchers who assign the ratings and the famous chef's hats is research director Marc Esquerre, who has over 25 years of experience in the field. 'He is a kind-hearted person who has a great appreciation for the work of the cooks. Which really speaks to the dynamic of Gault&Millau, with its expert combination of the veteran chefs on the one hand and the promising new chefs and restaurants on the other.'

#### **A strong team**

'I might be the newcomer in the team, but I've been given a really solid foundation to build on. For example, I could count on the experience of Florence Saint-Martin, our deputy editor, in the development of the noble side of the guides, i.e. the book as a paper object. She has been with Gault&Millau for 30 years and she also liaises with the printer. I would describe our relationship with Graphius as extremely fluid and easy. We never have problems with delays or technical issues; everything is very well organised for each edition. In fact, a great bond has developed between our art director Ingrid Maupoux and the team at Graphius. Her visit to Graphius – to oversee the finishing of the publication – reassured us about the quality of the work and only



reaffirmed our confidence in the collaboration.'

#### **A beautiful object with a digital accompaniment**

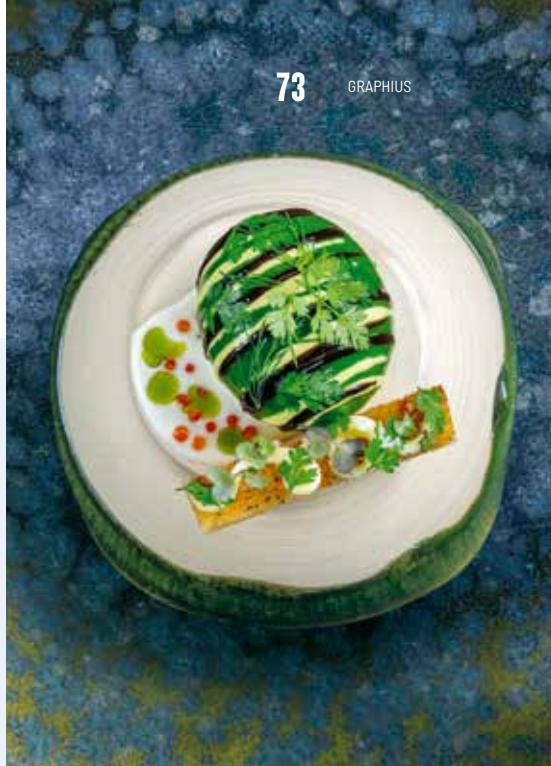
'Its rounded spine, hard cover and offset printing ensure the guide sits proudly on any bookshelf or desk. The physical object of the book thus retains that former glory. We also wanted the three national guides to have a strictly identical format so that they could be presented as a box set. They had to be beautiful books that



© L.Rannou



© Anne-Emmanuelle Thion



© Pascal Lattes



© DR

people would be happy to show off. Graphius helped in this by providing the quality assurance Gault&Millau needed.'

At the same time, digital media has a key role to play in keeping the interest of readers, creating a certain 'hunger' and lowering the average age of a rather greying readership. The website has an extremely vibrant magazine section, in addition to its searchable database of more than 6,000 restaurants, 3,500 industry professionals, nearly 700 hotels and 600 wine merchants. Gault&Millau's social media manager brings a fresh and dynamic perspective to the institution's online presence: their social networks are regularly updated with video clips featuring recipes by young chefs from *Le 109* and portraits of new restaurants supported by the Young Talents Awards.

### Celebrating every edition in style

The Gault&Millau Tour celebrates the release of each of the 11 regional editions, with Gault&Millau

organising 18 events a year in France. 'Each of these ceremonies honours a great chef, who shapes the evening. Gault&Millau also awards 10 prizes, such as the *Gault&Millau d'Or* and the *Grand de Demain*'.

Past winners of the Young Talents Awards are introduced and honoured at four separate ceremonies, each organised in a different part of France.

