

trueColors

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SPRING / SUMMER 2025



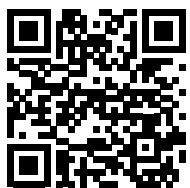
PAUL HARTMANN:
Being there when it matters
Page 14

ARIEL: Clean and green
Page 28

LINKED2BRANDS: Bridge-builder
Page 34

TECH TALK: DIC – Big in Japan
Page 42

c o n n e c t e d



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www.gmgcolor.com/truecolors

12

ESSAY

Connected

14

PAUL HARTMANN

Being there
when it matters

20

WHO SAID IT?

Quote unquote

22

LIVING COLOR

24

PEEP SHOW

Hey, what are you up to?
Creative minds explain

28

ARIEL

Clean and green

32

PAGES

34

LINKED2BRANDS

Bridge-builder

40

PORTRAIT

Mission mindset

42

TECH TALK

DIC – Big in Japan

46

TRUECOLORS

CONFERENCE

To be continued

47

GMG UPDATE

Current software
versions

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GMG – we know color

GMG is the leading developer of high-end color management solutions. With 40 years of experience in color management, GMG is an industry pioneer, literally setting the standards in this segment. The company's clients include, among others, creative agencies, prepress companies, printers, and brand owners. GMG is globally represented both through its own subsidiaries and via an extensive network of partners.



Photo: Stellantis

Speed dating just with less speed. The all-electric Fiat Topolino maxes out at just 45 km/h, but that's hardly an issue for anyone heading to a rendezvous in town. Even in a sports car, you wouldn't get there much faster, and when it comes to tight parking spots, this little pistachio-colored ride definitely has the upper hand. Whether the tiny Fiat has any sex appeal is debatable, but hey, you can always park it just around the corner.

EDITORIAL

connected

Computer powered up. Teams started, everyone logged in. Stable WiFi connection. No distractions. Well, unless, of course, the WhatsApp pings, the phone rings or any of the countless platforms we are on these days try to get your attention. With devices and apps enabling 24/7 communication, plus an endless stream of real-time content, the world hasn't exactly become a simpler place. Everything is linked in some way, yet much of it feels strangely disconnected. Is social media – despite its communities, followers, and interactions – just an ego-driven game? What about remote work? A video call establishes a connection, but does a virtual coffee break over FaceTime really feel the same?

For this issue, we've explored stories that are, quite literally, connected.

Paul Hartmann AG is built on strong connections. “We improve outcomes for our partners,” says the company’s marketing team, linking its mission to develop medical products that benefit patients while also streamlining clinical workflows (p. 14).

Ariel, the detergent brand, is, of course, all about cleanliness. But the brand also connects this vision with a clean environmental policy as it takes its green credentials very serious indeed (p. 28).

Stefan Hilss, CEO of production agency Linked2Brands, considers himself a bridge-builder, recognizing that physical packaging design and the digital point of purchase must work hand in hand (p. 34).

