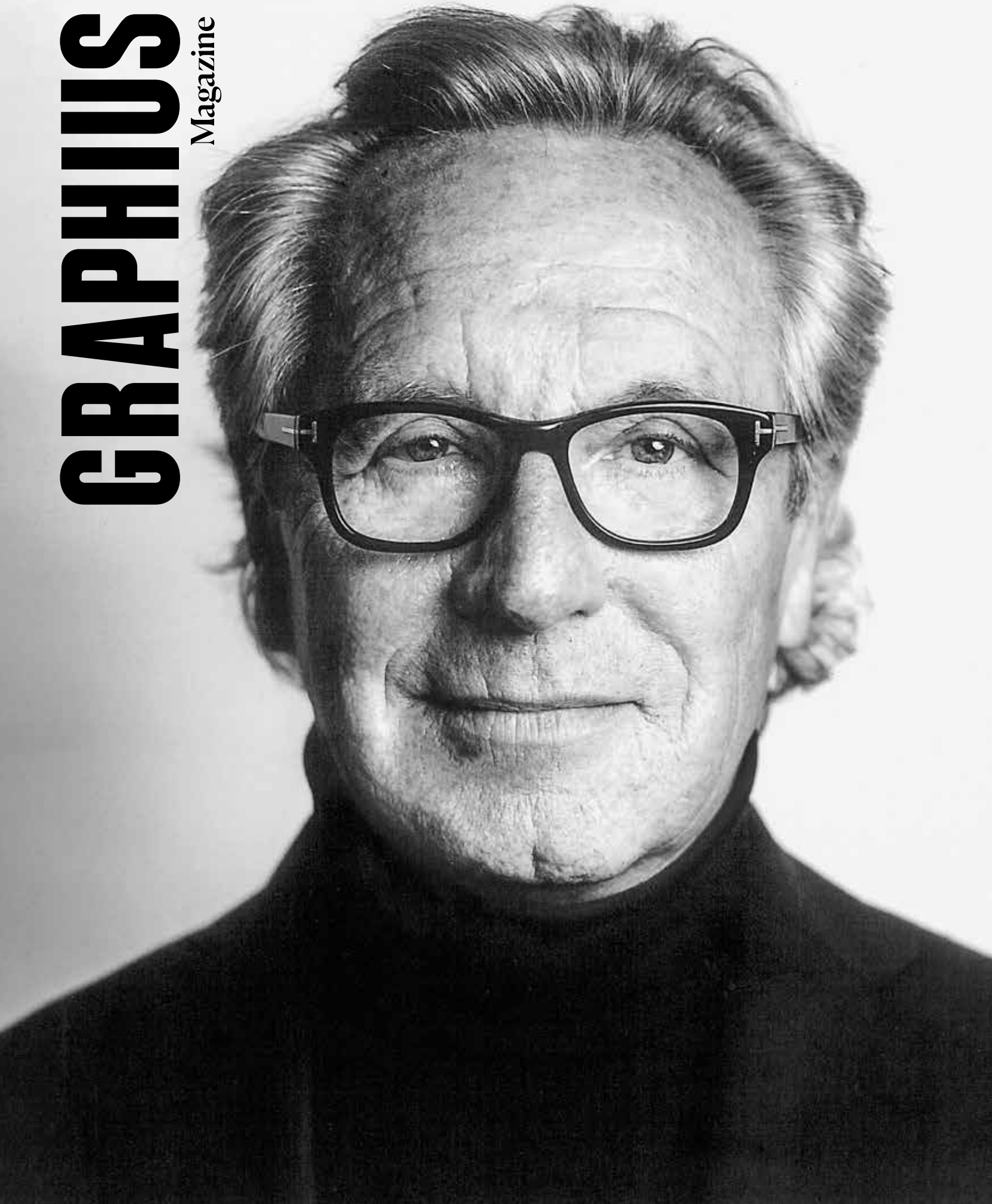


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The Rolling Stones
An iconic archive



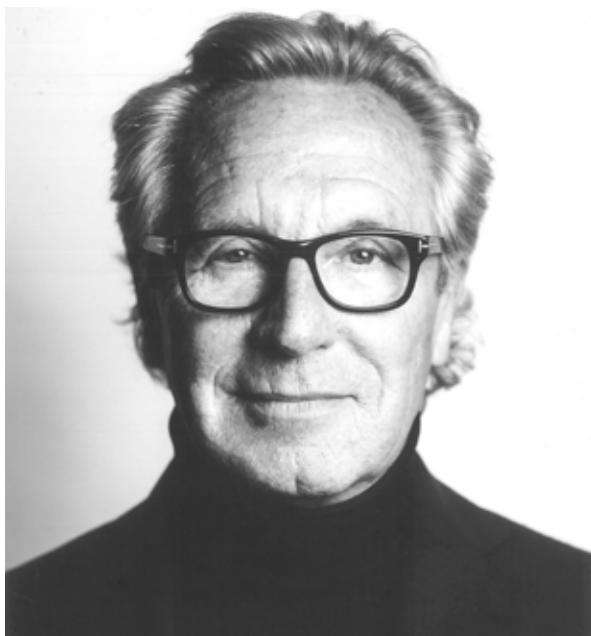
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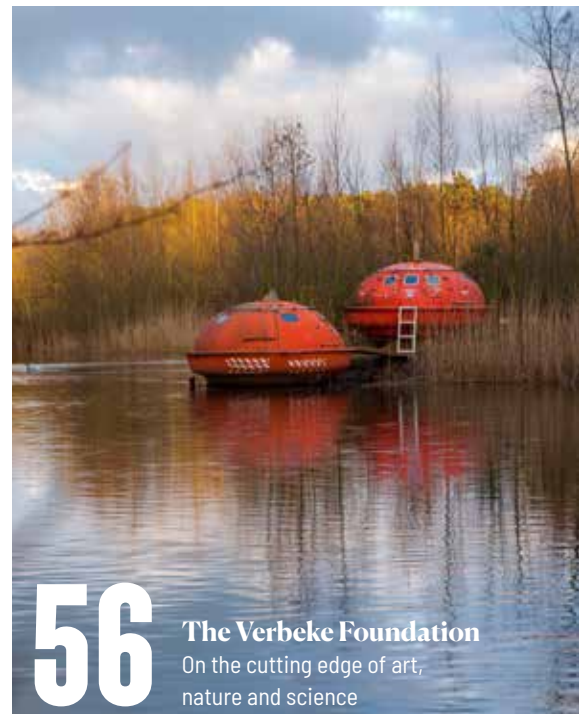
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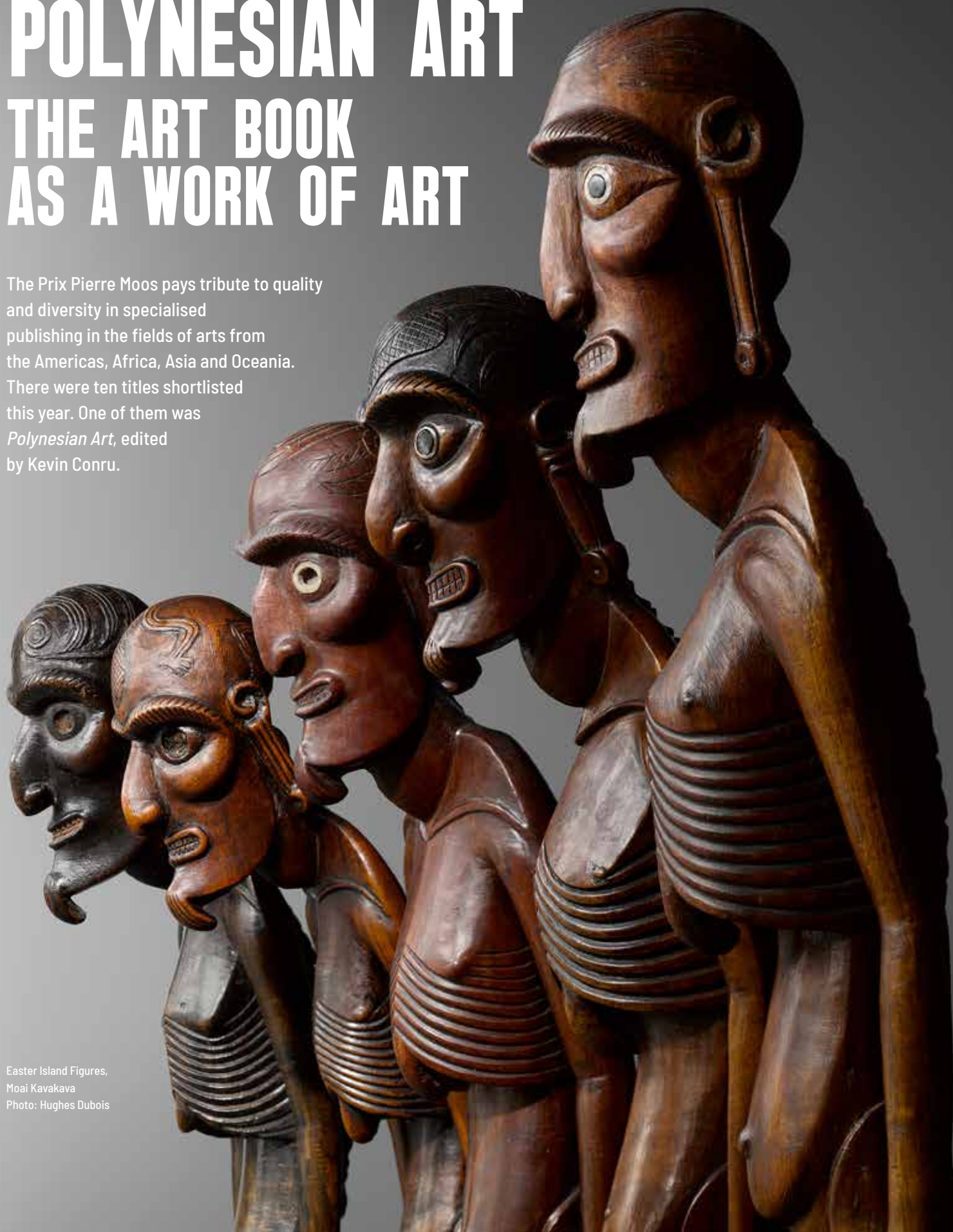
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On the cutting edge of art,
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POLYNESIAN ART

THE ART BOOK AS A WORK OF ART

The Prix Pierre Moos pays tribute to quality and diversity in specialised publishing in the fields of arts from the Americas, Africa, Asia and Oceania. There were ten titles shortlisted this year. One of them was *Polynesian Art*, edited by Kevin Conru.



Easter Island Figures,
Moai Kavakava
Photo: Hughes Dubois



First of all, congratulations on the book, but also on being nominated for the Prix Pierre Moos.

Thank you. Awards like this are good for the industry. They show people that books are relevant, that they serve a purpose. Older people tend to have a lot of books. Younger people though, they might not buy enough books. They look for information online. Wikipedia. And so, these sorts of events and prizes play a part in keeping books relevant.

There were some outstanding books, including one on art history in Chicago and one about a collection of textiles. And it was very nice to see such excellent books grouped together. They selected ten books including ours for the final. The book that won was truly beautiful. But any of the ten could have won. It encourages everyone to raise the level. The whole idea is to encourage us, all of us, to make great books.

Is it true you began on this project by preparing an exhibition?

Yes. But keep in mind, we aren't the British Museum. They have huge, well-known treasures. We are in the smaller private sector. Now, having been active as a curator, as a collector and as a dealer, I knew of collections and private owners, in Belgium, in Germany, in the UK, in France and in Holland who had objects and collections that we could borrow for our exhibition. We were asking ourselves: 'What's possible?' We may not get a Hawaiian cloak, but we have two Hawaiian figures.

And so, it sort of came together that way. There was a lot of chance involved. We put together a group of nine war clubs, or staffs of office from the Marquesas Islands, that made a very impressive showing. We put them together because we knew we could gain access to them and have them together for the exhibition. And there was a bit of serendipity mixed with the knowledge of where these things are. And it was just mainly to show a visual overview of what Polynesian Art involved. We basically had a huge range of goods. We had jewellery,

weaponry, objects of stature, and objects of veneration. It was a substantial exhibition.

At some point, we realised we were going to have nine Easter Island figures. Now, that's a lot. My goodness, to be able to compare nine Easter Island figures! We had one coming from Melbourne, one from Geneva, a few from here in Belgium. And these are iconic, powerful pieces. In fact, there were many pieces that are kind of unknown, even to the professionals. This was an opportunity, for the cognoscenti—the connoisseurs—to discover many, many works that are unpublished, unknown, rare. And that was a great success. It was an opportunity. We'll never see it again. We'll just never see it again.

And that inspired you to create the book?

Funnily enough, when we first conceived of the exhibition, about a year ago, I had planned on a modest catalogue. We would maybe use some coloured illustrations, and illustrate this or that in black and white, with a sort of thumbnail index at the back of the catalogue. As we progressed, I realised the importance of the exhibition.

And then Dr Bernard de Grunne came to me with an idea. He had been involved with an exhibition of war clubs a few years ago. They had done some C14 carbon dating—that's age testing—on a few objects, which showed them to be quite old. Extremely old. 'You know,' Dr de Grunne said, 'we have the possibility to do further testing on some of the objects from our exhibition.' And so, he wrote a chapter on C14 carbon dating for works of Polynesian art. It's never been addressed in a text before now.

I had the idea of asking different authors to contribute. They agreed and so it became a much more interesting and scholarly book, with fascinating takes on things.

From there, we really went great guns to create a beautiful book. Every object was illustrated in colour by some of the great photographers working here in Belgium and abroad. And we

Rarotonga Staff God Figure
Photo: Hughes Dubois

went for a large format, knowing Graphius does excellent work at this level. Our existing knowledge about what they could achieve also made it possible to do this project.

What was your goal?

Although the book is based on scholarship, the book itself, to my mind, remains an art book. As far as scholarship is involved, it's not a university textbook, it's not a museum catalogue per se, it's been created as an art book. And then with that mindset, all the decisions were made about how it was going to look. Everything Graphius and the designers did was based on the fact that we're making a work of art.

This book is a little bit different to many books on Polynesian art. The majority of books have gone for a smaller format. Or they've been presented more as text than text explaining the art. You open up our book—it's a very large format—and you have big plates, big illustrations showing art. And that's where the book really comes into its own.

Was it a challenge working with such large images?

It was one of the challenges of this book. Previously, I've worked on these large projects with one photographer because we had the time, fewer lenders, fewer owners and with just two or three individuals involved, it's so much easier to photograph all the pieces with one photographer over time.

But this time, we used several photographers in different countries. The trick was to get a sense of style throughout. We achieved that by organising uniform, grey backgrounds. It's a neutral colour. If you use multiple colours it

becomes distracting. You can't have that. You need harmony.

You also have to have a visual narrative. You have to question how it's going to look on the spread, with one object next to another object. Which objects work well with each other, and which objects don't work well with each other? There were times when we had two very similar objects, but we didn't want to show them next to each other. It would have created a visual conflict.

Arranging this book meant putting all the cards on the floor and arranging them. It was kind of like a jigsaw puzzle.

What about the choice of materials for the book?

It's a situation where you sort of know where you're heading, but you won't know until you actually see it and hold it. And then it becomes much clearer. I could never just see a photograph and say, 'This paper is really heavy.' You really have to have it in your hand. A book is about touch as much as it is about the images printed on it. It's a physical thing, isn't it? And an art book has to be a work of art in itself. The whole idea of doing an art book is A-R-T art.

We love the paper. It's beautiful. It's white 150g matte machine-finished woodfree coated paper, a type of paper we had worked with before. We looked at different paper samples and said, 'That one's what we want.' So, we ordered it in advance.

The same with the box. There's a box cover. We made a hundred of these. We spent a day going over all the samples to get it

“A book is about touch as much as it is about the images printed on it. It's a physical thing, isn't it?”

Marquesas U'u War Club
Photo: Hughes Dubois





Maori Hei Tikis
Photo: Frédéric Dehaen

right. We were looking for something that made us say, 'That's the right look for the project.'

How was the printing process?

I've always gone in on the first day of printing. It's important. Remember, these are big sheets with big, colour image plates. We have an object made of ivory next to an object made of stone, made of wood, made of jade. You have these different colours. And it all has to harmonise. Often, when we start out, the image isn't red enough. But not too much red because then the whole thing goes pink. Or it needs a hint of yellow. Or there's too much. We're looking at wooden objects that are several hundred years old and these antique pieces of wood have beautiful surface patinas. If the colour is too blue, the blue takes away from the warmth. So, you have to have the right balance of warmth and clarity. You can't have it too warm because then it gets too schmaltsy or something. You

have to have an honest assessment of how the colours actually appear. It's a very tricky business.

Now, when you're printing, printers have lights to put the printed sheets under, but I like to take them into the daylight. The daylight's where the truth is. No matter how good your artificial lighting is, it's the daylight that will tell you the truth. And so that's what we did, until we knew we had what we were after.

And you managed to do it all, the exhibition and the book, in just seven months?

