

GRAPHIUS

Magazine





WIDE RANGE OF PUBLISHING PAPERS



The Excellent Collection

GRAPHIUS MAG19



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GARDA
CARTIERE

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A magazine at the intersection
of science and fieldwork



“WE WILL STILL BE WHO WE HAVE ALWAYS BEEN, BUT NOW PACK EVEN MORE OF A PUNCH”

NPN

It became official on 7 Januari 2025: NPN Printing in Breda is now part of Graphius Group. The strategic takeover considerably strengthens the position of Graphius in the Dutch market. Commercial director Perry de Jong, the commercial face of NPN for more than twenty-five years, not only looks back, but also joins us in looking forward.

‘It feels like a logical step for us,’ explains Perry de Jong. We are standing by to go to press with this magazine on the eve of summer. NPN Printing and Graphius Group have digested the acquisition. If the takeover was an hors d’oeuvre, the further collaboration will be a seven-course meal. ‘In recent years, we have built up a strong reputation, in Netherlands and internationally. Our client portfolio is very broad, with clients from the United Kingdom, the United States and even Australia. But

to really grow, you need a network. The connection with Graphius Group offers that, but comes without us losing our identity. We will still be who we have always been, but now pack even more of a punch.

‘From experience, I know that an acquisition can sometimes cause a certain prudence or scepticism in terms of perception. But that’s not necessary. For our clients, everything will remain as it was, with the only difference being that





the whole world opens up behind the scenes. By joining forces with Graphius Group, we can take on greater volumes, we benefit from joint purchasing, and we have access to finishing and processing possibilities

that we previously had to outsource. Everything from pre-postal processing, packaging print work or larger print runs. As a result, we can respond more quickly and deliver more broadly, without having to compromise quality.'

There's a saying: less is more. But that doesn't apply here. On the contrary, the scale enlargement offers even greater benefits.

'Where we primarily focused on high-quality books, publications and brochures in the past, we can now also serve other markets. The technology and expertise within the group help us to expand our range. As well as this, we feel strengthened by the fact we are now genuinely part of a broader family. We are not just swallowed up, so to speak, but embraced.'

We feel strengthened by the fact we are now genuinely part of a broader family. We are not just swallowed up, so to speak, but embraced.

Stay sharp

'I've now been working for NPN for more than twenty-five years, and it's still an interesting and challenging job. Without the challenge and variety, I wouldn't be able to function optimally. Fortunately, I'm sitting perfectly where I belong. NPN takes the view that 'cannot doesn't exist' and that reflects the way I work. Creativity, for

We are bringing a world of experience with us, a close team and a client-oriented culture. What makes us unique is that we genuinely understand what a Dutch client expects.

me, is not in painting or drawing, but in thinking of solutions. How do you translate a complex client request into a feasible and attractive product? That's always interesting.'

What in your work has changed over those years?

'In the beginning, everything revolved around personal contact with clients here in the region. Nowadays, I have regular contact with people in London, Sydney or New York. Our online visibility, together with word-of-mouth advertising, has put us on the international map. As well as this, we have really grown up into a quality brand. Clients know: if it needs to be really good, you go to NPN. And you know what I think is so special about this job? The combination of technique, insight and communication.'

You've already said it: by coupling NPN to Graphius, you've increased your impact. Can you also say what the added value of NPN is to Graphius Group?

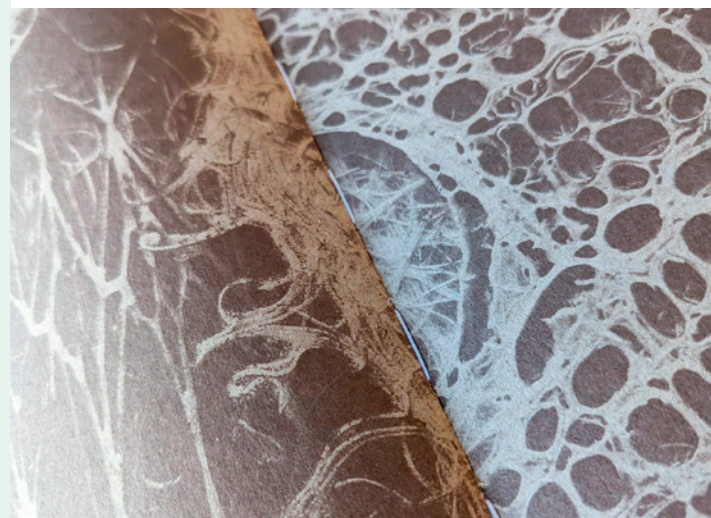
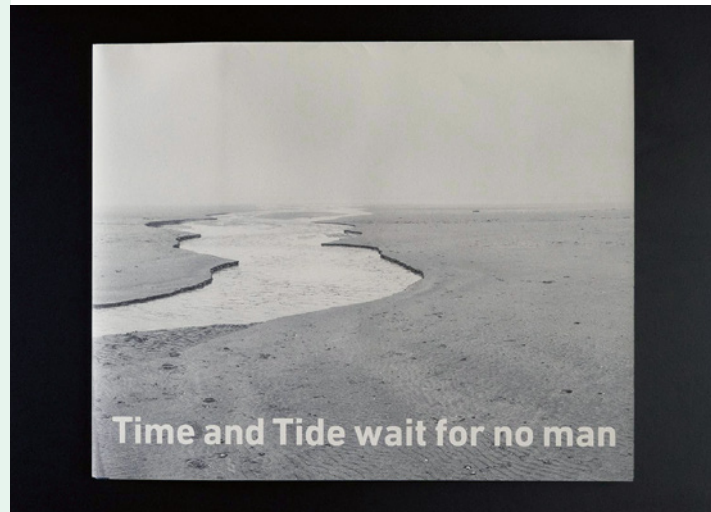
'We are bringing a world of experience with us, a close team and a client-oriented culture. What makes us unique is that we genuinely understand what a Dutch

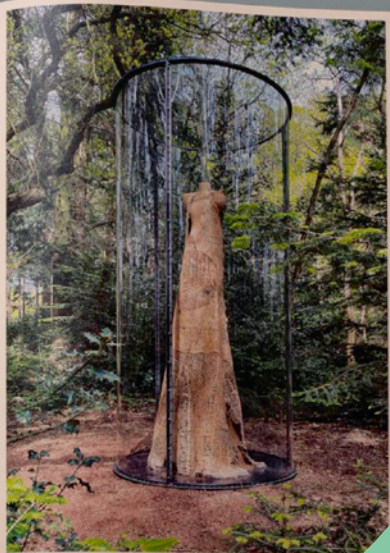
client expects. We know how you need to switch between being a designer, a marketer and a purchaser. We translate those different needs. If something can be better, we say it. Always with eyes for the end result.

'And don't forget, we operate in a highly competitive market, where it's important to connect clients to your company. If you're good at doing that, you're a step ahead. We do it by managing the expectations well and subsequently exceeding them. We ask targeted questions, think with the client, and dare to say no if something's not possible, although we then come up with a better alternative. We're known for being reliable, for thinking with the client, and for our professionalism. A lot of clients stay with us because they value the personal approach. And they recommend us to others. That's the power of reputation.'

NPN is often called 'the Dutch top'. Where do you think that comes from?

'We hear that a lot from clients and suppliers. But the actual confirmation is in the recognition.





“The quality remains, the personal contact remains. But we can now think along with the client even better, offer more and change gears more quickly.”

Every year, we are nominated for ‘The Best Designed Books’, which is a sort of gauge of our level. And if people from outside the Netherlands approach us because they’ve seen a beautiful book we made, you know the gauge is right.

‘With LED-UV Offset, in principle, we print everything from posters to a book. Our greatest differentiating ability is really in the printing of those books, publications and brochures that need to be high quality. LED-UV is a salvation, especially for uncoated or special paper types. Also for the fact that we can support clients with lithography; that makes a difference.

‘And when it comes to beautiful books and projects, I have a number of favourites. If I had to choose: the Van Gogh sketchbooks, the book *Interwoven*, and *Time and Tide* by Siebe Swart. In all these projects, we succeeded in raising the content and the printed work to a higher level. And the appreciation for that didn’t just result in publicity, but in new assignments too. That’s what you do it for.’

A little bit more

‘I don’t think very much has changed with the acquisition, except maybe that we can now offer that little bit more service. The quality remains, the

personal contact remains. But we can now think along with the client even better, offer more and change gears more quickly. The best thing is that clients barely have to notice it. For them, nothing has changed ... Except they’re being even better served.’

How do you and your team see the future?

‘With confidence. A lot of my colleagues have worked here for just as long as I have. We are well attuned to each other and there is a lot of enthusiasm about the new possibilities. Everyone who wants to is staying in their place. We’re continuing to work together on projects we are proud of – with new tools and a broader network, but the same mentality.’

And for you personally?

‘For me, this feels like a new start with twenty-five years of baggage. I’ll keep doing what I love doing most: looking for creative solutions, leading great productions and surprising clients with quality. But now with a broader playing field. That’s energising. And it’s nice to see that what you’ve built up together has now become a part of a larger story. Without losing the essence.’ ■



An act of beauty



© Shawn Williams Alamy

(AND A TOUCH OF LUNACY)



When renowned English artist Norman Ackroyd exchanged the temporary for the eternal late last year, it did not happen quietly. A few months before his death, he had begun work on what many art lovers and fans of the English etcher consider to be his *pièce de résistance*: *Alchemy on Anglesey*, an extraordinary art book in which Ackroyd's very essence is distilled. A beautiful work, in red linen, and printed in a limited edition. Which already makes it *much sought after*.

If you drop the name Norman Ackroyd here, you might get some furrowed brows. Bring him up in the UK, you might get a very enthusiastic argument about just how significant Ackroyd has been to the British art world. And rightly so. Ackroyd devoted all his life to making etchings, and watercolors with the coastline of the British Isles as his outdoor studio. For decades he peered down the coastal horizon like a visual beachcomber, searching for intriguing images. Island, cliffs

and bays. Anyone browsing through Ackroyd's oeuvre today cannot help but conclude that he has built an impressive legacy. It is therefore not wrong to regard *Alchemy on Anglesey* as a special capstone.

How the book came about? For that, we spoke with Mike Goldmark, the man who breathed life into Goldmark Art more than 50 years ago and collaborated with Norman Ackroyd several times over the years. We spoke to him about his

friendship with master etcher Norman Ackroyd and *Alchemy on Anglesey*. "It was pure lunacy," Goldmark laughs. Which immediately set the tone of the conversation.

We meet Mike Goldmark in quiet Uppingham, a town one would associate with antique stores and cricket pitches rather than Picasso or Matisse. Setting: Goldmark Art, a kind of Alice in Wonderland for art lovers. Behind every door is a surprise, behind every work a story. The Sunday Telegraph once described it as "A paradise for art lovers," and not a word is lied about that.

Before we talk about Ackroyd's work, let's talk about Goldmark Art itself. Widely praised, yet you yourself remain very modest about it. You call yourself not a gallery owner, but a shopkeeper. Why?

"Because it's true. I am a shopkeeper. I quit school at 18,

“For decades he peered down the coastal horizon like a visual beachcomber, searching for intriguing images.”

had no qualifications, and worked at Sainsbury's and Marks & Spencer. There I learned how retail is supposed to work. Something I have largely ignored ever since. We do it our way here. And it has worked, for fifty years. Everything we do comes from a love of craft. Our last project with Norman Ackroyd is a prime example of that. It was pure lunacy," Goldmark laughs. "But the good kind.."

A chance encounter!

"Actually, the seed for Alchemy on Anglesey lies with my daughter Freya. At least, she caused Norman and myself to bump into each other again, about forty years after our previous collaboration. My daughter is a violinist, and because she needed promotional photos, she headed to London. By chance, she happened to stop in front of an old, peeling door. The perfect spot, the photographer thought, until a man opened the door and asked them what they were doing. My daughter and the man got to talking, and when the man saw that my daughter was carrying a bag from Goldmark Gallery, the man called out, "I know your father! That man turned out to be Norman. A week later I called him. We hadn't seen each other in thirty years."

And during your conversation an old idea surfaced?

"Exactly. Norman told me about a project on Anglesey from 2002. He had etched there with copper taken from an old mine. He thought it was a very poetic idea to use copper from the ground to make copper plates. Which he did, only the plates turned out not to be flat. When he used them in studio, he could only print a few etchings and his press broke. And could have been the end of his experiment, were it not for the fact that in our studio we also have a press, AND a printer with angelic patience. He worked for three weeks to



images © Norman Ackroyd



“His look. His absolute mastery of etching. His work is quiet, but charged. You smell the sea. You feel the rain. He was a poet who worked with acid and copper. When you see his work, you understand there is no need to add anything. He caught landscapes the way others catch music.”



get the etchings printed anyway. And guess what? It worked. Then came the question: what do we do with them? Three impressive etchings, all well and good, but how do you market something like that?"

Much more than craftsmanship

"We didn't think selling the etchings just like that was a good idea," Mike explains. "It was going to be a book, but one that would be completely in keeping with the British tradition of understatement and craftsmanship. In other words, it became quite a feat on that book. A linen cover, copper-colored details, watercolors by Norman, photographs of the landscape and the mine, an original 18th-century token (from the Parys Mountain Mine in Anglesey nvd.r.) that the miners received as wages AND a small piece of HMS Victory."

The hull of Nelson's ship that sank off the coast of Plymouth in 1744 ...

"Yep, that ship. The hull of Nelson's ship was - as with most ships of the time - made of copper. And from that hull we managed to get a fragment, which we put with the token as an additional artifact with the book. It's in an envelope in the box. Why? Why? Because it made sense. Because it felt right. Because we find that beauty is often in the details."

Norman Ackroyd was still able to see the result of all that labor. Shortly after finishing the book, he died.

"Yes, he did. During the making of the book, he was already elderly, but mentally still razor-sharp. He watched along, gave feedback, and saw the end result. Two days later he passed away. I

sometimes get asked if this book is a tribute to Norman Ackroyd, an homage, and I'm never quite sure what to answer there. Certainly it is, but it's more than that. Everything we make is a tribute to artists who inspire us. At the same time, it is also an expression of who we are. Everything that comes out of this gallery bears our name. So it has to be good."

What makes Norman Ackroyd so special?

