

trueColors

THE MAGAZINE FROM GMG

SUMMER 2021

STRONG!
Next round:
Aqua Monaco
Page 14

STRONG!
The garden helpers
Page 26

STRONG!
The art of espresso
Page 34

STRONG!
Hyper customized
packaging
Page 40

TECH TALK:
Prepress is key
Page 46

Subscribe to TrueColors now for free
and you could be the lucky winner of an
exclusive espresso machine from illy

You can find your entry
card in the magazine
or simply visit
[www.gmgcolor.com/
truecolors](http://www.gmgcolor.com/truecolors)
Deadline: 2021-09-30



X1 anniversary coffee machine
for pods and ground coffee,
worth 649 Euros



TrueColors, the magazine from GMG, is currently published twice a year and is free for registered subscribers.
If you want to be sure not to miss any future issues, you should register at: www.gmgcolor.com/truecolors
Here you can also take part in the competition and, if lucky enough, win an original illy espresso machine.
Recourse to the courts is not permitted.

12

ESSAY

The new strong

14

STRONG!

**Next round:
Aqua Monaco**

20

WHO SAID IT?

Quote unquote

22

LIVING COLOR

24

PEEP SHOW

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

26

STRONG!

**The garden helpers –
Gardena and the color
turquoise**

32

PAGES

34

STRONG!

illy and the art of espresso

38

PORTRAIT

**UX design is not a
single process step**

40

STRONG!

**Hyper customized
packaging – a visit at HP**

46

TECH TALK

**Andreas Kraushaar,
Fogra: “Prepress is key”**

50

**SELECTIVE FACTS –
ALTERNATIVE QUESTIONS**

51

GMG UPDATE

Current software versions

**PUBLICATION
DETAILS**

Publisher:

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

Phone: +49 (0) 7071 93874-0

Fax: +49 (0) 7071 93874-22

truecolors@gmgcolor.com

www.gmgcolor.com

Editors:

Ilona Marx

Armin Scharf

Jochen Wintergerst

Liabile for editorial content:

Jochen Wintergerst

Design:

WINTERGERST OPEN

Cover image:

Stefanos Notopoulos

Printing:

Raff & Wurzel Druck GmbH

Printed on:

Sappi Magno Volume 1.1

250 g/m², 135 g/m²

Copyright:

All articles are copyright-protected.

All rights reserved.

GMG – we know color

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



Photo: Yvette de Wit

Techno beats or screaming guitars? Most important are crowds of people enjoying themselves. The picture was taken during a set by the Dutch DJ and music producer Hardwell and is somehow contagious.

EDITORIAL

strong!

The subtle theme of TrueColors, the quiet focus that likes to hide between the lines and behind the stories, is emphatically self-confident this time. Strong! That's the intention. Although the real strength of this issue is: its content has nothing to do with muscle power.

Even Amalia Mazzarello – the young boxer from Argentina, who you already met on our front cover, has strengths beyond her fists. She makes electronic music under the name Luzmilareyes and loves to dance. She is undoubtedly a strong personality and a particularly strong endorsement for Aqua Monaco (p. 14).

Those who like to de-stress when gardening need strong gardening helpers – or smart ones. Regardless of whether it's classic rose shears or an intelligent irrigation system: You can rely on prominent colors for all Gardena products (p. 26).

That Italy is famous for style and good taste is nothing new. And yet, it is something special that internationally renowned artists have dedicated themselves to a cup from Trieste for years. That's strong: illy and the art of espresso (p. 38).

“Attention span at the Point Of Sale is reducing rapidly,” says Jeanette Volk. Her Business Development Team at HP Indigo Digital Press supports brands and agencies not only with technology but with ideas. And because ‘individualization in packaging printing’ is a bit of a mouth full, she came up with a really strong name for it: Hypercustomization (p. 40).

“What is it like as a referee?” We asked Dr.-Ing. Andreas Kraushaar. He is head of the prepress department at Fogra – the Research Institute for Media Technologies. He also enforces rules on the soccer field (p. 46).

Enjoy the new TrueColors!

Robert Wehling
Co-Founder GMG GmbH & Co. KG

Photo: Jörg Jäger

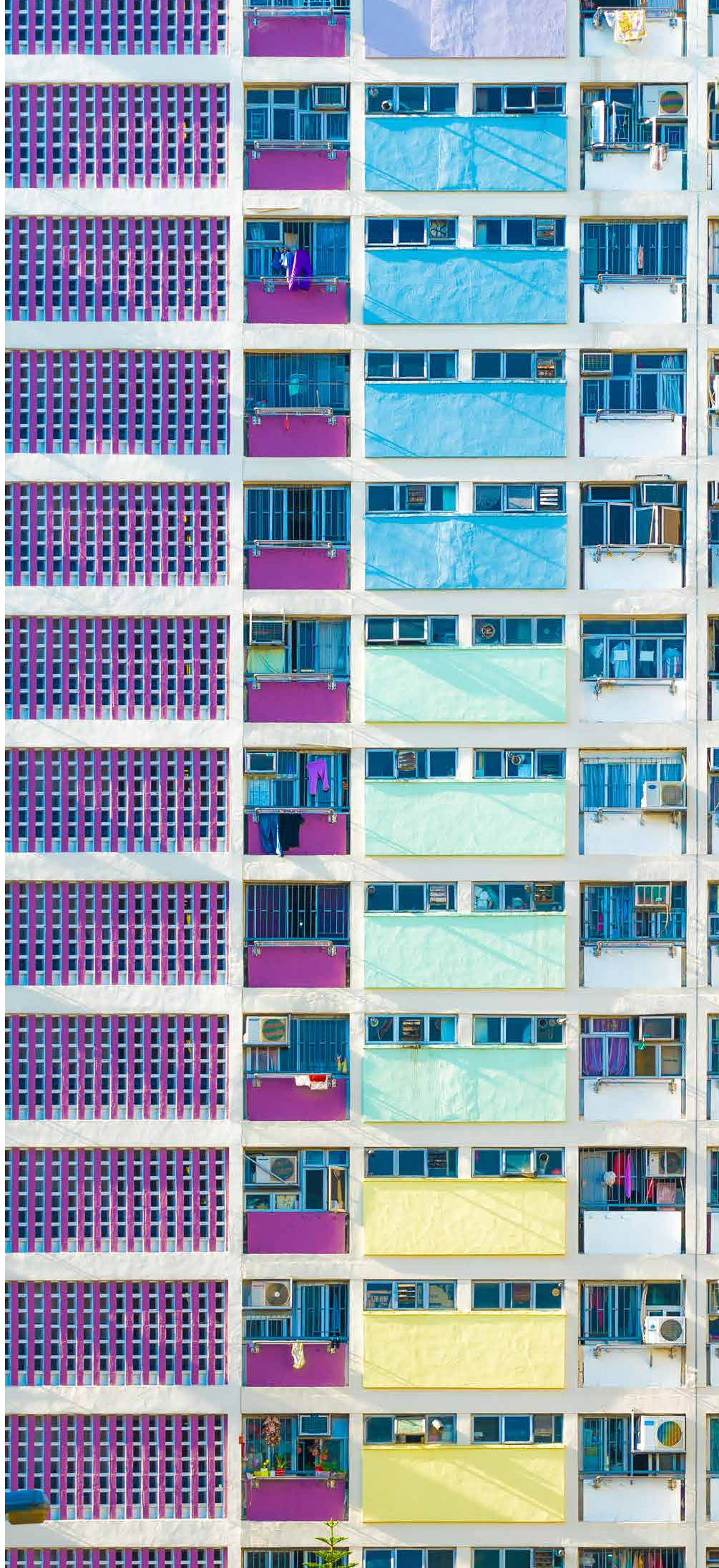




TrueColors

Universal Studios theme park in Osaka, Japan, is not necessarily on the bucket list of the typical movie buff. However, for those who grew up with a game console and have mastered the various levels and challenges with the mustached Super Mario, it's the perfect place. One of the main attractions of the park is the Super Nintendo World. The colors are intoxicating, and the strangely familiar pixel world becomes an absurd reality.

Photo: Steven Wei



TrueColors

Those who want to know what it feels like to live inside a color swatch have to head to Hong Kong. Destination: PANTONE Pastel & Neons Solid Coated & Uncoated.



⊕ **TrueColors**

The Interstate 10 runs across the United States. Anyone driving from Los Angeles to the east coast has almost 4,000 kilometers of highway in front of them. Therefore, it's not a good idea to let the children persuade you to take a break after only 150 kilometers. Unfortunately, the dinosaurs of Cabazon leave parents powerless.