We had created books and presentations before, some of which we had done with Graphius. And having done projects with them previously, and having achieved fantastic results, it gave us confidence. When you work with and know your team—our editor, our graphic designer, photographers

whom I've worked with, everyone at Graphius—the project becomes like clockwork in a way. It becomes very doable. You get to know what to expect from each other. We have high standards and expectations. You really have to know your team to know you can meet publishing deadlines. We knew when we needed the work done, when they needed the files, when everything had to happen.

The book was with us two days before the opening. We printed 500 copies, theoretically for an exhibition that lasted just five weeks. But the book remains a testament even after the exhibition has finished. And it will continue to do so. Not just for as long as any old books last. For as long as top-quality books last. ■



Polynesian Art was created as an exhibition catalogue for the exhibition, *Polynesian Art Exhibition* at the Lempertz Auction House, Brussels, May – June 2023.

- Edited by Kevin Conru
- Design by Tia Džamonja
- Available in hardcover
- 270 pages
- English

THE WANDERING WOULD-BE CHEF

While the earth is flying at breakneck speed through the universe and we are all being done in by the rat race, some people are choosing to build a little quiet time into their lives. How? By putting aside a half-hour every day to go walking. Because walking has been an ideal use of time going all the way back to when people used to roam the steppe aeons ago. If anyone understands that well, it's Sven Ornelis. This spring, he published his book *Waarom Wandelen* (which translates as 'Reason to walk') to help readers understand why he finds walking so fantastic.

© Bram Laabens





© Bram Laebens

“People sometimes underestimate how much energy you can get from walking for half an hour”

Sven Ornelis? Yes, that's the man you might know of as a presenter on radio station JOE or as the author of the various 'Would-be chef' cookbooks. The reason a gourmand like Ornelis also loves to walk is largely able to be traced back to a wish to exercise and live more healthily.

'A little more than ten years ago, I began fervently walking,' he explains. 'I definitely wanted to do something about my weight and had resolved to begin living a more healthy lifestyle. Walking was the ideal choice, because I'm not much of an athlete. I haven't regretted the choice for even a moment. I began walking and, so to speak, I've hardly skipped a day since. You could even say that walking has become an addiction. If I don't walk for a day, I feel it, especially

mentally. I've just returned from a week in Barcelona where, in one week, I walked about 130 km. I know the city well because I live there part-time, but during a walk, I still discover hidden places. I allow myself to be led by the traffic lights: at a red light, I choose whether to go left or right. Green is just going straight ahead (laughs).'

Walking: good for mind and body

Walking is not just good for the physical fitness, it also benefits mental well-being. 'People sometimes underestimate how much energy you can get from walking for half an hour. If you just go for a stroll, you're alone with yourself. It's pure me-time. And in that hour, you can choose, entirely for yourself, what you want to do: just enjoy the

environment, listen to a podcast, learn a language, listen to music or an audiobook, etc. Or you set out with a friend and talk. The benefit of walking is that it never makes difficult conversations awkward. If someone doesn't have anything to say for a while, there's never any uncomfortable silence because you're just going for walk. That's completely different to sitting face-to-face at the table and struggling with an embarrassing silence.'

The roads of Flanders

'I lived near Mechelen for ten years and walked along pretty much the same route, along the Dyle river, every day. That repetition had something magic to it, almost a zen feeling. And now I've been living in East Flanders for a while, I've been discovering countless



© Bram Laebens

walking paths. I'm actually from Knesselare myself, and it felt good to discover the Drongengoed forest in the neighbourhood. As well as that, I often go walking in nature domains like Puyenbroeck, or the Heidebos. The silent walk in Poperinge impressed me. And the routes around the village of Kwaremont ... They're all really worth discovering. The plan is to travel to New Zealand next year and discover the beautiful country on foot; it's what I'm already looking forward to.'

Wandering would-be chef!

'As well as *Waarom wandelen*, at the end of the year there's a second book coming out: *Mijn mama's kookboek* (which translates as 'My mama's cookbook'). I'm really looking forward to it too, not just because it going to be published by Silvero, my own

publisher, but also because I've collaborated on it with my mother, who turned 75 this year.

'From the time I was a child, I've always been fascinated by delicious food and cooking. I remember that as a child, I would already help in the kitchen, something I still look forward to. The love for cooking, I've got that from my mother and my grandmother. I found that I finally needed to do something with all those wonderful recipes that my mother carefully kept in a little notebook. Like mothers usually do (laughs). I thought that I could do something special for her 75th birthday, and a cookbook was the ideal choice.

'You could put the recipes that are in the cookbook under the category

Classic Flemish, but with a little something extra: I've made an alternative to every recipe myself. For example, when I was young, my mother regularly made meatloaf with red cabbage, a recipe that made its way to the family table in pretty much every Flemish house. Only, I didn't like—and still don't like—red cabbage. I learned to eat it as a child, but the recipe that I now make myself deviates in that it's a lamb kebab with a fresh salad and raw red cabbage. On top of this, hobby chefs or people who enjoy cooking will also get recipes like beef tongue in Madeira sauce, Flemish beef stew, rolled Belgian endives or *witloof*, and there's another whole chapter dedicated to desserts and baked treats. Personally, I think it's a very successful book.



© Bram Laebens

'Of course, my mother was happy that her recipes went into the book, but she's still very modest about it all. She can be proud, I think, because what we've made is more than a cookbook. It's also a way to raise money for a project with which we help casteless Indian schoolgirls in the little village of Similia to continue their studies. It makes the circle complete, because my mother herself had to go to work at 16, and

couldn't study any further because there was no money for it. Being able to make the difference for casteless girls is a dream that will come true with the publication of this cookbook.

'Both books are available in Dutch. Order via our website, www.silenro.be. They are beautiful publications, both printed by Graphius, a collaboration for which I've got nothing but praise.' ■

“I found that I finally needed to do something with all those wonderful recipes that my mother carefully kept in a little notebook. Like mothers usually do.”



WAAROM WANDELEN

- Silenro
- Lochristi
- 150 x 230 mm
- 160 p
- Maxi Offset 120 g/m²



MIJN MAMA'S KOOKBOEK

- Silenro
- Lochristi
- 170 x 240 mm
- 160 p
- Maxi Offset 140 g/m²

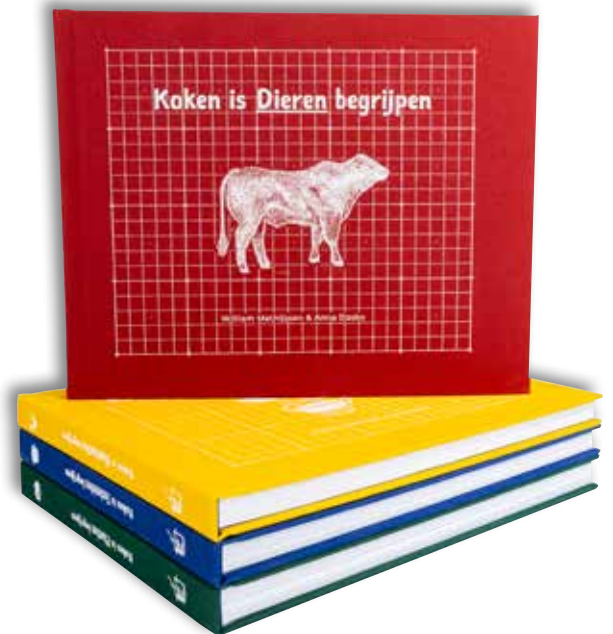
HOT OFF THE PRESS

The Cooking Blueprints: Learning to truly understand cooking

Truly understanding cooking is the key to success: this is the motto behind the four-part book series *Cooking is Understanding*. This extensive reference work addresses beginning cooks as well as wintered experts by offering a balanced combination of practical approaches and in-depth insight.

The books take the reader on a journey through the world of cooking, with the comprehension of culinary techniques and processes at their core. They go beyond simply following recipes and encourage an understanding of the basic principles of cooking. By developing a deeper insight into the art of cooking, readers can reach a mastery that promotes creativity and opens the doors to endless culinary possibilities.

One striking aspect is the inclusion of more than 1200 handmade illustrations that depict the culinary process in a unique way. In addition, the books are also endorsed by numerous experts. "The Cooking Blueprints is a wonderful reference work that masterfully combines expert knowledge and practical experience," said Minister Ben Weyts. Chef Michaël Vrijmoed is also enthusiastic: "Gaining new insights allows us to constantly push our culinary boundaries and get the best out of ourselves as well as the product." Not surprisingly, The Cooking Blueprints recently won the Innovation Award at hospitality expo 2023. In short, it's a must have for every (hobby) cook.



THE COOKING BLUEPRINTS

- William Mathijssen
- 250 x 200 mm
- 4 x 112 p
- Offset White 170 g/m²



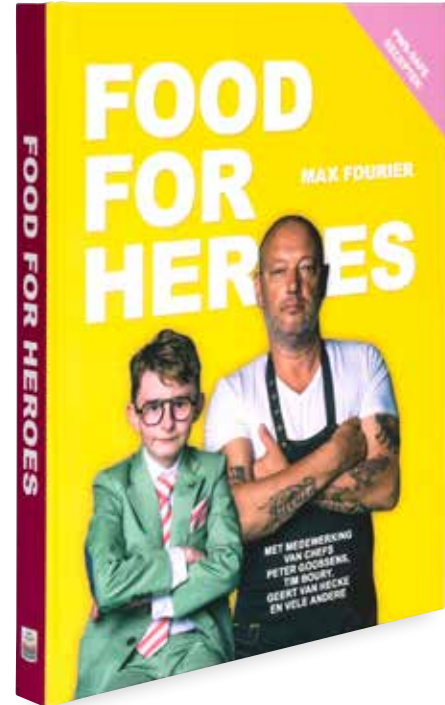
Food for Heroes: An inspirational story

Food for Heroes tells the heartwarming and inspiring story of Max Fourier, a 12-year-old boy who suffers from Prader-Willi syndrome, a genetic anomaly that occurs in 1 in 15,000 births. One of the symptoms is an insatiable urge to eat. Despite his unusual challenges, Max has assembled a particularly healthy cookbook with the collaboration of renowned chefs including Tim Boury and Peter Goossens.

Max and his mother, Veronique Denhaerinck, share their story of the necessary, but remarkable adjustments that they have had to make. It is a testimony of persistence and passion in the world of eating and cooking. *Food For Heroes* takes you on a culinary journey around the world.

FOOD FOR HEROES

- Veronique Denhaerinck
- 190 x 245 mm
- 176 p
- Magno Natural 140 g/m²



De Basis – Plantaardig: The world of vegan cooking

De Basis – Plantaardig (the title translates as 'The Basics – Plant-based') is a surprising and innovative book that challenges traditional views on cooking. This book, created by the vegan chef Pieter-Jan Lint and culinary photographer Tony Le Duc, offers a fresh look at the world of vegan cooking. It stands out for putting emphasis on exploring innovative plant-based ingredients and offering insights into diverse cooking and cutting techniques.

Every aspect of plant-based cooking is visually supported by the wonderful photography of Tony Le Duc, with every recipe reduced to its essence. This book is not just a cooking guide, but a visual work of art. It doesn't stop at teaching how to prepare delicious vegan meals, but also inspires you to explore new flavours and creative approaches from the plant-based kitchen.

DE BASIS – PLANTAARDIG

- Minestrone
- 120 x 160 mm
- 352 p
- Arena White Smooth 100 g/m²



The emotional imprint of PAPER ADVERTISEMENTS

De Indrukmakers.

For anyone who has been following the trends for a while, De Indrukmakers—‘The Impression Makers’ in English—will not be news. It’s the name of a marketing campaign for the graphics branch—expertly led by media and marketing powerhouse Hotel Hungaria (which is behind the TV programme *Dagelijkse kost* and the film *Onze Natuur*). The kick-off for De Indrukmakers took place last summer during the general meeting of sector federation Febelgra.

Everything comes back. Rob Van Oudenhoven and Mark Uytterhoeven—the two presenters of the comical archive programme of the same name that appeared on the VRT in 2001—knew this long ago. Nothing disappears forever. Not even print. While the tidings at the beginning of the digital revolution were bad, with even the ‘death of print’ being announced, today we are watching print make a comeback. Due to the ubiquity and sheer mass of digital media, very transient messages that bombard our mailboxes every day, the need to be less digital has grown in recent years. The demand for more personal, smaller and more tactile printed material is increasing.

As a campaign title, De Indrukmakers is a nice choice that directly refers to a collective that describes itself as ‘a sustainable movement, a collective of partners with one clear goal’. In news magazine *Knack*, Flup Coppens, the business improvement manager at Hotel Hungaria, offered

an explanation: ‘De Indrukmakers has a clear mission: helping the graphics sector to make a positive impression, and making 11 million Belgian—and more—print-minded once again. The first step is to attract people. We believe that emotional stories penetrate deeply and move people.’ To increase awareness of their actions, De Indrukmakers are working together with Flemish celebrities such as Gio Kemper, Leen Dendievel and Willy Sommers.

It’s a clear mission statement, one that De Indrukmakers immediately reinforced with a beautiful and moving promotional short film about what printed material with a message can mean. It doesn’t stop with a nicely packaged message. De Indrukmakers calls on anyone who has an important message, a well-intended compliment or a heart-warming slogan, to immortalise it in a meaningful way, in eye-catching print, via the site. De Indrukmakers will print your message for free on a high-quality A4 poster and send it to you by post.

“This is more than a campaign. This is a movement. We want to bring a positive image to our sector.”

Paper and feeling

Why was De Indrukmakers group created? The reasons are actually quite straightforward. You probably remember how nice it was to receive a birthday card with a playful personal message, a letter with a ‘thank you’ message, or even a photo that ended up hanging on the refrigerator for ten years. There is a lot more feeling in printed material; it makes sure that the message from the sender or maker is expressed all the more effectively. Printed materials come with an emotional connection. And you know—consciously or subconsciously—that someone has taken the time to choose a card, write a text and post it. In printed material, there is thought, a slowing down and personal involvement.

And it's that involvement that makes printed material so special. Research by the Temple University in America has shown that people have a stronger emotional response to printed advertisements, and that content on paper influences our brains in a different and more powerful way than content on a screen. In a study performed by the U.S. Post Office, significant differences were found in the way that our brains process physical and digital advertising formats.

Scientists asked test subjects to look at advertisements via digital or physical media. With help from various neuromarketing methods, including eye-tracking, biometric

measurements and an MRI scan, they could measure the reactions. The results of the study were very interesting: while digital advertisements were processed more quickly, paper advertisements kept viewers involved for longer and in the case of physical media, test subjects appeared to have a larger emotional response and memory a week after having seen the advertisement. Physical media caused more activity in areas of the brain that are associated with value and longing. The tangible and time-intensive character of printed media has an informing, inspiring and connecting effect.

Gen Z chooses print

Another reason why printed material performs better today is that Gen Z (the generation born between 1997 and 2012) has an increasing desire for a slower pace. Gen Z-ers have grown

up in a digital world, communicate quickly via text messages and, so to speak, have a digital infusion. However, during the corona pandemic, young people moved *en masse* to reading. In the 15-to-24 age group, the number of readers increased by 16%. Quite a significant increase. Grabbing a book, relaxing in your most comfy chair and allowing yourself to travel into a world, stimulated by your own fantasy ... For a lot of young people, it was a welcome break from a hectic world.

And where are De Indrukmakers in this story? Denis Geers, CEO Graphis Group and chairperson of Febelgra, explained in *Knack*: ‘This is more than a campaign. This is a movement. We want to bring a positive image to our sector. Paper is not a polluting product, but a perfect example of the circular economy.’ ■



MAISON NATAN

**BARON ÉDOUARD VERMEULEN.
PURVEYOR TO THE ROYAL HOUSEHOLD.
AESTHETE. EPICUREAN.**





© Nathalie Gabay



© Nathalie Gabay

Who still remembers what happened in the blessed year of 1983? It's the year the internet acquired the form in which we know it now. Scientists made mention of the first black hole. It's when the first episode of action series The A-Team was broadcast. And closer to home, in Brussels, it's when a young interior decorator, Édouard Vermeulen, saw the opportunity to take over the old, somewhat faded fashion house Natan.

Édouard Vermeulen, who was 26 years old at the time, changed course, studying to allow him to move away from interior decoration and become a couturier. Just a year later, in 1984, his workshop designed a collection for a charity organisation. And that's when fate appears to have smiled on Édouard Vermeulen. The chairperson of this charity was none other than Queen Paola of Belgium. The collection impressed her and the new Belgian fashion-house was launched into the hearts of the elite. It will

surprise nobody that in the forty years since, Édouard Vermeulen—now Édouard, baron Vermeulen—has not regretted the decision to move into fashion for even a moment.

The year 2023 was one of celebration for Maison Natan. The fashion house had a forty candles to blow out on its birthday cake. A milestone that was highlighted by, among other events, a sensational exhibition of fifty unique models of couture dresses, held on the ground floor and first floor of the

Espace Vanderborcht. For Édouard Vermeulen, always a gentleman, immaculately dressed in a suit every day, these forty years have flown by.