"His look. His absolute mastery of etching. His work is quiet, but charged. You smell the sea. You feel the rain. He was a poet who worked with acid and copper. When you see his work, you understand there is no need to add anything. He caught landscapes the way others catch music."

Do you see in his work a kinship with William Turner, also known for his impressive landscapes.

"Yes indeed, but not in style. But in spirit. Both knew how to capture the atmosphere of a place in something seemingly simple. Norman's work sometimes reminds me of a daguerreotype: quiet, sharp, with a hint of melancholy. More than an artist, he was a printer. A craftsman. He has always remained modest about his work, humble. But in reality, he was the most important etcher of his generation. His work hangs in the greatest museums. And yet he kept working in that studio on One Morocco Street, to the end."

A thing of beauty

Why did you choose to produce the book in an edition of only seventy?

"Because that was the number of prints we could make from those

plates. Each book contains three original, signed etchings. So each book is also a unique work of art. You're not buying a reproduction; you're owning a piece of living history."

It is not the most financially logical model.

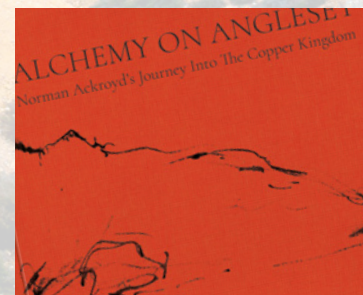
"Ha! Definitely not. But when has art ever been logical? Many of the most beautiful things were made without a commercial motive. We wanted to make something that stays. Something that will still inspire awe a hundred years from now."

What do you hope people feel when they open the box?

"Tranquility. Wonderment. Sense of pause. That's quite a lot in this day and age."

Has the project changed your view of art?

"It reminded me why we do what we do. Why we don't make fast art. Why we choose slowness, precision, integrity. Why - despite everything - we continue to believe in beauty." ■



ALCHEMY ON ANGLESEY

- Goldmark Gallery
- Uppingham
- 270 x 340 mm
- Munken Polar Crisp White Rough 170 g/m²
- 36 p



How Verilin enchanted the world from a niche

When Etienne Vercruysse set up Verilin in 1956, he could never have suspected his two granddaughters would one day be tailoring high-quality products for princes and princesses, artists, architects and starred chefs. But he certainly would have been proud. “As a small family business, it’s important today to be very aware and to follow the market with an eagle’s eye,” says manager Ilse Dedeken, who is upholding the honours of Verilin with her sister Anne-Sophie. “By specialising in tailored work, and looking for the niche in the niche, we have secured the existence and continued existence of Verilin.”

Verilin's headquarters has been in Heule for years on end. Ever since grandfather Vercruysse baptised the company, Verilin has strived to deliver the highest quality possible. The two sisters have been spoon-fed the West-Flemish work ethic by their mother and grandmother: you can pursue your dreams, but work hard for them and always keep your feet on the ground.

'There is a huge chunk of West-Flemish sobriety in our approach to business. And that's good. In a world where everything is evolving at the speed of light – even in our industry – it's important to keep a clear view of all the evolutions, to stay alert, keep responding to trends and what the market dictates. I think we are succeeding in doing that. Today, we are building on the craftsmanship of our mother and grandfather. My sister Anne-Sophie, my husband and I believe quite strongly in local products and keeping every step in house.'

And you certainly do that: Verilin produces high-quality table and bathroom linens, terry-cloth towelling and curtains, and everything is made to order. Your projects have won prizes a number of times: the two Henry Van de Velde Awards and the invitation to provide relationship gifts for the European Union for a year are just two examples from a history of successes.

'We are certainly very proud of them. But both my sister and I respond to that in a very down-to-earth way. We think it's great this is appreciated – even internationally – but we never want to lose

focus. Or get ahead of ourselves. Every project is a new beginning, and it needs to be finished every time. We strive for perfection, for every client.

'And that's reflected in our approach. With every new client, we begin with a blank canvas. It's especially important to first test the expectations, the direction and the approach. And then there's the question of the creative filling and shaping the whole project. For decades, we have been able to call on a team that goes to the very limits every time to accomplish the project. From a production standpoint, that's sometimes a challenge, but thanks to our expertise, we always find a suitable answer. From a technical standpoint, there are very many possibilities. The only reason why a project would fizzle out or come to nothing is because there's not a match with the client.

'The power of Verilin is in the balance between tradition and innovation. On one hand, there's the craftsmanship that has been passed down the generations, while on the other hand, there's the urge to push boundaries. We are proud of our roots. We see keeping the textile heritage of this region alive as an obligation. When we find the right, finely spun raw materials, we consciously work with Belgian linen and traditional techniques such as damask. Thanks to our Jacquard machine, we can reinvent the craft in a contemporary context. The play of authentic handwork and technological finesse makes our products unique, and recognisable.'



“There is a huge chunk of West-Flemish sobriety in our approach to business. And that's good.”



Internationally lauded

Verilin is adorned with modesty. And the modest attitude leads to exceptional projects. Because a lot of clients are happy to remain in the shadows, they find Verilin's sober approach ideal.

'We made our name through our approach. Service and quality are our absolute core values, and form the foundation of our Verilin DNA. More than screaming from the rooftops about whom we have worked with, we let our projects speak for themselves. And that ensures a very fine dynamic. It often happens that someone is at an event where we have, for example, provided the table linen; they then turn to us for a private project. As a result, we have a number of highly exclusive collaborations behind us.

Our service doesn't stop at weaving or stitching. We look, on behalf of our clients, for suitable washing services, or iron their tablecloths. Everything has to be correct, right down to the fine details. It's this involvement that ensures people keep coming back to us. A lot of our clients want exactly that: quality, without showiness. A lot of the time, we don't even know who the end-client is. People appreciate this discretion.'

We spoke with Peter Goossens, the chef at the three-star Hof van Cleve restaurant, in an earlier edition of *Graphius Magazine*. Your table linens are being used there too. 'Everything has to be right, down to the fine points,' explained Peter Goossens. 'And that includes the serviettes too. Guests come here for the total experience. It needs to have the right finish. Verilin is the obvious choice.'

'That's it. When Peter Goossens was visiting, and I told him that we were still a small family business, he gave a heart-warming reply: 'Small, maybe, but you do big things.' It feels good to be appreciated like that. Floris Van Der Veken, the new chef at Hof van Cleve, swears by Verilin too. We did a full restyling for them not so long ago, to everyone's satisfaction. Chefs who strive for perfection and have a flawless eye for detail find what they're looking for with us. When my sister, my husband and I took over the company in 2014, I began targeting prospects in that world. Today, it's the opposite: the chefs come to us by themselves. That they choose Verilin is excellent recognition.

'What also makes me happy, was the time we had a project for the American embassy. When the embassy approached us for the

“Being able to strike such an emotional chord through our work remains the most beautiful thing we do.”



commemoration of the Battle of the Bulge, it felt like an honour, but also as a task with a lot of emotional reverence. We wanted to go beyond just beautiful linen. It needed to have meaning. We designed special bed linen for a ceremony in Bastogne, where we were inspired by a historic gesture of humanity. During the siege of Bastogne in 1944, residents used white sheets to help the American soldiers, as a sign of surrender and hope. We wanted to make that gesture tangible in the design.

'We worked subtle texts referring to that moment into the white linen. The idea that textiles tell a story, that they can carry a memory, touched us deeply. And apparently the ambassadress too. When she received the sheets, you noticed that it really touched her. Being able to strike such an emotional chord

through our work remains the most beautiful thing we do. And that project perfectly captures what Verilin stands for: discrete, tailored work, anchored in craftsmanship with space for meaning. We are not a loud brand. But we make things that keep echoing.'

Tactility, even in printed work

Verilin also sets the standard for quality with their printed work. It's very beautiful and well-cared for.

'Yes; it can't be any different. We want that line of quality and service to continue on in everything to do with Verilin. Our printed work is our business card, and that needs to be finished properly. In terms of the choice of paper, the photos and the design: our printed work needs to be almost as tactile as the materials we work with. I'm also very satisfied with

how the catalogue looks, and what it radiates: timeless class. And that's something we always find at Graphius: the will, as a family company, to keep pushing forward, to make a difference in a world that is becoming ever more competitive.' ■



PAPER CUTS AND CULTURE SHOCKS: THE FACE IS ON DISPLAY

The Face—equal parts style bible, cultural oracle, and mischief-maker—was *the* magazine that rewrote the rules of cool. It staggered onto the racks in May of 1980, launched by Nick Logan, and quickly became the glossy playground where fashion, music, and youth culture ran wild. It didn't just chronicle the underground—it crowned it. Think Kate Moss's waif debut, Alexander McQueen's early edge, or the genre-defining look of Britpop. *The Face* didn't merely report on culture. It *created* it.



©Peter Ashworth. National Portrait Gallery, London

So, an exhibition? Way overdue. Enter: *The Face Magazine: Culture Shift* at London's National Portrait Gallery. Don't think nostalgia—rather a remix of a revolution. This show time-warps us back to the mag's heyday, fusing punk spirit with postmodern polish. You'll find iconic covers, raw contact sheets, and the attitude-soaked imagery that made it a tastemaker. A visual mixtape of four decades of rebellion, beauty, and hype. *The Face* shaped the culture—this exhibition shows you how.

Behind the scenes of *The Face Magazine: Culture Shift* exhibition, a powerhouse team brought the magazine's legacy to life with flair and precision. Production Manager **Priti Kothary** orchestrated the complex manufacturing and logistics, ensuring every iconic image and artifact was produced to perfection. Publisher **Kara Green** steered the

project with a visionary approach, aligning the exhibition's narrative with the magazine's enduring spirit. Sales & Marketing Assistant **Zoe Bott** amplified the buzz, crafting campaigns that resonated with both longtime fans and new audiences. Project Editor **Laura Cherry** meticulously curated content, weaving together stories that highlighted *The Face's* cultural impact. Publishing Assistant **Jemma Jacobs** supported the editorial process, ensuring every detail was polished to perfection. Together, this dynamic team transformed a storied publication into an immersive experience, celebrating

decades of cultural innovation. Graphius was eager to know more about the making of an exhibition catalogue of one of Britain's *punkiest* cultural magazines to date.

Printing a paper catalogue in digital ages: Can you tell us about the added value of print catalogues in these digital times?

Zoe Bott & Kara Green: In a world of scroll fatigue and endless tabs, a printed catalogue is a full stop—a deep breath. It's a sensory experience. It allows you to revisit the works, reflect, and absorb them on your own terms—no swiping, no screen glare.

“A tightly executed collaboration between creative minds, bringing *The Face Magazine: Culture Shift* to life in print—true to its legacy and visually unforgettable.”



“A printed exhibition catalogue creates a physical bond with the photography on display—something digital simply can’t mimic.”

While digital tries to dazzle with convenience, print seduces with presence.

Catalogues aren’t just informative—these days, they’re collectible. They elevate the visitor’s experience and act as lasting mementos of a moment in cultural time.

A printed exhibition catalogue creates a physical bond with the photography on display—something digital simply can’t mimic. As visitors move through the show, engaging with its visual and conceptual threads, the catalogue becomes their way of holding onto it. Long after the exhibition ends, it keeps that connection alive.

Printed catalogues also tend to go further than the exhibition walls. And while online content will give you facts, print offers context. Commentary. Layers of analysis. *The Face Magazine: Culture Shift* catalogue is packed with essays by curators and guest experts, interviews with photographers, and insights into the show’s themes. It builds on what you saw, making the experience broader, richer.

That’s part of what makes these catalogues valuable, even to people who never saw the exhibition in person. The gallery’s name, the credibility of its contributors—these factors give the publication authority. Combined

“In a world of scroll fatigue and endless tabs, a printed catalogue is a full stop—a deep breath.”

with standout design, striking visuals, and thoughtful essays, the catalogue becomes more than a takeaway. It becomes part of the exhibition's legacy.

For *The Face Magazine: Culture Shift*, print was essential. The original magazine thrived in the 80s and 90s, in all its glossy, physical glory. Magazine culture itself was a central theme of the show. So a printed catalogue didn't just make sense—it was a tribute. A time capsule. A way to step back into those decades and hold a piece of them.

And let's not forget—when it's done right, a catalogue can be a work of art. Every detail matters, from the cover to the layout. Museums and galleries know this. That's why they put care into creating something visually stunning. High-quality photography, printed on coated art paper, brings out textures and tones. The physical design, impossible to replicate digitally, adds depth and dynamism to the entire experience.

Can you walk us through the process of printing *The Face Magazine: Culture Shift* catalogue? What were the key steps involved?

Priti Kothary: It all started with the sacred ritual of print matchmaking—inviting bids from multiple printers, specs in hand, dreams in

mind. We wanted price parity, and also someone who could print like they *meant it*.

Graphius stepped up. Six months ahead of delivery, we were already deep in paper swatches, colour profiles, dummy books ... We mapped every detail from the thickness of the cover board to the exact punch of Pantone red in the title.

From plotter proofs to F&Gs, every stage was about pushing quality and consistency. If it didn't pop, it didn't print.

What printing techniques were used to ensure the highest quality reproduction of the images?

PK: Graphius printed offset litho on a B1 press—eight pages to view, running two-up. This setup gave us tight control over colour and image quality at every stage.

The image reproduction itself was handled by Dexter PreMedia, using identical colour profiles to Graphius. That meant smooth, consistent colour alignment—from the digital files, through to print, and right onto the paper. No surprises, no shifts—just precision.

To give the images extra pop and protect them from smudging or ink rub, we spot varnished every single



©Norbert Schoerner



“When it’s done right, a catalogue can be a work of art. Museums and galleries know this.”

©Jake Chessum

one post-printing. Some of the flat tints inside got the same treatment. It’s a subtle touch, but it adds real visual lift—like giving the photography a stage to stand on.

For the covers—both hardback and paperback—we used CMYK process inks alongside a PMS Red for the title *THE FACE MAGAZINE*. That red was matched to echo the iconic original while delivering a bold, consistent statement. To top it off, we applied raised spot UV varnish on the title and the subtitle *CULTURE SHIFT*, giving them tactile dimension and a slick, standout finish.

Sustainability is an important consideration in modern printing. Were any eco-friendly materials or processes used in the production of this catalogue?

PK: Definitely. FSC-certified paper, vegetable based inks, solvent-free adhesives—we even had solar power humming in the background at the Gent factory. Plates were processed without chemicals, using minimal water. This is an absolutely beautiful book; it’s also a conscious one.