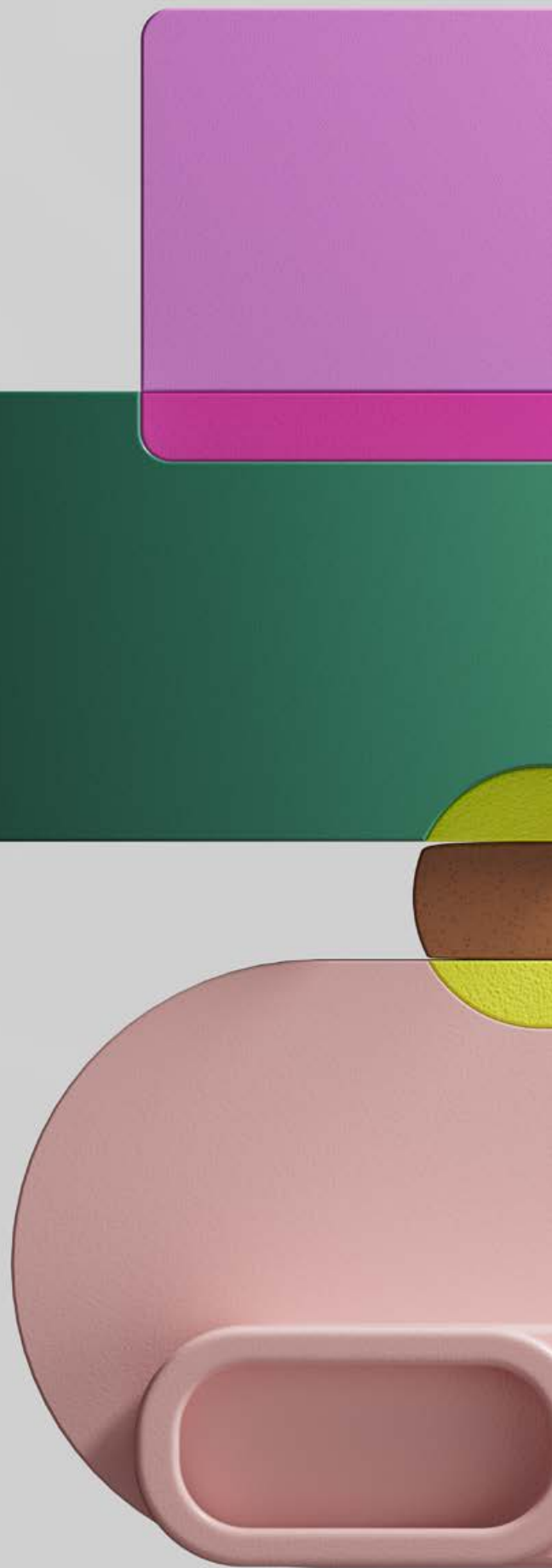
Dr. Hanno Hoffstadt, Color Scientist at GMG, recently met an old friend in Tokyo: Yasuhiro Morihara, Senior Color Researcher at chemical giant DIC. The two caught up in the ‘Color & Comfort Lounge’. A fitting setting for two color experts (p. 42).

Enjoy the latest issue of TrueColors!