'Time that's passed is irretrievable,' he explains. 'You have to make the best of it every day, and keep following your passion and intuition. It's something I've always done. My years as a couturier have not always been the easiest, but I've drawn an enormous amount of satisfaction from them. For me, this is the greatest profession in the world. I work with people, colour and aesthetics every day. I wake up every morning with the same hunger and desire as the day before.'

You were born in 1957, the year fashion houses like Balenciaga and Chanel set the scene. In an interview, you said that people back then were 'more dressed up'. Men were invariably in suits and women in nice, fitted dresses, with



a hat. Would you prefer to have been born twenty years earlier? You probably would have played a role in determining the streetscape.

'It's true that the fashion in the 1950s was somewhat more sophisticated than what we see today. But you can't stop evolution. Even I've evolved alongside it: while I used to come to work every day in a suit and tie, nowadays I dare to appear on the work floor in a shirt and chinos. Not shabby, of course, but galante-chic or casual-chic. Not so much has changed for Maison Natan over the course of time: clients mostly come to us because they are looking for a specific outfit and then it is fine for it to be elegant and colourful. Maison

Natan is known for its look, for quality and colour, and elegance. I always say 'the party begins with us'. That might be a bold statement, but there is truth in it. People feel more festive if they're dressed up. Maison Natan makes it a point to help people shine.'

Then and now

'What stands out in modern fashion is the omnipresence of casual-chic,' continues Édouard Vermeulen.

'Over three generations, there's a lot that's changed, not just in relation to fashion, but also in people's physique: people have become taller, thinner and finer. It's a natural evolution that's come from different eating patterns. It has an influence on what

people wear. I've noticed that our clients today all want to look young. Someone who is fifty today doesn't look at all like someone who was fifty did in the 1970s. They were old people back then; today, they're hip pre-seniors.'

It's clear that Maison Natan moves with the times. For example, the company profiles itself as being sustainable. In design, you use cactus leather, rework old materials, and stand up for producers from the south.

'That's certainly the case. Respect for the environment and raw materials is very important I think, the same as sustainability. There was a period

“But colour? I'll go to all lengths for it, especially when you want to dress up for special occasions.”



that was all 'sell, sell, sell', but that is slowly disappearing completely. It's important to pay attention to this: there is only one planet and we all need to make our contributions to keep it going for as long as possible. The fashion houses need to as well. In this open-house optic, we threw open our workshop on the first floors to the public: clients can now see how everything works. What I also find important is that we continue to be Belgian and that everything here is made by hand. The production for our pieces takes place in Europe. Our pieces are designed here. And I'm happy to see that today, there are more and more people who 'wear Belgian'. We can be very proud of our established designers, and the newcomers.'

You support them too, with the Natan Collective.

'That's right. We want to stimulate young talent and pass on knowledge. It's from there that we started the Natan Collective in 2017. It's an initiative that supports upcoming and artisanal Belgian brands. The three Belgian editions we've run have already put a lot of very fine talent in the spotlight. For the first edition, we entered into a creative and innovative collaboration with four young, upcoming Belgian designers: Façon Jacmin, Valentine Witmeur, Gioia Seghers and Dcembre. For the second edition, five Belgian jewellery designers were given the opportunity to exhibit their new collections: Espèces, Christa Reniers, Wouters & Hendrix, Joy, and Axelle Delhaye. And the third and fourth editions were reserved for photographers from Belgium and the Netherlands respectively. It's a way to stay informed of what's going on, and to get to know the young guard. At the

end of the day, they're the ones who'll determine the streetscape of the future.'

Natan also worked together with artists like Christophe Coppens, who had a hand in the new designs. It adds a playful character to the Natan signature.

'Absolutely. I had the idea of speaking to Christophe after I saw his installation in the Royal Museum of Fine Arts in Antwerp. Christophe and I have known each other a long time, and had already worked together when he was still an accessory designer. We sometimes crossed paths in De Munt in Brussels. I admire his artistic versatility and see his role at Natan as being a director who creates the right atmosphere around the brand. Not only in the campaigns, but also in the stores and the collections, so that everything forms a single coherent unit.'

You have a particular fascination with colour and have been lyrical about a painting by Pierre Alechinsky that you now own. A source of inspiration?

'He definitely is, just like Rothko, whose use of and playful approach to colour I appreciate enormously. I see a direct link with Natan, because colour is also extremely important here. Nowadays, you see a lot of black in the street, and a lot of white. Now, I'm also a big fan of black and white, and of what the artistic collective Group Zero produced in the 1970s. But colour? I'll go to all lengths for it, especially when you want to dress up for special occasions.'

The Royal House

What we couldn't avoid asking: you've been dressing the royal house for generations. It began with Queen

Paola, who was present at a show for a charity, 'De Vereniging voor Blinden', which supports blind and visually impaired people.

'The first contact was made there; that's right. And that's now thirty-seven years ago. In the meantime, Natan has also dressed Lilian, Fabiola and Paola, Claire and Mathilde, Elisabeth and Eléonore. And in the Netherlands, it began twenty years ago with Máxima. Luxembourg came after that, with Grand Duchess Joséphine-Charlotte. For her, I made the grey suit for Baudoin's funeral.'

And the royals just drop by for a fitting?

'Of course.'

They're still people, of course.

You yourself are from Ypres. How much West Flemish influence is still present in the Brussels-based Édouard Vermeulen of today?

'Not so very much more; I've lived here for so long now that I consider myself to be a Flemish person in Brussels. Ypres will always be in my blood; my parents lived there for a long time, but I'm happy in Brussels. It's a city that inspires me, where I'm at home. I love the place where we are sitting, the Avenue Louise, but also the Place du Grand Sablon. But most of all, I love my workshop, here.' ■

NATAN

- Borgerhoff & Lamberigts
- Gent
- 285 x 360 mm
- 320 p
- Gardapat 1.3 Kiara



TANGIBLY PLEASANT: THERE WILL ALWAYS BE MAGAZINES

We don't need to tell you that Graphius is at home in a lot of different markets. In the product mix of books, catalogues and magazines, membership magazines occupy a special place. For this opportunity, we are putting the pages of *Landelijke Gilden*, *Kindertijd* and *Vlamingen in de Wereld* in the spotlight.

Landelijke Gilden: Long live the countryside!

'*Landelijke Gilden* is a rural union that organises lovely activities and strives for vibrant villages and a lively countryside,' explains Saartje Deroost, communication officer. 'We do that with the help of about 6000 volunteers spread across 600 departments in as many villages or hamlets.'

You bring out different magazines. One of them, a management magazine, was recently completely revamped.

'That's right. There's one that's specifically for our board members.

Seven times a year, around 5500 board members find the *Kader* magazine in their letter box. It's about 16 pages of inspiration, examples and tips to help with the organisation of activities in their local area.

Sometimes we propose a specific theme. This was the case with the October issue—it's known here as 'our programme edition'—an extra-thick edition with all sorts of ideas for activities. If there is ever a little less to discuss, we cut back on the number of pages. And that can be done easily

in consultation with Graphius—they're very flexible in this way. We find this flexibility very important. On occasion, we send an attachment with our magazine, and then it's nice to know we can have the attachment sent exclusively to the board members in one specific province. We can count on Graphius for that.'

Set topics and changing themes

'On the cover, we always try to describe something very concrete. Or something that the board members are not likely to forget, something that's important for their own operations, etc. We might propose a national action. We reserve about half the pages to support them in their operations, member recruitment and programming. There is also space for provincial news and three fixed topics where we let the board members of local guilds talk about collaborations,



innovative activities or clever approaches. There's usually also a page for little news items. We call it the 'Pinboard'. We provide room for announcing or evaluating regional, provincial or national actions and projects. We also regularly write something about our NGO, Trias, that is active in different places around the world, making people stronger and teaching them how to better organise themselves in the areas of agriculture and rural development.'

Which actions do you remember the most?

'In 2012, when we celebrated our fortieth birthday, we challenged forty departments to undertake an action based on the number 40. They could choose from ideas that we provided ourselves, or propose something creative of their own. The result was

wonderful: they went walking with forty sheep, going with them down the main street of their villages, or used forty tractors to make the number 40, while in a different department, forty 40-year-olds were brought together, and so forth.'

A new house style! Exactly what look or feeling did you want?

'Our old house style was due for a little update. Back in the day, it was designed primarily with printed media in mind. The new house style needed to be fresher and offer more possibilities for digital media. Our magazine proves that the new style also works beautifully on printed material. Before the new house style, we printed the board magazine in greys, using orange as a support colour. The new house style brings in a bit more colour, so we place

colour areas over the photos to kind of camouflage that they're not always the greatest quality photos. This is done without sacrificing simplicity, which is what makes *Kader* a clear, attractive magazine.'



KADER
 • Landelijke Gilden
 • Leuven
 • 210 x 297 mm
 • 16 p
 • Offset Wit 160 g/m²

Kindertijd: inform, inspire and support

'VBJK—it's abbreviation of the Dutch words for 'Innovation in the Basic Facilities for Young Children'—is a non-profit organisation that works on innovation in childcare and preschool education,' according to the editor in chief of *Kindertijd*, Wouter Bulckaert. 'This means that we support everyone who works in childcare and preschool education with national and international projects and training courses. We perform scientific research in these areas and bring it to the work floor. Plus, we inspire policymakers to raise the quality of facilities. A few themes? We invest in a warm transition from childcare to kindergarten, inclusion and respect for

diversity and collaborations with parents as a priority partner.'

What subjects come to the fore in Kindertijd?

'An extensive dossier is always central and is invariably also our cover story. The subjects this main story looks at range from how sleep is a growth process, to how to teach children to eat healthily or how you can stimulate friendship. We present best practices plucked directly from the work floor. Ideally, these are highly accessible, easily implemented initiatives that make a major difference





healthy, sustainable workable work in childcare, the under-financing of childcare—especially in comparison to neighbouring countries—and so much more. In the magazine, we actually try not to focus on the problems, but on providing solutions. Our team consists of international highly valued specialists in the world of childcare and preschool education.'

but require little effort: making the garden of the childcare centre greener, coaching Dutch on the work floor to help childcare personnel who speak other languages, or how a childcare centre can guide parents in their first contacts with a kindergarten. As well as this, we include short news and research from the world of childcare and preschool education, and answer questions from people working with young children. You also read pedagogical articles with ideas you can immediately apply on the work floor, reports about new trends or innovative projects and

expanded interviews that are more policy-related.'

Overwhelming responses!

There's been quite a lot in the headlines about childcare recently—too few financial resources, too few personnel and so forth. How do you respond to this as an organisation?

'For years, VBJK has been calling for more attention to be paid to the resources available to childcare centres; the ratio of carers to children is too high, the need for quality training, childcare and lifelong learning, the importance of



KINDERTIJD

- VBJK
- Gent
- 203 x 267 mm
- 32 p
- Arctic Volume White 115 g/m²

Vlamingen in de Wereld: You're better moving with the right info.

For Flemish people who don't move in this world, Vlamingen in de Wereld is not immediately recognisable. Can you quickly explain exactly what VIW does?

Koen Van der Schaeghe (director of Vlamingen in De Wereld): 'Who never dreams of packing their bags,

pulling the door shut behind them and starting a new life in a different country? You need us for that. VIW is the organisations for everyone who has plans to temporarily or permanently move to a different country. With a beating heart in Brussels and a network of more

than eighty representatives outside Belgium, we inform and raise awareness. We simplify the emigration process with diverse initiatives, such as info days, webinars relating to social security, fiscal matters, education, etc. We help to make the big step smaller.



'Our foundation is celebrating its sixtieth birthday in 2023 and although a lot has changed in the past decades, there is still a lot of need for information. An international move is one of the most radical things that a person can undertake in their life. The necessary preparations are not an excessive luxury.'

You also bring out a magazine. How often is it published?

'Four times a year. The magazine has been—and continues to be—a business card for the foundations. It is also something many people hold onto and keep. We communicate regularly with tens of thousands of Flemish people in other countries. This is with a monthly accumulated reach of approximately 80,000 via the (online) magazine, website, social media, a digital newsletter.'

With 300,000 Flemish people worldwide, it's inevitable that fascinating subjects will be there for the taking. What stories are the most memorable for you?

'Although a lot of people face the same challenges, every story remains unique. The success stories are the nicest, but with VIW, we don't push the more difficult subjects out of the way. Think for example about growing up in a different country, the life as an expat partner, homesickness,

returning ... What has always stayed with me is a family with two children; I spoke to the two daughters three times, when they were 8, 14 and 18 years old. The process of growing up in diverse foreign countries and in a regularly changing environment made them develop with universal values.'

Is the focus point for VIW more on entertaining than informing—or what balance do you look for in the content?

'Providing information is the core of our organisation, both via personal advice and through digital and printed publications. A lot of people underestimate the impact of moving house. A thought of a new life is inspiring, but it's not a simple decision. This is why our publications tackle all facets of the emigration and expatriation process, from A to Z, without any taboos.'

How do Flemish people in the world itself respond to the (online) magazine?

'The range of information, spotted with testimonies from people who have actually done it, speaks clearly. People appreciate the attention for the human and social aspects of emigrating. A nice story, that is above all nicely told and presented, can really give shape to a search for a dreamland.'



Which Flemish people—celebrities—who are now living in other countries would you like to include?

'We guided Staf Coppens with his move to Sweden. He definitely deserves a place in our magazine.' ■



VLAMINGEN IN DE WERELD

- Schaarbeek
- 210 x 297 mm
- 40 p
- Offset Wit 120 g/m²

TREND REPORT

FOUR PRINTING TRENDS

THAT MAKE THE DIFFERENCE



Printing is about more than just ink on paper. It's a powerful medium that reinvents itself time and time again. Would you like to invest in printing with more impact? Our online printing company, Belprinto, has identified four trends to optimise your results.

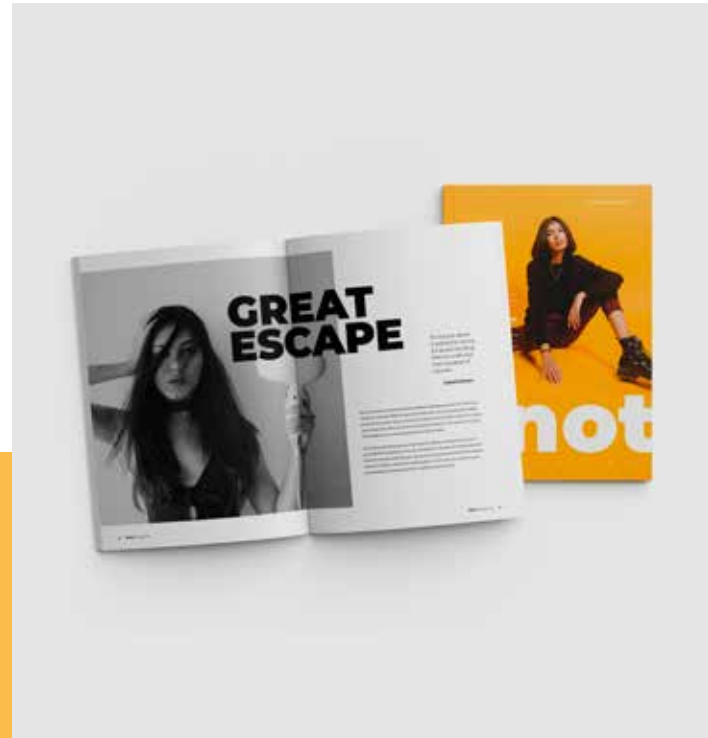
B BELPRINTO

TREND 1 More interaction

Printed material is often used as a way to promote products and services. Today, advertising brochures and informative flyers are still relevant, but in many cases, they make room for something that goes beyond just advertising. Professional printing is changing from a one-sided sales message into a two-way conversation that involves and inspires customers. By offering more than pure promotion, you create more involvement and trust with your audience. For example, a great many brands now have their own magazine or an extensive flyer in which they talk about themselves, but also offer added value through tips and tricks. Think about paint brands that make coffee-table books full of inspiring interiors on the basis of colour.

TIP

Find out how to master this trend. For example, you might bundle expanded customer testimonials, interviews with experts from your sector or content about related topics. Create content that gives your customers printed material they will want to keep for a long time.



TREND 2 Clever synergies

Although the digital revolution has led to a deluge of online communication possibilities, printed materials continue to be relevant. In fact, printed and digital materials support each other in a world where change after change is being announced.

Instead of an 'either-or' scenario, at Belprinto we are seeing an 'and-and' approach. Companies are combining printed materials and digital tools to create synergies. For example, companies are ordering business cards with QR codes that automatically save contact details in your smartphone.

TIP

Clever integration also creates a holistic experience. It keeps your products, services or events top of mind with your audience. Think about mail-outs that encourage customers to request your physical brochures or magazines. Or make physical invitations for digital workshops or master classes.



TREND 3 Printed materials with impact

The question is whether this trend still needs to be considered a trend. Today, sustainable printing is an essential factor for everyone who is involved with printed materials. What we notice at Belprinto is that awareness of this topic is still growing. Recycled paper and more sustainable finishes, such as blind printing, are very popular options. Blind printing techniques—or embossing—do not use any ink, creating a permanent relief. There is also growing interest in thread-sewn binding. This is a more sustainable option than glued binding because when the glues dry, they become like plastic.