Catalogue specifics—What kind of paper and binding were chosen for the catalogue, and why?

PK: For the interior, we picked 170gsm Burgo Respecta Satin—sleek, lush, with just the right gloss to let the photography breathe. The covers used Magno Satin (150gsm softback, 350gsm hardback) with anti-scratch matt lam. It’s tactile luxury meets museum-grade durability.

Were there any collaborations with designers or curators during the printing process to ensure the final product met their vision?

Zoe Bott & Kara Green: Absolutely. Lee Swillingham—Creative Director of *The Face* in the 90s—came on board as the catalogue’s designer. His style is unmistakable, honed at *The Face* and later at Suburbia, where he’s shaped campaigns for Gucci, Miu Miu, and Apple.

We worked closely with him to build a print specification that supported his bold design vision. His deep understanding of the magazine’s original look and editorial DNA helped ensure the catalogue embodied the past.

We also teamed up with curator Sabina Jaskot-Gill to fine-tune colour reproduction, making sure the printed images stayed true to the originals.

The final result? A tightly executed collaboration between creative minds, bringing *The Face Magazine: Culture Shift* to life in print—true to its legacy and visually unforgettable. ■



**THE FACE MAGAZINE:
CULTURE SHIFT**
• National Portrait Gallery
• London
• 252 x 320 mm
• 288 p
• R4 Chorus Satin 170 g/m²

Xandres

Belgian elegance with a conscience

In a fashion sector that is becoming ever more fast, loud and superficial, Xandres remains notably silent and steadfast. The Belgian fashion brand has been around since 1968, developing over the decades into a house of discrete luxury, worn by generations of women who choose style, comfort and quality over short-lived trends. While fast-fashion chains like Shein and Zara launch new collections on a weekly basis, Xandres abides by a different philosophy: that of sustainability, timelessness and inclusivity.





Anyone wandering along Belgian streets today may not notice it, but the country has an exceptional fashion history. Take the Antwerp Six, Dries Van Noten, Murielle Scherre, and Ann De Meulemeester to name just a few. We also have equally impressive brands like Xandres which has remained loyal to its target group outside the artistic fashion circuit. Local production, Belgian design teams and attention for women of all sizes make Xandres a silent powerhouse in the Belgian fashion sector.

We spoke with Didier Vanden Bosch, brand director at Xandres, about how the brand remains relevant in a fast-changing landscape, why Belgian roots matter, and what the fashion year 2025 should really mean for women.

'In my eyes Xandres stands for a combination of elegance, simplicity and wearability. Our collections are designed for real women, all their shapes and life phases. We want our clothing to feel effortless, but still remain stylish. For our collections, we use not only high-quality materials, but also make sure of a perfect cut and pay a great deal of attention to the finish. The result of this approach

is that a piece of Xandres clothing often lasts for years, and is worn for a long time. It's not clothing that's out of fashion after one season, not at all. The Xandres collection is designed to survive for a long time, and may even be handed down from mother to daughter.'

At the moment, fast fashion is everywhere. Brands like Shein offer super-cheap clothing, leading to new trends every week. How do you fight against that?

'By choosing, in principal, not to go along with it. Our approach is the opposite. Every time we design a new collection, it is done with the greatest respect for the item of clothing itself, the client and the process. What people often seem to forget is that making clothes is a true craft. Everything begins with the design and the pattern. The creation itself, and the making of the patterns, takes place entirely in Belgium. Due to salary costs, the production of ready-to-wear clothes predominantly takes place in Macedonia. But we know our production partners well and build long-term relationships. Mass production in anonymous factories has never been our model. Our clients rightfully expect that their

A combination of elegance, simplicity and wearability. Our collections are designed for real women, all their shapes and life phases.

**“I hope that they feel seen.
That they feel beautiful,
strong and comfortable.”**

clothing is made honestly and soundly – and we make sure that is the case. A part of the knitwear is in fact produced in Belgium, near Sint-Niklaas. But the real beating heart of the brand is the design studio in Destelbergen. From there, we build the entire collection – beginning with quality, style and timelessness.

‘And contrary to fast fashion – which is aimed at speed and volume – we resolutely choose a slower approach, for craftsmanship, and for connection with the client. A jacket or a blouse from Xandres is meant to be worn for years, not to be thrown away after being washed three times. This long-life approach is not only better for the planet, it’s also a form of respect: for the woman who wears it and for the people who make it.’

Inclusivity, all the way

‘At Xandres, inclusivity is not a trend, but a conviction,’ explains Didier. ‘For more than twenty-five years, we have made clothing for women a size larger. What began as a separate plus-size collection is now completely integrated in our main collection. Seventy per cent of our pieces go from size 34 to size 56. That’s still exceptional, even today. We believe that every woman has the right to well-fitting, stylish clothing, regardless of her size. And that goes beyond just sizes: in our campaigns too, we strive for diversity in ages, styles and body types. We want to show real women. Because real women wear Xandres.’

Today, everyone’s talking about sustainability to the extent that the word has lost its force. Nonetheless, as a fashion house, you get to deal with it on a daily basis: how do you strive to limit your footprint as much as possible?

‘For us, sustainability is not a trend that we hollowly chase. On the contrary, we invest in it heavily. Thus we have a sustainability programme where we consciously choose materials with low environmental impact. We use recycled materials where possible and we avoid over-production. We even go further: thanks to our ‘Care & Repair’ programme, clients can bring in worn Xandres pieces that we professionally repair and service, so that they can shine once again. As well as this, there’s our ‘Pre-Loved’ initiative with which we give high-quality, second-hand Xandres pieces a new life. And on Black Friday? Our stores remain closed. Instead, we organise ‘Green Friday’, a deliberate counterweight. No discounts, no encouragement to over-consume, just reflection about what fashion is today and what it really should be.’

A breath of fresh air through the collection

‘A new CEO came on board in Willem Wijnen, resulting in a fresh dynamic. Willem is a man with a lot of experience in the sector and a strong vision. Under him, we have wholeheartedly invested in growth outside Belgium. We are already active in the Netherlands and Germany, but there are plans to expand even



“At Xandres, quality is not a detail – it’s the common factor in everything we do.”



further out. At the same time, we are remaining loyal to our core: a Belgian brand that stands for quality, femininity and timelessness. The plan is to build on the legacy with a modern touch. Xandres has a rich history: we have been around since 1968 and you feel that in our collections. But at the same time, we also want to innovate. Today’s client is critical, aware and highly demanding. And rightly so. We want to inspire and support that woman – with clothing in which she feels strong.’

You chose Graphius as a printing partner. Why?

‘At Xandres, quality is not a detail – it’s the common factor in everything we do. That applies to our

communication as well. Printed work remains important for us, whether it’s about lookbooks, POS material or packaging. Graphius is a logical partner for us because they strive for the same quality standards. They think actively with us, advise us on a technical level and always deliver a high-quality finish. What makes them stand out is their involvement: it feels like a collaboration, not a classic client-supplier relationship. And that matches perfectly with our way of working.’

To close: what do you hope women will feel when they wear Xandres?

‘I hope that they feel seen. That they feel beautiful, strong and comfortable. A piece of clothing from Xandres is

not a costume – it’s an extension of who you are. We make fashion that doesn’t take over you, but strengthens you. That, for me, is the essence.’ ■



XANDRES

- Destelbergen
- 150 x 220 mm
- 316 p
- Arena White Smooth 120 g/m²

Célébrations Toscanes, or how you make a celebration from every meal...

*'A celebration, that's festivity, honouring with joy and gratitude ...'. With these words, Françoise De Keuleneer, nutritionist, but also lover of a simple and flavourful kitchen, takes us with her on a journey. Her latest book, *Célébrations Toscanes*, is a cross between an artbook and a cookbook and serves as an ode to the balance between people and nature, as an homage to the beauty of life, but also as a source of inspiration to cook with passion and awareness, in harmony with the seasons and the land.*



Based on a hundred simple, creative and delicious recipes, following the seasons and dispersed across about 300 pages, Françoise invites us, as friends, to take a place at her table and to be immersed in her world. She is inspired by Tuscan traditions and the principals of *Vitalité gourmande**, and puts the emphasis in her kitchen on sun-drenched fruit and vegetables from her own Tuscan kitchen garden, where essential nutrition is combined with authentic flavours. This is thanks to the soft cooking method and natural sauces based on the olive oil from L'Oliveto, her Tuscan villa, located in the middle of the enchanting landscape of the Sienese hills.

The love for cooking and nutrition

Françoise De Keuleneer trained to be a lawyer. Nothing pointed to her ever standing at the wheel – or at the stove – of a cookbook full of recipes inspired by Tuscany and respect for the planet. Except, perhaps, for her love of cooking ... 'I have always loved cooking, even when I was very young. One day, after having worked in various professions, I met Pol Grégoire. I then discovered how much of a positive influence his Alimentation Vive method had on my energy and vitality', explains Françoise. 'Because I was passionate about communication, I wanted to share this discovery. So *Vitalité*

gourmande came to be, written in collaboration with Pol in a week. After that, I began to immerse myself in nutritional therapy. After this first book, dedicated to more natural nutrition, I published two other pieces: *Couleur Santé*, targeting antioxidants (and written in collaboration with Joël Pincemail, researcher at the University of Liège), and *Nutrition gourmande autour de la Naissance* (written with Corinne Hubinont, Professor Emeritus of Obstetrics at the Catholic University of Louvain).'

The love for Tuscany

'I fell in love with Tuscany when I was 17, during a school trip to Florence. As well as a feeling of home,





of being immersed in a pleasant environment, I was overwhelmed by the art and the beauty, like that of the Tuscan countryside. From deep within, I knew I would return.

'Ten years ago, I moved to L'Oliveto, an estate in the sloping hills of Siena. An oasis of peace, where I could apply the principles of permaculture and regenerative agriculture. They make it possible for me, although it's not completely self-sufficient, to live here in great autonomy. I dreamt of this place as the villa of a new Renaissance, where a harmonious relationship would develop between the people and the land on which they lived. A relationship no longer based on exploitation, but on listening and collaborating in favour of and with respect for life. A place where people no longer live separated from nature, but as one of the components of it.'

The idea

'Contrary to my first books, that had a rather scientific angle, Jean-Pierre Gabriel – a photographer who has more than sixty books about cooking, architecture, art and gardening to his name, and to whom I had entrusted the illustrations for my first books – suggested making a book about what I

did in L'Oliveto, and more specifically, about my Tuscan recipes. Thus came the idea for *Célébrations Toscane*, an ode to the life that brought me to Tuscany and to the joy of living there now. A sign of unending gratitude and a manner of honouring this place, this land and everything that it produces.'

Flavours and aromas

'If I needed to describe my kitchen in a few words, I would say that first and foremost, it is natural, based on fresh products and easy to prepare. For this book, I was inspired by the flavours of the Tuscan kitchen and by everything that came from my kitchen garden. I've tried to rediscover and reconsider the flavours and aromas of this farmer's kitchen – in the noble sense of the word – to add an extra touch of gastronomic vitality to it. In short, to develop simple, fresh and tasty meals.'

Simplicity

'I absolutely do not pretend to be a chef. My culinary skills are very intuitive; I love to keep things as simple as possible and I don't want to spend too much time in the kitchen making meals that are too sophisticated. If you have quality ingredients, I think it's enough to bring them together and add the

right herbs and spices to get juicy flavours and a wonderful freshness. Everyone can prepare my recipes. And to avoid scaring away my readers, I've made sure to offer alternatives for any products that are more difficult to find.'

You eat with your eyes ...

'To turn cooking and meal preparation into a celebration, all your senses need to be stimulated. Beautiful presentation is therefore an important final stop for me. A plate that is prepared with love and presented with grace charms the entire being of the person to whom it's served. This is why all meals in this book are presented on the delightful ceramic crockery by Anita le Grelle, who made pieces especially for this book. It was a pleasure to combine the colours of the food with the nuances of the dishes and plates.'

“To turn cooking and meal preparation into a celebration, all your senses need to be stimulated.”



“It is my wish that these recipes will be trusted and inspire your creativity.”

Creativity and intuition

‘Creating *Célébrations Toscanes* was an opportunity for me to allow more space for creativity and spontaneous intuition than in my earlier books. This time, not everything was written in advance. I knew what I wanted to do. Some recipes were thought of or worked out there and then, and Jean-Pierre, who had set up a little studio in L’Oliveto, gave the finishing touch, without any trickery. And after the photos were made, we ate absolutely everything that I had cooked!’

Technology in function of simplicity

‘The photographic work by Jean-Pierre Gabriel for *Célébrations Toscanes* was characterised by the fact it only used natural light, both outside and inside, even in the winter. This method demanded great technique. Jean-Pierre succeeded in setting the essence of what we did together, the essence of the food and the locations, as well as that of the ceramic crockery. The result is simple and natural, a characteristic of the ‘greats.’

A wish and an invitation

‘It is my wish that these recipes will be trusted and inspire your creativity. Definitely don’t hesitate to adapt them to what you have available in your area. What if you don’t have a garden? No problem. There are probably a lot of markets or local producers in your neighbourhood, selling quality products. So don’t hesitate to adapt the recipes and give them your own spin. Dare to experiment and most of all: have fun!’ says Françoise De Keuleneer.

**Vitalité gourmande. Les secrets de l’alimentation vive.* Françoise De Keuleneer and Pol Grégoire. Editions Françoise Blouard.



CÉLÉBRATIONS TOSCANES

- BLDK Consult
- Brussels
- 220 x 280 mm
- 304 p
- Maco Mat HV 135 g/m²

Célébrations toscanes, written by Françoise De Keuleneer and illustrated by photographer Jean-Pierre Gabriel, is available in diverse bookstores as listed on the website www.francoiseblouard.com/celebrations-toscanes. You’re also able to order the book there, for 49 euro.



Only light can
drive out darkness...