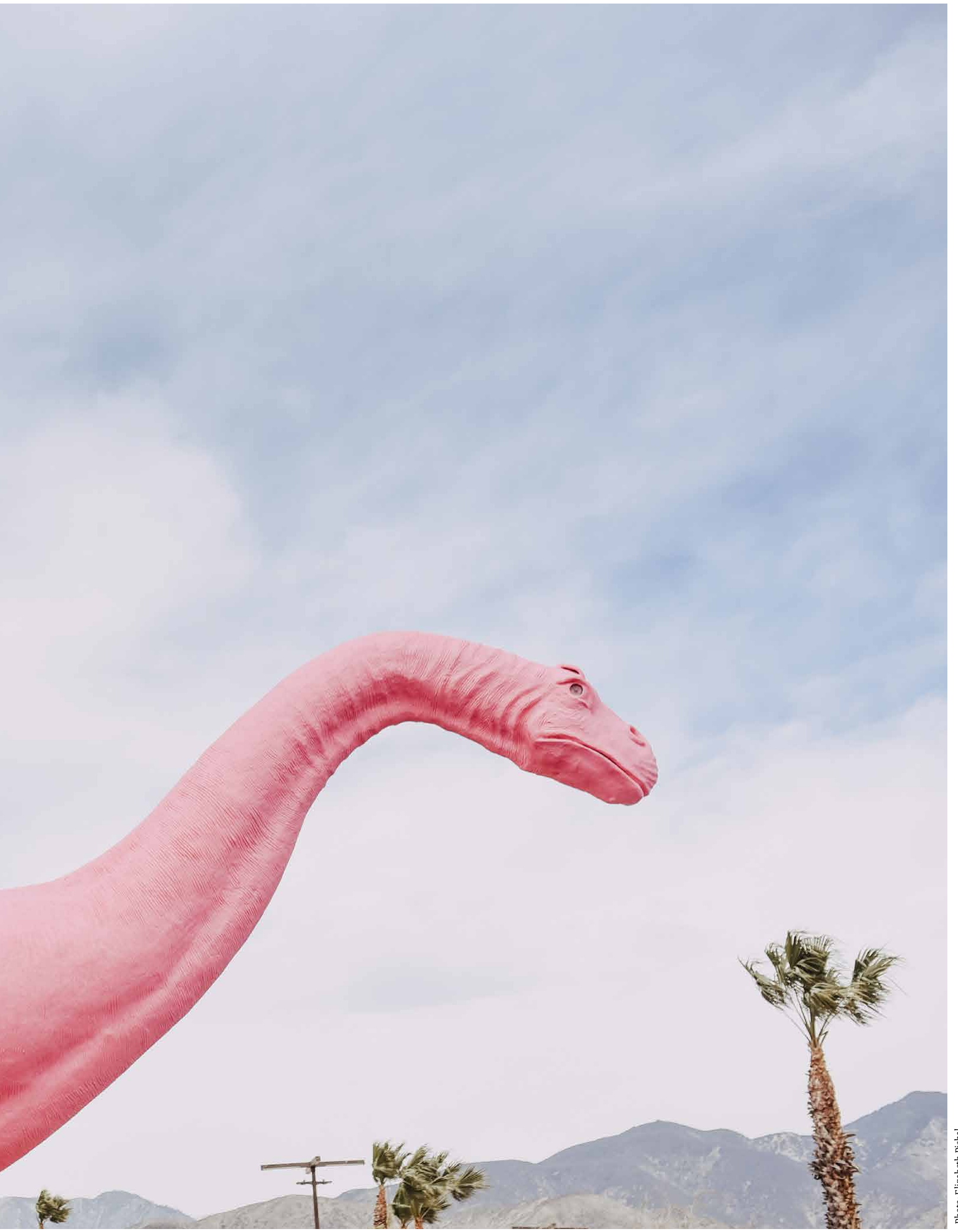
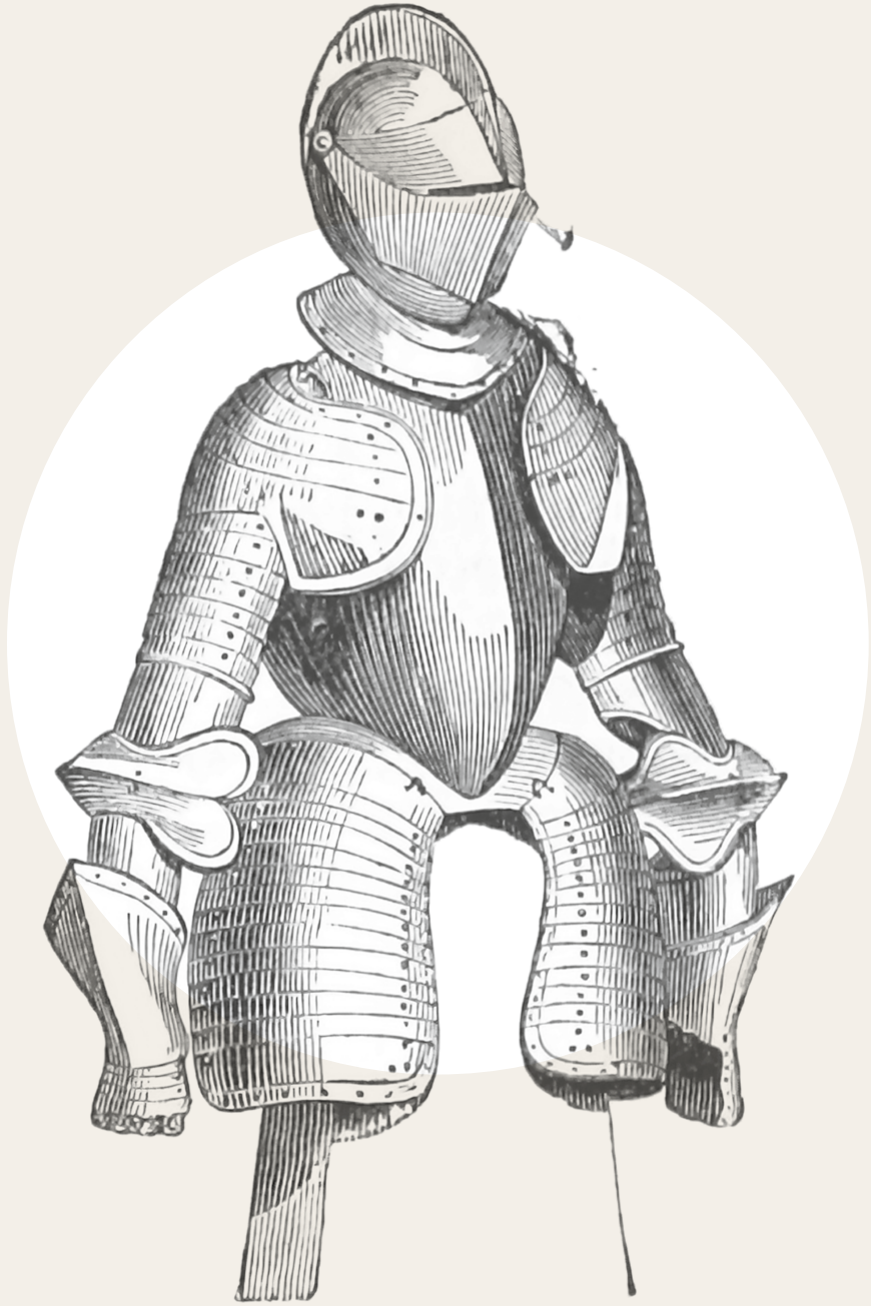


Photo: Elizabeth Fishal



The new strong

Strong stuff. Surely that's always a good thing, right? Is strong not a thoroughly positive word? It stands for poise, physical prowess, power and success: strong brands, strong performance, strong statements, strong economy, strong bodies, strong colors, strong leadership.

It almost seems as if the world consists only of muscles. Optimize yourself, arm yourself, learn to fight, prevail! Advertising posters showing customers as superheroes. 'How to!' self-help literature that promises to strengthen confidence. In the course of globalization, ideological culture clashes or social conflicts and desperate marketing strategies – strength is experiencing a renaissance.

But what does strength actually mean in our changing society? How do we define it? And should the term not be renegotiated? Self-improvement, profit maximization and assertiveness – the characteristics of neoliberal values – possibly paint a too one-dimensional picture of what a strong personality can look like today.

After all, what use are the most skillful managerial qualities when the goalposts move? And the trusted capitalist market mechanics no longer dictate the pace, but a tiny virus? All of a sudden, our heroes look completely different. Not dressed in a three-piece suit complete with tie pins, but scrubs and face masks. Suddenly patience, adaptability, consideration, and willingness to go without are the strengths in demand. How fast things can change.

“Strength does not come from physical capacity – it comes from an indomitable will.” Mahatma Gandhi once said. We also know the indomitable will as attitude. And attitude has long become one of the most important attributes of strength. Taking a

stance on the increasingly absurd conspiracy theories, showing resilience and empathy in upholding corona measures, and being a bit more selfless when considering consumption of ecological resources.

Having an ethos to develop morality, especially now, living in the exhausting commercial hum of our everyday, seems crucial. Because the next big change, climate change, is just around the corner. Soon, resourcefulness and flexibility will be in more demand than ever, but also courage and prudence, the most important virtues when deciding on our future direction.

And last but not least: weakness. Perhaps we even need to establish a culture that celebrates vulnerability and renunciation of power in a gradual reversal? This option, namely working on valuing weakness, seems to have been lost in the frenzy of empowerment. Wanted: people who admit not to have all the answers, not to know what to do next – but look to others, exchange and debate even across divides. Striving for power, self-determination and freedom is understandable. But perhaps we should also engage in more cooperation, even consider new dependencies, in order to form a stronger society. Long term, an open mind of those who search for new solutions might be more successful. Venturing outside our comfort zone rather than constantly rearranging the same building blocks. Those who dare to pause, who ask for help, who don't belong to a traditional school of thought. What they unearth may be less media-worthy but possibly more sustainable.

“A good weakness is better than a bad strength,” Charles Aznavour once said. With a soft voice, often telling the stories of real, imperfect people in song, the French singer-songwriter from humble background captured the hearts of millions – strong affections, also for the deserving anti-heroes.

STRONG!



Next round: Aqua Monaco

How is it possible to conquer a young, hip and unpredictable audience with something as seemingly simple as water? And doing good at the same time? Aqua Monaco has the answer.