Would you like to make a more positive impact? Choose a fabric cover instead of a paper cover with a plastic coating. Plus, printing in a standard format is more interesting than variant formats because it results in less waste. Cut-off waste is recycled, but still results in extra energy use and costs.

TIP

Weigh up the different options. You'll make the most sustainable choice when you opt for printing that can be kept and used in the long term. A hardcover book has a larger impact in relation to production, but is also kept for longer. The chance that a book like this will need to be replaced is much smaller. We also want to make a difference with our energy policy. Every order that runs via Belprinto is compensated through recognised CO₂-compensation projects and is therefore 100% CO₂ neutral. As well as this, we are fully focused on renewable energy and expanding our recyclable range.

TREND 4 Bold minimalism

Design is an essential aspect of printing. The puzzle pieces only fit together when the content has clear added value, the printing material is sustainable and of a high quality, and the design stands out. But a successful design is not easy to quantify and is particularly sensitive to trends. Today, the way to go is minimalistic designs with bold accents. Think about a striking PMS colour. PMS stands for Pantone Matching System; it's a universal colour-matching system. Every colour is linked to a numbered code through which the colour is always the same, in contrast to other colour systems. PMS colours are interesting if you always want to use the exact same house colours for your printed materials.

Would you like another subtle way to make your printed materials stand out? Go for eye-catching foil stamping. This is where a layer of foil is added to the printed materials in metallic or holographic colours. Choose Spot UV, a shiny layer on certain parts of your printed materials if you want, for example, your logo to stand out on a business card. Other options are soft-touch laminates that give your printed materials a very tactile feel, or coloured page edges. ■



TIP

In a world full of visual stimuli, subtle finishes stand out and a clearer message and look-and-feel draw the attention of your target group. Exactly what do you want your printed materials to say?

Belprinto is an online ordering platform that combines Graphius's years of knowledge and experience with a refreshing perspective. Thanks to the range of more than 50 sorts of paper and 30 unique finishes, you have access to 350 million possible product configurations, from luxurious hardcover books to ecological flyers.

Belprinto.be - @belprinto

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THE ROLLING STONES: ICONS

Iconic Images represents an enormous number of photographers and their archives, working many of their incredible images into wonderful books and publications. They include the Icon series, in which a variety of photographers bring to life fascinating cultural icons such as David Bowie or the forthcoming book celebrating Prince. In this case, the images are accompanied by the memories, tales or testimonies of the photographers. What better subject for this approach than The Rolling Stones? Graphius Magazine spoke to Carrie Kania, Creative Director and Publishing Director at Iconic Images, to find out more about The Rolling Stones: Icons.

Where do you start with a band like The Rolling Stones?

'It's really a kind of insurmountable task, trying to put together a book covering such an iconic band with such a long history. Especially since they're still going, still touring and have even just released a new album...

'But we were lucky. We were able to start at the beginning. The main photographer we are lucky to work with is the late Terry O'Neill—and Terry had incredible luck; he'd always tell us himself how lucky he was. When he was a young photographer working at a Fleet Street newspaper, one of the editors asked him to go down to a recording studio on Abbey Road. "There's a new band. I want you to take a few photos of them." That band was The Beatles. The photos Terry took were printed in the paper and the paper sold out. Before he knew it, his career was up and running. It was at that time, another young man named Andrew Loog Oldham called on Terry. "Listen: I've got a new band. Would you do for my band what you just did for The Beatles?" Terry said, "Well... You

know... I'm very busy. If the band can come to Soho, I'll show them around and take their photos." That band was The Rolling Stones. And we have used those Soho photos as a sort of visual starting point.'

It all sounds so casual and relaxed...

'It was a lot more relaxed back in those days. We have a great working relationship with another photographer, Gered Mankowitz. Gered was in a similar position in the early 1960s, just, you know, a young guy with his camera, and he started working with Marianne Faithfull. Now, she was managed by Andrew Loog Oldham, too. And so, at some point, the question came up: "How would you like to work this other band of mine? They're called The Rolling Stones..."

'And so, at Iconic Images, we have the archives of arguably the two most important music photographers of the 20th century, Terry O'Neill and Gered Mankowitz, working with The Rolling Stones at the start of their career; 1963, 1964, 1965. And that became the cornerstone of the book. We kind of

built up the rest of the book based on what those two archives opened up and made possible.'

Were the other photographers in-house or people you've pursued?

'A little bit of both. We have a nice mix of the in-house photographers we represent. But a publication such as this allows us to reach out to other photographers we love and want to work with. Again, we're lucky that so many people were so positive about working with us!

'I've also got to mention Bill Wyman! Bill Wyman was good friends with Terry O'Neill and Gered Mankowitz. Having access to Bill's archive was a wonderful addition to the book. Really, what's better than a photo that one of The Stones took of The Stones?'

Which photographer had the most impact on you?

'One of the real gems here was the opportunity to work with Linda McCartney's archive. The work we have is from before she was connected with Paul McCartney or the

"Really, what's better than a photo that one of The Stones took of The Stones?"



Baton Rouge, Louisiana, 1975
Photo © Michael Brennan

Beatles and long before Wings. Linda Eastman, as she was known in those days, was a fantastic photographer. And I don't know how I knew that she had Rolling Stones photos, but I had the opportunity to speak to the people representing her archive. "Listen: I'm putting together this book, and it would be terrific to have her work included." As a photographer, I don't think she gets nearly as much credit as she deserves. They're great shots. It's probably one of my favourite chapters in the book because it's all just so wonderfully unexpected. This is the real Linda Eastman. This is Linda the photographer. And to have those images included meant a lot to me personally.'

**How does the photo selection work?
Do you leave it to the photographers**

or do you give them specifics of what you're after?

'What really makes our Icons books special is that we allow the photographers to curate their own chapters. They have absolute approval over their photo selection. And then we interview the photographers—or work with their archives—to ask about their time spent working with The Stones. Every chapter is opened with these memories that kind of stick out in their heads, or of how they got to see the band, or how they got to that point in their career. And I think that makes it all very genuine.'

Were you able to establish a narrative across their whole career?

'When you do a book like this, you do want to have some pace to it. You want to have some variety. A bit of a

balance. You want to have a strong mix of portraits, stage, group shots, backstage, work, play. We also made the book relatively chronological—by no means are we calling this the most comprehensive, or the definitive visual biography of the band—but you do see the development.

'There's real charm if you look at the early photos. There's a lot of joy in their faces, they certainly have a lot of playfulness. You know, they're learning how to be celebrities. They're kind of learning how to pose. They're learning how to pose individually. They're learning how to pose as a group. When you do deep dives into Terry O'Neill's archive especially, we found a lot of portraits where they move around a bit. So in some, Brian's in the middle. And then in the next

Soho, London 1964
Photo © Terry O'Neill





frame, Brian's on the left. And they were definitely trying to figure out exactly what's going to work best for them in front of a camera. It's lucky for us photographers like Terry O'Neill were there and smart enough to let the boys experiment.

'Over time, you see the individual band members develop their own unique styles. The Beatles were very much focused as a band, wearing what were almost like uniforms. But The Rolling Stones, they're more like five individuals with five very unique styles. Charlie Watts is definitely an English gentleman, a bit more buttoned up. There's a great shot where he's even got a monocle! Keith was a bit more wild, with the scarves and the boots and the hair. And you can see them sort of develop over time, develop their individual looks. The photographers definitely helped to capture that evolution of style.'

What about the style of the photographers? Do you see development here too?

'With Terry O'Neill, we really wanted to showcase some of the earlier shots. You have the band walking, out and about in Soho with their suitcases, mucking around.



'Gered Mankowitz has a great archive of the Stones, but for his chapter, I really wanted to focus on the studio. You see, he was really kind of let in to the recording studio and the process... And that was unique.

'Later on, you have photographers like Denis O'Regan, who were established pros by the time they worked with the Stones. You get different perspectives. Due to the pressure and crowds, it's almost paparazzi-like when you have shots outside or in the street.

'And then, of course there's the stage work. They're still out there touring and giving their all in their performances. It really comes across in the photography. And that's quite incredible. Trying to capture all the band on stage at once is challenging, especially with Mick running around all the time. But you know, you've got five of them, so you try and get them all in frame. It's a fun book to look at when you're looking at it from that perspective.'

You worked with Graphius for the printing. How was that?

'We were thrilled! Thrilled with the quality of production, the quality of the book and the care taken in reproducing these images. We're dealing with negatives that are from 1963, 1964, so you have to think about that when you're looking at these photos; that's why quality production really matters when it comes to books like this. I think that they did a great job. It's a really handsome looking book. ■



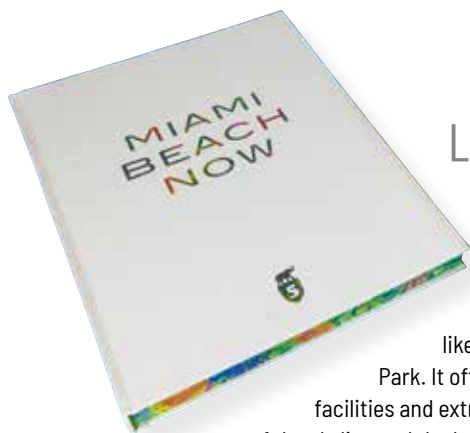
THE ROLLING STONES: ICONS

- ACC Art Books
- London
- 285 x 326 mm
- 300 p
- Magno Matt 170 g/m²

Above: In a Rolls Bentley, West Midlands Countryside, 1964
Photo © Michael Ward

Right: Hyde Park, London, 2013
Photo © Greg Brennan

THE DETAILS MAKE THE BOOK.



Luxury on every front

Miami is adorned with luxury apartments, but none are quite like what you'll find at the new Five Park. It offers residents countless services, facilities and extras, including an unmatched view of the skyline and the bay, a private beach club, charging points for electric vehicles, a private lobby and a welcoming area for dropping off vehicles, as well as a cinema, bar, fully equipped gym and more ... It was the task of the New York branding bureau Watson & Co to do justice to all this sublime luxury. And we have to say they truly succeeded. The book immediately catches the eye thanks to the colourful print on its edges. While the colouring of cut edges is a luxury finish that is often used, this detailed flower print is really in a category of its own.



MIAMI BEACH NOW

- Watson & Company
- New York
- 330 x 245 mm
- 264 p
- Munkens Polar Smooth Crisp White 175 g/m²



An ode to architecture

In a dreamy, poetic way, *Fragments d'une architecture euphorique* by Matthieu Poitevin highlights the art of architecture as a form of absolute creation and as an essential political action. It is a manifesto, an ode to architecture as a cultural discipline that can engage all humanity at a time when almost 85% of the global population will soon be living in cities. This unique book testifies to a lifelong battle, intense, highly demanding and unrelenting, but also full of light and beauty, where text and images answer each other, as the poet said, 'in deep unity'. The design of the book appears simple, but conjures up thoughts of a brick. In combination with the theme of the book, it too contributes to the story.



FRAGMENTS D'UNE ARCHITECTURE EUPHORIQUE

- Respect Media
- Paris
- 90 x 240 mm
- 160 p
- Munkens Print White 115 g/m²

GABRIELLE CHANEL

A BOOK WORTHY OF THE
V&A EXHIBITION

The first UK exhibition wholly devoted to the work of Gabrielle 'Coco' Chanel is being held at the V&A South Kensington. Production Manager Emma Woodiwiss was responsible for transferring a sense of the opulence and power of the exhibition from the museum halls to the printed pages of the exhibition book *Gabrielle Chanel*.

The exhibition catalogue *Gabrielle Chanel* gives the impression of elegance, intricate detail and quality from the moment you see the cover. What was the process involved in creating it?

It was a lengthy and complex process. We worked with book designer Daniela Rocha who had the idea of giving the book the look of a Chanel product. She found inspiration in vintage perfume packaging from the 1920s and 30s. As well as paying homage to Chanel the designer and the brand, the design also had to work well as a book cover that would look good in both the museum shop and the trade.

We wanted the cover to not just have a look of luxury, but to also feel luxurious. This is when we began thinking about printing on cloth. The production team at Graphius helped us source materials, sending over some swatches of printable pre-coloured book-binding cloth from their suppliers, Van Heek (Winter & Co). Our first print test was on a creamy coloured real cloth called Brillianta as we were trying to replicate the cream colour of the vintage perfume packaging. But it just didn't work, so they suggested a printable white cloth called Brillianta Calandré, which has a finer grain and a finer weave. We still wanted the cream colour though, so to achieve this we printed a bespoke pantone colour onto the cloth. This gave a much cleaner result. And because we were printing the colour, we were able to use the same colour ink for both the softback and

hardback books, in order to keep them looking consistent.

Printing on cloth is potentially very difficult. The cloth can absorb too much ink and the result can look flat. For this reason, Graphius had the cloth covers printed at their factory ADB in Antwerp where they specialise in LED UV printing. This process is particularly good for cloths and uncoated papers because the ink dries quickly. This means the ink stays on the surface of the cloth instead of being too heavily absorbed.

The border used on the front and back covers of the book also really stands out.

The border image is a detail from one of the dresses in the

book. The dress itself is actually blue, but we needed to create a neutral border in keeping with the design, and so first of all we tried converting it to greyscale. We really needed the sequin detail to render well, but in a single-colour black ink, it just didn't work.

We had to go back to the drawing board. We decided to try converting the border from single-colour black into four-colour black. This made it so much richer and worked much better in print.

And then the cover was ready?

Actually ... Not quite. The plan had always been to have a cover with different layers to it. There's a thin black frame between the

“We wanted the cover to not just have a look of luxury, but to also feel luxurious.”



DRESS SPRING/SUMMER 1937, SILK LACE, TULLE, V&A, T.748 TO B-1972. BEQUEATHED BY MRS FERN BEDAUX
Photo: Nicholas Alan Cope / Courtesy of V&A South Kensington

DRESS, 1961, SILK CHIFFON, SILK TAFFETA, V&A: S.1645-2015, GIVEN BY THE BRITISH FILM INSTITUTE
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London



SUIT, SPRING/SUMMER 1959, WOOL, PRINTED SILK, METAL, V&A: T.11 TO B-1971,
GIVEN BY THE EDUCATIONAL FOUNDATION, FOR THE FASHION INDUSTRIES, NEW YORK
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London





DRESS, SPRING/SUMMER 1923, EMBROIDERED SILK GEORGETTE, GLASS BEADS, GILT THREAD, V&A: T.86-1974, GIVEN BY THE HON. MRS ANTHONY, HENLEY
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London



DRESS, SPRING/SUMMER 1939, GROSGRAIN, SILK CHIFFON, V&A: T.32-1978
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London



DRESS, AUTUMN/WINTER 1969, WOOL, SILK, V&A: T.375-2009
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London



DRESS, 1932, SILK CREPE, SEQUINS, V&A: T.339-1960, GIVEN BY LOELIA, DUCHESS OF WESTMINSTER
Photo: Nicholas Alan Cope / Courtesy of Victoria and Albert Museum, London

sequinned detail and the cream-coloured area. This frame and the type for the title is foil blocked. This adds an extra dimension to the cover. The plan was originally to de-boss a layer too but in the testing this didn't work out, so we dropped this layer. The testing process was lengthy but necessary in order to achieve a cover that looked and felt right. And that was just the aesthetic side of things.

We were also worried about another potential issue. The museum shop no longer accepts products with single-use plastics, so that means the book can't be shrink-wrapped. And being covered in a pale-coloured cloth, without any kind of varnish or lamination, the book is vulnerable to marking and staining. We had to make sure it would be durable and avoid marking or being damaged. So, we had some sample cases made up and handled them in the office to see how they would endure. This went well and so we were happy that the books would be in good condition at the point of sale.

When the exhibition catalogues and the merchandising products for the exhibition are all displayed together, it all looks very clean and coherent. The books look lovely in the exhibition shop, which has lots of daylight coming into it. When you're working with

a relatively minimal design like this, there is nowhere to hide, so the production values and attention to detail matter more than ever.

What was your process for deciding which photos to use in the book?

There was a lengthy design and editorial process where images were selected for the book. For me, what's especially nice about this book is the range of imagery: interesting contextual archive pictures, fantastic close-up details, and full mannequin shots.

The archive images are sketches, illustrations, and even advertisements that show the garment in context as it was worn at the time. The quality of these images varies a lot. The new detail and mannequin photography is by renowned photographer Nicholas Alan Cope. This was an absolute gift to work with. The quality of the photography is superb and there is consistency for example in the lighting and backgrounds.

What was it like working with images from such different time periods?

With the archival photos, which show the garments as worn at the time, it's about image quality and them rendering well enough. As you move forward through time, the quality of the

photographs obviously gets a lot better. The archival images from the 60s and 70s tended to be better quality than the earlier ones.

The early photography often needs tidying up and cleaning, for example removing scratches or dust marks, and balancing colour. Often we'd need to retouch elements in the background such as distracting curtains or lighting, or in one case a cable that looked like it belonged to a vacuum cleaner! It's amazing what can be done in repro. For this book we worked with D.L. Imaging who are based in London and have done the colour repro for many titles for V&A Publishing over the years.