Roland Juvyns, born and raised in Brussels, describes himself as a complete unknown, a kid from Anderlecht. From age ten, he showed great interest in photography, starting his journey with a Kodak Instamatic. After his studies in photography at the Sint-Lukasinstituut, he had a revelation when he discovered the work of Jeanloup Sieff during one of his exhibitions. Since then, he has

Roland Juvyns has been travelling the world for years, photographing cities, revealing their decors of stone, glass and steel – from today or earlier. His images are of fragmented cities, turbulent atmospheres, cryptic staircases and living spaces pierced by light like thrusts from a sword in the darkness, a liberating light full of beauty and mystery. His work is aptly described with a single phrase inspired by the words of Martin Luther King: *'Only light can drive out darkness.'* He tells us this in his direct style – or in one single shot, to use a term from photographic jargon ...

taken photos with his Leica during his travels and wanderings in Brussels. However, his main focus is still the preparation of fossils, mineralised organisms that are millions of years old. 'This work, which demands precision and attention to detail to give it a form of beauty, also comes out in my photos,' explains Roland.

Coming out of the darkness

'I think that I have a certain 'style', but what photographer doesn't? Light is my driving force. As such, it's also my reason for taking photos. If my eye falls on an interesting light, or better said, on a play of light, then I see the photo in my head, quickly

and quite exact. The design is inevitably not so important. Whether it's an architectonic detail, city life or fleeting silhouettes, I make the right photo from them. One photo is usually enough; there's no need for more. Maybe it's just this approach that has become my trademark. As for the origins of this book, I'll be honest: I have to thank a graphic-designer friend for the idea of making a book with a selection of my photos. He had seen the photos and really encouraged me to go on this adventure. In a certain sense, he forced me to come out of 'my darkness'. And I'm grateful to him for that.'

"Black-and-white photography is in my DNA."

Capturing the soul better

'Black-and-white photography is in my DNA. I've always had a preference for photos by artists who work in black and white, like Richard Avedon, Bill Brandt, Edward Weston, Édouard Boubat and a few others. I think that black and white puts us in the position to better capture the 'soul' of the subject being photographed, to concentrate on all the emotion and mystery by sublimating the beauty of the light. And so anchoring the intensity of it all in the memory and the imagination of the person who views the photo.'

No easy task

'The greatest difficulty I came across during the design and the development of this book was to first



convince myself. The idea was, as I've said, whispered to me by a friend – but believe me, it was anything but an easy task! Afterwards, came the time spent sorting, selecting and eventually choosing 120 photos from everything I'd ever taken. And to finish, deciding on their order and which images would appear next to each other, within a visual, storytelling logic. These photos do not follow any chronology; they're in dialogue with each other.'

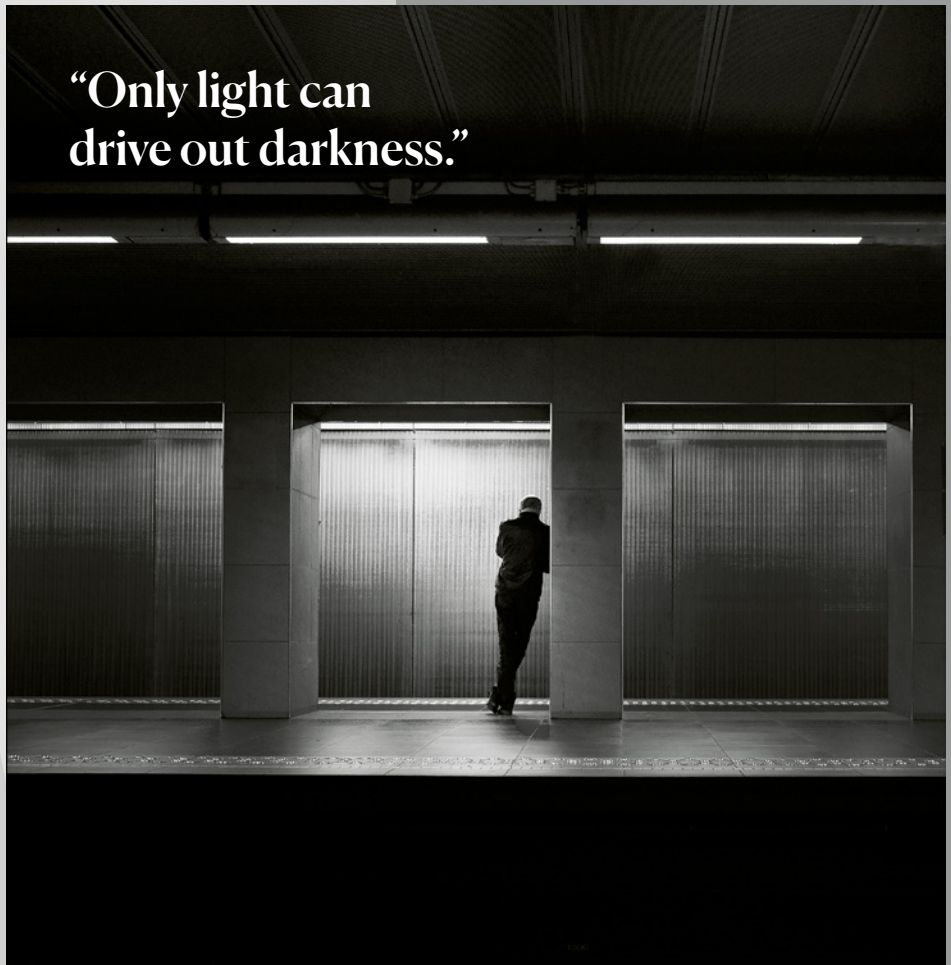
Photos that speak for themselves

'Normally, I give my photos a short caption. But for this, I decided to let the images speak for themselves. Words are not needed; the emotion needs to be enough ... Everyone who immerses themselves in the book will find the atmosphere of magic realism. That makes some people think of Hubert Lampo or Edgar Allan Poe, for others, Carol Reed or Franz Kafka ... It doesn't actually matter. But I think that the images will stay with them for a long time, like a sort of melody. Some people will also sometimes see them as an incentive to think about the sombre side of the world in which we live today. But I'm a photographer, a man who thinks more in pictures than in words. It has nothing to do with the world as it is today. I like to remind people that I work on emotion and intuition. The image that I build in my head is in black and white, even if a bit of colour creeps into my photos every now and then.'

A positive light full of hope

'The title of the book, *Seule la lumière peut chasser l'obscurité* (translating as 'Only light can drive out darkness') was originally a caption for one of my photos. It's inspired by a quote from

**"Only light can
drive out darkness."**





“But for this, I decided to let the images speak for themselves. Words are not needed; the emotion needs to be enough...”

Martin Luther King: ‘Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.’ This sentence, ‘Only light can drive out darkness’, is present in all my photos, where the light functions as a guide and clears a way through the darkness. And indeed, as an answer to the previously mentioned dark side of the world, this powerful and particularly lucid statement offers a positive counterweight full of hope: ‘We have never before had so much need of light’, as someone on social media so beautifully worded it.’

‘Tokio 2022’ and ‘Sornard 2018’

‘Although a photographer finds all their photos beautiful, if I needed to name the two photos from this book that touched me the most, I’d choose for ‘Tokio 2022’. In December 2022, on the street in Tokyo, my attention was caught by the silhouette of a woman running past, against the light, completely dressed in shades of grey. I was struck by the poetry of this ‘passing coat’.

‘As well as that, I want to include ‘Sornard 2018’, a tribute to Jeanloup Sieff. On a beautiful morning in April 2018, while I was drinking coffee on the terrace of my daughter’s chalet in Sornard, a little village in the Swiss Valais, the cup and the woodgrain of the table made me think of his photo ‘Portrait of Judy’. The light was beautiful, and I haven’t even mentioned anything about the empty chair ...’

Technical challenges

‘A photo album in black and white demands a very specific and delicate technique to represent the work of the photographer as well as possible.

The challenge was to represent all the nuances of my photos, from deep blacks to subtle greys. On advice from the Graphius team and graphic design bureau La Page, we chose a duo-tone print (with two layers of black) with a spot varnish, on Magno Volume 150 g/m² paper. The result is astonishing. The photos that are printed in this way have a sensitivity that is very close to my prints. Hats off to them!’ says Roland Juvyns. ■



REKTO VERSO

“WE AREN'T REVIEWERS
WHO USE A STAR
RATING SYSTEM”



For about twenty years now, *rekto:verso* has been travelling on its own unique path. Fresh, relevant and prone to digging deep, the culture magazine produces pieces that view society critically from the perspective of art and culture. It's never descended into gratuitous complaining or half-baked essays. And, what's more, in times where paper-based magazines are disappearing, *rekto:verso* has stubbornly insisted on continuing to appear in print. For *rekto:verso*, culture is not a side dish, but the main course for society. We spoke with Hannelore Roth, who, together with Arnout De Cleene, determines the editorial direction of the publication.

'Feel free to call it love at first sight,' says Hannelore Roth when we meet her, fresh and cheerful, in the editorial office on one of the first days of spring. 'I studied languages and linguistics, and then did my Ph.D. All that time, *rekto:verso* was a fixed value. For me, it was always a place where culture was approached with sharpness and love, without thinking in boxes. After my studies, I joined the editorial team, which only consisted of volunteers at the time: I wrote texts every now and then, took part in editorial meetings and brainstorming sessions. And that is how I gradually got rolled up in it.'

'There was a tipping point two years ago: the structure was reformed, with a more professional organisation and a few people taken into paid employment. Since then, Arnout De Cleene and I have worked together as co-chief editors. We have been supported in this by Sander Misplon, our business superpower. Plus, we can count on fantastic editors, with whom we set out the editorial outlines.'

Twenty years keeping a cultural magazine going: how do you do it?

'With a lot of conviction and stubbornness (laughs). Cultural media does not have it easy: subsidies are under pressure, attention spans have been shredded and online stories reign supreme. We still

maintain belief in our right to exist. *rekto:verso* offers a cultural-critical view on society, and this is not a luxury, but a necessity. You'll find us at the crossroads of culture, art and society. An exercise in balance, but one that we do with a lot of gusto and skill. What makes *rekto:verso* unique is that we don't just promote one artistic discipline. With us, you're just as likely to find pieces about theatre, literature or visual arts, as fashion, games or photography. And always with an ambition not just to inform, but to analyse, stimulate and make people think.'

Multi-layered without stars

'What makes *rekto:verso* stand out from other media is that we aren't reviewers who use a star rating system. You have undoubtedly noticed that in weekly magazines and newspapers, there's barely any room for in-depth cultural critiques, even though culture is so important. For us, it's the feeding ground for society, the place where change originates. But nowadays, everything needs to be quick, short and easily digestible. Who still makes time for long reads? Who consciously chooses longer, multi-layered pieces? At the same time, we don't want to be an academic journal. Our texts are accessibly written, but don't shun complexity. We aim at those readers who would like to be challenged,



but don't want to wrestle their way through jargon.'

You keep focusing on print. Why?

'Because it's more than nostalgia. Our print numbers are tangible objects with an own identity. Every issue has a theme. We search for themes that connect with current social discussions, but that are also sufficiently open to interpretation. Fitness, sabotage, monarchy, growing older: every subject is approached from different perspectives. We want to surprise ourselves and our readers. For example, the September issue will be on the theme "Alien". That will be about both, extra-terrestrials and what's strange in ourselves. And the June issue, well, that will be something *very special*!

'As well as this, for every issue we invite an artist who then approaches the theme visually. That artistic work runs through our issue like a red thread. That visual aspect is essential. Our graphic designer, Ine Meganck, joins us in thinking about how to visually translate a theme. For the "fitness" issue for example, she made all text bold as a wink to the pumped-up bodies from the gym and bodybuilding cultures. For "neutrality", she chose a sober, clean style. Fantastic, right?! Print allows us to play, to create an experience.'

rekto:verso gives space to different voices. How do you select your authors?

'Sometimes we invite specific people, but sometimes authors themselves volunteer. We have authors who have written for our magazine, but we are very consciously open to new voices with diverse backgrounds. We don't want a homogeneous sound, or a monoculture. The strength of a thematic number is not to be found in the multitude of voices and formats. An essay might end up next to a visual piece, a pamphlet next to a poetic text. And we also look consciously at writers who dare to do something with language, who surprise in form and tone.'

In the meanwhile, AI has been infiltrating every aspect of our lives, including the arts. And ChatGPT is becoming increasingly strong in the delivery of text. How do you look at that?

'I find them all very interesting evolutions, but have still never actually used ChatGPT myself. Maybe out of discomfort or shyness, maybe out of conviction. In any case, I don't feel the need. It's more than just that; what we do at *rekto:verso* – critical, analytical writing with a unique voice and rhythm – is something difficult for AI to match up to. Plus, language is not a vehicle for us, but material with which to sculpt. Creativity, nuance, humour, double-meanings, empathy

... They're human qualities. Maybe we need to dedicate an issue to AI as a theme, but at the moment, we are still just regular people with opinions and words.'

Culture is taking a serious hit nowadays. While the government is investing in weapons, they're reducing the cultural subsidies. It should be the other way around. There are a lot of loud voices from the cultural field. But whether culture can influence politics remains to be seen ...

'I think that culture is political by definition. Not because it fuels propaganda, but because it shapes how we understand and imagine the world. Artists, writers, theatre makers: they make us look differently, think differently, and that is threatening to anyone who wants to maintain the current order. Globally, we are seeing how authoritarian regimes tackle culture first. Because culture makes space for difference, for nuance, for confusion. And that is the natural enemy of clear-cut power. We may not underestimate the importance of culture for a society; it is the humus layer on which we can build.'

What if the politicians limit your subsidies? Will you then fight?

'We are already trying to be a voice in the debate about cultural policy. We regularly publish pieces

THE SOUL, THE MIND, THE BODY OF WORK

that analyse and critique that policy. Because the idea that culture is a luxury product, a hobby for the elite, simply isn't true. Culture is fundamental. Without it, there is no more imagination; without imagination, there is no change. And yes, we want to play a role in this with *rekto:verso*

You've been a great audience

'Our circulation is currently at around 6500 copies, distributed for free via culture centres, libraries, (art) colleges and universities, bookshops and more. As well as this, we have a group of loyal subscribers, and a growing online audience that finds its way to our new articles every week. We have noticed that it's alive. Especially for young readers: students at art colleges, young writers, artists. But also older readers find us. And we are consciously trying to expand that. For the issue about growing older, we worked together with a team of guest editors made of seniors. By doing this, we once more get to know a new audience.'

How do you finance all this?