Finally, there is also the presentation of the Gault&Millau trophies for French gastronomy. Once a year, this national ceremony brings together the key players in French cuisine. It's the gala night of the Yellow Guide. Dedicated chefs and young talents have the pleasure of meeting and sharing experiences with other gastronomic professionals during this evening: producers, artisans within the food industry, partners, as well as the French and international press. This mission of bringing people from the profession together and giving them a chance to meet is very important to us,' Stéphane Bréhier concludes. ■



**"Its rounded spine, hard cover and offset printing ensure the guide sits proudly on any bookshelf or desk. The physical object of the book thus retains that former glory."**

# GRAPHIUS GROUP WINS



## Golden Bridge Trade & Investment 2022 ESG Award

On the 24<sup>th</sup> of November, Graphius Group received the Golden Bridge Trade & Investment 2022 ESG Award at the residence of the Belgian ambassador in London. It crowns the group's decades of efforts in sustainability and social policy. 'It is an honour to receive this award,' says UK Sales Director Joris Deckers, 'At Graphius, we constantly strive to increase our positive impact and reduce our negative ones. We are therefore very pleased that these efforts are being recognised.'

As a family business, Graphius not only pays attention to the environment, but also to its employees and the local communities around its various sites. 'We are convinced that as a company we can make a significant contribution to the achievement of the Sustainable Development Goals outlined by the United Nations. By writing transparently in our sustainability report, and by doing what we write, we hope to inform and above all inspire our stakeholders to join us in this global project' Joris Deckers clarifies.

### People at the heart of things

At Graphius Group, people are at the centre. One of the goals within its strategy is therefore to give everyone equal opportunities. The group has several partnerships with sheltered workshops and prisons, allowing people to be employed without a diploma or a specific background in graphics.

**Joris Deckers:** 'One of the main ways we do this is by offering training. Thanks to our Graphius Academy, we can train people from many backgrounds to become printing operators. These people are guided from A to Z, and can learn on the job.'

### A sustainability policy with impact

Printing companies are sometimes viewed with suspicion. Graphius obviously cannot produce printed materials without paper, ink, and the use of electricity. These raw materials are

inseparably linked to the core business, but the group is very conscious of material use and tries to avoid waste as much as possible.

**Joris Deckers:** 'Paper waste is collected to make paper again. Other waste materials are sorted and then collected selectively. We currently have 18 waste streams at Graphius, which can be further subdivided. 95% of our waste is recycled. For example, the aluminium offset plates used in the printing process are collected by a specialised company and can be given a new life after processing.'

Graphius Group has been working for several years according to ISO 14001 and ISO 9001 standards. In addition, Graphius Ghent, Graphius Brussels, and the Group's latest acquisition in the UK, Park Communications in London, are all FSC® certified. This ensures that tree pulp products come from responsibly managed forests that provide environmental, social and economic benefits. The origin of FSC® certified paper is traceable. From tree to printed sheet. An end-product with an FSC-label is therefore the result of a long process that began in an FSC-certified forest.

**Joris Deckers:** 'In 2019, we also invested in more than 3,350 solar panels. These were installed on the roof of Graphius Ghent and Graphius Brussels. More than 20% of our total electricity consumption is generated this way.' ■



## Saving energy together

As we are all well aware, energy prices are currently sky-high. And we don't need to tell you how important sustainability is these days. Needless to say, Graphius is currently paying extra attention to its energy consumption.

In 2019, Graphius invested over 900,000 euros in its solar park, good for more than 20% of our energy consumption. But we're not going to rest on our laurels. We have planned structural modifications that will ensure that the temperature of our facilities – in terms of both cooling and heating – can be adapted to better accommodate the needs of our production environment and our employees. This is with a view to saving energy.

We're also enlisting the help of our employees. We have launched an internal campaign that emphasises the importance of a consistent approach to energy use. Simple guidelines such as switching off machines that are not in use and being conscious of how lighting is utilised can make all the difference, even in a professional environment. By following these guidelines together, we're sure to make great strides in energy efficiency.

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## Graphius Academy bearing first fruits

Our Graphius Academy is proving to be a success. A few weeks ago, we were able to present our first graduate with his diploma. Congratulations, Marius!