The new photography was easier to work with. However, when reproducing textiles, you sometimes get a bit of moiré occurring, which is when detail in the image looks distorted. Just to confuse things further, silks sometimes have moiré in them already. To be on the safe side, I would double-check with the curator. Is the moiré in the fabric, or is it an error that's happened between the image reproduction process and printing?

There was one photograph that had print-tested perfectly, but moiré suddenly appeared in the image on press. This is because the image size had

“For me, what’s especially nice about this book is the range of imagery: interesting contextual archive pictures, fantastic close-up details, and full mannequin shots.”

changed in layout and so to put it right we needed to zoom out once more. It was important to get a sharp and clean result on press for the detail photography.

How was the transition from screen to print?

In a lot of cases, this photography is quite dramatic and dark, with dark dresses on dark mannequins in front of dark backgrounds. They look great on RGB screens, but when you convert to CMYK, you inevitably lose some elements because the colour gamut closes in a little bit. Even with the best photography, there is often a loss in the transition from screen to print. With these images we needed to open them up slightly in repro to compensate for the slight filling in that would happen on press.

We needed to make sure that the process of going to ink and paper was going to be okay. Quite early on, we did one-sheet print-tests at Graphius to make sure that the images rendered well on the paper. I was looking as much at the backgrounds as the dresses on the mannequins; the background takes up quite a lot of space on the page. If it turns a little bit blue, or yellow, or red, it's instantly going to be noticeable. However, because the photography was so consistent, this was quite an easy pass through the image reproduction process and on to press. On press there was one colour adjustment that involved toning down the yellow. We made this change on the very first sheet and then everything else was run at the same densities.

Print testing was also an opportunity to decide which paper to use. We print-tested on Magno Matt, which is a standard coated paper and

Magno Volume which is also a coated paper but with more of a texture to it. The darker images printed well on both papers, however the preference was for the feel of the Magno Volume paper—and so, that's the one we chose.

What are your thoughts on working with Graphius?

We have a network of trusted suppliers we work with and for this job, Graphius were able to print to the required quality, were competitive on price at a point when paper and materials costs were especially high elsewhere—and offered good lead times.

The other factor is planning; this is a blockbuster exhibition, so we had to think about availability of stocks for reprints as well. Graphius were readily able to source the materials for us, so this was reassuring.

It was a good collaboration which culminated in a press pass. For me this was very enjoyable as I had not visited a printer for a couple of years. It was great working alongside the press minders who know their machines well, whilst I brought along a sense of what the final result should be.

The visit involved a tour of the bindery, which refreshed my knowledge of all the stages involved in case binding a book. Compared to working digitally where a lot happens instantly, it was a reminder that binding a book is a multi-stage effort where each stage requires a pause. Even after you print, you need to pause to let the sheets dry before you fold them. In fact, because it was a large print run, by the time I left, the factory floor was pretty much filled up with pallets of printed sheets from our book, waiting to be folded!

While I was at Graphius press passing I had a sense that we were going to end up with a lovely book. It's a privilege to have been involved in the creation of the book which showcases the iconic designer and the garments, and accompanies an exciting, blockbuster exhibition. ■



Gabrielle Chanel is the official exhibition book, created to accompany the exhibition, *Gabrielle Chanel. Fashion Manifesto* at the V&A South Kensington from 16 September 2023.

- Edited by exhibition curators, Oriole Cullen & Connie Karol Burks
- Design by Daniela Rocha
- Newly commissioned photography by Nicholas Alan Cope
- Colour reproduction by D.L. Imaging Ltd, London
- Available in hardcover and softback
- 288 pages
- 30 x 23 cm
- English, French and German editions



THE BnF:

MORE THAN 750 YEARS OF KNOWLEDGE AND CULTURE BROUGHT TOGETHER INSIDE OLD AND NEW WALLS...

The Bibliothèque nationale de France (BnF), as it's been called since 1994, was originally known as the Royal Library, then the Library of the Nation and the National Library, but is now the National Library of the French Republic. As heir to the royal collections that have been built up since the end of the middle ages, it is one of the oldest cultural institutions in France. After twelve years of renovations, the historical undertaking—the Richelieu site—was delivered completely renovated and modernised at the end of 2022. This is more than reason enough to take a look in this venerable institution, the publishing department of which has trusted its works to Graphius for years.

Upon hearing of the Bibliothèque nationale de France (BnF), you might think of the four open towers in the shape of books from the François Mitterrand site, which is located in the 13th arrondissement and was opened to the public in 1996. But the origins of this institution extend much further back in time. As well as the François Mitterrand site, the activities of the library also spread across other locations, including the Richelieu site—the historical birthplace of the BnF from the 17th century—the Bibliothèque de l'Arsenal in the Bastille

quarter, the Bibliothèque-musée de l'Opéra and the Bibliothèque de la Maison Jean-Vilar in Avignon.

The library of kings and scholars

The history of the BnF goes even further back than the current locations. More particularly, it can be traced back to 1368 when King Charles V set up his book collection in a specially designed space in the Louvre. This was the beginning of a tradition that later kings of France were happy to continue. In 1537,





King Francis I made the principle of legal deposit obligatory, meaning printers and booksellers were required to deposit all printed books that were sold in the kingdom with book traders in the Royal Château of Blois. This was a fundamental step for the royal library, which was brought back to Paris in the second half of the 16th century and survived the religious wars, although not without damage. It was from 1666 onwards, under Colbert, whose ambition it was to make the library an instrument for the glory of King Louis XIV, that the library really got off the ground. Colbert moved the library to the Vivienne quarter—now the Richelieu site—and implemented an active policy to expand the collections. The number of manuscripts doubled while the number of printed books quadrupled.

Purchases, seizures and donations

In just a few decades, the library became the most important one in Europe. Under Abbé Bignon, who was named librarian to the king in 1719, the library experienced unprecedented growth. He organised the library into departments and continued the work of his predecessors in the area of document purchases. He was also responsible for the opening of the library to the public. Encyclopaedists such as Voltaire and Rousseau, and other scholars now had the company of regular readers and the curious. The French revolution subsequently

had a deep effect on the library. In this period, the library of the king, which had become the Bibliothèque Nationale, expanded its collection considerably thanks to the arrival of hundreds of thousands of documents that were confiscated or seized, mainly from the clergy, but also by Napoleon's army in Belgium, Germany, the Netherlands and Italy. In the 19th century, the use of space in the library became even more onerous due to the large number of documents confiscated during the revolution. This was further exacerbated by a series of exceptional gifts, including antique vases, coins and the manuscripts of Victor Hugo.

The largest and most modern library in the world

In the 20th century, the ever-increasing stream of incoming collections and new media—particularly audiovisual—resulted in ever more acute conservation problems. The number of places for the readers no longer sufficed. The Bibliothèque nationale needed to respond to these difficulties, consequences of the growth of printing production and cultural demand. Information-technology tools and progress in the area of telecommunications renewed the available resources for the management and localisation of collections. Together with the digitisation of texts and images, they enriched research and reading practices, opening the possibility of consulting documents remotely.

During his traditional television interview on the national holiday on 14 July 1988, then-president of the republic François Mitterrand announced 'the construction and establishment of one of the largest and most modern libraries in the world'. On 20 December 1996, the François Mitterrand study library was opened on the banks of the Seine, with the opening of the research library in October 1998 crowning the completion of this major project. As well as the simplification and expansion of the access to knowledge, this new facility would also enable BnF to renovate the Richelieu site, its historical birthplace, beginning in 2010.

The challenges of the Richelieu project

As a major project, the renovation of the Richelieu location of the BnF offered the Ministry of Culture a unique chance to transform and modernise the historical birthplace of the library. It made it possible to restore exceptional buildings and 'decors', and to modernise the spaces and services offered to the public. While earlier architectural efforts were predominantly aimed

**“On 14 July 1988,
then-president of
the republic François
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“More than forty million documents have been preserved, for the most part in two locations: the François Mitterrand site for printed and audiovisual documents and the Richelieu site for the so-called ‘specialised’ collections”

at increasing the density of the spaces to allow for new rooms, this project aimed to clarify them, maintain them and make them visible. The challenge was therefore to consolidate, rearrange and reinterpret the conservation rooms, galleries, reading rooms and rotundas, while revealing the splendour of these spaces. The Richelieu site now offers an architectural journey from the 17th century to the 21st, combining the library's centuries-old roots with the modern-day world.

The move of the century

It took the architects twelve years to rethink and ultimately transform the entire historic building, with the goal being to maintain the original legacy while adding a touch of modernity. The renovation was performed in two phases to guarantee the continuity of services for researchers and to keep the library open. The first phase, from 2011 to 2016, was performed in the half of the building on the Rue de Richelieu and was aimed at the Labrousse hall, the spaces of the Performing Arts department and the Handwriting reading room. The second phase, which took place in the eastern half of the building along the Rue Vivienne from 2017 to 2022, covered almost



28,000 m². This included a number of emblematic spaces such as the Salle Ovale and three classed spaces, remains of the 17th-century Mazarin palace—the Mansart gallery, the Mazarin bedroom and the Mazarin gallery, a rare example of a baroque gallery that has remained preserved in France. Between 2010 and 2022, forty-two linear kilometres of documents needed to be moved, either to other parts of the site, or to storage spaces in various locations around the library.

Full identity

With the reopening of the Richelieu site in September 2022, BnF regained its full identity, spread across both banks of the Seine. More than forty million documents have been preserved, for the most part in two

locations: the François Mitterrand site for printed and audiovisual documents and the Richelieu site for the so-called ‘specialised’ collections: manuscripts, illustrations, engravings, photos, prints, cards and backgrounds, coins and medals, antiques and jewels. The BnF | Richelieu site, a centre of excellence dedicated to the history of the arts and heritage science, is now open to the broad public, offering a completely new range of cultural activities to draw attention to the unbelievable wealth of the BnF collections. The redecorated museum contains the full extent of the collections and is unveiling almost 900 pieces that symbolise the collections built up over the centuries and that follow a course from antiquity to today. ■



CHRISTOPHE GEVERS

A DISCRETE AND UNSUNG GENIUS

Until 10 March 2024, the Design Museum Brussels will be running the exhibition 'Christophe Gevers: The architecture of the detail'. As a tribute to this interior architect, photographer and journalist Jean-Pierre Gabriel has published a book, simply titled *Christophe Gevers*, printed by Graphius. It explains who this little-known genius was and looks back at the creation of the book that has just been dedicated to him ...



La Roseraie

Before we turn our attention to the book dedicated to Christophe Gevers, we want to introduce you to Jean-Pierre Gabriel. It's a name some may find familiar, especially considering many of his works have been printed by Graphius. He's a versatile photographer with a passion for gardens, architecture and gastronomy. He has the talent to use his pen and camera to describe what he sees and feels.

'As a self-taught artist, I began to work as a journalist and photographer for *Le Vif* and *Knack*, primarily in the area of gardens at first. But it was just a short step from photographing architecture in gardens to architecture and interiors, while still life brought me to exploring food photography. These three areas

Le Coq Aux Champs, a book of recipes





Christophe Gevers's house,
photographed in 2002



have developed in parallel, with one sometimes overtaking the other. Books like *Thailand: The Cookbook* and *Le Pain Quotidien* led to different international prizes and transported me to the world of top-chefs around the globe,' explains Jean-Pierre. 'In the field of interior photography, I owe Axel Vervoordt many thanks, as you acknowledged in a recent magazine. He trusted me with the photography of his exhibition in Venice. This was a challenge that made me grow and that also put me in a position to produce the book about the Doge's Palace.'

Who is Christophe Gevers?

Christophe Gevers (1928-2007) is a self-taught artisan who stands out for his use of raw materials that

become beautified over time. As a fan of refinement through simplicity and sublime efficiency, he has designed a lot of public and private spaces and his audacity is more and more relevant today. At the beginning of the Golden Sixties, the TBA chair, which had been awarded the Signe d'Or in 1959, announced Christophe Gevers's entrance into the world of design. As head of the course 'Furniture and Decoration' at the École de La Cambre from 1960 to 1992, he shared his experience and found the cultural medium for his colleagues.

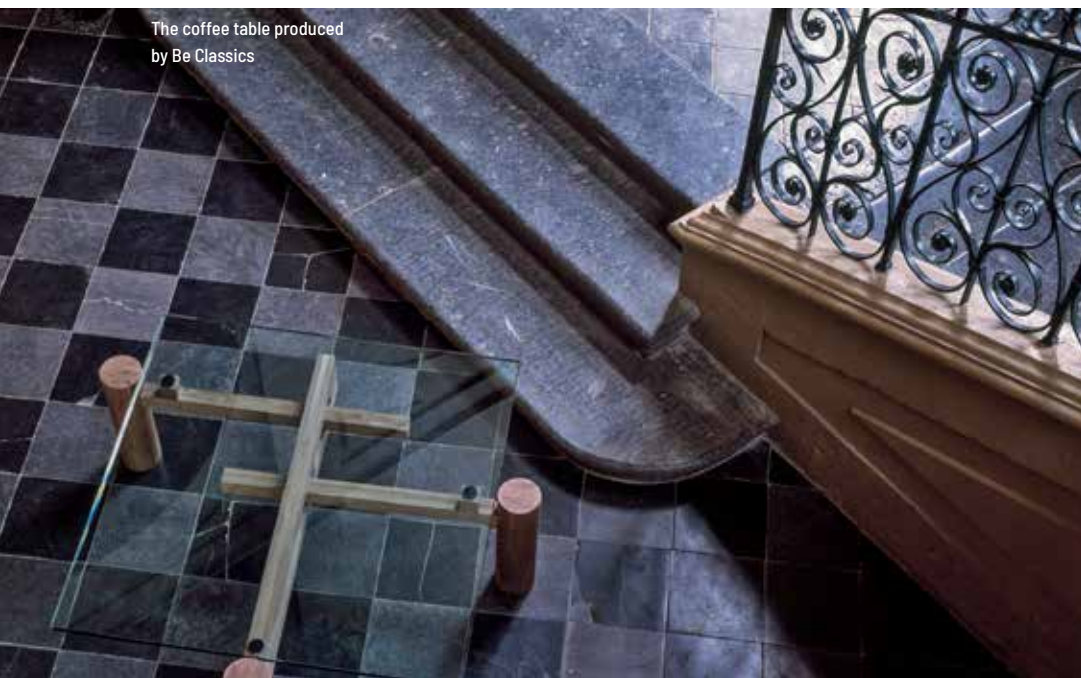
An unsung genius

Furthermore, Christophe Gevers is discrete and not particularly well-known.

'I met Christophe Gevers in May 2002 and interviewed him for an article in *Le Vif* and *Knack*. Although he could have bragged about his many achievements, from the Quick location on the Place Louise or the cultural centre in Sint-Pieters-Woluwe, to say nothing of Passage 44 and businesses that are still open today, such as Vieux Saint Martin and Canterbury, Gevers was a modest and discrete man. He preferred to talk to me about his work and his vision of interior design. At that time, I had no idea how great the artist was,' says Jean-Pierre. 'And I'm not the only one: in the course of the exhibition 'Christophe Gevers: The architecture of the detail', which is currently running at the Design Museum Brussels, the exhibition curator Giovanna Massoni noted that barely ten per cent of Gevers's work is known by the broad public.'

The reasons for the book

'It was to pay tribute to this discrete genius that I came upon the idea of producing the book *Christophe Gevers*, especially with the lack of a catalogue for this exhibition. This monograph was primarily to be a beautiful book of images, full of never-before-seen interiors, embellished with texts in the form of testimonies from his daughter Nathalie, friends, colleagues and clients. I'm thinking, for example, about Philippe Niels,



The coffee table produced
by Be Classics

“He was one of the rare interior designers who could bend iron or turn wood. In short, he was a craftsman or maker before his time...”

with whom he closely collaborated for forty years.’

An exceptional man and a professional

‘Christophe Gevers was seen as an exceptional man, because he had character and personality. If he was given a project, he worked it out by making an unbelievably precise model. He then went to the client and it was usually a case of ‘take it or leave it’. He had his own workshops for carpentry and metal-working, and as well as making models, he also made objects that he used in his designs. He was one of the rare interior designers who could bend iron or turn wood. In short, he was a craftsman or maker before his time...’

An important piece of journalism

‘The greatest difficulty in composing this book was the scope of the journalistic work and the need to compile all the memories. Beginning with Gevers’s known works, and thanks to the advice of his friends and clients, the doors began to open. Every door opened another one, and so on. It was fascinating work because I came to learn so much about the man and his vision on interior design.’