'We receive structural support from the Flemish government. As well as this, we receive income from advertisements, but we are very selective there. No banks or insurers, but cultural institutions and partners that fit our DNA. We want to

strengthen a cultural ecosystem, not be an advertising circular.'

What would you like to achieve with *rekto:verso*?

'Growth, if that's at all possible (laughs). But never at the cost of our content. We want to keep surprising, keep digging. In print, online, and during live events, with new voices, new forms, new themes. If people read us and think: 'Damn! I'd never looked at it that way!' then we have succeeded in our task.' ■

rekto:verso appears in print four times per year, and publishes new articles online every week. The magazine is available for free at cultural institutions in Flanders, Brussels and the Netherlands, or via a subscription.

www.rektoverso.be



REKTO-VERSO VZW

- Brussels
- 210 x 297 mm
- 88 p
- My Sol Matt 70 g/m²

PROUDLY BRITISH, WITH A BELGIAN TWIST

**A SECOND STRATEGIC ACQUISITION STRENGTHENS
GRAPHIUS GROUP'S POSITION IN THE UK**



The autumn of 2024 marked a fruitful period for Graphius Group. Its subsidiary, Park Communications, acquired the renowned London-based printing company Geoff Neal Litho. This step not only solidifies Graphius's presence in the UK market, but also enhances the group's capabilities with added know-how and commercial firepower.

“I believe our operational know-how is a valuable addition, especially in workflow and MIS automation, colour management, and press performance.”

Founded in 1976 by the father of current CEO Sam Neal, Geoff Neal Litho has built a solid reputation in the UK for high-quality print and direct mail services. That reputation is backed by performance: with a tight-knit team of 35 skilled professionals and smart management, the company generates an annual turnover of €13 million. Today, Geoff Neal Litho is thriving and forward-looking, and with Sam Neal still at the helm, continuity and ambition go hand in hand.

In 2026, Geoff Neal Printworks will celebrate its 50th anniversary, quite the milestone. You've recently joined Park Communications and, by extension, the broader Graphius Group. What does this acquisition mean for your business?

Sam Neal: "This move was part of a broader strategy that my senior team and I had been developing for some time, a vision that started taking shape during the pandemic. At the heart of it was the need to relocate to a larger production site. We looked at multiple paths — acquisitions, mergers, being acquired — and after a thorough evaluation of scale, geography, culture, and ambition, it was clear that joining Graphius Group was the most logical and promising option."

A more personal question: Sam, what's the predominant feeling for you? I assume the printworks has been your father's (and yours) work.

"It was certainly emotional. But by giving ourselves time to reflect and explore all options, I was able to take a rational decision, one that was right for the business and for our people. This move creates room for personal and professional growth within the

group that simply wasn't available before. I'm especially excited about the commercial potential created by Graphius' extensive manufacturing capabilities in both the UK and EU. And our clients benefit as well, from cutting-edge technology, sustainability, and people-focused investment."

Geoff Neal is the second UK-based printing company to join the Graphius Group. Would you say the metaphor applies: standing on the shoulders of a giant? Or is it more about being stronger together in an increasingly competitive market?

"Both, actually. The traditional print market is shrinking, more rapidly in some areas than in others. At the same time, technology is evolving at breakneck speed. Machines from companies like Heidelberg, Muller Martini, and HP are increasingly productive. In this context, scale and automation are key. But efficiency must never come at the cost of quality or service, and we've proven at Geoff Neal that both can go hand in hand. That's a philosophy Graphius shares, which is why this partnership works so well. So yes, the metaphor applies: we are standing on a giant's shoulders. But only because that giant has a clear and compelling view of the future."

What do you — and your team — bring to the group?

"I believe our operational know-how is a valuable addition, especially in workflow and MIS automation, colour management, and press performance. Personally, I've set myself some ambitious sales goals to support all production sites across the UK and Europe. I'm also proud to support Matt Cummins, Managing Director of Graphius UK,



in uniting Geoff Neal Printworks and Park Communications into one stronger entity, stronger than either could be alone."

You've surely worked on some incredible projects. Which ones stand out most?

"We've been lucky to work with some of the world's most iconic brands. A few highlights: a collector's book on the history and bloodline of Ferrari's most legendary models, luxury marketing materials for the Saudi Arabian government and Armani, and earlier projects like a commemorative book about Queen Elizabeth II — a copy of which was presented to Her Majesty — and a jewelry auction catalogue for Elizabeth Taylor, with 50 hand-finished, signed, and numbered copies."

For Matt Cummins, Managing Director of Park Communications, the acquisition was also something of a baptism by fire — he joined the company in October.

Matt Cummins: "That's one way to put it! I met Sam Neal on my



“Sam Neal: It was the right decision – for our people, our clients, and the future of print.”

very first day at Park — and that meeting sparked a partnership that has since grown into something truly exciting. From the outset, I saw the acquisition of Geoff Neal Printworks as a tremendous opportunity for both Park and the Graphius Group. Sam and I quickly found common ground, which made it easier to shape this transition together. It might have felt like being thrown in at the deep end, but I've embraced the challenge. How often do you get to help shape the future of two well-established brands so early in your tenure? Our shared vision — *One Team, Two Legacies, One Future* — came alive from day one.”

What does the acquisition mean specifically for Park Communications?

“There are multiple advantages. From a commercial standpoint, the two businesses had very little client overlap, which made the decision to consolidate production at our East London facility both efficient and strategic. It allows us to streamline operations while maintaining

and growing two respected, complementary brands.

But more importantly, we gained a talented and committed team. Geoff Neal brought craftsmanship, innovation, and fresh thinking to the table. Their way of working fits seamlessly with our company culture, and their input is already making a difference — enhancing our services and deepening our focus on clients.

This isn't about one company being absorbed into another. It's about combining strengths and learning from each other. Every business has areas to improve, but together we've already begun transforming weaknesses into collective strengths. It's about one team moving forward with shared ambition.”

For Graphius Group, this acquisition further solidifies its footprint in the Anglo-Saxon market — but the significance goes beyond that.

“Indeed, this move lays the foundation for sustainable growth,

with real, measurable benefits. Take our product offering, for example: by combining the expertise and technologies of both companies, we've expanded our services significantly. One standout case is our new 10-colour perfecter press, now running at full capacity in East London. It allows us to compete more strongly in commercial print — an area where Park was traditionally less active.

Meanwhile, the Geoff Neal team brings deep knowledge of luxury branded print. Combined with Park's long-standing reputation for premium production, we now form one of the UK's most versatile and experienced partners in high-end print. This integration directly reflects our joint ambition: *Collaborating to Create, Innovate, and Deliver — Every Time*. This is not just about aligning policies — it's about combining people, ideas, and ambitions. It enables us to elevate everything we do — for our clients, our teams, and the future of the group.” ■

THE DETAILS MAKE THE BOOK.



The Lighting Bible

For Deltalight, we printed *The Lighting Bible*, an imposing catalogue that does honour to their name. With maximal thickness, open binding, coloured edge painting and a full black finish, this book radiates pure class. Just like the lighting from Deltalight itself, this publication is designed to stand out and enhance: the architecture of the book underlines the power of light. An example of how details raise a strong design to a higher level.

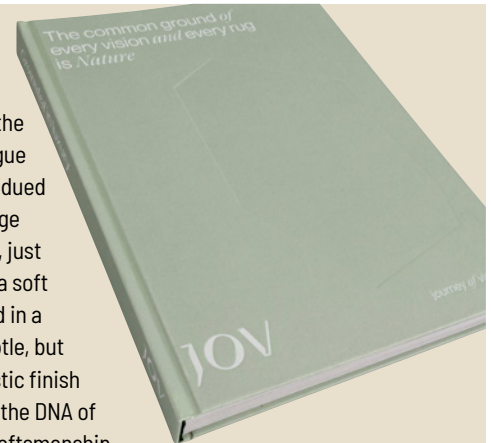


DELTALIGHT

- Wevelgem
- 210 x 297 mm
- Planoplus 80 g/m²
- 1048 p

JOV

We also put our noses to the grindstone for the catalogue for JOV. They chose a subdued elegance. No coloured edge painting, no open binding, just refined blind embossing, a soft green tint and a headband in a more powerful green: subtle, but noticeable. The minimalistic finish matches seamlessly with the DNA of JOV – overflowing with craftsmanship, purity and with an eye for detail. Just as their carpets bring peace and character to a space, their catalogue exudes timeless class. No exaggeration, just a story where everything is correct, down to the smallest fibre.



JOURNEY OF VISIONS

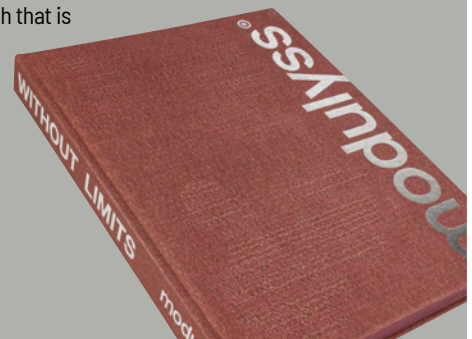
- Ghent
- 220 x 290 mm
- Magno Natural 150 g/m²
- 260 p

Modulyss

A catalogue doesn't need to be boring. Want proof? Modulyss chose to produce an outspoken graphic statement. Their catalogue translates the word of soft floor solutions into strong and playful printing. Visually, the cover plays with the texture of their carpet tiles and immediately catches the eye thanks to a silver foil print that gives that little something extra. On the spine: *Without limits* – not an empty slogan, but an articulation of their ambition. Modulyss develops innovative floor coverings for the international commercial market, where design, sustainability and functionality go hand in hand. An approach that is also carefully expressed in their printed work.

BELYSSE

- Waregem
- 210 x 280 mm
- Maco Mat HV 140 g/m²
- 272 p



CARTIERE DEL GARDA

Where Paper Becomes Sustainable Art

Nestled between the majestic mountains and crystal-clear waters of Trentino, Cartiere del Garda in Riva del Garda is more than a paper mill—it is a hub of innovation, environmental responsibility, and aesthetic vision. As part of the Lecta Group, the company has earned a prominent place in Europe as a leading producer of premium coated papers, highly valued in the publishing and creative industries.

Certified Sustainability, Conscious Energy

At Cartiere del Garda, industrial excellence goes hand in hand with environmental care and a strong connection to the local community. All paper products are crafted using fibres sourced exclusively from responsibly managed forests and certified

to FSC® and PEFC™ international standards—ensuring traceability and safeguarding biodiversity.

Sustainability runs through the entire supply chain, from pulp to packaging, with every component meeting rigorous environmental and social criteria. But the company's

commitment doesn't stop there. Advanced energy-saving technologies and thermal energy recovery systems have significantly reduced emissions. A flagship example is Alto Garda Power, the paper mill's high-efficiency combined-cycle cogeneration plant. It not only powers the factory but also provides heat and hot water to



the local community through a district heating system.

New Papers for Sophisticated Creativity

In an increasingly digital world, paper remains a powerful and emotional medium—valued by artists, designers, publishers, and printers alike. *Cartiere del Garda* continues to innovate, expanding its publishing range with papers that combine diverse bulks, surface textures, and shades to meet the refined demands of today's visual communication—particularly in the fields of art and photography.

With a strong foundation of globally recognized products—such as **GardaPat 13 (KLASSIKA, KIARA, and BIANKA)**, **GardaMatt Ultra**, **GardaPat 11 (Ivory and Extra White)**, and **GardaPremium Natural**—the company has now introduced a new generation of papers that reflect current trends in publishing and design:

- **GardaMatt Rough:** A voluminous “hybrid” paper with a rough, natural touch reminiscent of uncoated papers. Its authentic print performance of a coated paper makes it unique for editorial projects that seek both texture, authenticity and modern aesthetic.
- **GardaRecycled Print:** The first 100% recycled coated paper on the market.

With its warm shade and clearly visible recycled fibres, it is becoming the paper of choice for prestigious international museums and designers. This standout material made its debut in collaboration with the photography agency Magnum Photos, featured in the latest edition of *Magnum Chronicle*, which creatively combined **GardaMatt Rough** and **GardaRecycled Print**—a first in editorial publishing.

- **GardaMatt ICE:** Originally designed for high-end commercial use, it has quickly found favour in publishing as an alternative white paper. Slightly bulkier, rougher, and whiter than **GardaMatt Ultra**—without becoming overly bright—since it aligns with Garda's philosophy of offering off-white paper with more natural, warmer shades that are particularly appreciated in editorial work.

A highlight of this evolution is the collaboration with the *Art Institute of Chicago*, which used the full *Cartiere del Garda* range to showcase the museum's iconic artworks in a beautifully printed publication—demonstrating how exceptional paper elevates fine art.

Innovative Papers for Creative Expression

In high-end publishing, paper is more than a support—it's part of the message. *Cartiere del Garda* embraces this idea, offering a curated selection of premium

papers that combine technical excellence with emotional and visual depth.

What makes the Garda portfolio stand out is its commitment to variety and specialization. Rather than offering a one-size-fits-all solution, each paper is designed with a precise balance of bulk, texture, and shade, allowing creatives to choose the ideal medium for every project—from photography books and museum catalogues to literary journals and luxury magazines.

While many market options lean towards cool tones and ultra-smooth finishes, Garda papers distinguish themselves with warmer hues and tactile, natural surfaces—enhancing both visual appeal and sensory experience. This is especially valued in the artistic and photographic sectors.

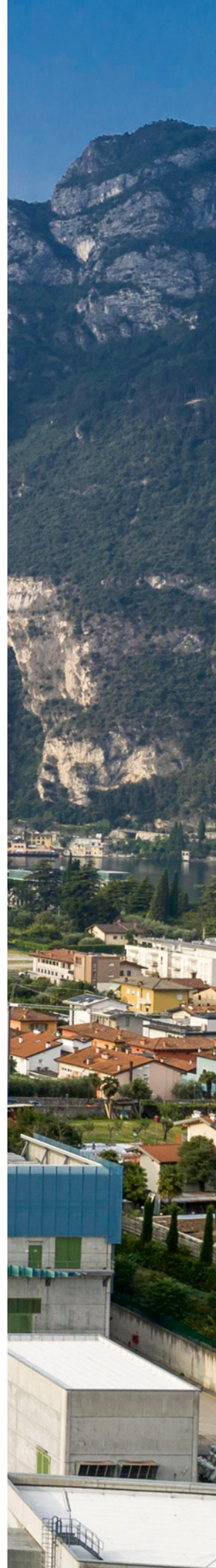
The collection now includes ten signature papers tailored for editorial excellence, supported by two historic coated commodity grades—**GardaMatt Art** and **Condat matt Périgord**—renowned for their quality and versatility.