The Graphius Academy offers training to people without a degree or relevant experience so that they too can have the opportunity to become a fully-fledged operator at one of our facilities. More specifically, it trains people to become operators of our folding machines, finishing machines and auxiliary printers. In consultation with each candidate, we figure out which type of training is the best fit for them, and from there we guide our students through the whole process. In this way we provide workplace training that's truly worthwhile.





## A Guernica for Ukraine

The people at Janninck Editions were inspired by President Volodymyr Zelensky's appeal to cultural and artistic actors to join in supporting Ukraine. They asked a noteworthy contemporary artist to create a contemporary counterpart to Guernica, this time for Ukraine. The work will have exactly the same dimensions – 349.3 x 776.6 cm – and will be donated to Ukraine in support of the war effort. 'We hope this project, like Guernica, will become a landmark in history,' says Baudoin Janninck. A book will also be published to accompany and promote the work, and we are proud to announce that its production will be sponsored by Graphius Group. The project will be unveiled and presented on 24 February 2023, one year after the invasion of Ukraine began.



## General meeting of the Federation of European Publishers

Graphius CEO Denis Geers recently attended the general meeting of the Federation of European Publishers. Our CEO and representatives from both Cepi and Intergraf were invited to discuss and exchange views on the future of the book sector. With an upward trend in book sales, that future is looking rosy!

## Graphius Group launches its own website

It took a while but we now have a new, dedicated home on the web. We decided to launch a site just for Graphius Group to clarify the structure of the group and its range of services. The site offers us a way to familiarise clients and stakeholders alike with the group's offerings and brands. Be sure to take a look if you haven't already!

[www.graphiusgroup.com](http://www.graphiusgroup.com)



# Het **AJAX** **SHIRT:**

## the stories behind the jerseys

The World Cup has only recently kicked off in Qatar as we go to press with this edition. While this year's event has already caused quite a commotion worldwide, that hasn't stopped millions of fervent football fans tuning in. How Belgium's Red Devils will fare, we don't yet know. What we do know is that, as a sport, football undeniably speaks directly to our hearts here in the Low Countries. Attesting to this is the extraordinary Dutch photobook *Het Ajax Shirt* (no points for guessing the translation), which compiles hundreds of photos of worn-in-action football shirts, together with some remarkable anecdotes. A must-have for fans worldwide.

*Het Ajax Shirt* is a project from the Dutch publisher Kick, a trio of passionate book aficionados with an excellent goal average. Over the years, Matty Verkamman, Ruud Verkamman and Jaap Visser have always shown themselves to be professionals with a clear-headed view of their craft.

'We make books with love, always looking to strike the right balance between words and images. Kick is not a big operation; we're a small publishing house specialising in beauty. Quality comes before quantity at Kick because we believe in pleasing the eye. The eye is not just a tool for scanning words, it also has a thirst for images,' their site reads.

And you can see this philosophy clearly at play in *Het Ajax Shirt*. 'It's mainly Jaap and Ruud's project,' Matty explains, 'but the book is also very close to my heart as a supporter and passionate football fan. The world of collectors is really something, let me tell you. And this book is a project headed up by four fanatical collectors. Together, they

managed to bring together over three hundred different official Ajax shirts, almost all of them match-worn. Drenched in blood, sweat and tears. The shirts were carefully draped on a mannequin and captured for posterity by fashion photographer Julie Vervloet. Key in securing the cooperation of the other contributing collectors was the thought that the prized journeys would be immortalised; they were naturally very concerned about the possibility of something happening to their cherished collectors' items.'