Amalia Mazzarello – a young boxer from Argentina, with tons of ambition but little money, wanted to advance her boxing career in Munich. She endorses Aqua Monaco for a year.



Photo: Stéfanos Notopoulos

The three musketeers: Timo Thurner, Florian Breimesser and Robert Graenitz (from left) joined forces to launch Munich's most local mineral water. The talents from their previous professional lives complement their joint business perfectly – Thurner is a trained graphic designer, Breimesser a lawyer and Graenitz a restaurateur.

A basement in a pastel-colored old building in the trendy Haidhausen district of Munich. Whitewashed brick walls, a handful of desks at which ten young employees sit, bent over their laptops. Light bouncing off a bar covered entirely in black ceramic tiles, its reflection revealing a row of stylish bar stools made from natural wood. The walls feature a few long shelves displaying rows of bottles, complemented by cocktail books and lifestyle magazines from Mixology to Monocle. The home of Aqua Monaco.

Aqua Monaco is a beverage company, and you might think that says it all. Far from it. Because the team behind the brand shows personality and attitude in everything they do. It starts with the recipes developed in-house and goes on to their diverse social, cultural and ecological commitments. The result: Aqua Monaco has not only multiple award-winning products but also huge credibility in the market. The company is currently celebrating its tenth birthday and is considered the most successful local start-up in its segment.

Aqua Monaco has its roots firmly in Munich, the idea conceived in a beer garden by three friends. On a mild evening in the summer of 2008, Timo Thurner, Florian Breimesser and Robert Graenitz contemplated over a cold beer under a chestnut tree why Munich didn't have its own mineral

water. After all, beer is brewed everywhere here. The three couldn't come up with a reason. "Breweries, coffee shops and delicatessen – there was all of that in Munich," says Timo Thurner, a trained graphic designer. On the wall behind his desk on the shelf, there is a selection of organic lemonades. "Why not water?" Over another beer, a decision was made: "We are going to create Munich's very own mineral water brand. As simple as that." Timo Thurner grins.

The plan was hatched – but progress was very, very slow. Finding water turned out to be much more difficult than anticipated. A few months passed, in which the graphic designer Thurner, the restaurateur Graenitz, and the lawyer Breimesser continued to pursue their day jobs until finally, a solution emerged: A local brewery sourced their liquid raw material from an ancient reservoir – glacier water from the last ice age, hidden under a gravel plain at a depth of 150 meters. And: the brewery would allow them to tap into it. An agreement was reached on the joint use of the well – which was mineral water certified – and the ball started rolling.

The trio quickly agreed on the name: Aqua Monaco. Easy to pronounce and international: Aqua, Latin, combined with the Italian name for Munich, which some consider the northernmost city of Italy. Thurner developed a logo: a white swan – a symbol of purity and loyalty – on a blue



Photos: Thonet



Good taste is not only evident in the drinks. The design of their headquarters in the Haidhausen district of Munich is a testimony to their flair and quality aspirations. The chairs and bar stools are the result of a cooperation with Thonet, the iconic furniture brand.

background. “The swan not only seemed appropriate to us because it is emblematic, it’s also a part of the Bavarian history as the swan is featured in the name of places such as Schwangau and Neuschwanstein, but it is less common than the lion.”

Today the swans in the Haidhausen basement no longer only swim in blue waters; the logo appears in all the colors of the rainbow on a number of small bottles. “From water came more,” explains Timo Thurner. The numerous long drinks consumed by the three friends inspired another idea. In 2013, two years after the company was founded, the trio launched their first mixer range: a bitter lemon, a ginger ale, and a tonic based on their own recipes. They also launched the Golden Monaco ‘Extra Dry’ tonic, developed with Klaus St. Rainer, owner of the Golden Bar. The Golden Monaco tonic uses less sugar, but scores with a juniper note and cardamom. “We were the first to bring a Dry Tonic Water onto the market and it was enthusiastically received: by consumers, professional mixologists, but also by the competition.”

Apparently, beverage giants kept a watchful eye on the rising stars from Munich because even when the three launched their own Coke as a mixer, the idea was quickly copied. “It’s true, Schweppes & Co. are on our heels, but we still have the lead,” explains Thurner. “Our creations are a result of passion and the freedom to experiment, and it shows. It’s what

sets us apart from our competition. It is rather unusual for founders to develop their own recipes,” says Thurner, not without pride. A quinine-free organic herbal tonic, a sign of changing consumer behavior, but also a sign of their own journey, the desire to find purpose, was the next step. Other sustainable products, an organic mixer line and a range of organic sodas followed. “It became important for us to operate sustainably and produce on a climate-neutral promise,” says Thurner.

Schweppes & Co. are hot on our heels, but we still have a lead

And as the brand celebrates ‘local’ as a concept, the entrepreneurs increasingly linked their activities with social and cultural commitments. With their ‘Good Monaco’ initiative, the friends regularly find opportunities to do good. Not just on their own doorstep, but always involving people. In addition to fighting poverty, Aqua Monaco promotes the local music scene providing money and space to support people. In 2020, for example, the company sponsored a young boxer from Argentina who had a lot of ambition but little money and wanted to advance her boxing career in Munich. She officially represented the brand for a year. “Amalia Mazzarello fits to our brand, even if we have so far been more involved in the arts rather than sports. It was a colorful and bold partnership that couldn’t be pigeonholed.”



The Golden Monaco 'Extra Dry' Tonic Water, which the trio developed together with Klaus St. Rainer from the Golden Bar in Munich, has won multiple awards. The trade magazine Mixology even confirmed that the founders had created a "new category" with the mixer.

The fact that the three founders approach their charitable work intuitively rather than strategically, makes their philanthropic work so authentic, personal and likeable. Attributes that can't be bought, as we know. When we're back behind the black-tiled bar at head office, experimenting, marrying matcha and guarana with ginger, cucumber, apple and mint, we do it as we always did: in small groups, with friends, refining until we are happy with the result.

We create products in small groups with friends and perfect them until everyone is happy with the result.

Market research? Large-scale product testing? "That's not us," laughs Thurner. "Our products remain unique and won't be polished to death."

Current initiatives are called 'Save Our Local Gastro' and 'Support Your Münchner Drinks'. Both intended to help all those who have a bloody nose from fighting the virus. Because nobody in the Munich bar scene should get knocked down, that's top priority at Aqua Monaco right now.



Four classics for your house bar

MONACO IN THE MIX

There is always a good reason for a good drink.
For example:

.....
.....
.....



BLACK MOJITO

- _____ Aqua Monaco Organic Cola
- _____ 4 cl white rum
- _____ 1 cl fresh lime juice
- _____ Ice cubes
- _____ Mint
- _____ Raspberries

Take a tumbler or highball glass with plenty of ice cubes. Pour the rum and lime juice over. Fill the glass with Aqua Monaco Organic Coke. Garnish the drink with fresh mint and a few raspberries.

MEZCAL LEMON

- _____ Aqua Monaco Organic Lemon Tonic
- _____ 4 cl Mezcal
- _____ Ice cubes
- _____ Lime wedge
- _____ Chili salt

Take a tumbler or highball glass with plenty of ice cubes. Pour the mezcal over and fill the glass with Aqua Monaco Organic Lemon Tonic. Garnish the drink with a wedge of lime. Run the lime wedge around the rim of the glass and sprinkle with chili salt to taste.



MUNICH MULE

- _____ Aqua Monaco Organic Ginger Beer
- _____ 4 cl gin
- _____ Ice cubes
- _____ Cucumber stick
- _____ Lime wedge

Take a copper mule or long drink glass with plenty of ice cubes. Pour the gin over and fill the glass with Aqua Monaco Organic Ginger Beer. Garnish the drink with a cucumber stick and a lime wedge.



JAPANESE MULE

- _____ Aqua Monaco Organic Ginger Beer
- _____ 6 cl sake
- _____ Ice cubes
- _____ Prickly coriander (alternatively cucumber stick)
- _____ A quarter of a lime

Take a copper mule or long drink glass with plenty of ice cubes. Pour the sake over and fill the glass with Aqua Monaco Organic Ginger Beer. Garnish the drink with a few leaves of coriander (or a cucumber stick) and a quarter of a lime.

Color management and proofing solutions from GMG enable the reliable production of high-quality labels. Print results are accurately predictable and consistent color results guaranteed at all times. Even when printing on varying substrates, using different printing processes or re-printing at a later date – the results match first time.

WHO SAID IT?



**I don't
believe in
yesterday,
by the way.**

JOHN LENNON

01



Living

Back in Black! AC/DC from Stockholm in cube form. Even with toothpaste, black is the new white. And when children pull up in black sports cars, you can tell the next generation has style. Black always works. Fortunately, that's nothing new.

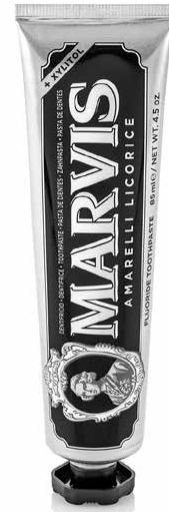
04



02



03



color



05



06

01 **Multiplug**, Square 1, Stockholm Black, 49.90 Euro, www.avolt.com

02 **Toy car**, Ride-on Rider Black, 159 Euro, www.baghera.fr

03 **Toothpaste**,

Amarelli Licorice, created in collaboration with Amarelli, licorice manufacturer since 1731, 3.80 Euro, www.marvis.com

04 **Loudspeakers**, connection via Bluetooth or cable, 6-fold hardened glass, 1,000 Euro, www.transpa.rent

05 **Lucky Cat**, Special Egypt Edition, Glossy Black, 24.95 Euro, www.donkey-products.com

06 **T-Shirt**, "Parisien", cotton, 70 Euro, www.maisonkitsune.com

Hey, what are you up to?