In a publishing landscape where paper reflects both artistic identity and brand values, Garda *Cartiere* offers a refined, sustainable, and distinctive choice—crafted to not only support creativity but to inspire it.

Cartiere del Garda continues to blend tradition, innovation, and environmental responsibility, creating papers that speak to the heart of creative expression. ■



CARTIERE DEL GARDA SPA
Riva del Garda (TN)
www.lecta.com
publishing@lecta.com



The Seeker

**A work of pure, timeless magic.
And a touch of beautiful madness**

What do Elton John, Nakhane, Emeli Sandé, Pete Townshend and Sunidhi Chauhan have in common? Beyond their status as global music icons, they all lent their voices to *The Seeker*, a genre-defying multimedia reimagining of Hermann Hesse's spiritual classic *Siddhartha*.



At the creative heart of this ambitious endeavour is composer and artist Rachel Fuller, whose vision transformed the timeless tale into something visceral, layered, and immediate. *The Seeker* is not simply a musical project. It is a symphony of formats – sound, image, text – coming together in perfect, improbable harmony.

The project first took shape under the creative direction of Universal Music, who had been exploring collaborative opportunities with Rachel Fuller and Pete Townshend. Early conversations revealed a shared enthusiasm for a work inspired by Siddhartha, one that would blur the lines between narrative, composition and theatre. Rachel Fuller began adapting the novel into a modern oratorio: a musical journey interwoven with spiritual storytelling.

Just as plans for a live production were gaining momentum, the world suddenly came to a full stop: the pandemic rocked society as we know it. Lockdowns swept across Europe and stages went dark. For many, this would have marked the end of the road. But for Rachel Fuller and her team of passionate artists, it became an opportunity. Who ever said 'Never let a good crisis go to waste?' The

vision expanded. Why not turn *The Seeker* into a book, one that could live and breathe alongside the music?

A multimedia experience

With Universal's backing, the project evolved into a multimedia production of rare scope. The print edition – a graphic novel – was developed as a visual companion to the music. Far from a mere afterthought, the book became a central component of *The Seeker*'s identity. Creative partners were brought on board with care and precision. The London-based publishing agency Whitefox, known for enabling complex creative projects, played a supporting role throughout. "Our job is to stay behind the curtain," says Julia Koppitz, Publishing Director at Whitefox. "We operate in the shadow, so to speak, and help creators bring their vision to life."

Illustrator Emilia Wharfe was selected for her emotionally charged, poetic style. Writer Kate Delamere joined the team to translate Rachel's adaptation into a visual script. With Rachel herself guiding every major decision, the book began to take shape: bold, tactile, richly illustrated, and deeply musical, a printed artefact designed not just to be read, but experienced.

"The book began to take shape: bold, tactile, richly illustrated, and deeply musical, a printed artefact designed not just to be read, but experienced."

Collaboration across borders

Bringing *The Seeker* to life was anything but simple. The production team spanned multiple countries. Rachel worked from the UK countryside. Emilia illustrated from



a remote location in Cornwall. The printing took place in Belgium, at Graphius, known for its commitment to quality and craftsmanship. Despite these geographical hurdles, a shared sense of creative purpose bound everyone together. It was a project driven by collaboration in the truest sense, not a hierarchy of roles, but a constellation of creative energies, each aligned toward a common goal: to craft something that would move people.

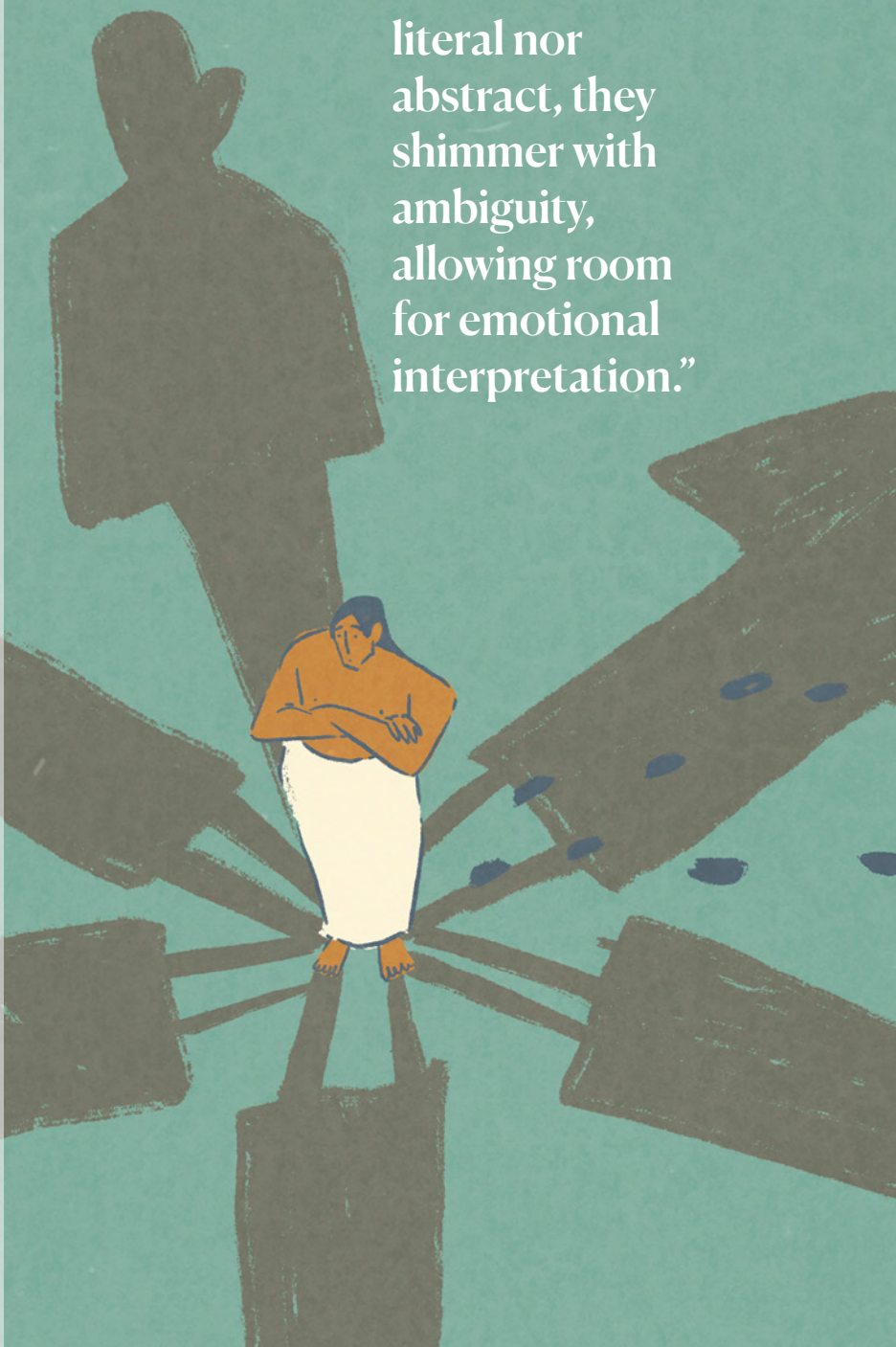
Emilia Wharfe's illustrations became one of the project's many triumphs. Her drawings are neither literal nor abstract, they shimmer with ambiguity, allowing room for emotional interpretation. She seemed to intuitively understand what Rachel was trying to express. Their creative connection blossomed into further collaborations, including a children's book.

During the long-anticipated live performance at London's Theatre Royal Drury Lane, Emilia's artwork was projected onto a towering screen behind the orchestra. As the Royal Philharmonic played and voices filled the auditorium, the imagery bathed the audience in light and feeling. Many described it as a moment of enchantment.

Old Soul, modern spirit

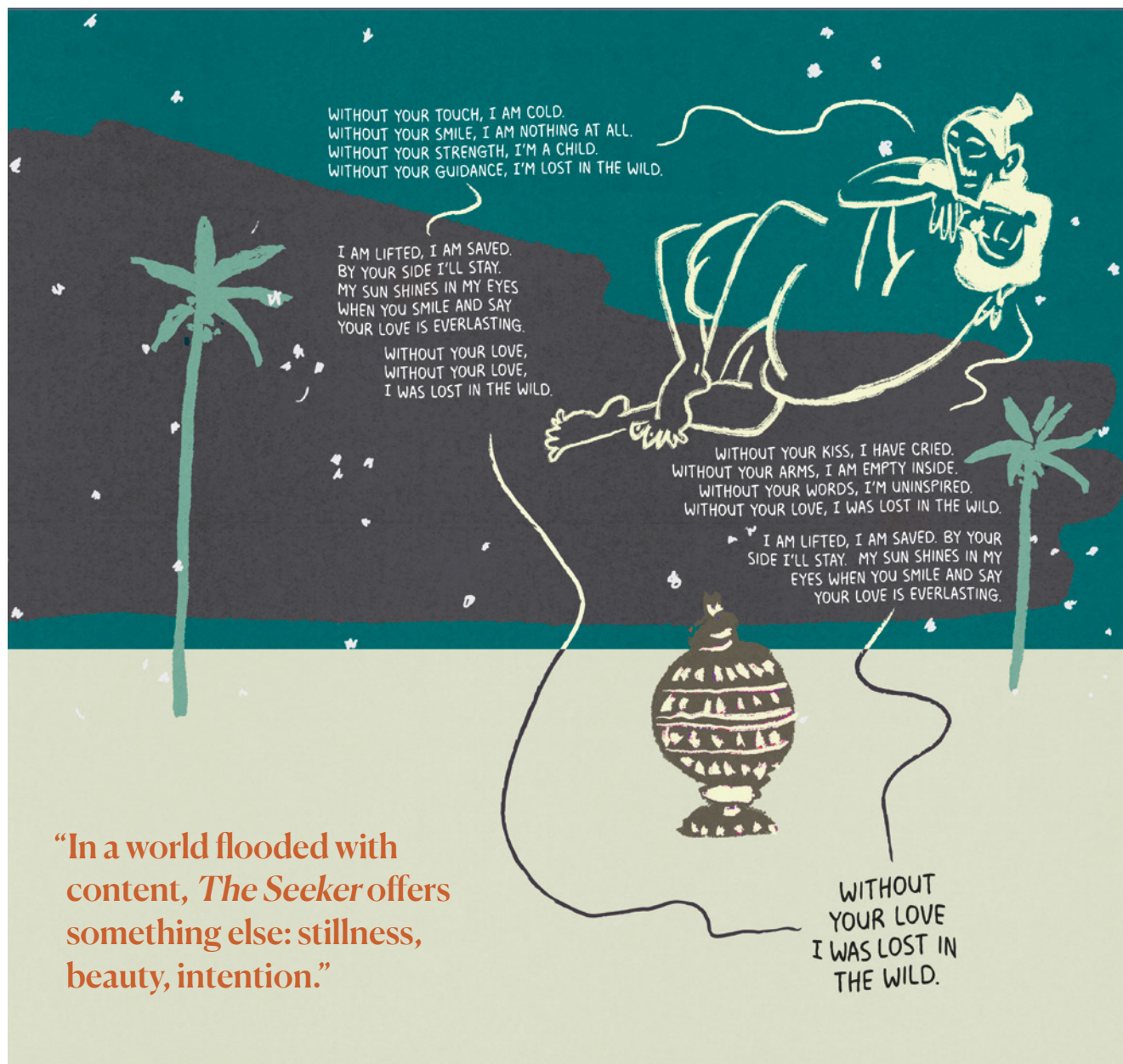
One could wonder, whether *Siddhartha* is still relevant to modern audiences? The answer: a firm yes! *Siddhartha* is relevant as it ever was. This became clear the evening of the performance. Even those unfamiliar with Hesse's original left the theatre visibly moved. The combination of sound, story, and image had bypassed literary expectations and gone straight to the heart. The audience

“Her drawings are neither literal nor abstract, they shimmer with ambiguity, allowing room for emotional interpretation.”



was as eclectic as the cast list: music lovers, art students, spiritual seekers, and the simply curious. Many walked away not just with memories, but with

copies of the book — to revisit, to gift, to keep. And therein lies the miracle: *The Seeker* isn't simply a retelling. It's a reawakening.



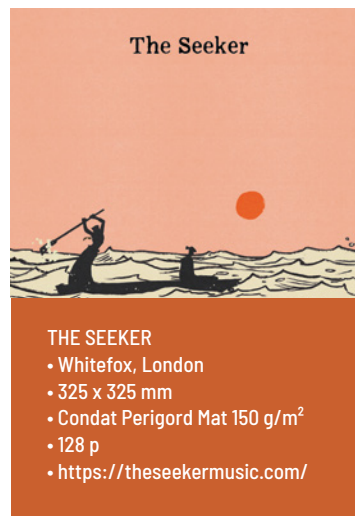
A lasting impact

While the spotlight rightly belongs to Rachel Fuller and Universal Music, the quieter partners involved reflect on the process with pride. "We don't see ourselves as traditional publishers," says Julia Koppitz. "We're collaborators, silent partners who make sure the creators remain at the centre of the story." That ethos shaped every decision along the way. Whitefox supported the logistics of the project, coordinated between creators and manufacturers, and ensured that each element — from layout to materials — served

the artistic vision, not the other way around.

In a world flooded with content, *The Seeker* offers something else: stillness, beauty, intention. It's not a product — it's an experience. A moment of pause. A reminder that, sometimes, the most meaningful journeys are the ones that blend music, narrative, and image in unexpected, unforgettable ways.

And above all, it's a testament to what's possible when vision, trust, and collaboration meet. ■





BVLO:

‘We are there for the sport professionals’

For years, she’s had her sneakers firmly planted in the professional world of sport pedagogy, but behind the scenes, Tasia Pleune is one of the driving forces of the Bond voor Lichaemlijke Opvoeding (which translates to ‘League for Physical Education’ in English, but is usually referred to as the BVLO). As a coordinator, she keeps an eye on educational training, networking and the professional magazine that arrives in the letterboxes of hundreds of teachers, coaches and trainers four times per year. We spoke to her about the challenges of the profession, the evolution of education and what an old-fashioned forward roll can still teach us today.