Printed in Belgium

This book, like various others, was printed by Graphius. ‘A lot of my books, such as *Le Chant du Pain*, *La Cuisine Contemporaine: Les Essentials* and works for restaurants such as Arabelle, Ma Cuisine Intuitive, Le Coq aux Champs and La Roseaie

are printed by Graphius—or by Dereume and Cassochrome, which are now part of the Graphius Group. I’ve always made a point of printing in Belgium. I’ve got nothing against other countries, but I’ve always said to myself that if I have the luck to be given work in Belgium, I’ve got to share it with other people in Belgium. And I do that while knowing that some of my international publishers print in places such as China. The cherry on top: benefiting from the knowledge of people in the industry. You do your best with the photos and text, and the graphic designer adds their interpretation and perspective. With the printer, experts point out details to you and balance the colours. That’s the benefit of the contact with professionals who love beautiful work,’ says Jean-Pierre Gabriel. ■



CHRISTOPHE GEVERS
 • Creative Communication
 • Brussels
 • 220 x 280 mm
 • 240 p
 • Magno Volume 150 g/m

Staircase, Canterbury Restaurant Ixelles (1992)
 Sculpture (wood) by Nicolas Alquin



‘CONTEMPORARY GRAFTING’: BUILDING BRIDGES BETWEEN THE PAST AND THE PRESENT

In 2023, after being ranked by the British magazine *Building Design* at number 52 on a list of the 100 best architecture agencies in the world, Wilmotte & Associés published two books with Edition Skira. *Design* includes 1,568 items born from the fertile and unique creative process implemented over the 45-year career of architect and designer Jean-Michel Wilmotte in the areas of furniture, lighting, textiles and objects. *Murano* is monograph dedicated to his work in Murano glass...



Architect, urban planner and designer Jean-Michel Wilmotte (born in 1948) set up his own agency in Paris in 1975. A cultured man, he has a predilection for projects that are related to modern transformations and the interior design of museums and cultural spaces. Over the course of almost fifty years, he has developed and diversified his activities and expertise, with the emphasis on large-scale architecture and urban construction. The many Wilmotte & Associés projects include the Grand Palais Éphémère and the five-star Hôtel Lutetia in Paris, as well as the headquarters of Google and JCDecaux in London, and the House of the United Nations in Diamniadio (Senegal). Projects currently underway include the Gare d'Austerlitz in Paris, the headquarters of ArcelorMittal in Luxembourg City and the future Centre Pompidou in Seoul (South Korea).

Wilmotte consists of two divisions, Wilmotte & Associés Architecture and Wilmotte & Industries Design. It's renowned for the eclecticism and quality of its work. We asked Jean-Michel Wilmotte a few questions about his vision of architecture and design, and about the works in *Design* and *Murano*, both set to appear this year...

What is your philosophy about architecture? How would you describe the Wilmotte brand?

'As an architect, it's of fundamental importance for me to design places

where people feel good. Practically, this means inventing timeless places that allow light in a natural way. But it also means using beautiful materials that develop a patina over the course of time and organising the transparency in the space so that there are sight lines immediately before the eye. Our architecture is characterised by sober, elegant lines with a great deal of attention for detail and quality. I think it's important that buildings age well.'

In which segments does your architect agency specialise?

'Our specialty is that we don't have one! All subjects interest us—and this is a way to stimulate our curiosity and get our creative juices flowing. We are structured around five major departments that cover our most important areas of knowledge: architecture, interior architecture, museography, urban construction and design... We are also particularly strong when it comes to breathing new life into old buildings through renovation. This is why we developed the concept of 'contemporary grafting', where we preserve the building, in whole or in part, by only adding those contemporary components that are needed for the new use.'

Which projects are you proudest of?

'I'm particularly proud of the wine houses that we realised (Château Cos d'Estournel, Château Pédesclaux, Château Mentone, for Laurent-Perrier

“As an architect, it's of fundamental importance for me to design places where people feel good.”

“I think it’s important that buildings age well.”



©Rodolphe Escher

champagne, etc.): I love wine and its *terroirs*. They have a strongly defined place in our heritage... Building a crawl space, designing a wine house... This involves combining and adding skills, techniques and knowledge. Museum projects are also close to my heart. Designing a museum route means deciphering a society, a culture, in order to make it familiar and to explain it to as many people as possible...'

How does contemporary grafting make bridges between the past and the present?

'By embracing the contemporaneity and rejecting caricatures, grafting is an intervention that highlights and emphasises the past of the building. It does this in mutual improvement: it's about the orchestration of the meeting, the marriage if you will, between two eras. The material choice

plays an important role in this dialogue between the past and the present. In the old Europe, where there are no longer many more places to build in the hearts of cities, grafting is becoming an important subject in the redesign of historical centres.'

What are the most important challenges architects face today?

'The most difficult challenge for architects is currently gaining building permits, keeping budgets under control and building on time! You battle with administrative procedures literally every day. Unfortunately, the design has become a very small part of the work. The budget, which always gets downsized, is the biggest enemy of quality. Regulations and standards create limitations that inevitably become obstacles to quality and reflection. This is why it's more important than ever that you're open to other countries.'

In the area of design, is there a common theme or underlying philosophy in your creations?

'If Wilmotte & Industries, our design studio, designs or redesigns an object, it is always done with attention for its 'architectural' composition: the hierarchy of the elements of which the object consists and the organisation of the tensions between these different elements. This formal clarification makes these objects 'legible', logical and ordered. It's about simplification of the form to simplify use. Design is a genuine research laboratory that makes it possible for us to reach, on a small scale, what we then realise on the architectural scale.'

What are your favourite themes and sources of inspiration?

'I'm very curious by nature, and I travel a lot, in France and abroad... My eyes are always alert, excited by the spectacle of the street, the differences in places that I visit, the nature as well... This constant movement, this accumulation of sensations, stimulates

my imagination and inspires me...
Modern-art museums that I visit a lot
are also a large source of inspiration.'

Which designs are you proudest of?

'I'm very proud of the moving furniture that we designed at the beginning of the nineties, like the Roller Box storage furniture, the Roller Glass coffee table, and so forth. In my opinion, they represent a formal achievement in the field of assembly techniques, the materials used, the refinement of the finish, the presentation of the mechanical elements that are specifically for the movement and the minimalism of the forms.'

How would you describe the books *Design* and *Murano*?

'Although both of these works are dedicated to my work as a designer, they're very different. *Design* is a catalogue that gives a summary inventory of all our creations since I began in 1975, with very accurate descriptions and an analysis by design historian Anne Bony. *Murano* presents our latest collection of vases and fixtures designed by the glass makers of Murano. One book is 720 pages long, the other 'just' 168... They're completely different, not even targeting the same readers. While the catalogue is primarily aimed at collectors, experts and traders in design objects, *Murano* is for a more 'open' readership and will be just as interesting for lovers of glass objects as people who love Venice.'

How do you conceive these kinds of books?

'The inventory catalogue *Design* is the fruit of a very long process that began a long time before we met the publisher. It took us more



than ten years to find, inventory and photograph the more than 1500 objects that were included... When this project was up and running, we thought about making it a book. The dialogue with the publisher was particularly important in rationalising the choices. The largest difficulty with this type of book is the enormous amount of information that needs to be managed: more than 1500 photos and more than 500,000 characters in each of the two languages (French and English). It was very difficult for the graphic designers to put together the layout: we needed to create a formal dialogue between images. And the proofreading and checking was colossal. By contrast, the *Murano* book then looked very simple to do, even though we had less than six months to

produce it. Fortunately, the publisher acted very quickly.'

What points of convergence are there between the catalogue design and architectural design or object design?

'In both cases, it's about the management of projects for which you need to keep to a schedule: publishers have 'seasons' for releasing books and you need to be on time. But what they even more fundamentally have in common is the composition work. If a façade needs to be beautiful, harmonious and well composed—which applies to, for example, a door handle—that applies to the whole of a book. The relationship between the format and the thickness needs to be in balance,

“Design is a genuine research laboratory
that makes it possible for us to reach,
on a small scale, what we then realise
on the architectural scale.”



©Slowphoto.studio

it needs to be pleasant to hold it, the graphic layout needs to be elegant, the images need to impress and the message needs to be clear. It's the same search for beauty, over and over again.'

Are there any other book projects?

'Yes, we always have at least two or three book projects per year that are internally followed up by a dedicated team. Books are very important to me, especially in this digital age. It is a manner of consolidating our best work and of building a story and an object—the book—around the project.'

How long have you been publishing books with Skira?

'The first book that came from this collaboration—dedicated to our museum projects—appeared in January 2021. We share in the same demand for quality. Skira's expertise in the field of art books perfectly matches my vision of a book in which the image reigns supreme... The photos are always reproduced with great care,' says Jean-Michel Wilmotte.

An extraordinary piece

For Skira too, the publication of this 720-page bilingual inventory catalogue with more

than 2000 reproductions was an extraordinary task.

'As well as the need to provide support during the ten or so years it took to complete this extensive inventory catalogue, the complexity of the publication process also lies in the fact that an inventory catalogue is a very scientific and technical work. You need to be able to find information in it very quickly because it is a work instrument for researchers, scientists, auction houses and so forth, and the works in it must be authenticated,' explains Nathalie Prat, Publishing Manager at Skira Paris. 'Because this work is destined for the design world, both Skira, a publisher of beautiful books, and studio Wilmotte wanted to give this book an aesthetic dimension. This is where the idea came from for a jasper pattern in two different colours on the back, as a result of which the book has an architectural radiance, a nod to Jean-Michel Wilmotte's other profession...'

A double jasper

'In fact, we could even call this a double jasper. There is a first, central jasper in 'Wilmotte blue' for the part of the inventory catalogue that sums up all the furniture produced by Studio Wilmotte, year by year, and a



second, black jasper of about thirty pages for the part with the historical photos. The rest of the page is white and contains the text section with an essay and an interview with Jean-Michel Wilmotte, as well as a portfolio of his furniture pieces in which his design language and vocabulary (shapes, tension, rhythm, details) are deciphered. This is why we used jaspers, a technically refreshing element, to bring the book closer to the spirit of Jean-Michel Wilmotte through the means of colour and shape. The result is a book that stands out in the masses and that, as an object, is also very beautiful,' says Nathalie Prat. ■



Murano

- Skira
- Paris
- 280 x 300 mm
- 168 p
- Magno Volume 150 g/m²

Design

- Skira
- Paris
- 240 x 280 mm
- 720 p
- Magno Volume 130 g/m²

THE PAST, PRESENT AND FUTURE OF FOOTBALL PROGRAMMES

There was a sense of urgency when sports design agency Twelfth Man contacted Park, a member of Graphius Group. They wanted programmes for four different UEFA Cup Finals printed, bound and ready for distribution across Europe and the UK within just five days. A problem? No. Everything ran smoothly, with programmes shipped across borders from Graphius printing locations in several countries, arriving at stadiums well before kick-off. The assignment inspired *Graphius Magazine* to talk to Michael Harrold, editor in chief for the finals programmes at Twelfth Man, about the past, present and future of football programmes.



The past

The first football programmes were printed back in the 1880s. A single sheet of paper or card containing details of the teams and the date of the match, they covered matches being played in the UK. Retailing for just one penny, they were designed to help fans keep score as they watched the match.

By the 1920s, clubs were producing programmes themselves, with images on the front covers specifically designed to attract the attention of their fans. The programmes were perfect for disseminating news, celebrating victories or helping fans move on after a loss. Within a few years, programmes were four to eight pages long.

Programmes for major matches and particularly finals began to turn into works of art. They were typically designed with more elaborate images than regular matches. Looking back on them today, it's clear that cover designs reflected the styles and fashions of the times. For example, finals programmes in the late 1920s and early 1930s have a distinctive art deco look.

The popularity of football skyrocketed after the conclusion of World War II, with enormous crowds attending every match. However, paper rationing was in place and programmes became largely drab, colourless affairs printed on poor-quality paper.

The quality slowly improved during the 1950s. Programmes began to incorporate photos and more information, with colour exploding onto pages in the 1960s. Prices increased too. The popularity of programmes led to pirated

programmes, especially for major games and of course, finals matches.

Stapled, pocket-sized booklets also began to appear, as well as large newspaper-sized programmes. With the use of saddle-stitch book printing, programmes began to be kept as souvenirs.

'The format of the programme was reassuringly predictable, whatever team you were watching,' explains Michael Harrold. 'Manager's notes, captain's notes, a review of the last match, the stats at the back (which I loved), plus the full fixture, results, line-ups and scorers from games that had been played.'

The present

The role of programmes is changing. While they once included news and updates to line-ups, it's become considerably easier to post this info on social media. Instead, programmes focus on in-depth material, telling the tales of the great teams, famous players and memorable matches. The

types and depth of statistics have also changed, reflecting the evolving interests and incredible level of knowledge and involvement of fans.

While tickets were often kept as souvenirs in the past, they're almost exclusively digital today. This has seen physical, printed programmes become more important than ever as a form of memorabilia and part of the tradition of attending a match. Printed as thick, glossy books, modern programmes are filled with trivia and high-resolution photos, clearly designed and printed for posterity. It is not uncommon for fans to buy two copies of a programme, one for reading and making notes in, another to keep in pristine condition for their collection.

As fans are so determined to have them, programmes are no longer just available on game day at the stadiums, but are now mailed out to subscribers, can be purchased from clubs, ordered from dedicated sites on the internet and are even available as digital downloads.

The programme experience

'Programmes were part of my match-day experience growing up,' says Michael Harrold from Twelfth Man. 'Stopping to buy the programme—even queueing to get one—outside the ground was part of the excitement. I've still got them all—records of games I've long forgotten about in any detail, but which take me straight back to that moment—the walk to the ground, the spot on the terrace where we stood, or the smell of the burger van.'

'The advertisements pay homage to companies that only exist in memories, occasionally refer to jobs that would terrify modern health-and-safety experts, or leave us astounded that a new house used to cost just a few thousand pounds.'

Collecting programmes

Today, there are websites and companies devoted to collecting programmes. Other companies specialise in repairing damaged programmes. Understandably too, as the value of older programmes has gone through the roof. Auctions have seen a single programme sell for £35,000.

However, it is only rare programmes that command such high prices. Age plays a part in the scarcity and value of certain programmes, especially since in the internet age, programmes remain available at standard prices from any number of official websites, eBay and other dedicated platforms, long after a game has ended.

‘At UEFA HQ in Switzerland, there is a conference room where all the European Cup and programme covers since the 1950s are framed on the wall,’ says Michael Harrold. ‘This shows how much they’re valued, even in the age of digital content.’

The future

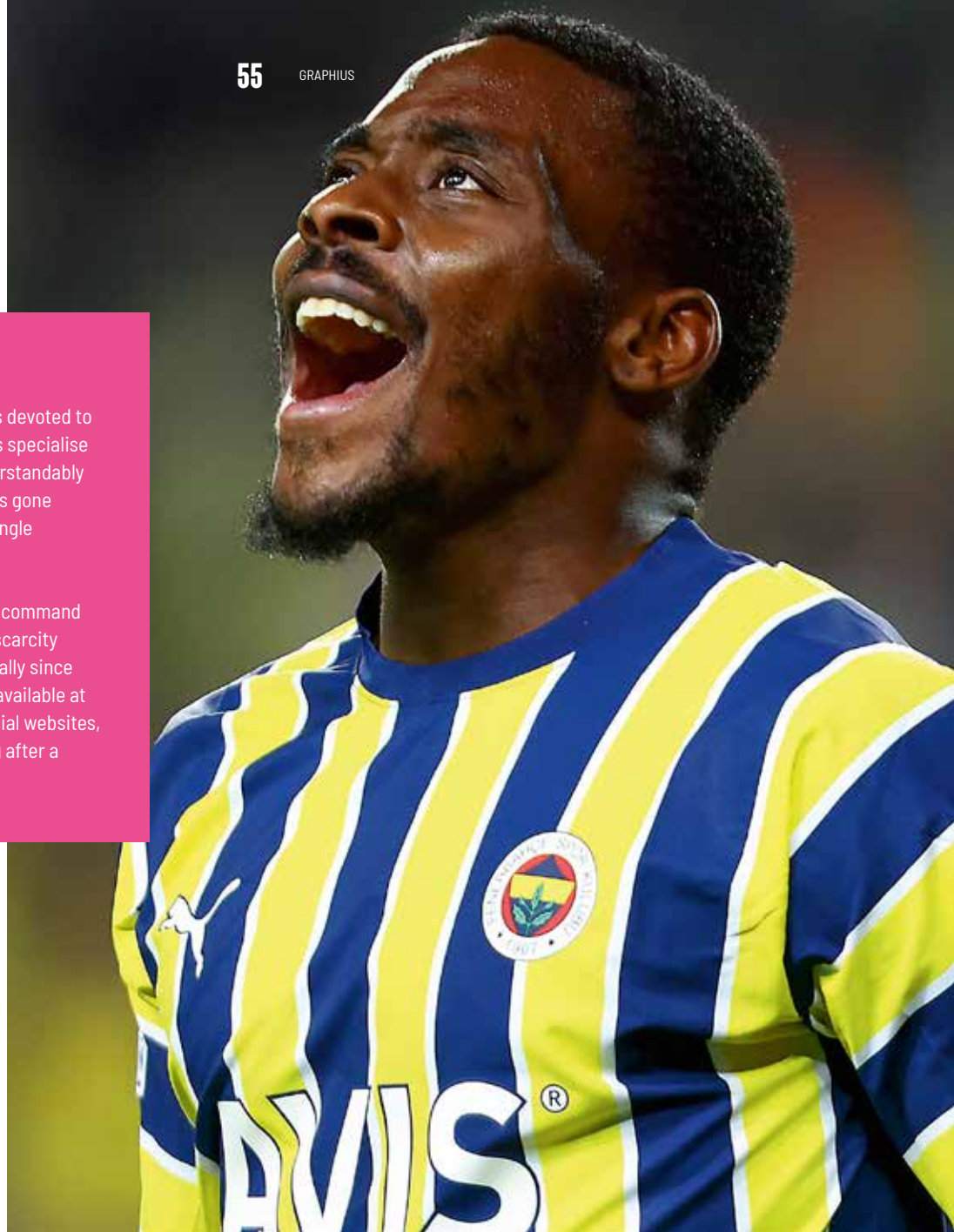
Programmes are now available in free digital versions. There are fears they will be the only versions produced for regular season matches in the future, but physical versions are still selling out ninety per cent of the time.