Creative minds explain



OBER-RAMSTADT: **Andrea Girgzdies** (Caparol)

The Caparol FarbDesignStudio creates color collections and concepts for different uses. From pre-schools and schools to 'living spaces' for the elderly, it's in principle about finding the right color for the purpose. When color-trend scouting for 2021, we have noticed a solidification and reinforcement of what we have already observed in 2020. Basically, it is about values such as calm, relaxation, clarity, authenticity and stability. Our trend colors are contemporary and still have the long-lasting quality required for living spaces and the working environment. We always try to show our clients how colors can be transported into real life. Representing the color nuances as they appear in reality is always a challenge – not least when we come to printing our trend-book.



HAMBURG: **Maren Reinecke**

My passion has always been art and design. Still, I took a few detours before I finally ended up in design. The fact that my diploma thesis was honored at the Red Dot Design Award was a nice confirmation. Since 2005 I have been working as a freelancer for companies and Agencies under my own label goldhaehnchen.com. I love creating infographics. Recently I moved back from Berlin to my old hometown Hamburg. Here I hope to find the headspace to create art projects again. For example, I've been experimenting with mold for years, fascinated by its colors on one hand, but I also find the process exciting – the cycle of life.



DÜSSELDORF: **Alejandra Baltazares**

I am a mexican visual artist currently based in Germany. I consider myself nomadic: like that which goes from place to place without restrictions or direction. That's the inner force that motivates and drives my creative process: Experiencing other forms of life in different cultures and even more important, to create work from and together with them.

Why do I love what I do? Art is for me a playground, where there are no rules or limits. It is the purest form of expression. From the complexity of a concept to the most basic experience of the senses: a sound, a vibrant color or simply the touch of your fingers on the canvas. How not to love that? And that is why I constantly allow myself to experiment with different media such as performance, graphics, video and even on-site interventions.



BERLIN: **Theresa Lambrecht**

Pattern designs create timeless elegance paired with an unobtrusive presence. I am Theresa Lambrecht. I'm a packaging designer and patterns are my style.

Patterns are a playful answer to the sometimes rather sober designs often found in current packaging. Therefore, these unique patterns are a completely new approach for my designs to convey brand messages and, above all, emotion. Organic shapes, delicate gradients and translucent colors create an excellent contrast to the clean typography. Perception and information go hand in hand. My designs can polarize and exude calm. They are an excellent highlight for every brand and every message and stand out to consumers. And that's of course an important part of what packaging aims to achieve.



STRONG!

The garden helpers

Gardena is a synonym for high-quality garden tools – and also a prime example of a glistening brand. The founders laid the foundation over 50 years ago – with a strong focus on design and the color turquoise, among other things. The fact that this choice of color was probably more of a coincidence makes its success story even more interesting.





A “color code with signal effect – not only at the point of sale,” explains Martin Rauch, Gardena’s Head of Design.

Never before have we seen such interest in gardening as in 2020 – in the first year of the pandemic, Gardena posted a whopping 13 percent sales increase. This increase likely applies, at least in tendency, to the entire gardening industry. Nevertheless, Gardena is right at the forefront, probably also because the company has its eyes on those hobby gardeners who, on the one hand, approach the task pragmatically while always keeping an eye on the fun factor and well-being. And something else speaks for the success of Gardena: The trust in the brand. Trust is enormously high, according to the research published in the *Wirtschaftswoche* in October last year. Gardena ranks a full 17.2 points above the industry average. And in the most recent “Best Brands Award”, the company came an impressive ninth place overall – behind Bosch, Lego and WMF, but ahead of Coca-Cola. The award is based on studies by GfK consumer research, which assesses not only economic success but also consumer perception.

At the beginning, there was the hose connector

Gardena seems to do everything right – and has done so for more than five decades. Right from the beginning, the founders were aware of the importance of design and branding. Clearly ahead of their time in the 1960s, when design took place in only a few forward-thinking companies or at universities. For example, the School of Design in Ulm (HfG Ulm), which – founded among others by Otl Aicher, Inge Scholl and Max Bill in 1953 – saw itself in direct tradition of Bauhaus. Eberhard Kastner and Werner Kress also moved to Ulm in 1962. The year before, in 1961, they jointly founded ‘gardening equipment sales’, which in 1966 became Gardena. Even before then, the two were working on a new type of connector for garden hoses, which was supposed to replace the common but cumbersome hose clamp fixings. The idea almost failed because the material of the day was metal which made the connector heavy and expensive. Plastic, according to Kastner and Kress’s calculation, could solve these problems. In search of people with relevant material experience, the two founders approached



“We use orange for crucial functional elements.” Here, the iconic connector for garden hoses – the original Gardena system.

the HfG design team. Dieter Raffler, a design student, took on the challenge and was responsible for design at Gardena together with his colleague Franco Clivio from then on. In addition to product design, the duo was also responsible for the brand’s look that invented the original Gardena System in 1967.

Turquoise – a random color?

The connection system, perfected and patented by the designers, soon became the new standard for the garden enthusiast. Colors played a key role in building the brand: a trio of turquoise, orange and gray that is still valid today. Turquoise might seem like an odd choice, at least from the point of view of a brand strategist. “The story goes that a product was repainted with a leftover color. The result was spontaneously liked, and turquoise stuck ever since.” Says company spokesman Heribert Wettels. In retrospect, it was a stroke of genius, because turquoise did then – and still does today – stand out, in an industry dominated by reds and yellows. The Gardena orange was introduced with the “Original Gardena System”. The color was more in line with the contemporary tastes of the time. “This color combination was clearly different, fresher and stood out at point of sale,” says Head of Design Martin Rauch. In autumn 2017, he joined the garden specialist as Director of Brand Design. Previously, Rauch, a graduate of the renowned University of Design in Schwäbisch Gmünd, worked at Teams Design for eleven years, most recently as Senior Manager Global Design. He also spent three years in charge of the Shanghai office. Today, he heads Gardena’s in-house design team,



Photos: Gardena

“Turquoise serves as the accent color and the warm grey provides the background”. The exception: the blue of the special edition tools sold for the benefit of the UN children’s charity organization UNICEF.

which currently consists of ten people, primarily concerned with the design and conception of new products. “Design is a key differentiating factor for us and is becoming more and more important, which is why we are currently expanding our capabilities.”

Form over styling

The standout color combination sets Gardena visually apart from its competition and its products would be recognized instantly. Actually, this hasn’t changed to date and even the color values have remained identical – “only the application has changed, in that we use the brand colors in a slightly more subtle fashion,” explains Rauch. “We are currently using orange to highlight essential control elements, which makes a lot of practical sense. Turquoise serves as the accent color and the warm gray provides the background. It’s important for us to have consistent colors across the different materials we use to produce our products – color matching and intense quality control are therefore essential. “Because our colors aren’t part of a standard color system, we have to produce our plastic in so-called masterbatches which are especially manufactured for us.”

The unmistakable brand colors quickly made Gardena instantly recognizable.

Incidentally, you won’t find a traditional design manual at Gardena. Instead, Martin Rauch’s product design team works with a guide that “doesn’t define fixed design elements, but a scale that identifies the DNA of the brand”.



Gardena, at its core a manufacturer of manual garden tools, is also embracing digital technology in its solutions and systems.

This open principle emphasizes the family character of the product range – “it’s also more flexible and encourages completely new ideas”.

A DNA for design

Today’s Gardena range comprises more than 700 products, from hand-held tools and sensor-controlled irrigation systems to robotic lawnmowers. Product design must connect all of these variations and bring them together under the brand umbrella. “Historically, this was easy, with a much more manageable product portfolio. Today, we need more freedom, not least because we want to be more emotional.” However, according to Rauch, that doesn’t mean we should be random, on the contrary: “The basis is always a geometric grid, from which we then develop the respective designs. Our robotic lawnmowers don’t look high-speed; they look friendly. The aim is simply to find the right form for the product and the brand, we don’t want styling. That connects us with the teaching of the HfG Ulm”.

Rise of the machines?

“We make the user our center focus to every product,” explains Martin Rauch. That’s of course changing fluently: While our ancestors plowed the all-important kitchen garden out of necessity for being self-sufficient, in the 1970’s the front gardens of our homes were transformed, displaying pretty easy-care lawns. Gardena focused on creating products that made gardening easier and more enjoyable. Since the beginning of the 2010s, we have seen another transformation: the garden has been rediscovered, in various forms, from raised beds on balconies to rented allot-

ments on the outskirts of towns and cities. We now look to gardening for relaxation, to slow down, connect with nature and even rediscover ourselves – a countertrend to the merciless urbanization and digitization, striving for perfection without friction. “Our customers are getting younger again; many live in cities, they are more diverse, but also less experienced”, summarizes Heribert Wettels. “And it’s about fun.” All of which makes Gardena the perfect helper.

The so-called “Smart Gardening” concept, which at first glance might look like a contradiction to the target audience profile, but it’s a new interpretation of Gardena’s core promise. The promise to making hard work easier. That was as much the case 50 years ago as it is today – for example, the tireless robotic lawnmower, the automatic watering system or the plant analysis sensor. According to Gardena, these solutions not only create more time for the enjoyable aspects of gardening but also help all those who want to get into gardening but don’t have any experience. “We make dreams come true,” says Heribert Wessels. The smart garden is not the goal but the tool that enables people to enjoy a more rewarding garden, promising a more immersive experience than a one-dimensional green lawn.