You may not hear about it every day unless you stand at the front of the class as a physical education teacher or have risen to the rank of coach: the BVLO. However, the BVLO has been around for more than a hundred years, pursuing a clearly defined mission: to support, inspire and connect people who teach sport and exercise.

Tasia: 'The precursor of the BVLO was set up in around 1907. It's a professional union for physical education teachers, as well as trainers and coaches. Actually, we prefer to talk about them as 'sport professionals'. With a three-monthly magazine, we aim at life-long learning for people who are active in sport education. This means extra training, info about insurances and most of all: knowledge dissemination. In the magazine, we look for inspiring examples, scientific insights and practical tips. You could say we stand out from other organisations by putting the focus on the professional didactic in physical education and sport.'

'Professional didactics is a subject in itself. How do you teach someone to do a good forward roll? How do you explain it, how do you guide people to do one, how do you differentiate between students with different needs? Physical education is about more than throwing a ball to students and hoping someone will score a goal. The difference between being able to do something good yourself and being able to explain it well—that's what we focus on.'

Changing perception

'There is often a bit of a joke when we talk about the profession of physical education teacher,' says Tasia. 'Even today, there is an outdated view that PE teachers come to school in their



'sport clothes', give a few football and basketball lessons, and go back home at 3 p.m. But that image hasn't been correct for a long time. Today, we see PE teachers who work really hard, keep attending training courses, and are incredibly engaged. When I was visiting a school in Genk, I met a teacher who was still innovating, even though he was a few months from retirement. His students didn't even know he was about to retire. That man really lived for his job.'

It's inevitable that PE teachers today are faced with a number of major challenges. And it's certainly not every student who's excited about a career as a PE teacher ...

'That's right. What once began as 'Swedish gymnastics' has now evolved

into a diverse professional realm where technology has made its entry. There are schools where people are already working with virtual reality or with apps that analyse movement. How are you, as a teacher, working with all these changes you may not have grown up with? This is why we

“You could say we stand out from other organisations by putting the focus on the professional didactic in physical education and sport.”



are organising a webinar about AI in PE lessons – how you can use tools like ChatGPT to shape your lessons.

‘But not all technologies result in change. Society has become a lot more diverse. There are students with specific care needs, different cultural backgrounds, or different gender identities. This results in challenges, but also offers opportunities. As such, we publish articles about inclusion, clothing recommendations, Ramadan and gender diversity (in the changing rooms). It’s no longer possible to just say: boys left, girls right. As BVLO, we want to be conscious of all this.

‘We are also attempting to create a knowledge exchange. Especially in relation to approaching or filling in PE lessons. PE teachers often work with limited resources: little equipment, large groups, small areas. And schools and parents still expect every child to exercise and feel good. You need to be creative. This is why it’s so important to share inspiration between schools. Only ... that doesn’t happen on its own. There is still something holding us back from sharing our own approaches. This is what we try to respond to with the magazine.’

1907 and counting

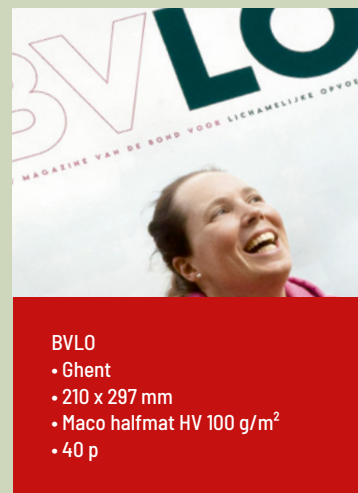
Like every self-respecting organisation, BVLO has a magazine. And that has been around for more than one hundred years! Incredible!

‘It definitely is! The oldest copy I could find dates from 1907. At the time, it was a unitary association with a bilingual magazine. The Dutch-language magazine we know today has only existed since 1970. The magazine is published four times per year, and with only three of us working on it, four editions per year is quite a big job. Everything that appears in it is either written by us or comes from scientists or sport organisations.

‘We have a number of set rubrics: a school visit, we put the spotlight on an app or book, Frequently Asked Questions on safety or insurances, and at least one scientific article. As well as this, there’s a middle section of around twelve pages full of practical examples—you can literally cut them out, laminate them and use them in your lessons.

‘I’ve noticed the magazine is very much appreciated. If it isn’t in the letterbox, we hear about it straight

away (laughs). At exhibitions, the copies for the public to look in quickly disappear. We have also known students to use them as reference materials. And the digital version? That’s there too, so we are working on a digital database, but the paper magazine is still running. We have often discussed it: does it still need to be printed on paper? But our target group is filled with practical people, so something they can physically leaf through still has value. Among all that swiping and scrolling, a magazine offers peace.’ ■



BVLO

- Ghent
- 210 x 297 mm
- Maco halfmat HV 100 g/m²
- 40 p

KVS

A FLUORO-YELLOW BEACON IN BRUSSELS





A freeport for theatre makers. A cultural temple for value seekers. A place where free creation finds an anchor. The Koninklijke Vlaamse Schouwburg – or Royal Flemish Theatre – may wear many caps, but if there is just one thing that it wants to be, it's a place of connection, a beacon where everyone feels at home. Not just theatre lovers, but also dreamers, thinkers, doubters, newcomers. In short: everyone.

KVS plays a unique role as a cultural meeting place in the heart of Brussels. And this role doesn't stop at the edge of the podium. We nestled in the plush red of the theatre hall and spoke with Marlies D'Haene, copywriter and communications officer at KVS. The subjects? Language, printing work, fluoro-yellow and the power of a good story.

'I'm responsible for the texts and coordinate the annual magazine,' she explains. 'Before the magazine takes shape, I talk extensively with the artists about their new shows and write texts based on their input. Then I think with them about the visuals, together with our graphic designer Amira Daoudi, and follow up the production: from photoshoots to layout, to the moment everything has to go to the printer. In the meanwhile, I consult with translators, editors, etc. and that leads to a satisfying result every time.'

That's for sure. Your magazine looks everything but mediocre.

'Thank you. It's always been the idea to make something that people want to keep. It's the exact reason why we chose a striking, eye-catching design with fluoro colours. The yellow, in particular, is iconic. It certainly

took a bit of effort before we found what we were looking for, because we had a very specific yellow in mind. It took two years before we had it. Fortunately, we had help from Graphius; on our behalf, they went searching for the right pigment and printing technique and now everything is finally right. LED-UV printing also makes darker images, which are typical for theatre, remain clear and detailed. Even on a black background a hand, a look, or posture is still visible.'

The magazine is a must-have then?

'Absolutely! People keep it, put it on their coffee tables. We even have loyal fans who collect every edition. In the past, we made somewhat more sober newspapers, but this has really turned into a book you grab with pride. It invites you to skim through, to the point of silence even. In a time of scrolling, that's not an excessive luxury.'

The magazine appears in three languages: Dutch, French and English. Why this choice?

'Brussels is a multilingual city. The reality is trilingual, or even more than that. With an English-language version, we also reach the international community in Brussels.

That means extra work of course: translations against tight deadlines, extra text on every page, extra attention for layout. But it's important. Everyone needs to feel they're being addressed in their own language. Language is not a threshold with us, but an invitation.'

We embrace Brussels with great eagerness

You're based in Brussels, a city that's sometimes very complex. Do you see that reflected in your visitors?

'Yes, certainly. And we pay a lot of attention to this. In terms of audience, we want to address the broadest target group possible. We do that not only through our programming, but also through collaborations. Next season, for example, KVS is working together with Ras El Hanout, a company with roots in the Maghreb community, but that's based in Molenbeek (a suburb of Brussels). They're being given a full takeover week, in which a performance from their archives will be presented every day. This draws people who would otherwise maybe never have come to KVS.'

In other words: KVS is building cultural bridges.

'That's exactly what we want to do. Another example is *Bridge Stories*, a presentation consisting of conversations with newcomers who, a few years ago – when the stones were popping out of the ground from the freezing temperatures – were sleeping in tents at the 'Klein Kasteeltje' asylum centre.

Projects like these show that culture is not about elitist evenings out, but about people, about connections, about being heard.'

And that social approach, how far does it reach?

'Far. We believe in art as an engine for dialogue. Our public outreach plays a crucial role in this: from school presentations to workshops, tours and collaborations with neighbourhood organisations. We are close to the Klein Kasteeltje and Fedasil (the federal agency for the reception of asylum seekers), and actively try to make connections with people who do not necessarily feel at home in a theatre. Culture doesn't just need to feel accessible, it also needs to invite you to take part yourself.'

Platform for new voices

'More than ever, we want a platform for new voices. We want to give people a place to bring their stories, even if that falls outside the classic channels. This is why it's so important that we have a public worker who actively makes a bridge with communities in the city.'

Do you also feel this social mission in your day-to-day work?

'Definitely. Even if I 'just' write a text for a brochure. I know that what I write opens doors or keeps them closed. Words matter. And in a world where culture is often seen as being less important, it's my task to



“People keep it, put it on their coffee tables. We even have loyal fans who collect every edition.”

“I hope we continue to build on a house that is open, curious and hospitable. That keeps looking for the right words, images and stories.”

make its value visible. Every sentence contributes to the bigger picture.’

Culture needs to be a form of freedom.

‘Exactly. Culture needs to acknowledge voices that don’t get space anywhere else. If we lose that, we lose a lot more than a performance. Culture is our collective memory and our imagination of the future. It ensures we keep understanding each other, even if we are not in agreement.’

To close: how do you see the future of KVS and your role in it?

‘I hope we continue to build on a house that is open, curious and hospitable. That keeps looking for the right words, images and stories. And that we keep surprising people. With a fluoro-yellow cover or an unexpected voice on the stage. If we succeed in that, I’ll be happy here for a long time.’

And if someone comes across the magazine: keep it or recycle?

‘Keep it, for sure! Who knows, it may become a collector’s item someday.’
(Laughs) ■



KVS

- Koninklijke Vlaamse Schouwburg
- Brussels
- 220 x 285 mm
- 136 p
- Offset 70 g/m²

BLACK AND WHITE IN ALL ITS NUANCES

FOUR PRINTING TECHNIQUES FOR POWERFUL IMAGES



Black-and-white images continue to speak to the imagination. They purify the image of noise, put the focus on contrast, rhythm and composition, and give your printed work a timeless or even very contemporary look. But not every black-and-white image is printed equally. There are several techniques for printing in black and white, each with its own visual result.

To make these differences tangible, we developed a series of postcards with black-and-white images, generated using artificial intelligence.

The combination of innovative image technology and classic printing techniques delivers a fascinating result – and it brought us to the idea of diving into the details of these four printing methods for black-and-white printing work for you.

1. Pure black and white – Simple, targeted and cheap

The standard manner of printing in black and white is with black ink. In off-set, this means only one printing plate is needed. That makes

this technique the most budget-friendly option. The images are pure, clear and perfect for reports, informative publications or anywhere that image quality is important, but budget plays a major role.

2. Black-and-white quadri-printing – For extra punch and perfect neutrality

Would you like your black-and-white images to look that little bit more powerful? Then black-and-white



quadri-printing (CMYK), also known as greyscale printing, is a better choice. This is where grey tints are not built up with black alone, but with all four of the printing colours (cyan, magenta, yellow and black). This ensures deeper black tints, more contrast and an image that's visually richer.

An additional benefit: with a professional conversion to quadri – such as via our pre-press studio – you avoid undesired colour casting. Especially in printing work where multiple black-and-white photos come together – think of photo albums, art catalogues or annual reports – quadri delivers a consistent neutrality across the entire print run. Our experienced pre-press studio professionally converts your images to CMYK and

makes sure of the optimal use of black, with impressive results.

3. Black-on-black – The unrecognised power of double density

Black-on-black printing is a relatively unknown but extremely powerful technique. It is a form of duo-tone where printing is performed twice with black ink. Thanks to an accurate build-up in two different black channels, you get greater density, more depth, and still maintain all details in your image. Our pre-press studio ensures that every image is perfectly prepared, with a balanced distribution of both black layers.

Black-on-black is an excellent choice when your print work is completely in

black and white and you do not need CMYK. In such cases, it's even cheaper than quadri printing, while visually, it offers that little bit more impact. This technique can also be combined with CMYK printing for books in which the black-and-white images play a prominent role. Examples include portraits, architecture or landscapes: black-on-black lets your pictures speak.

4. Black + Pantone – Creativity and atmosphere

Black combined with a Pantone colour opens a world of creative possibilities. This is also a duo-tone technique, where, as well as black, one specific support colour is added to your image. The possibilities are endless: black with a warm sepia gives a nostalgic effect; black with red gives artistic flair; with blue, it creates a cool, underwater-like atmosphere.

This technique allows you to set an emotion or tone in a targeted manner. Furthermore, you maintain a consistent colour cast across your images – something that's more difficult to achieve with quadri printings. Our prep-press studio guides you in the choice of the right Pantone colour and ensures that your images are built to technical perfection in two printing channels: black and Pantone. ■

AI in the graphics sector

It's no longer possible to think of removing artificial intelligence from the graphics sector. What began with automatic image correction and simple layout tools has today evolved into powerful resources that help in shaping the creative process. AI assists designers with the generation of images, retouching photographs and even automate layout.

AI technology has also made its mark in printing. Modern printing presses independently analyse colour consistently and adapt settings automatically for the best printing result. Our pre-press department makes use of AI supporting software to optimise image quality and to more efficiently perform repetitive tasks.

With the production of black-and-white postcards, we worked with AI generated images. The result? It's surprisingly aesthetically pleasing and perfectly reproducible technically. For us, a confirmation that the combination of creative intuition and artificial intelligence is a source of innovation – when it comes to images and on a printing-technical level.

HOT OFF THE PRESS

Yannick & Ben Jakober Foundation

Graphius recently printed a special book about the life and work of Ben Jakober and Yannick Vu, with texts from Donatien Grau and Enrique Juncosa. This publication shines a light on not only their artistic journey, but also focuses on the mission of their foundation: the *Fundación Yannick y Ben Jakober*. From the Sa Bassa Blanca Museum on Mallorca, they have spent decades investing in the maintenance and restoration of Spanish historical heritage. As well as this, the foundation stimulates scientific research into biodiversity and promotes the visual arts in all forms. By means of exhibitions, educational programmes and international collaborations, the foundation makes art and knowledge accessible for a broad public. The book is an ode to this vision, in which art, nature and heritage come together in one harmonious unit that keeps inspiring.