Robert Weihing
Co-Founder, GMG GmbH & Co. KG



Photo: Jörg Jäger



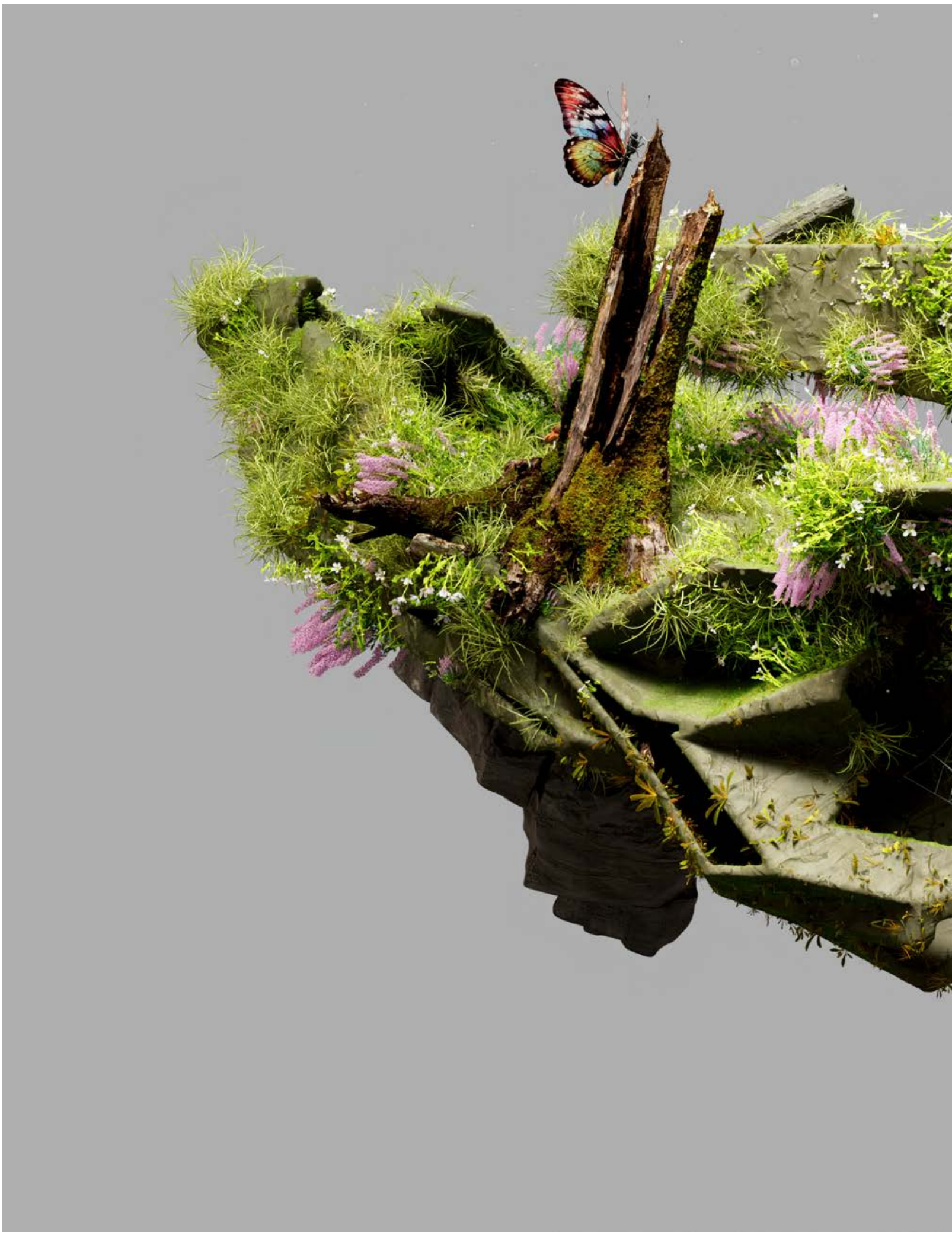
TrueColors

What does artificial intelligence look like? DeepMind – Google’s AI research lab – posed this question to a group of international artists. The result? ‘Visualizing AI’: a striking collection of over 100 images and animations interpreting artificial intelligence from different perspectives.













Connected

You're at an after-work party or a trade show. Or better yet – a college reunion or a housewarming at a friend's place. So, what do you do? Really? How's that going? Let's swap numbers. LinkedIn? Insta? WhatsApp? Wait – what was your name again?

With so many of us glued to our phones, you'd think we're more connected than ever. But are we really? Or are we just juggling digital profiles and fleeting digital encounters while real human connections slowly fade? What does it even mean to be connected? We live in an era where 'friendship' often means following someone on Instagram and occasionally dropping a like. Is this what closeness looks like now? A few pixels here, an emoji there – and suddenly, we feel connected. But as we scroll through our feeds, it becomes clear: real conversations – the kind that make us laugh or cry – have become rare. Maybe it's time to put down the screen and actually look someone in the eye. Because real connection doesn't happen in the digital world, it happens in real life – where we share smiles and feel the warmth of human presence.

Picture this: you're sitting in a café with friends, the smell of fresh coffee in the air, and the conversation flowing effortlessly. In that moment, you're not just physically present – you're emotionally engaged. You take time for one another, share stories, dreams, and fears. This kind of connection is an invisible bond that holds us together, reminding us that we're not alone. And yet, in an instant, we find ourselves pulled back into our virtual networks. We can't – or won't – let go. The digital illusion seems oddly important and strangely comforting.

It's the same with professional connections. We're expected to always be available. But what does that really mean? In today's business world, networking is everything. We shake hands, exchange business cards, and rack up LinkedIn connections

like it's a game. But as we navigate this jungle of contacts and endorsements, we must ask: what actually remains of all these connections? Are they just fleeting acquaintances, forgotten by the next coffee break? Maybe we should focus less on the quantity of our connections and more on the quality. Because at the end of the day, it's only a handful of people who truly inspire and challenge us – the ones who make a real difference in our careers.

Imagine working in a team where colleagues aren't just interchangeable but genuinely support and motivate each other. This kind of connection can be transformative – it fosters creativity, innovation, and a sense of belonging. When we invest in meaningful professional relationships, we not only grow in our careers but also create a work environment that is vibrant, fulfilling, and productive.

And as we search for what truly matters, we eventually end up asking an even bigger question: What is our connection to the world we live in? As we retreat into air-conditioned offices and homes, we have slowly lost our link to nature. We forget that we're part of a much larger system – one that requires us to be aware of it and care for it. Maybe we should take off our shoes and walk barefoot on grass more often. Who knows? We might rediscover a connection that feels surprisingly fulfilling.



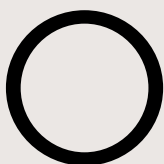
CONNECTED

**Being there
when it matters**



Photo: Hartmann

“Our mission is to help improve the lives of millions of people around the world with our products and services.” Looking at the branding of Paul Hartmann AG, it’s clear that the company takes this commitment seriously.



Official images show medical professionals at work. Authentic environments, focused expressions. The photos are clean but never too sterile. Everything points to the simple fact: at Hartmann, the focus is on people. On patients, but also doctors, nurses and other medical professionals. The people

behind the Hartmann brand understand that the company’s products make a real difference for those affected. This is why the current brand presence, even after more than 200 years, still reflects the values of the company’s founders.