New skills and systems

Not only technically but also in terms of brand design. The smart helpers should work as invisibly as possible, regardless of whether they are sensors or irrigation systems. How the brand is newly interpreted is demonstrated by the new “Smart Sensor”, which is simply pushed into the ground



The smart helpers are designed to work almost invisibly.



Photos: Gardena

Our robotic lawnmowers don't look high-speed; they look friendly.

The new skills required are called 'user experience' and 'interface design'.

to measure soil humidity and temperature. While black is the dominant color, turquoise appears as an accentuating line – a style repeated on the associated control and gateway boxes. This design concept defines a new look for smart products, appreciating the need for unintrusive integration into the garden while still clearly linking them to the Gardena brand. Gardena, with its origins in manufacturing of manual garden products, is also becoming more digital. The new skills required are called 'user experience' and 'interface design', which is why Gardena created its own digital center in the innovation hotspot Zurich. Gardena can also tap into the know-how of Husqvarna, the Swedish company that acquired Gardena in 2016 and paved the way for the Gardena robotic lawnmower through technology transfer. A win-win situation because Gardena now contributes a whopping 22 percent to the sales of the Husqvarna Group.

Analog is here to stay

The latest product idea shows that Gardena hasn't forgotten its origins even in these digital times. "ClickUp!" is based on a simple pole. Inserted into the ground, it transforms into a stand for various modules. A birdhouse, for example. Or an insect hotel, a rain gauge, an open flame torch, even a planter. "That was quite an experiment," said Rauch. "Since the 'system concept' is very important to us, we had set ourselves the goal of designing several interchangeable elements." The ideas developed by the design department were tested at the end of 2017 when they reached out on social media to receive feedback from their audience. Now

the "functional decoration idea" is a reality and available to purchase. It is precisely because of its surprising simplicity that "ClickUp!" is so charming and versatile. Incidentally, completely without sensors.



Color matching and intensive quality control: "Because our colors aren't part of a standard color system, we have to produce our plastic in so-called masterbatches which are especially manufactured for us."

GMG's innovative color management solutions ensure that packaging can be reliably produced with the desired color effect – even when produced at different locations and using varying production processes.



HORACIO SILVA
MIAMI BEACH

Considered by many as the country's most dynamic, fastest growing and sexiest city, Miami is more popular than ever before. Yet, it is a city that doesn't merely change but evolves, never rewriting the past, just adding to its illustrious heritage. And this is the real beauty of Miami. The chic Surf Club and the vibrant Faena Hotel did not replace the emblematic Raleigh of the 1940s nor the Ritz Carlton of the 50s, rather they complement them. Miami has become the hub for everything chic, fiery and colorful. *Miami Beach* takes the readers on a tour of this bold and wondrous metropolis. **ASSOULINE**

PAGES



VIRGIL ABLOH, NIKE
ICONS

Bringing together all the greats – from Air Jordan 1 to Air Presto – Nike and Virgil Abloh reinvent sneaker culture with the collaborative project The Ten and redesign 10 sneaker icons.

Icons traces Abloh's investigative, creative process through documentation of the prototypes, original text messages from Abloh to Nike designers, and treasures from the Nike archives. We find Swooshes sliced away from Air Jordans and reapplied with tape or thread, Abloh's typical text fragments in quotation marks on Air Force 1, and All Stars cut into pieces.

For its design Nike and Abloh partnered with the acclaimed London-based design studio Zak Group. Together they conceived a two-part compendium, equal parts catalog and conceptual toolbox. The first part of the book presents a visual culture of sneakers while a lexicon in the second part defines the key people, places, objects, ideas, materials, and scenes from which the project grew. **TASCHEN**

ASTRID STAVRO, RICHARD BAIRD
BRAND NEW BRAND

The current situation may feel uncertain and unsettling, but while the pandemic has posed new challenges for brands in nearly every industry, social distancing also means that our need to connect is stronger than ever. It is vital for businesses to create communities centered around their brands, and the pandemic may well act as an accelerator to put values into practice that have become increasingly important to customers, such as a call for greater diversity, more social responsibility, better ethics and a stronger focus on sustainability. More than ever, brands need to think holistically.

Brand New Brand is a compendium of the best visual identities recently created for businesses from all over the world. It shows how, in an era of pandemics and political and economic instability, creative, innovative thinking is the greatest asset. In-depth case studies explore the ideas currently shaping the field of branding, such as the use of traditional techniques or the reinterpretation of local visual languages. **Gestalten**



STEPHANIE GÖTSCH, GOTTFRIED KNAPP
LEIF TRENKLER – Beauty

Trenkler's works have a magical aura about them. Inspired by the artist's numerous journeys, they transport us to places of longing: silent river landscapes, pool scenes that reflect photographic elements and pictures of clear starry nights. Through the artist's interest in the development of an emotional mood and the attendant rigorously focused structure, Trenkler's pictures correspond to his own philosophy of multiple layers. The attractively designed volume shows work from over 30 years, rounded out by subtle essays by Stephanie Götsch and Gottfried Knapp. **HIRMER**



STRONG!

illy and the



art of espresso

Kalòs kài agathòs, beauty and goodness, are, according to Greek culture, the elements that embody the ideal of perfection. At illy in Trieste, Italy, it is said that the balance between the beautiful and the good has long been found. It's about aesthetics and yes – also about coffee, of course.

Andrea Illy is President, his mother Anna Rossi Illy is Honorary President and his sister Anna Illy jr. is responsible for the relationship with coffee farmers. In doing so, she is continuing her father's work, the son of the company's founder, Francesco Illy, who died in 2008. The iconic coffee business is today managed by the third generation of the Illy family. Tradition and continuity are certainly not the worst ingredients when it comes to quality. But a successful brand must always remain open to new ideas. This balancing act seems to be working quite well here in Trieste.

Someone familiar with ideas is Carlo Bach. Born in Cologne in 1967, the artist, began working with illycaffè a good 20 years ago. In 2005 he became the company's art director. Bach lives in Udine and is responsible for communication and design as well as the illy Art Collection. For the German-Italian, the cups designed by artists are a fitting expression of the company's vision of the beautiful and the good. Bach is convinced that anyone who drinks an espresso from an artist's cup connects the perception of the taste of coffee with the visual and aesthetic experience of contemporary art. The Art Collection cups with their graphic or conceptual motifs in his eyes become an object where the different languages of the illy universe collide: "the art and science of espresso". With this attitude, Carlo Bach is the living proof that a traditional brand like illy can remain curious and act courageously.



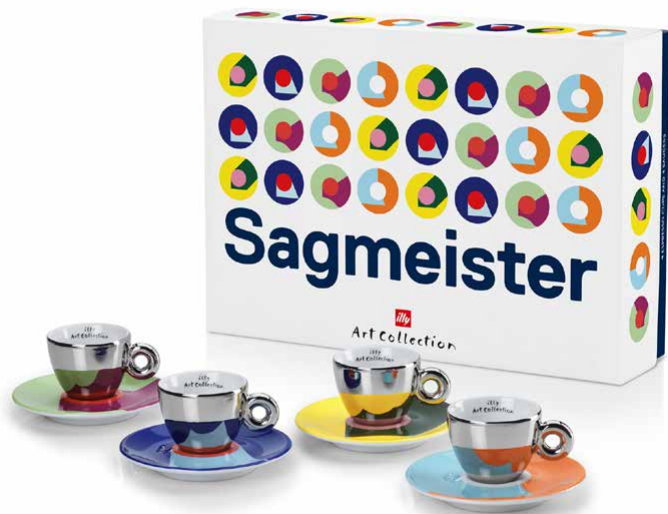
Photo: illy

Carlo Bach,
Art Director at illycaffè

Bach talks about the creation of the first collection. Andrea Illy's brother Francesco proposed the idea back in 1992. A year earlier, the designer and architect Matteo Thun had designed the distinctive cup. Francesco Illy wanted artists to understand this everyday object as a kind of canvas. The results were impressive from the very first moment, says Carlo Bach. The story took its course, and the idea is as alive today as it was on the first day. Over a hundred internationally renowned artists have left behind great works to this day; he carries on and names artists such as Michelangelo Pistoletto, Marina Abramović, Anish Kapoor, Jan Fabre, William Kentridge, Yoko Ono, Gillo Dorfles, Robert Wilson, Maurizio Galimberti, Max Petrone. Most recently, the New York-based designer Stefan Sagmeister was another big name.

Matteo Thun designed the distinctive illy cup in 1991

Stefan and I met almost 20 years ago, says Carlo Bach. At the time, Sagmeister was responsible for creating the book accompanying the David Byrne exhibition. illy was a sponsor of the exhibition, explained Bach, who considers Sagmeister to be a brilliant designer. Even back then, he was hoping for a collaboration one day. When Stefan Sagmeister published the wonderful book "Beauty", Bach was convinced it had to happen. This is how the illy Art Collection NOW-BETTER came about. Sagmeister translated data derived from tweets into colorful graphics.



The collection of ephemeral tweets visually translated. Mirrored cups invite to reflect.

The highlight: the cups were given a mirrored surface on which the graphics of the saucers are reflected – an invitation to reflect on seemingly endless messages. In the eyes of Carlo Bach, this is perfect evidence of Sagmeister’s talent.