'We really entered a kind of parallel football universe with its own laws and rules. And some kind of secret language, because the die-hard collectors use an indecipherable jargon. They can tell from a small label, a stitch, a number, or what have you, whether a jersey is authentic or a fake. The knowledge these collectors hold is phenomenal. As for the history of the jerseys, we found one from as far back as 1935, worn by popular striker Wim Volkers. But it's only from the 1970s onwards that the shirt collection in the book is all but

**"We make books with love, always looking to strike the right balance between words and images. Kick is not a big operation; we're a small publishing house specialising in beauty."**





**“Football jerseys bear the team colours, the ‘war paint’ of these pitch warriors. And trust us when we say that symbolism is not so far-fetched”**

complete. No mean feat considering that up until the 1980s, Ajax was so frugal with its kit that discarded shirts from the primary squad were passed on to its other teams. A lot of kit was lost track of in that way.’

#### A real treasure hunt

‘Between them, the four collectors had a large collection themselves, and thanks to their global network, they were able to get countless other shirts to the Netherlands. One of the shirts was that of Sjaak Swart, from Ajax’s first European Cup final in 1969. The shirt was located in Italy. So, naturally, the four decided to put a mannequin on the plane and photograph the jersey in situ. Swart had traded that shirt in Madrid with AC Milan defender Angelo Anquiletti. They were lucky to be able to track it down just in time for publication.’ How did they do it? Elementary, my dear Watson. ‘Old match footage. If you can believe it, the editorial team analysed hundreds of matches to trace which jerseys Ajax wore when and who swapped jerseys with whom. Sometimes it was like searching for a needle in a haystack.’

#### The red band

Football fans know that these jerseys are more than just garments. They have the potential to spark great controversy: tempers can flare at even the slightest design change. Football jerseys bear the team colours, the ‘war paint’ of these pitch

warriors. And trust us when we say that symbolism is not so far-fetched.

Ajax played in the 1971 European Cup final against the Greek Panathinaikos and won. In 2020, French football magazine France Football proclaimed the jersey they wore in that match the most mythical football jersey ever. ‘It captures the imagination because

it is so visually distinctive with its original design and its simplicity.’ Unfortunately, France Football put a different jersey on the cover of the magazine, causing a lot of confusion. The jersey on the cover was worn only once, during the European Cup final against Milan in 1972. The red band on those jerseys is much narrower than normal, at 13 cm instead of 18 cm. How did that came





**“Far from a war, football is just a ‘little game’ that allows millions of people around the world to completely lose themselves. To scream themselves hoarse and join their fellow supporters in either celebrating or mourning the results of the match.”**

about? France's Le Coq Sportif had donated free jerseys to Ajax, but made a mistake in the width of the red band. No one was best pleased, but, not wanting to look a gift horse too closely in the mouth, the management decided to have the team play in this kit anyway – just the once. And they took Inter Milan to the cleaners.

Another fun fact is that the Ajax shirt actually fell into the club's lap quite accidentally. In 1900 Ajax played in a shirt with vertical red and white stripes, with black trousers and black socks. When Ajax was promoted to first division, it posed a problem, as Rotterdam's Sparta already had a very

similar jersey. And since they had existed longer, they got to keep their design. But fate lent a hand: the multi-sport association VVV (Veni Vidi Vici) dropped its football branch, allowing footballers transferring to Ajax to continue playing in their familiar outfit: the characteristic shirt with the red stripe.

**Football and war**  
Time and again, football has proven itself to be a phenomenon that brings people together. Far from a war, football is just a 'little game' that allows millions of people around the world to completely lose themselves. To scream themselves hoarse and join

their fellow supporters in either celebrating or mourning the results of the match.

The dip in football's usually-high profile during the two world wars is self-explanatory. One way that football took a direct hit during World War II was in the limited availability of sportswear. 'A nice anecdote – or is it an urban legend? – is that Gerrit Keizer, Ajax's goalkeeper during World War II, travelled back and forth to play for England's Arsenal, but would play for Ajax in Arsenal's colours due to the scarcity of football shirts. Saturday Arsenal, Sunday Ajax. And he became a Dutch champion with it. The book is full of such anecdotes. ■



#### HET AJAX SHIRT

- Kick Uitgevers
- Rotterdam
- 285 x 285 mm
- 480 p
- Maco Halfmat 150 g/m<sup>2</sup>