MUSEO SA BASSA BLANCA

- Alcudia
- 230 x 260 cm
- Magno Volume 1.08 170 g/m²
- 180 p



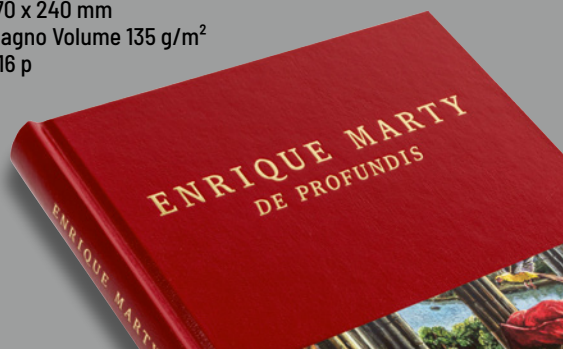
De Profundis

For KETELEER GALLERY, Graphius printed the book for the Enrique Marty exhibition *De Profundis*, which took place in the Antwerp Cathedral. The publication brings together a series of new paintings that were specially created for this unique location. Marty's work forms a respectful dialogue with the rich art-historical context of the cathedral and is imbued with wonder, spirituality and artistic reflection.

The exhibition marks a milestone in the career of the Spanish artist, whose fascination with Rubens and the cathedral were awakened at a young age. Thus, *De Profundis* is more than an artistic project: it's a deeply personal search for meaning and beauty.

BORGERHOFF & LAMBERIGTS

- Ghent
- 170 x 240 mm
- Magno Volume 135 g/m²
- 216 p



Natuurfocus

a magazine on the cutting edge of science and fieldwork

Living to the rhythm of nature? We all want to, but the hustle and bustle of reality, as well as the issues of the day, propel us through the year like a rocket. It's still worth the effort of slowing down every now and then, of standing still and looking around. And that is exactly what *Natuurfocus* does. The magazine on nature management and nature studies was founded by Natuurpunt – the independent organisation that protects and rehabilitates vulnerable and threatened nature in Flanders – twenty-four years ago. Since 2002, the independent quarterly magazine has been a bridge between scientific research and practical nature management in Flanders. We spoke to chief editor Lander Baeten and copy editor Pieter Van Dorselaer.

Unlike the more accessible member magazine by Natuurpunt, *Natuurfocus* goes deeper into themes like biodiversity, management strategies and current insights from scientific research. Recent publications included, for example, in-depth articles about fox populations, the return of the beaver and the effect the management of roadside verges has on biodiversity. And it's always firmly substantiated, nuanced and with an eye for context.

Lander: 'In *Natuurfocus*, you won't find articles on the topic of the day, such as the spotting of a shark in the North Sea, unless it's part of a broader story about ecological changes. Isolated observations in themselves may not provide much insight, but over a longer period, you can detect evolutions via articles.

'One of the strengths of *Natuurfocus* is that the magazine also refers back to earlier articles to present knowledge in the relative context. We recently plucked a whole series of articles on translocation out of the archives. We bundled them together in one large PDF, complete with a new foreword that bridged the contributions. Thus the reader had a clear overview of how the thoughts on the reintroduction of species in Flanders has evolved over the years.

'This approach ensures the magazine not only documents, but also reflects. We make the shifts in vision tangible. What was once controversial, such as the conscious reintroduction of species in restored habitats, is now more frequently seen as a high-value management instrument. By bringing series like these together, we make complex dossiers not only accessible, but

we can also help steer the debate on nature management. We are not bringing loose sand, but building on a foundation of knowledge that the field can continue to work on.'

You could say that *Natuurfocus* plays the role of the canary in the coal mine: detailed articles can lay bare important themes, and in that way, bring about change.

Lander: 'That's right. The target group is very clearly involved: from people who manage terrain to policymakers and volunteers, students and researchers. The reach is still greater than the number of subscribers might make you suspect. The magazine is read in government offices, at research institutions and nature organisations. You'll find it on coffee tables where decisions are made.'

Pieter: 'One difference with other magazines is the timelessness of the content. What we publish today will still be relevant in two years. You can rest assured that we are building a living archive of knowledge on nature studies and management in Flanders.'

There's a lot of discussion about nature management today. Not that we want to come off as negative, but nature hasn't been restored particularly well.

Pieter: 'Unfortunately not. While you would think – if you read certain newspaper reports – that it is going in the right direction. The beaver is back, otters are popping up, the sea eagle is once again breeding in Flanders, the raven has returned and even cranes are finding a place here. Don't get me wrong, those are indeed good evolutions, but under those hopeful signals there's a deep-lying



“One difference with other magazines is the timelessness of the content.”

problem. The reality is that it's not going well with the nature, and that the challenges ahead of us are immense. Drought, the heating of the climate, nitrogen pressure, the cropping of habitats, etc. We need to battle for every square metre of nature, to maintain it or to somehow restore it.'

Let's also discuss the management of roadside verges, the area of vegetation next to roads. Every year, alongside freeways and highways, you see deforestation on those verges. The Agentschap Wegen en Verkeer (the Road Traffic Authority for Flanders) says that it's being done for safety reasons. The perception among people is different, and coloured by emotion: there's already so little nature, why crop it back even further?

Lander: 'This discussion comes up again every year. Why such rigorous cropping? With woody vegetation, the safety aspect is indeed the primary reason. Roadside verges need to remain clear for traffic and infrastructure. But although it looks drastic, that management is not per se negative on an ecological level. The opposite in fact. What is experienced as 'clearing' today corresponds with a centuries-old form of forest management: coppice management, where, every few years, trees or bushes are cut back to ground level. It results in a lot of sunlight reaching the ground, benefiting a large number of plant and animal species. After the cropping, there is a period of regrowth, where other species benefit from the dark, shadowy phase. This exchange of open and closed vegetation creates biodiversity. It's a cycle that was common in large areas of Western

Europe for centuries. Because we lost touch with that form of management, today we are seeing a loss of biodiversity in a lot of forest and edge zones. The management of roadside verges is more complex than it appears. What feels like loss, is sometimes just a chance for restoration, at least if it's consciously and ecologically supported.'

Restoration of nature as a connecting theme

Lander: 'Today, the restoration of nature is a very important theme. There is more and more attention being paid to restoration in the broad sense of the word, and not just on the ground, but also at the level of policy. The European Nature Restoration Regulation obliges member states to implement restoration work with effect. That raises the fundamental question: how are we going to restore nature? What can be restored? And why are we actually doing it?'

Asking the question is ...

Lander: 'Answering it, yes. And the answer is at least as complex as the subject itself. Restoration of nature is not just important for biodiversity, but also for our health, for climate adaptation, for absorbing drought or excess water. But how do we make sure that nature is more than a buffer or stormwater tank? That it remains valuable, even outside crisis moments?'

Pieter: 'At *Natuurfocus*, we don't want to answer these questions with one single vision, but with a palette of voices. We publish articles about nature in the city, about alternative forms of nature, on the desirability of historical reference images in contemporary management. Do we need to strive for nature that looks

like it did one hundred years ago, or is it time for new perspectives? And it's entirely thanks to the independent position of the magazine that the editors can invite authors from different disciplines to write: ecologists, historians, heritage specialists. We also choose, for our annual symposium, one single theme that we investigate in depth. It gives us the chance to create a platform where insights can supplement or challenge each other.'

Lander: 'We don't want to be tied to one single way of thinking. Our strength is that we offer space for complexity. Because in nature restoration, there are seldom simple answers, but there are fascinating questions.' ■



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At Graphius, we offer you access to an extensive and versatile range of printers and installations. One of our lesser-known treasures is our efficient two-colour printing press. It is particularly suited to printing black-and-white books, novels, textbooks, reference works and other publications where colour plays a minimal role if any at all.

Our two-colour printing press is especially suited to print black-and-white work in large volumes and with consistent quality. Because we do not use a full four-colour printing

press for this type of work, we limit printing costs and waste—benefiting our clients and the environment. Furthermore, this press allows high-speed printing, which results in short turn-around times. This all makes it possible to respond flexibly to reprints or last-minute adjustments.

As for finishes? We have everything needed to deliver black-and-white books in the desired form, whether they're softcover novels, glued instruction manuals or sewn copies of a book destined to see intensive use. Thanks to our experience with

different paper sorts, we can also advise on the ideal combination of weight, whiteness and texture for every type of book.

In short: publishers on the lookout for a reliable partner for the printing of novels will find the perfect choice in Graphius. Thanks to our specialised machines and installations, experienced people and internal bookbindery, we can produce your printed work quickly, efficiently and with an eye for detail, tuned to the unique needs of our clients and their readers. ■

afternoon, in a leafless forest, a single snowdrop
betwixt the borders of the winter and spring. She
beside it and died. I almost believe that a child
peaceful as a snowdrop, was born in the Earth within a
season from that stormy afternoon

CHAPTER XIII

"I saw a ship sailing upon the sea,
Deeply laden as ship could be,
But not so deep as in love I am,
For I care not whether I sink or swim."

"But Love is such a Mystery
I cannot find it out.
For when I think I'm best resolv'd,
I then am in most doubt."

Old ballad

each other and longing to come nearer, do, after all, but
behold each other as in a glass darkly.

As through the hard rock go the branching silver veins;
as into the solid land run the creeks and gulfs from the
unresting sea, as the lights and influences of the upper worlds
sink silently through the earth's atmosphere, so doth Faerie
invade the world of men, and sometimes startle the common
eye with an association as of cause and effect, when between
the two no connecting links can be traced.

Cosmo von Wehrstahl was a student at the University of
Prague. Though of a noble family, he was poor, and prided
himself upon the independence that poverty gives, for what
will not a man pride himself upon, when he cannot get rid
of it? A favourite with his fellow-students, he yet had no
companions; and none of them had ever crossed the thresh-
old of his lodging in the top of one of the highest houses in
the old town. Indeed, the secret of much of that complai-
sance which recommended him to his fellows, was the thought
of a retreat, whither in the evening he could

GRAPHIUS NEWS

INVESTMENTS STRENGTHEN PRODUCTION AND EFFICIENCY IN THE GROUP

Brussels: Efficiency in label production and better work distribution

In Brussels, strong investments have been made in technology and organisation. The new **Blumer Atlas 1110**, coupled to an existing Polar cutting machine, is increasing the production capacity for labels, postcards and tickets, with speeds up to four times faster than they had previously been. On top of this, the error margin will shrink thanks to the integrated cutting, punching and binding modules.

The **Blumer feed table** is a clever addition: large-format labels are automatically introduced making manual stacking unnecessary. The result? Double the output with even greater precision.

Paris: Modern prepress and preparation for new finishing

On the PPO Graphius site, the prepress department has been updated with a new **Xerox printer**. This ensures higher quality paper test-prints and proofs. The ergonomics and energy efficiency moved forward too.

We have implemented an even larger upgrade: the installation of a new **Kolbus DA 370**, replacing the older DA 270 for hardcover production. The new machine combines higher speeds with greater precision, while requiring less maintenance.

Ghent: Fast, sustainable printing

A **Heidelberg Speedmaster XL 106 10-colour printer with perfector** has been installed in Ghent. With speeds of up to 21,000 sheets per hour, less paper waste and lower emissions, this represents an important step to more sustainable printing – without any loss of either speed or quality.

As well as this, a **Heidelberg Speedmaster 52.5 with varnish** has also been installed. This compact press increases the flexibility for smaller print runs or specific applications.

And it doesn't stop there. We are expecting six new robots soon, which will assist us at the folding machines.



Back to where it all began

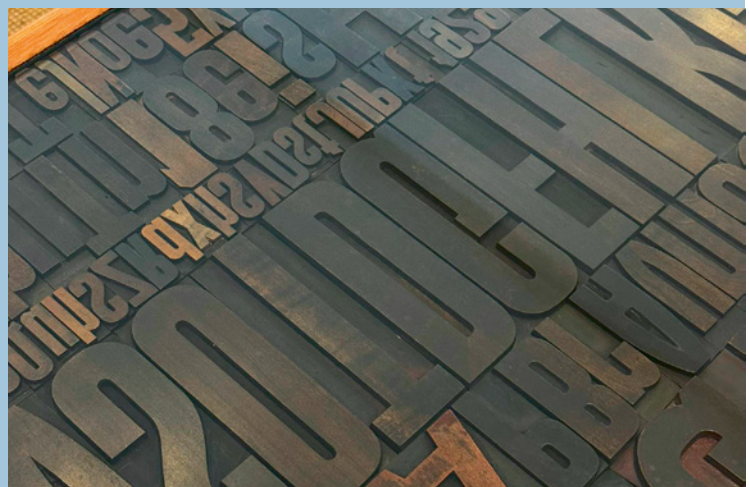
Sometimes you unexpectedly come across something that brings you back to your roots. In an old storage box, we recently discovered a set of wooden letter blocks – genuine relics from the early days of the printing profession. Instead of just hiding these valuable pieces away once again, we decided to give them a new destination. The blocks were worked into a tailor-made table, a tasteful homage to our founding in 1929 under the name of A. Geers & Zoon.

The name marks the early beginning of what has since grown into Graphius Group. What began as a family company under the leadership of André Geers grew to become an international player, with generations of craftsmanship and passion for paper and print-work as a basis.

It's a story we treasure: from hot metal typesetting to digital prepress, from handpress to hypermodern Heidelberg machines.

They say everything comes back around. Maybe not always in the same form, but love for authenticity never wanes. Nor does our passion for print. This table reminds us of it every day.

“Love for authenticity never wanes. Nor does our passion for print.”



London: A single brand of printer for more efficiency

In London, the KBA press has been replaced by a **Heidelberg 5-colour press with varnish**, meaning the two presses on the site come from the one brand. This raises interchangeability between production lines, improves reliability and lowers maintenance costs.

The choice also improves continuity: if one press drops out, the other offers a robust back-up. It's a well-considered step towards greater flexibility and a more efficient workflow, tuned to the specific demands of the British market.



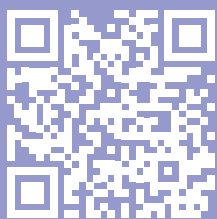
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