The current illy logo also has its origins in art. None other than Pop Art artist James Rosenquist, who died in 2017, designed the sweeping typography on the red square. The old logo, on the other hand, was – in typical 1960s style – angular and rigid. Everything looked technical, according to Carlo Bach. There was no room for poetry at all. It wouldn’t have represented a Brand that has long stood for much more than being ‘just’ a coffee producer. At first, various agencies and brand specialists were commissioned with the project, reports the art director. It turned out all those experts were far too conservative in their ideas. And that wasn’t the right approach for a brand that wanted to break free from restriction. So it was proposed to turn to James Rosenquist, who – as luck would have it – was just in the process of designing the illy Art Collection. The

James Rosenquist made his way to Trieste with a picture in his luggage that was immediately met with enthusiasm.

So James Rosenquist was used to working with logos. The American made his way to Trieste with a picture in his luggage that was immediately met with enthusiasm.

young Rosenquist worked in signwriting and painted commercial billboards and shops in New York. He later used the language of advertising in his artistic work.



Stefan Sagmeister works as a designer in New York – preferably for customers whose products and services he values.

He succeeded in what all others had failed to do, explains Carlo Bach, by solving three problems at once: Rosenquist visualized the transition from an engineering brand language to a softer, artistic and poetic language. He retained the brushstroke; the legibility was impressive, and the illy brand’s aesthetic clarity was unmistakable.

Art director Carlo Bach is still impressed and considers the logo to be as timeless as it is unique. When asked how he prefers to enjoy his coffee, Bach circles back to creative work. He confesses to drinking a lot of coffee, but he is even productive in his coffee breaks as he is testing the latest prototypes of the illy Art Collection. He wants to understand whether the designs would convincingly resonate with him. This 100% focus on each cup of coffee allows him to fully and consciously experience the energy of the coffee.

What does someone like him think of Coffee To Go – after all, people all over the world are walking the streets with coffee mugs in hand. The pandemic sometimes made him do it himself, but Bach doesn’t really like it. He’d rather sit down for a moment, ideally in good company, having a good conversation.

You can tell that Carlo Bach loves his job, the coffee and the brand. He enjoys moving in an environment where quality counts and creativity is highly valued. It’s the perfect fit. The beautiful surrounding countryside and Trieste itself,



Anyone who elaborately composes nine different types of Arabica beans also pays attention to its packaging. illy uses a special process in which oxygen is removed before inert gas is added at a pressure higher than the atmospheric one. This not only preserves the aroma, but it even intensifies it.

Carlo Bach enjoys moving in an environment where quality counts and creativity is highly valued.

being a very cosmopolitan city with naturally excellent cuisine. Would he like to reveal a few insider tips? With pleasure, says the likeable creative. For food, he recommends Harry's Piccolo. Michelin Star chef Matteo Metulli's restaurant is an absolute must for a fine dining experience. And it's easy to find too: right on the sea promenade in Piazza dell'Unità d'Italia. Another 'must see' when visiting the city is the magnificent Miramar Castle with its beautiful gardens, once built for the Archduke Ferdinand Maximilian of Austria.



Color management solutions from GMG ensure that concise brand colors are reproduced consistently and predictably also on different materials. Color consistency is guaranteed even when re-printing jobs or printing across different processes.

For Sven Marten, it's about more – more precisely “about the whole”.

Sven Marten
Head of UX at GMG



“UX design is not a single process step, It’s the development process itself.”

A designer in a software company? Yes, of course – after all, the interface to user, logically called the user interface, needs to be designed. “But that’s only the visible part of my work”, says Sven Marten, who has been on board at GMG as Head of UX since the beginning of the year.

For Sven Marten, it’s about more – more precisely “about the whole”. Or to put it another way: “UX design begins even before the actual product development starts”. With the question: “what does the user actually need”.

UX design is more than classic product or interface design; it could also be described as a meta-level of design and development. By the way, UX stands for “User Experience” and thus for the relationship between product and user. Bad UX design is easily recognized, for example, by the fact that a product isn’t enjoyable or straightforward to use; it may lack performance, crash too often or doesn’t feel intuitive. “A UX designer works in many directions,” says the 51-year-old Marten – outwardly, towards customers, but also inwardly, into the company. It’s about the ability to innovate, figuring out what topics will be relevant for the company tomorrow or the day after, it’s about the company’s culture, its own development and, of course, it’s about customer focus.

“UX design is not a single process step; it’s the development process itself”, says Marten. In other words: UX design is ideally involved on many levels in a company, in product development, but also the broader strategy. As a future-oriented and innovative business, it’s about challenging

oneself to predict the future and build it. A viable business has to recognize important changes early and align itself accordingly in order to stay relevant. “We are currently in the middle of the digital transformation; artificial intelligence is just entering our lives; assistance systems are already helping us day-to-day. Now the leap of these technologies into professional applications is happening.” Marten is closely monitoring these developments and tests them for potential application scenarios. “After all, AI is just a tool and from the user’s point of view, has to fit the specific application.”

Marten also sees himself as a source of inspiration, a moderator and translator in the heterogeneous development teams. “It’s about creating a clear picture of what we want to achieve early on. Because only when we are all aligned in our thinking will the next steps be successful.” And who is better at getting visual thinking going than designers who are trained to visualize ideas quickly? And then we are back at the process level, where Design Thinking with its agile, iterative steps and the inherent feedback to the use case replaces traditional, technology-centered development approaches. “We are way ahead here”, said Marten.

Marten is also thinking about which values will matter most to future generations. “high on the list is clearly the circular economy – re-using, repairing and true recycling are becoming new success factors.” To achieve this, according to Marten, products have to be designed differently”. Consequently, design can demonstrate its potential. What does that mean for a software manufacturer? “Pay per use, for example,” but

also applications that use less energy, manage data and the computing power of the processors more economically and that can be updated for longer. “It’s not acceptable for the performance of applications to stagnate even though computer chips get faster and faster.” GMG, with its wealth of knowledge, is already implementing this thinking. “It’s about initiating change, adapting values or redefining them”.

Sven Marten, who studied product design at the Darmstadt University of Applied Sciences, came to GMG, among other things, because the company is agile and open to change. As an owner-managed medium-sized company, it can make decisions quickly and operate with a certain creative freedom – “very different from the corporate environment”. Incidentally, Marten was for many years the co-publisher of “Fahrrstl”, a magazine created by bicycle enthusiasts for bicycle enthusiasts, to which he naturally counts himself. “I always ride my bike, often for several days bikepacking. It just offers the right pace to discover new things.” A contrast to the digital world of work? “Yes, probably. I actually need that grounding, it’s very important to me.” I guess it comes as no surprise that he builds his own bikes too. And what would the dream cycling destination be? “Anywhere – but the Pyrenees, where sea and mountains meet, are particularly fascinating.”

STRONG!

A visit at HP

hyper customized packaging

Personalization and individualization, small run and limited editions – these are the current megatrends in marketing, not just in Europe but globally. That’s why a well-known chocolate brand is suddenly called Vanessa, and washing-up liquid bottles are transformed into unique items. This “hypercustomization” is made possible by the interaction of printing technology and software.







Mosaic is an innovative tool that feeds the printing machines with random sections of a graphic. This is how one-off packaging such as the sleeves for this water bottle is created.

Young people, in particular, are very open to branded products which clearly differentiate them from the mass of the very thing. Just look at the boom in sneakers and trainers, whose special edition releases are celebrated like happenings. “Around 35 percent of customers want more personalized products,” says Nicole Ceccantini, “among millennials, that increases to 50 percent”. Nicole Ceccantini is part of the HP Indigo Business Development Team. Together with Jeanette Volk and Jörg Hunsche, she informs brands and agencies about the potential of individualization strategies and, of course, about the practical implementation that print service providers offer today – provided they use a printing machine from the HP Indigo family.

All one-offs

The team is primarily concerned with turning conventional product packaging into a kind of Packaging 4.0. “The attention span at the POS is reducing rapidly,” says Jeanette Volk, “20 years ago, the average was twelve seconds, but that has now been reduced to seven seconds”. The result: either people simply reach for the tried and tested product again or they spontaneously follow a new impulse that the sea of products just washed up. It is primarily the packaging that sends out this impulse on the shelves. Ultimately, according to the HP team, these seven seconds are about attracting attention, generating interest and positive emotions, and the element of surprise. This is particularly true for newcomer brands, but certainly not exclusively. In fact, established brands are finding it increasingly difficult to survive in saturated sectors.

As a result, brand expression is changing accordingly: the days when brands were guarded by strict brand managers, the image was sacred, and experiments were taboo are largely over. Today, even such strong brands as Coca-Cola, Nutella or Oreo play with their appearance, put limited editions on the shelves, even produce one-off packaging, or allow customers to individualize their products. All in the



With her Business Development Team from HP Indigo Digital Press, Jeanette Volk informs both brands and their agencies about the customization options of digital printing. Every now and then, she also introduces the right print service provider.

hope of boosting the consumers' positive attitude towards the brand and bringing it back into the focus of attention – what more could a brand hope for?

Limited editions as a brand booster

“There are brands that totally embrace this new form of brand management,” says Nicole Ceccantini. “Not only can this rejuvenate interest, but it also has the potential to tell stories and engage with an audience.” Care for an example? “Two years ago, Ferrero launched a special Nutella edition in Italy,” says Jeanette Volk. While the content, i.e. the actual product, remained unchanged, the recognizable glass jar was wrapped in uniquely designed shrink sleeves, of which only two identical versions of each had been produced. “Actually, Ferrero could have given each glass jar an individual sleeve, just as Pril did with their special editions, but this idea was different,” says Jeanette Volk, describing the marketing campaign. Because Ferrero simultaneously launched an online platform through which the Nutella fans logged in to find the matching copy of “their” jar. This created random social interactions across the country, no wonder the campaign quickly went viral on social media. Ferrero achieved its goal of gaining public attention in spectacular fashion.