Founded in 1818 and headquartered in Heidenheim an der Brenz, the Hartmann Group now operates in 37 countries with a diverse product catalog spanning thousands of items. The company, focused on medical and care products, specializes in three main areas: incontinence management, wound care (from small cuts to complex cases), and infection management. While the blue bottles labeled Sterillium are known to many, even outside of medical circles, Hartmann is mostly a brand for professionals. Few operating theaters function without products from Heidenheim – ranging from the surgeon’s scrubs to the instruments used, and even the patient covers.

Several other brands operate under the Hartmann umbrella, including Kneipp, probably the group’s best-known brand, which offers a wide range of body care products and supplements for consumers.

With around 10,000 employees from 80 different nationalities, Hartmann operates its own manufacturing facilities, primarily in Germany and other European countries. One of the largest production sites for incontinence management is in Herbrechtingen, Swabia. Hartmann also has its own factory in India.

The company’s in-house manufacturing ensures that products meet high standards of functionality. For the non-expert, the complexity of the production process might not be immediately apparent, but the specific properties of the products have a noticeable impact on the lives of those affected. Whether for wound care or incontinence management, products need to be developed, manufactured, and carefully processed in multiple layers by qualified specialists. Having its own manufacturing facilities enables Hartmann to ensure that all its products delivered to the front line perform exactly as intended and demonstrated in the labs during the rigorous development process. Making sure both patients and caregivers can trust the brand to make their life easier and more comfortable.



In-house production ensures that complex products meet the high standards of functionality required.

At eye level: Direct exchanges, such as with nurses working in the operating theater, provide valuable insights for product innovations that are of real practical benefit.

What do healthcare professionals, pharmacists, and patients require to achieve the best possible results? “For Hartmann, the focus is always on the benefit for the people who use the products and solutions,” says Bernhard Graf, Vice President of Marketing at Hartmann. He knows what sets the company apart in a competitive market. For example, direct exchanges with nurses working in the operating theater provide valuable insights for product innovations that deliver real benefits to those using them. When this real-world experience meets the expertise of the development teams and the company’s incredible manufacturing competence, innovations happen that, just a few years ago, seemed impossible.

One example is Hartmann’s breakthrough in the complex area of incontinence care. The company developed a product that allows for much faster urine absorption while specifically preventing skin irritations. For patients, this is a tre-

mendous relief – both physically and psychologically. The increased quality of life, confidence, and the individually tailored solutions are what matter most at Hartmann.

The importance of branding comes into play even more when a company produces products that, at first glance, seem similar to those of other brands but offer a tangible benefit. Medical products may not be traditional consumer brands, but branding is still crucial. It starts with understanding the target audience – or rather, multiple target groups. On the one hand, there are the patients; on the other hand, the healthcare professionals, clinic and nursing home staff, nurses – basically, all the professional users. Hartmann operates in both B2C (Business to Consumer) and B2B (Business to Business) segments, and the company excels in both. Hartmann’s products and solutions are the first choice for professionals, and the business with direct consumers is steadily growing. Positioning a brand



An environment where employees can do meaningful work: The Hartmann Group, based in Heidenheim an der Brenz, was founded in 1818 and is now present in 37 countries.

for both professional customers and the end-consumer market can be a real challenge, but Hartmann manages this balance very well – thanks in part to a strong focus on delivering real customer value.

Bernhard Graf highlights the company’s customer-centric success formula and points to its powerful product portfolio. Hartmann is a clear leader in the disinfection segment with the Sterillium brand in its home market of Germany. It is also the number one choice in nursing homes when it comes to incontinence care. While there are competitors who may have individual standout products, Hartmann’s focus is on being a solutions provider in areas like nursing, wound care, and infection management. For Graf, product innovation is key, supported by consistent brand maintenance and clear positioning. When asked about the broad range of markets Hartmann serves – medical centers, nursing services, pharmacies, emergency services, private consumers, to name just a few – Graf outlines the core strategy of the Hartmann portfolio: rather than establishing individual products in different markets, the company focuses on

providing comprehensive solutions. “It is entirely possible to combine several of our many products in a meaningful way. Whether in the operating theater, the emergency services, or in patient care, there’s always a context where we offer solutions involving multiple products, and we can enhance this even further with digital services. We are always able to offer a tailored package for specific audiences, which is setting us apart from other providers.”