‘We produce digital versions of our final programmes, but it’s the print people really want,’ says Michael Harrold. ‘It’s understandable. There is nothing better than flicking through the pages of a magazine, rather than sticking your face in a screen. There is definitely a place for programmes for big matches like the UEFA finals. They’re keepsakes, mementos of a huge day in the life of any fan. I hope it stays that way.’

The five-day printing and delivery deadlines Graphius faced for the UEFA Cup Finals programmes this year testify to this importance. Rest assured, programmes full of powerful content have a strong future ahead of them. ■

UEFA PROGRAMME BOOKLETS

- TwelfthMan
- Park Communications
- London
- 276 x 216mm
- Magno Satin



A photograph of two red lifeboats floating on a calm body of water. The lifeboats are positioned in the middle ground, with one slightly behind the other. The water reflects the boats and the surrounding environment. In the background, there is a dense line of trees with autumn foliage in shades of yellow and orange. The sky is filled with soft, white clouds. The overall mood is serene and contemplative.

THE VERBEKE FOUNDATION

a refuge
on the cutting edge of
art, nature
and science



Anyone who has driven from Antwerp to Knokke—or vice versa—via the E34 will have noticed that, near the municipality of Stekene, there is something remarkable happening. Depending on which direction you're coming from, your eyes will be drawn to the left or the right: a gigantic helicopter—partly lost along the edge of the road—grabs your attention. A special eye-catcher, it's one of the more recent acquisitions to be made by one of the most unique and quirky museums in Europe: the Verbeke Foundation.

For the most part, highways are dull open corridors made from chunks of concrete along which thousands of vehicles rush from one point to another every day. Anyone who thunders along a Flemish *chaussée* will often see little of interest to the left or right. Houses, a lot of ribbon development, industry, large companies and so forth. It's not the case in the village of Kemzeke: that's where you'll find the Verbeke Foundation.

Before we headed along the drive way of the museum one chilly, drizzly October morning, we were welcomed by a herd of lost elephants. It's the artwork (*You Can Buy My Heart and My Soul*) of South-African artist Andries Botha: nine imposing animals manufactured from wood and recycled materials that usher visitors into a world of magic realism. And that's what the Verbeke Foundation is all about: it's a place that encourages dreams, introducing visitors to a world in which nothing is what it appears to be, where art sometimes soothes and sometimes strikes. Or scratches. Worth noting: the Verbeke Foundation operates without any subsidies.

Before we even step into the beautiful Orangery where we have an

appointment with Tineke Schuurmans, curator and head of communication, we are amazed by one marvel after another. First the elephants, then a McDonald's totem pole that reaches for the heavens, a gigantic footbridge from the Antwerp harbour (a work in progress; Ed.) and an impressive container installation with the description 'UNESCO World Heritage pending'. What immediately stands out at the site is its size—and not just in terms of surface area: the artworks themselves breathe grandeur.

'Grandiose, that's right,' says Tineke Schuurmans, who has served as curator and head of communication for years. 'Geert Verbeke has something about enormous things. It's a holdover from his past in the transport sector. Prior to Geert and his wife Carla establishing the Verbeke Foundation, their transport company was located here. Even before that, he ran a chicken company with 20,000 chickens. He went from chickens to logistics to art. When he turned fifty, he sold his company, allowing him and Carla to commit themselves to another passion: art. Geert has always had great admiration for artists and how they look at the world. When he sold his company and twelve hectares of ground opened up, he decided to completely devote

the area to art. At the time, he was already in contact with an artist for whom he transported work. It was this relationship that set the ball rolling. Geert and Carla were already collecting art before the sale. Today, the Verbeke Foundation is not just an (open-air) museum, but also a sanctuary for established and young artists, a place for events. You can even spend the night here.'

It's a very different place. The only one of its type. I can't think of which other places in Europe have the same atmosphere. Maybe the Danish free-city of Kristiana comes close, or Kunsthaus Tacheles in Berlin ...

'Maybe. Before they began this museum, Geert and Carla visited a few places in Europe for inspiration. As a dedicated anarchist-Dadaist, he wanted to create a museum that was different to every other museum he knew. It needed to be for everyone, with a very low threshold and high accessibility. On their quest, they visited Insel Hombroich for example, near Düsseldorf. And Museo Vostell in Malpartida, Spain. Along with the Dutch bio-art artist Martin uit den Boogaard—with whom Geert was friends—they looked into how they could best transform this place into a museum. The old stock route was changed into the museum



Above:
Will Beckers
(NL 1967),
Recover Out,
2011 ongoing
©Tineke Schuurmans

Above right:
Andreas Botha
(ZA 1952), You can
buy my heart and soul
(olifanten), 2006
©Tineke Schuurmans

Below right:
Verbeke Foundation
15 years, wall with
collages from own
collection, 2022

space, two greenhouses were built there, the chicken stall functions as a collage space and the former cornfield has been planted with 750 trees. The remainder of the twelve hectares was given back to nature. And, the earth that was dug up when we created the pond was used in the embankments that separates the site from the expressway.'

Nature is given a very active role here, often serving as part of the installations themselves.

'That's definitely the case. Geert's great love for nature is reflected in every aspect of the philosophy of the Verbeke Foundation, and often in the artworks or installations. Look, for example, at *Koe*, the artwork by Martin uit den Boogaard, with which the artist shows the public the rotting process of the non-consumable parts of a slaughtered cow. Uit den Boogaard has put the head, tail,

hooves and intestines of a cow in glass cubes, made airtight so the decomposition process goes more slowly. A lot of people turn their nose up at this, but it is a very interesting piece. It shows that death is not the end, that there are powers that keep working after life. In a different piece, he has, for example, placed electrodes in a dead animal and on a human finger made available by an artist friend. The energy that is released in the rotting process is transformed via the electrodes into images and sounds. Very interesting pieces with which the artist challenges the viewer and sometimes gives them an uneasy feeling. It's also the sort of art with which I have the most emotional connection. For me, art can be challenging, like a pebble in your shoe, a bit scratchy.'

A collage to children
In contrast to the visitor etiquette

in more traditional museums, in the Verbeke Foundation, people can walk around freely. There are no attendants keeping an eagle's eye on people. The art is free, as are the visitors.

'Oh yes. It's one of the core elements of the foundation: no attendants. People can move around freely here, walk around for hours or lose themselves among the works of art. For children too, there is a large discovery area where they can be free. You don't need to give them a 'tour', because they discover for themselves what they think is interesting and what they connect with. This childish amazement, surrendering to and accepting what they see, is beautiful. And often, children look at art with a different perspective to adults, with even more of a sense of wonder.'

If I were a child, I would be able to spend hours searching here. There

"People can move around freely here, walk around for hours or lose themselves among the works of art."



is something to see everywhere you go. Panamerenko's Journey to the stars is here, you can sit between the two humps of a camel or spend the night in CasAnus, the 'large intestine hotel' ...

'That's right, but the Verbeke Foundation is best known for its large collection of collage art. There are only a few collectors who have focused on this. In the meantime, the Verbeke Foundation has a very extensive collection of 7000 pieces, from a huge variety of artists. A few of the names that are particularly important for Geert Verbeke are E.L.T. Mesens and Paul Joostens, two artists from the 1920s and 30s, when Dadaism and surrealism were at their height, something that also comes out in the collection.'

The intersection of art and science

The attention that the Verbeke Foundation pays to art, nature and science is remarkable. The three themes are intertwined at the museum.

'Yes, bio-art is a branch of art that is given a lot of attention here. Or the



interchange of science and art, as in the bullet-free skin, an invention by the Dutch artist Jalila Essaïdi. It's a piece on which, among others, the Leiden University Medical Center and researchers from the Utah State University worked. Shooting tests have demonstrated that the artificial skin —into which elements such as spiders' silk has been processed— can withstand a bullet. It is five times stronger than Kevlar. The medical world has also shown a lot of interest because it might be used

in treating burns. Such artworks show that art—and looking differently at the world—can lead to very symbiotic collaborations.'

The Verbeke Foundation is now sixteen years old, but is still not so very well known among the broader public. That needs to change.

'Absolutely. But we still receive about 50,000 visitors a year. Not just museum visitors, but also companies that organise events here. It's always uplifting to see people react to

FROM AN INTERVIEW WITH *DE MORGEN* (13/06/2022):

‘E.L.T. Mesens. I’ve got great admiration for him. He was a musician first, but afterwards, he became an art trader. When a gallery went bankrupt in 1931, he purchased 150 pieces by Magritte with money from his father and aunt, and became rich. Or more importantly: it put him in the position to do what he wanted. He is my big example, in being clever, in being able to do everything. Some people say: I’m a bookkeeper and I just do bookkeeping. They don’t look around anymore. But he did everything: he had galleries in Belgium and London, he made collages himself, he was the liaison between French and Belgian surrealists. In Belgium, few people know him, but for me, he’s one of the most important figures in our art history.’



E.L.T. Mesens
(BE 1903–1971),
Magie, 1962,
collage,
21 x 28.5cm

what they find here. People who are used to going to work in a suit and suddenly wind up here sometimes find it to be confrontational. It’s sometimes a long way outside their comfort zone. Either way, public recognition is growing. I think that the exhibition of beautiful installations by Theo Janssen will give us a big push. Janssen is the man behind the ‘beach beasts’, independently walking kinetic constructions made of materials like PVC pipes. He builds the beasts himself on the beach at Scheveningen, and lets them live for one year. Afterwards, they’re fossils to him, and he builds a new one. In the meantime, the awareness of the Verbeke Foundation has increased thanks to TV programmes like *Stukken van Mensen* (the Flemish version of *Four Rooms*) and *Tussen Kunst en Kitsch* (which has a similar format to *Antiques Roadshow*).’

It’s almost impossible to answer this question, but which artwork do you think is the most special?

‘I’ll answer that by highlighting a piece Geert would like to bring more attention to: *La Lumière Cisterciënne Baudelo Gent* by the Dutch conceptual and Arte Povera artist Marinus Boezem, a piece made to honour the Verbeke Foundation on its tenth birthday. Thirty years after the planting of his *Green Cathedral* in the Dutch province Flevoland, Marinus Boezem planted a hundred poplar trees in the shape of the Baudelo church. It’s an impressive work that incorporates the scaffolding used for the restoration of the original church in Ghent. We reconstructed the scaffolding here and between the pipes, we planted a hundred poplars that, together, recreate the floorplan of the church. A nice example of how

nature takes its course, and how you as a human can try to do something to direct it, but never really succeed. The trees grow however they want. I’m really curious about how this will evolve in the coming years.’ ■



COLLAGES & ASSEMBLAGES

- Verbeke Foundation
- Stekene
- 210 x 275 mm
- 1008 p
- Arena Natural Smooth 1.15 90 g/m²

ART FESTIVAL WATOU:

discoveries on the border of word and image

What does the West-Flemish village of Watou have to do with Asterix and Obelix? Not much at first glance. But on closer examination, there is a parallel to be drawn between the little Gallic village that bravely resists the Roman occupiers and Watou itself. Watou may not have to deal with legions of fighters, but with its annual, well-organised—and stubborn—arts festival, it is transformed into the cultural epicentre of the Westhoek every year. We spoke with Annemie Morisse, coordinator of the arts festival.



Maarten Inghels © Maarten Inghels - Robbe Maes

'Since 2020, the organisation of the arts festival has been the responsibility of Stad Poperinge,' Annemie Morisse explains. 'When the new team, full of enthusiasm, wanted to begin on it, the corona pandemic broke out in full force and we had to limit the 2020 edition to a cycling route. In 2021, we could once again allow the art festival to take place, and for the first time, we decided to appoint curators: Chantal Pattyn, Benedicte Goesaert and Peter Verhelst. Apart from these curators, we also wanted to present art in a different way, and step away from how art is presented in museums or art galleries.'

'We were also prompted to do this from a subsidy perspective: the Watou arts festival was a lovely idea, but it could also be given greater value. We knew we had a number of really beautiful places where we could present art, the question was how to do it. I sat down with the artist Koen Van Mechelen to discuss this. When I

asked him how we could give Watou new energy, we landed on the concept of creating a sort of camp for artists.'

Camping artists. It sounds like a *Gesamtkunstwerk*.

'It looked like one (laughs). In July and August, we invite fifteen artists who camp here for a while in a small pop-up tent. In this way, we bring art very close to the village life because the artists are quasi-embedded in the day-to-day life. The camp from 2021 supplied the artwork for the art festival in 2022, and what's made in 2022 provides the artwork and installations for 2023. We explicitly choose *in situ* work by artists who have immersed themselves in the village and made works that are suited to the atmosphere in the village. You can't forget that organising an art festival for a little village like Watou has quite an impact. Through the year, there are a lot of cyclists who pass through here, but in July and August, the village is sometimes packed full, which isn't always easy for the

people who live here. We don't want to give them the feeling that they have nothing to contribute. And that's why we have more closely involved the residents in the festival since 2021: there are collaborations between residents and artists, and a number of Watou residents offer the artists accommodation. This way, we entwine the art festival with the village even more. And that benefits everyone.

'After the 2022 festival, we heard a lot of praise about the new concept. The new creations, the link with the village, the visual art and the poetry all appeared to be hits. It was a clear signal that we needed to go further in that direction. And so, this year we have, for example, worked out an accommodation arrangement for the first time. Visitors who booked a hotel in (greater) Poperinge are given a welcome package, with a number of regional products including a Watou beer. This works because it offers the local horeca added value. You can't forget there are more than 20,000

“Visitors to the arts festival really need to dare to be surprised.”



The Worth of Life
© Koen Vanmechelen,
photo by Goele Schoofs

people who descend upon Watou every year. That's a real financial boost for the area.'

Poetry and art: words reinforce thoughts

'As soon as the artworks are selected, Michaël Vandenbril, the poetry curator, goes looking for poets who want to write new poems for the different artworks,' says Annemie. 'He goes all out with a mix of place and poets, a cross between visual art and poetry. The poets create a new poem or text, inspired by the artwork and conversations with the artists. That results in a wonderful interplay of art and poetry.'

'One of the projects that I was very enthusiastic about came from Griet Dobbels, who had a project with a cow and a goat. She fitted a cow with a GoPro camera and let it wander about

in the landscape. At the same time, she did this with a goat in Palestine ... And suddenly that's now a real, proper video. There was a poem linked to it that Griet Dobbels read, and in Palestine, a Palestinian poet did the same. The Palestinian poet is now, unfortunately, stuck in Gaza. What this project shows so nicely is that we can connect the world with art. That local ideas can resonate very far away. I don't think we dwell on that enough.'

For the more culturally minded people, the annual excursion to Watou is almost like a pilgrimage.

'Yes, the art festival has a huge power of attraction over a lot of very artistically minded people. A lot of visitors stay here for a few days, not just because the range is so great, but also because they want to discover the region. And others want to see too much at once, and become

nervous because they haven't been able to see everything in a single day (laughs). It really pays off to stay here for a few days and to allow yourself, as a visitor, to be taken along by the festival. You don't just come here for the artworks, but there is also a live programme with poets and music and some fine dining every here and there. Plus, the Westhoek has something of a fascinating history.'

Definitely. Memories of World War I are kept alive here.

'Yes, there's no getting around that. Even now, more than a century after the war years, it remains a very current topic. The cemeteries have been classified as UNESCO world heritage, which makes them even more alluring. For example, every year, cycling fanatics descend upon Watou for the cycling loop that brings them to the Kasteel De Lovie. While they're

underway, they can discover various panels with war-related poems read by actor Tijmen Govaerts. It's a lovely route, with work from the likes of Geert Buelens, David Van Reybrouck, Maud Vanhauwaert, Alicja Gescinska and others. The idea is not to give such explicit attention to World War I every year, but I think that the people who come to Watou generally have broad interests and the places through which the "Great War" passed intrigue them.'

Prepare to be surprised

'Visitors to the arts festival really need to dare to be surprised. I like to compare it with, for example, what you see in the Verbeke Foundation. As a visitor there, you sometimes move from one surprise to the other, and sometimes you need to be a bit more open minded. It's no different in Watou. The artists who work here are not all famous—sometimes none of them are—and that may ask for a bit of effort from the visitor. And from the artist too, of course, because not everyone sees themselves camping in a little tent. It asks for a certain commitment in their mindset.'

Poetry also keeps being given a prominent place.

'Absolutely. For a short while there was talk of dropping it because we felt there was too little enthusiasm about it, but it appears that is absolutely not the case. Poetry continues to be a genuine added value for most visitors. Art combined with poetry gives the artwork a certain dynamic, a certain depth, and an extra layer. The poets make a new work, that thanks to the vision of the graphic designer, also gets an extra dimension. We could,

for example, just print the text on a poster, but that's too easy. We would rather choose to present it by audio or visually, printed out on one of the materials that the artist themselves has used. The poetry stays: that's been decided. It's what sets us apart from other festivals.'