One-off print technology

The Nutella coup would not have been feasible without the HP Indigo digital printing machines. Because only with these systems and software is such a high degree of customization possible. The digital machines, with their fast throughputs, are fed by the “Mosaic” software. The program uses a vector-based graphic file and extracts from it a number of different sections according to the number of copies, rotates or scales them repeatedly, ensuring that each packaging motif only exists once, or – as in the case of Nutella – twice.

“We can define which areas of the graphic should be used or leave the selection to chance,” explains Jeanette Volk. The highlight: There are no additional costs because the HP Indigo – available as sheet or roll fed version – doesn't care whether the print run is 1 or 1000 units. The process uses ElektroInk technology and matches offset printing quality from the first print to the last. No wonder that photo book printers also rely on this technology.

In addition to “Mosaic”, which randomly selects a pattern from an element, the “Collage” software is another tool that can be used for individualization. Here, various objects



This Nutella packaging is only available twice – its ‘twin’, sold somewhere in Italy, can be found via an online platform.



Oreo also produces personalized packaging. This example had ‘JOY!’ printed using “Collage” software.

are applied to a fixed background. The objects can be customized similarly to “Mosaic”: rotating, scaling, mirroring. In addition, any number of different objects can be chosen to be placed into the backgrounds to create endless variations of a design. Pril has shown that “Mosaic” and “Collage” can also interact and, in 2019 and 2020, produced one-off sleeves for a million bottles with consecutive numbering. “Frames” will soon open up even more options and enable the integration of still images extracted from video sequences, further expanding the capabilities of one-off printing.

A bar of chocolate called Vanessa

At HP, personalization is a creative interaction between hardware and software. “We can print names on packaging that the customer has previously stored via a web interface.” A large chocolate producer has done this and replaced its world-famous wordmark with customers’ first names. Actually, a no-go from the point of view of classic brand management. But because of the brand’s iconic packaging shape and its brand colors, the identity is unmistakable – even if names like “Vanessa” or “Urs” replace the brand

name. “That certainly doesn’t work with every brand,” says Nicole Ceccantini, “but in this case, brand recognition was strong even without the brand name”.

Secret messages and product safety

HP offers a whole range of special inks, including silver. A multitude of metallic colors can be produced by overprinting silver with color inks. HP even has fluorescent or invisible inks in its portfolio, the latter only appearing under UV light. Perfect for secret and unexpected marketing messages or the application of functional security elements.

Protection is a growing area of application, according to Jeanette Volk. Documenting the authenticity of products or making them individually traceable through pack-specific micro-labeling is not only a big topic for the pharmaceutical industry.

For start-ups and faster route to market

In addition to re-activation campaigns for established brands, the printing technology offers start-ups ideal con-



Photos: Max Nehlich

ditions to carry out product tests in small batches – and also to test the appeal of a packaging design. “For products with changing ingredients, the necessary labels are quickly available.” Although mymuesli is no longer a newcomer, the lid inserts and the cylindrical packaging are adapted to the individual mixes or changed according to the season. And all that in the exact required quantities, avoiding overproduction and thus waste. The need for warehousing is potentially questioned by this fast and precise digital production method. “We can also react quickly to certain situations, for example, sporting events,” says Nicole Ceccantini. Exciting times await.

Customization is on trend – even the most powerful brands attract attention with creative solutions. Important: the brand remains clearly recognizable.

Consultant and enabler

The HP Indigo Business Development Team has been in action since 2017 to inform brands and agencies about the possibilities of highly customizable digital printing. The team currently consists of Jeanette Volk, Nicole Ceccantini and Jörg Hünsch, who each focus on specific regions of Germany. The team primarily provides know-how and, of course, contacts to the specialized print service providers who use HP Indigo technology and other affiliated services. This also includes, for example, the complete handling of customer-personalized product packaging, including web portals, warehousing and logistics. www8.hp.com/us/en/commercial-printers/float-er/hp-for-brands.html

As a color management and proofing expert, GMG has been at home in digital packaging printing for years. With GMG ColorServer and GMG OpenColor, spot and brand colors are accurately reproduced on the HP Indigo digital printing machine. The automatic channel reduction functionality increases productivity.

Dr.-Ing. Andreas Kraushaar, head of prepress technology and 20 years at Fogra – the research institute for media technologies based in Aschheim near Munich.



Prepress is key

Andreas Kraushaar initially had ‘no idea about printing’ when he started at Fogra 20 years ago. He did however, bring one thing above all: a passion for color. As a media technology student, he was so fascinated by the lecture of a professor of lighting technology that color would shape his career from then on. Today, as head of prepress technology, Kraushaar is almost an old hand – his enthusiasm for color remains.

TrueColors: Mr. Kraushaar, anything to do with color seems to trigger your curiosity. What makes your work so special to you?

Andreas Kraushaar: Essentially, it's this insane interdisciplinarity. The unbelievable number of applications and touchpoints. Everyone is somehow affected by color, right? What grabbed me during my studies was first the technology. But one fascinating lecture was, for example, about Goethe and what he would make of the modern color theory.

And today? What characterizes your day-to-day? What does Andreas Kraushaar's normal Monday look like?

I have to backtrack a little – Fogra is an institute that was founded as a registered association 70 years ago by companies that were unable to conduct their own research. To this day, it is our mission to support our 900 member companies with scientific research and know how. That's what I'm trying to do. And not just on Mondays.

Do you conduct research on behalf of companies?

That's exactly the core idea of our institution. We work on relevant topics that promise concrete economic benefits. Fogra does not do theoretical research but application research.

Similar to a service company?

As an association, we are not-for-profit but most definitely market-oriented. We define our projects on the problems and challenges of our member companies in order to then develop tools, programs, standards, algorithms and methods that specifically benefit those companies. My job is to manage these projects. But first, it is a matter of identifying relevant problems.

Problem-solving sounds better

Yes, but because we want to solve problems that not only interest a particular company, but an entire industry, we first have to identify these issues. Fogra does research for companies, but unbiased – like a referee who is there for everyone.

And who makes the rules?

First of all, it is important that rules apply equally to everyone. Acceptance is key. As an active soccer referee, I know what I'm talking about. This works so well in the printing and media industry because we at Fogra design our rules together with the member companies.

What is it like as a referee – in soccer?

Well, if you like soccer as a sport but don't play that well yourself, then you become a referee. It's great. I move and stay fit. By the way, you learn to read people pretty quickly. Oh yes, as a referee – and there are 80,000 of us in Germany – I can attend every Bundesliga game free of charge.

Champions league too?

Indeed, this privilege was, of course, created to enhance the status and attraction of the job. To come back to the topic of color again – a fun fact comes to me spontaneously: referees apparently show more yellow cards to teams wearing red.

Does that also apply to you?

I don't actually know, but I will analyze that. All game data is saved after all. Let's see if my decisions are also influenced by color. I'm curious.



Test series: Fogra offers research results you can touch – printed on an in-house printing machine.



Fogra's release lists ensure that printers don't take any risks with important materials and chemicals. Here in the picture: The testing of dampening solutions.

As an application researcher who works with incorruptible measured values on a daily basis, wouldn't you rather avoid the psychological effects and interpretations of color?

It's important to remember that color is a human sensation. As such, the viewer always has the first and the last word, specifically the normally sighted 90% of the male and 99.7% of the female population. Firstly, we need to objectify this sensation. Then we consider which measures and methods are best suited to the specific task. In reality, there is a certain degree of discretion and personal opinion to this approach. We represent the interests of our members with the standards that we develop. If possible, a company like GMG would like the same rules to apply in Germany, Austria or the USA.

One rule for all?

Unfortunately, that's not realistic. The world is too complex and dynamic. Each standard has an application area that is as compact and precisely defined as possible. Nevertheless, tasks that require the use of several different standards are being brought to us. Some use a standard of some kind and ask us for a rating. That doesn't work. For Fogra, the task must be clearly defined. Fortunately, most situations can be objectified clearly. Nine out of ten of our expert reports occur where standards or procedures customary to the industry are simply not adhered to.

But how can that be? Adhering to industry standards and issuing color-binding proofs before production should be of interest to all process partners. Can you explain that?

Difficult. Some customers don't want a proof for cost reasons. I adopted my predecessor's position in these cases. It reads: "The absence of a color binding test print or

proof is a clear indicator that quality was not a priority for this project."

Is that the inconvenient truth?

Sure, and then unfortunately, you have to endure it. Arguments like "we don't have time for it" or "the customer doesn't pay for it" don't help afterward. Printers who do not vouch for standards and color accuracy should not be surprised if this comes back to haunt them in form of complaints.

Costs are always relevant, but quality remains an essential criterion. There are definitely customers for whom every detail and absolute precision count. GMG is at home here. What do you think – is it the right approach to have such high standards?

There is the 80/20 rule, which says that you can achieve a quality of 80% in 20% of the time. Conversely, you need 80% of the time to reach the last 20% in quality. There is no getting around agility – even software developers have to be pragmatic and accept some compromise.

Efficient processes and solutions are required. What do you think of the statement: "For more efficiency in the pressroom, you have to take care of prepress"?