For Graf, the true core of Hartmann’s success lies in the company’s ‘purpose’: “We improve the outcomes for our partners.” This central principle drives the company’s actions. These outcomes vary depending on the audience; for Hartmann, this means both clinical results and optimized processes for more efficient, profitable healthcare settings, practices, services, and pharmacies. As for patient benefits, Graf is referring to specific product characteristics. These include things like easy application and removal of plasters, faster wound healing, or improved quality of life through innovative incontinence solutions. One outcome for organizations with ambitious sustainability goals, for example, is recyclability.



In earlier versions of the company logo, the striking icon was simply understood as a cross to visualize the medical context. Today, it stands as the symbol of the new Hartmann-Plus world, conveying different messaging and adding emotional content to the brand.

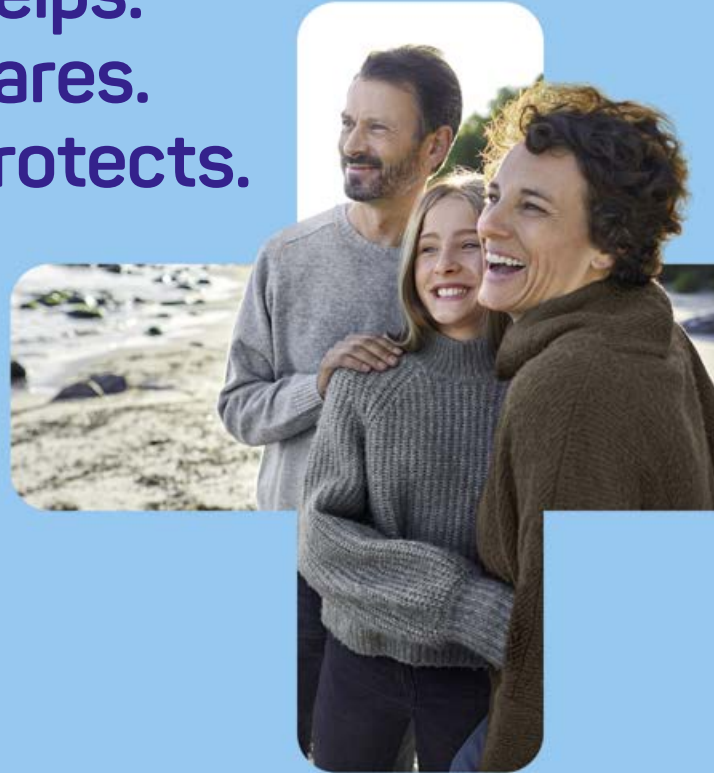
Each user group is assigned specific targets based on this strategic goal, and, as Bernhard Graf assures, individual results are meticulously evaluated.

As helpful as identifying the company's 'purpose' may be, especially for marketing experts, even the brand's universal principle cannot hide the true complexity of the business. The approach to direct consumer sales is significantly different from the B2B business with clinics and nursing services. This is why, according to Hartmann's marketing expertise, a strong brand is indispensable. "As the brand of choice for professionals, we automatically enjoy the trust of end consumers. Because of the recognition we gained in the clinical field in the past, we earned a position of trust which we now benefit from when addressing the end consumer."

Brand development at Hartmann is part of an overarching transformation process and is understood more as a journey than a sprint to the finish line. "Step by step, with a

HARTMANN
+

**Helps.
Cares.
Protects.**



corporate.hartmann.info

steady hand," says Bernhard Graf calmly. We don't plan any million-dollar TV campaigns for the growing end-consumer business, emphasizes the experienced strategist. For Graf, more important than traditional advertising is a clean, organized appearance that expresses the daily focus on achieving the best possible results for all users of Hartmann products. After all, the goal is to efficiently leverage the full impact of a brand that has evolved over 200 years across multiple market segments. The performance of the Hartmann brand was thoroughly examined about five years ago, leading to the decision to overhaul its corporate design. The result was a refreshed brand appearance, starting with a carefully revised logo, redesigned packaging, updated typography, color definitions, and imagery. The catchy slogan, 'Helps. Cares. Protects.', is the straightforward framework for Hartmann's storytelling. Particularly noticeable is the reinterpreted Hartmann-Plus, which graphically ensures distinctiveness and recognition. The rounded Plus, which was historically understood as a cross in earlier versions of



The result counts. For both medical professionals and patients: comfortable application and easy removal of plasters, faster wound healing for better quality of life – and increased efficiency.

the company logo, symbolizing the medical context, now provides the framework for additional messaging and enhances brand recognition across all communication channels. For Bernhard Graf, it's elements like these that allow for a balance between emotional engagement and conveying practical benefits.