In your eyes, what were the highlights of the recent editions?

'The project with the cow and the goat by Griet Dobbels; I had a personal connection with it. As well as that, I was blown away by the durational performance by Mikes Poppe, who pulled a statue through a field, in a sort of eternity loop. That performance was his own interpretation of "And the farmer, he ploughed on". Particularly impressive, because Poppe dragged the heavy statue around for hours as a sort of cross-carrying. Visitors could not only look at it, but at the same time, they heard his breathing through a pair of speakers. This had quite a lot of impact. A lot of visitors were genuinely touched by what Poppe did. His performance left no one unmoved. Some people sat there for an hour. Very special.

'And furthermore? I found *Border Water* strong too; it's an installation on the Heidebeek river. One half of this stream is Belgian, the other half is French. It's a piece by Bart Eysink Smeets, a Dutch artist whose fascinated by borders. For this installation, he placed an irrigation (or a hose) on both sides of the river and let a so-called Belgian farmer spray water towards France and vice versa. A nice image, that was. With a rainbow.' ■



© Robert Ssemplijja

"The poets create a new poem or text, inspired by the artwork and conversations with the artists. That results in a wonderful interplay of art and poetry."



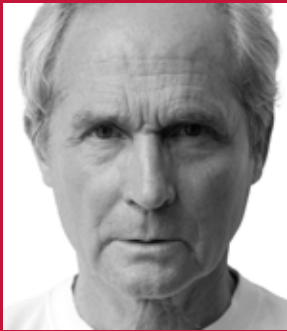
WATOU VISITOR'S GUIDE

- Cedric Verhelst
- 200 x 260 mm
- 176 p
- Perigord Mat 150 g/m²



“I ONLY ACCEPT VIOLENCE IF IT’S ARTISTIC”

At the Sorbonne, on Friday 24 February 2023, the first anniversary of the outbreak of the war in Ukraine, the French conceptual artist Jean Pierre Raynaud was responsible for the contemporary reinterpretation of a legendary painting by Pablo Picasso: *Guernica* (1937). With this piece, which he created and exhibited following a life-size reproduction of the painting by the great Spanish master, he reacted to the violence and absurdity of the war in Ukraine. Just like Picasso, he uses his work to denounce the cruelties of the Spanish Civil War and, more specifically, the bombing of Guernica. In response to our questions, the artist told us about the work that he will donate to the Ukrainian people at the request of Editions Jannink. Jannink will also shine his light on this previously unpublished piece in the book *Guernica/Ukraine*, with a symbolic edition of 2022 numbered copies, printed by Graphius.



“The greatest risk is that you make yourself look ridiculous, but Picasso is simply a genius. We all know that. But I’m not afraid of Picasso or anyone else.”

Who is Jean Pierre Raynaud?

‘I’m what people call “an artist”. In other words, I’m someone who makes art and who’s interested in art. Art has been my passion for 63 years and gives meaning to my life. I’m now 85 years old, but I still play in the ‘Veteran’ category. For me, art is a way of expressing who I am; I want to stay as close as possible to myself. I’m not someone who brings messages or expresses opinions. What I want to show is who I am as a human, as a person and in relation to a world. Although I voluntarily close myself off somewhat from the outside world, I’m not a loner in the true sense of the work and I’m even less of a hermit. I sometimes feel like someone who lives on the edge of society and is different. This suits me fine, because what interests me in people is that we are all different and that each and every one of us has different reactions, good or less good,’ says Jean Pierre Raynaud to open our interview.

What are your favourite themes?

‘Instinctively, I’m a very simple person. And I want to keep being simple, with limited means. I don’t want to speak if I’ve got nothing to say and to try to simplify the world. For me, the world is a bit like a road sign. This is why, in my work, I was interested in one-direction

road signs because these road signs are recognisable for everyone, both children and adults. You don’t have to speak a certain language to understand what they mean.’

Why did you respond to the invitation from Baudouin Jannink to make a modern reinterpretation of Picasso’s Guernica?

‘I simply wanted to respond to the violence in the world. It was my way of saying: “Yes, I’m committed too.” But I’m not dedicated to Ukraine or to what happens in Burma, Ethiopia or anywhere else in the world. As an artist, I’m dedicated to life, and that’s what I want to emphasise. I’ve chosen my side because it seems instinctive to me to stand on the side of the most vulnerable. I accept violence, but only if it’s artistic. I don’t want radical violence.’

What is the relationship between your work and Picasso’s Guernica?

‘That’s the problem with artwork; I don’t know whether we can talk about a relationship. It’s just my way of revolting, my way of reacting. Picasso reacted in his time, and I’m doing the same. This happens by means of what I know and how I need to do it, namely through the use of universal signs, such as the no-traffic sign. This is what I started in my first pieces in 1962.’

What are the risks if you try to create a dialogue between your own work and a masterpiece of the calibre of Picasso's?

'The greatest risk is that you make yourself look ridiculous, but Picasso is simply a genius. We all know that. But I'm not afraid of Picasso or anyone else. Maybe that's ignorance; you can like what I do or not. You can hate it, ignore it ... I just express myself and say who I am. I thought that this signage looked like the right way to oppose the violence of the world, just as Picasso did with his figures, with his torn and shattered bodies. But I thought that it was something more mental. The wounds are not just in the flesh, but in the head too.'

Your work was unveiled at the Sorbonne. What was the reason for this choice? Did it have a special 'flavour'?

'Mister Jannink proposed a number of locations where the work could be exhibited for the first time. I was immediately convinced to

choose the Sorbonne because it's a place a culture, a place of knowledge, but also a place for young people. Unlike a museum, which appears elitist and where people sometimes don't dare to go, the Sorbonne is a place of knowledge that opens the world.'

The Ukrainian president called on artists to respond to the invasion in Ukraine. How can art and culture in general be used as weapons against war?

'It's not artists who will prevent wars, otherwise we would know about it! I'm speaking as a person, as a homo sapiens. That is what interests me and what I expect from everyone. I would like that each of us, whether we are artists, plumbers or doctors, is in the position to account for our situation in this world, in a world that is violent and always has been. That's my answer as an artist. I've been lucky that I can express myself and can show that it is unbearable, unbearable for us all. We don't call on the artist,



17 h 30, jour de marché à Guernica, petite ville du Pays basque espagnol. Bombardements de la ville par 44 avions de la Légion Condor allemande nazie et 13 avions de l'Aviazione Legionaria italienne fasciste — attaques meurtrières à la mitrailleuse, aux bombes explosives et aux bombes incendiaires — une stratégie de la terreur.

26 avril 1937



Détail de Guernica peinte par Pablo Picasso en mai-juin 1937



but on the person. You cannot rely on artists to solve the problems of the world. Of course not. What an artist expresses is just a human being speaking out and that is how we should see it.'

How do we need to see the book that was published beside your work, and what do you like about it?

'It's a testimony that simply says what it means. I respond to the violence in the world as a person, but also as an artist because that's the only thing I can do. What I like about this book is that it is very personal to me. I bundled my thoughts, together with those of Baudouin Jannink, who is also a passionate man, to make this book. Personally, I think it's a book that is engaging, in the positive sense of the word. It shows in a certain way what it's about for us,' says Jean Pierre Raynaud.

Thanks to our patrons

The book is divided into two parts: the first is dedicated to Picasso's *Guernica* and the other to the work of Jean Pierre Raynaud. It is introduced by the speech given by Ukrainian President Zelensky during the Venice

Biennale in April 2022, and ends with images of the inauguration ceremony at the Sorbonne. The project, from the creation of the work to its marketing, including the exhibition at the Sorbonne and the handover of the very first copy of the book to the Ukrainian ambassador for President Zelensky, was initiated by Baudouin Jannink from Éditions Éponymes.

'The whole project was made possible by the support of the Picasso Administration, which manages the rights to the works by the Spanish painter, and a number of patrons, some of whom, like the artist and the paper factory, made a full contribution, while others, such as Graphius, made a partial contribution to the printing,' explains Baudouin Jannink. (this doesn't make Graphius' contribution sound very impressive)

An instrument of war

'As well as approximately fifty copies that will be donated to Ukrainian public and university libraries, all profits from the sale will be donated to Ukraine. This book, which is intended for all art-lovers, needs to be seen as an instrument of war. It's an

historic and artistic book, but wants to bring about change and influence people, which differentiates it from other books. Aside from the balance between Picasso and Raynaud, the most important complexity here is in the cardboard cover, which is reminiscent of packing for war materials — a risk in terms of aesthetics and transport.'

A nomadic work

No need to panic if you've missed the presentation of the piece at the Sorbonne ... 'Just as *Guernica* travelled all the way to the MoMA in New York to wait for the end of the Second World War, the two canvases will be on show at ST-ART, the fair for contemporary art in Straatsburg, and then in Barcelona. There are also ongoing negotiations with other cities and countries. In the meantime, I invite all art-lovers to discover the book,' says Baudouin Jannink. ■



GUERNICA / UKRAINE

- Editions Jannink
- Paris
- 295 x 295 mm
- 76 p
- Arena Smooth White 250 g/m²

Burger King opts for sustainability

Burger King has taken major steps in the direction of sustainability, replacing the plastic toys in their children's menus with books. This movement reflects a growing trend among fast-food chains across Europe, with books being increasingly seen as an environmentally friendly alternative.

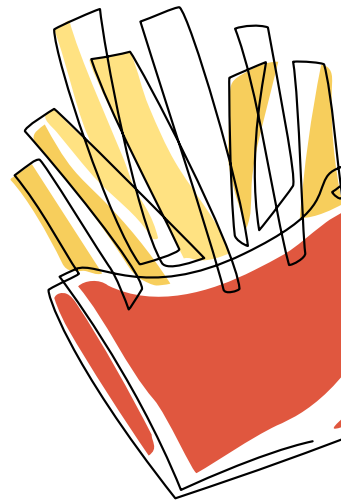
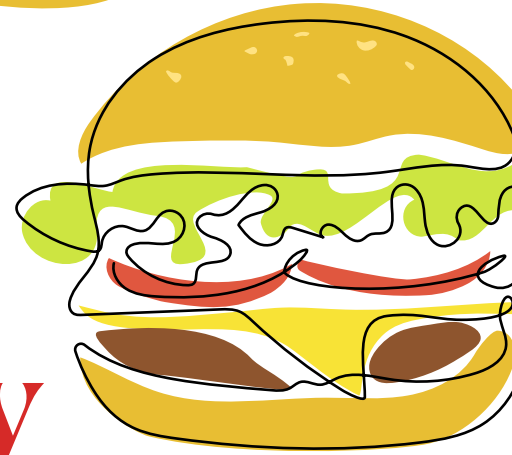
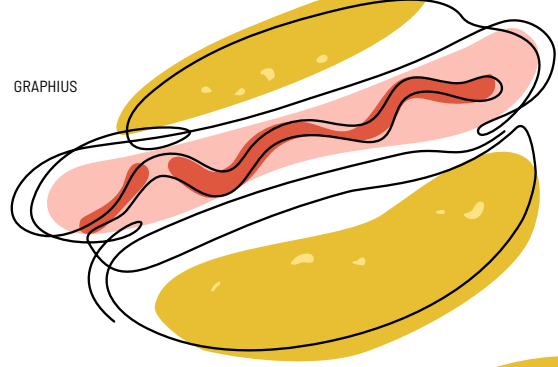
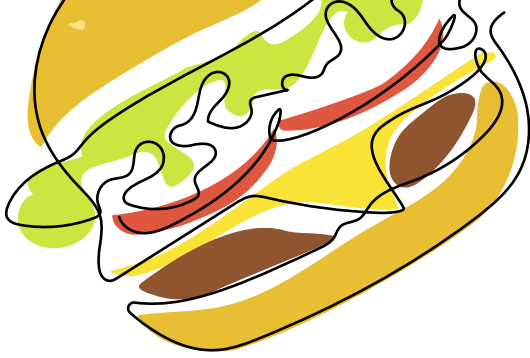
This movement was sparked by a remarkable event. In 2019, two girls in the United Kingdom launched petitions calling for fast-food chains, including Burger King, to stop offering plastic playthings in their children's menus. They received signatures and support from at least 500,000 people.

In response, Burger King decided to completely eliminate the inclusion of these toys in their King Jr. Meals. The strategy has not only contributed to the reduction of plastic waste, but has also led to a sizeable saving of 320 tonnes of single-use plastic in the United Kingdom and Ireland alone every single year.

It doesn't stop here. Burger King was not satisfied with just one initiative. As such, they extended their sustainability efforts to other European countries. In 2021, a campaign launched in Sweden and

Denmark saw plastic toys replaced with children's books from the *Peppy Pals* series. The following phase of the campaign, planned later in the year, includes colouring and activity books, as well as books aimed at children up to 12 years of age. Burger King Toy Promotion, which specialises in promotional products for children, was called in to help. Under the

name of PromoBooks, the company developed two projects: a range of hardcover children's storybooks and a range of softcover colouring and activity books. With this innovative approach, Burger King has not just confirmed their commitment to sustainability, but also contributed to reading pleasure and creativity among young children. ■





CO₂

REDUCTIONS IN FIVE STEPS

Sustainability has already been high on the Graphius Group agenda for quite some time. Every year, we communicate about our efforts to increase our positive impact on the environment and people—while simultaneously reducing our negative influence—in our sustainability report. With a view to professionalising the work we are doing in this area, we are now focused on actively measuring the CO₂ emissions of the entire Graphius Group and developing a plan to reduce these emissions over the course of time. Dirk Van Eynde, our sustainability coordinator, explains:

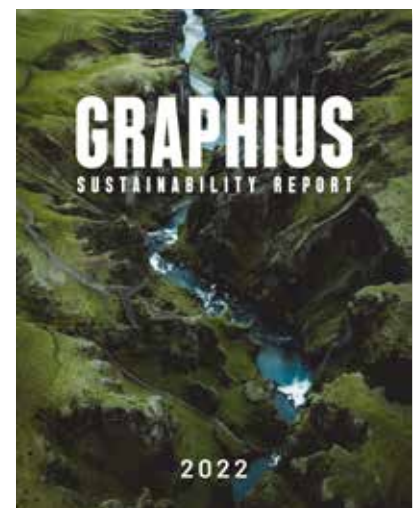
‘In 2020, our CO₂ emissions amounted to 918.84 tonnes. To make a realistic comparison, we introduced a new measuring unit: CO₂ emissions per 1000 sheets of paper and carton. Our goal is to reduce the CO₂ emissions relatively, regardless of further growth.’

In collaboration with an external partner, Graphius Group is currently working on a five-step plan. Dirk says: ‘We begin with a thorough measurement of our ecological footprint. Understanding our CO₂ emissions, the impact on our product and possible risks for the climate is essential before we can go any further. As such, in step two we will develop a clear strategy

with measurable goals and a roadmap. At step three, we actively work to reduce our ecological footprint by increasing efficiency, investing more in renewable energy and making our supplier chain low-carbon. In step four, we combine these efforts with CO₂ compensation programmes with which we work against active emissions that are inevitably paired with our operations.’

The fifth and final step includes the continued involvement of our stakeholders in our sustainability story. We keep communicating transparently about our efforts and results in our sustainability report. We recognise that it’s crucially important to continuously

communicate and collaborate with partners, clients and others. Stay tuned! ■



YOUCA Action Day

19 October 2023 was YOUCA Action Day. As is the case every year, Graphius was part of the event. More than 15,000 young people in Flanders and Brussels committed to helping various charities for the day. They went to work with a participating company, using the profits of their labour to support youth projects and global initiatives such as Plan International in Senegal. This brought Cyriel to our workplace for the day. Together, we will make a positive impact.



ESG workshop was a success

At the end of September, Graphius organised an inspiring workshop on environmental, social and corporate governance (ESG) which has been a great success.

At Graphius, we believe in sharing knowledge and experiences to inspire and educate others. Our initiative to organise an ESG workshop was warmly received by all participants.

During the workshop, we were immersed in essential ESG concepts. It didn't stop at informing and inspiring us—we took action! There were ideas and experiences exchanged between the participants, as a result of which everyone had sufficient material to enact positive changes.

After the workshop, participants could all enjoy an illuminating tour of our site in Ghent. Many thanks to all the enthusiastic participants!



New ventilation system

We recently installed a new ventilation system on our Sitma machine. This system was designed to remove any unpleasant odours from the press-and-seal process. The well-planned upgrade is a tangible step in our continual push to improve the work environment. Through the implementation of this system, we are not only ensuring a higher level of comfort, we are also emphasising the well-being of our dedicated employees, one of our greatest priorities.



Visitors!

Recently, seventy enthusiastic 9-year-old fourth-grade students from the Sint-Jozefschool visited our printing press in Ghent. The atmosphere immediately skyrocketed with the students very quickly becoming fascinated by the print-production process. Who knows? We may have inspired this happy bunch to join the graphics sector later. Thank you so much for your visit! It was a pleasure to see all that enthusiasm!





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