That hits the nail on the head. Printing technology is becoming more and more industrial and, therefore more stable. I heard the following sentence from a well-known flexo printing machine manufacturer: "Our machines are best managed by an operator and a dog. The job is made ready by the operator, then the dog guards the machine to ensure no one gets near it to make any changes". A nice picture, in my opinion and that, of course, means that the data must be optimally prepared for these specific print conditions.



Color in 3D: Fogra is researching how to improve the accuracy of color and colorimetry – from 3D scan to 3D processing and finally graphic 3D printing.



Photos: Fogra

Research and application in conversation: Andreas Kraushaar, Fogra and Henning Kramer, GMG (from left).

So, prepress can make a difference ...

Yes, and GMG's experts are leading the way as color management pioneers. Also, as part of the Fogra Color Management Café. This is our format for innovative ideas, and it is of course great that GMG is actively participating with many great speakers.

That sounds visionary, but how do printers apply these ideas?

Prepress is the key, especially as we come to work media-neutral and process-independent. All developments in workflow optimization head in this direction.

Do you think GMG is well positioned for these new challenges?

GMG is undoubtedly very well positioned. I have been in close contact with numerous employees for years and therefore know that GMG certainly knows color. GMG is clearly playing in the proofing Champions League.

Being in front is good.

But how does it look across the industry?

There are, of course, different requirements across the industry. We also support printers in fulfilling less demanding jobs with reasonable economic outlay. Simply put: For less demanding customers, text must be legible, and green must not be red. The 80/20 rule applies again as soon as a customer has higher quality requirements. For the top 20 percent of clients, printers have to spend a correspondingly greater amount of time using norm lighting, measuring devices and solutions from GMG. We usually maintain in regular exchange with these companies.

Does that mean that quality isn't that important for 80 percent of the print industry?

On the contrary! The nice thing is that a printer who has built up 100 percent know-how can not only convince demanding customers. This printer will be successful across the board. The motto "Printing the expected!" is not only justified in the high-end segment.

There are not only demanding customers but also demanding printing materials, especially in packaging. With Prototype Proofing, GMG brings together accurate colors and real haptics. An exciting field – also for research?

Oh yes, I am very interested in the topography of a substrate. "Appearance" is one of my favorite topics – because it's about more than color. If a proof can accurately represent the appearance, that is unbeatable.

Finally, a little bit of magic: you meet the color fairy and have been granted a wish.

An appearance match solution would be great. With proofs that depict color, gloss, translucency, structures, etc. to be able to measure and evaluate all of this precisely would be a huge thing.

Thank you for this challenge and thank you very much for the multifaceted discussion.

My pleasure.

SELECTIVE FACTS



Blue promotes creativity

This was the conclusion reached by Ravi Mehta and Rui Zhu from the University of British Columbia in Vancouver in their study in 2009. Over 600 volunteers were asked to solve various tasks on a computer screen in six experiments. Sometimes its background was blue, sometimes red or white. While a red background improved performance in a detailed task such as proofreading, blue color increased creativity. One possible explanation: We associate red with warning signals, such as traffic lights, and therefore red makes us pay more attention to details. With blue, we tend to associate the sky or water – figuratively speaking, freedom and openness. And such thoughts promote creativity. (alltagsforschung.de)

Red-Green Weakness

Ever wonder why Facebook is blue? Mark Zuckerberg found out in an online test that he suffers from red-green blindness. Blue is therefore the most multi-faceted color for the Facebook founder. Red-green blindness, also known in a weakened form as red-green deficiency, refers to a hereditary condition in which those affected cannot distinguish the colors red and green, or can only do so partially. The cause of this condition is a chromosomal defect that impedes the production of red-sensitive or green-sensitive opsin – or both. The less opsin is present in the so-called cones of the eye, the fewer photons can be absorbed and converted. (trendraider.de)

Green eggs

Besides the brown and white chicken eggs, there are also green or green-blue chicken eggs. These come from Araucana chickens, a breed which was introduced from South America to Europe in the 19th century. In terms of taste, the green eggs do not differ from the better known brown and white eggs. The nutrient content of green eggs is also no higher or lower than other eggs. (forschung-und-wissen.de)



ALTERNATIVE QUESTIONS

Lindsay Dill

Technical Services Specialist, GMG Americas



What is your favorite color? Purple, as evidenced by the fact that I have accidentally gone to the gym dressed like Grimace on multiple occasions.

What would you do if you won the lottery? Send my parents to visit Scotland, hire a private chef, and buy more yarn.

Do you have an idol? An American Idol? Hm... if I had to choose I'd probably just stick with classic Kelly Clarkson. She's a vocal powerhouse and a treasure.

Something most colleagues don't know about you: I learned glassblowing in college, and I know how to say "tornado" and "hurricane" in American Sign Language.

What color describes you best? And why? My eyes are green, and I've always felt a bit of an attachment to it because of that – green can be both energetic and serene, and I enjoy that versatility.

Are you more of an optimist or pessimist? I like to fancy myself a realist – optimistic when it is warranted, but able to recognize when things are not likely to go well, which is why I felt comfortable getting an 8 week old puppy 3 days into the work-from-home order.

If you could have dinner with anyone, dead or alive, who would it be? The Rock, specifically during a cheat meal.

What was your first job? Throughout high school, I worked in a 1-hour photo lab at CVS, where I honed the very important skill of extracting the leader end of film from the cartridge.

Your favorite song is: The radio jingle for Water Country in Nashua, NH; unchanged since written in 1984.

Reading or Netflix? I watch Netflix more than I read these days, but nothing can replace letting someone build a world inside your head. *The Night Circus* by Erin Morganstern and *Spinning Silver* by Naomi Novik are two of the most beautifully written books I've ever had the pleasure of reading.

In what area of your life are colors most important? In my surroundings – I can't bear to live in a space with stark white or dull beige walls, and I designed my home around the idea that as you look from one room to another, the colors should complement and balance each other cohesively. I like to think I've come quite a long way since painting the already-small room in my first apartment in dark blue with a semi-gloss finish. Semi-gloss! It's embarrassing, really, considering I was fully aware of the existence of Eggshell.

GMG UPDATE



GMG ColorProof 5.13

Binding and comprehensive quality control of digital color proofs on the basis of defined standards

- GMG ColorProof fully supports multicolor control strips defined by official print standards, i.e. Fogra MediaWedge Multicolor 5C, 6C, 7C, 8C and the newly added IDEAlliance ECG Digital Control Strip 2019. With an Epson proofer and an integrated ILS30 measuring device, the strips are now automatically measured and a verification label is printed on the proof.
- Proof verification works in the same way for static and dynamic

profiling. Now you can define your own custom tolerances in the GMG ProofControl Print Standard.

- The revamped GMG ColorProof Helpcenter is always up-to-date and offers you a whole lot of information such as a version history, feature descriptions, and step-by-step instructions. Each dialog box has a context-sensitive link to the helpcenter. Just hit the F1 key and the browser will show you the relevant

information. Alternatively, you can access the helpcenter from the main menu: Help > Show Help.

- Exciting new possibilities are coming to the way proof jobs can be distributed across ColorProof systems. No more hassle of different versions, no complicated configurations and best of all: Full transparency 24/7 on what's happening and what happened, even months later!

GMG OpenColor 2.4

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

Simple creation of precise proof and separation profiles

- In addition to conventional printing systems, GMG OpenColor now supports the digital printing technologies, both toner- and inkjet-based. Digital printers can use GMG OpenColor to calculate proof profiles and separation profiles.
- Thanks to GMG OpenColor RemoteClient, customers can easily access projects via a

browser. Regardless of the browser selected, target values can be exported, preliminary checks of separation values for spot colors can be performed and profile calculations can be monitored.

- Prototype Proofing by GMG: To bridge the gap between conventional proofing and prototype production, the Epson SureColor SC-S80600 driven by

GMG ColorProof and GMG OpenColor – is used to produce color-accurate prints on substrates that are very close to the production material.

- Furthermore, the latest version of GMG OpenColor now supports the HKS spot color libraries, all current proofing conditions for Epson and HP printers and the modified PSR standard for the M1 measurement condition.

GMG ColorServer 5.2

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

- New GMG ColorServer solutions: Instead of the GMG ColorServer standard product with multiple additional options, the offering now includes three full packages. With GMG ColorServer Conventional, GMG ColorServer Digital and GMG ColorServer Multicolor,

users can choose solutions for which no additional licenses are required.

- Synchronizing spot color libraries with GMG OpenColor is now child's play. The current version of GMG ColorServer enables adjustments to spot colors in

GMG OpenColor with just one click.

- The new process standard PSR V2 for M1 measuring condition is fully supported. The same applies to all recent updates of the PSR standard.

GMG ColorPlugIn 1.4

Color conversion with color management from GMG in Adobe Photoshop

- MinDot tools for checking and adaptation of minimum tonal values in flexo printing
- ChannelRemover for removing and compensating individual channels in one image or one selection

- ChannelChanger for replacing CMYK channels with special color channels
- GMG OpenColor Preview for generating a color-accurate preview of process and special colors right in Photoshop

- New Photoshop palette
- ChannelExtender for RGB to Multicolor Separation
- Automated update notification



ILLY BLEND.
A NEVER-ENDING STORY
TO PERFECT THE ILLY BLEND.

illy, more than 85 years perfecting
one blend of 9 Arabica origins,
to offer the world its greatest coffee.



#LIVEHAPPilly

www.illy.com

LIVE HAPPILLY