A globally consistent brand presence requires discipline, understanding, and conviction at all levels. Clear guidelines are important, but the key to success is ease of application. The Hartmann Design Center, accessible via the website, serves as the central point of contact for all agencies and marketing professionals. Numerous templates are available for download, plus design principles and guidelines are just a few clicks away. This ensures not only consistency but also efficiency in execution, aiding brand maintenance and preventing errors. What was that slogan again?



'Helps. Cares. Protects.' – Hartmann stands for innovative solutions that give patients better quality of life and support professional users in their work. Consistent brand colors, especially the striking blue, give the products a distinctive look. GMG's software ensures that the correct color is always achieved in packaging printing – regardless of the printing process.

WHO SAID IT?



**The
good old days
are now.**

TOM CLANCY



Living

Because not everyone is into salmon fishing in Alaska, creative product designers suggest a few cozy alternatives: slipping into comfy slides, lounging in corduroy, curling up on a soft rug by the window, or teaching kids how to ride a bike... you get the idea. And hey, the salmon is happy too.





02

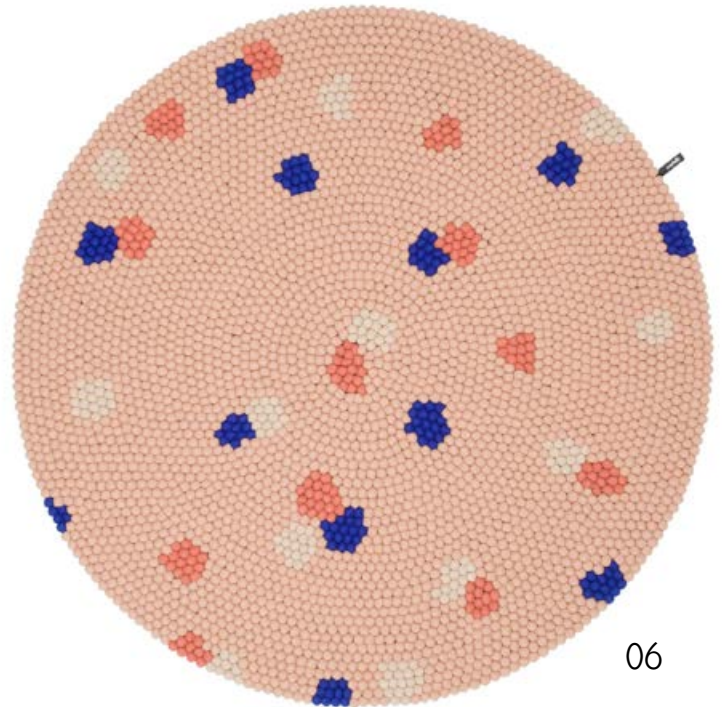


03

color



05



06

01 Slides: Ora Recovery Slide 3, eco-friendly footbed made from sugarcane, unisex, approx. 60 Euro, www.hoka.com **02 Balance Bike:** Balance Bike Icon, 12-inch, approx. 249 Euro, www.banwood.eu **03 Pendant Light:** PH Artichoke, designed in 1958 by Poul Henningsen, 72 powder-coated steel leaves, 600 mm diameter, approx. 12,600 Euro, www.louispoulsen.com **04 Sofa:** Togo 2-Seater, available in various upholstery options, starting at approx. 3,199 Euro, www.ligne-roset.com **05 Vase:** Alvar Aalto Collection, 270 mm height, approx. 299 Euro, www.iittala.com **06 Rug:** Terra Rose Felt Ball Rug, 180 cm diameter, approx. 819 Euro, www.myfelt.com

Hey, what are you up to?

Creative minds explain



BERLIN: **STUDIO MILENA KLING**

In her Berlin design studio, Milena Kling creates contemporary glass collections and objects that seamlessly blend modern craftsmanship, experimental processes, and design. Since founding her studio in 2012, she has made a name for herself as an expert in hand-blown glass. With her conceptual approach, Milena reinterprets traditional production methods, creating one-of-a-kind design objects that feel organic, atmospheric and sensual.

Her work has been honored with prestigious design awards, and her collections are showcased in museums and galleries worldwide. You'll also find her glass creations in Michelin-starred restaurants.

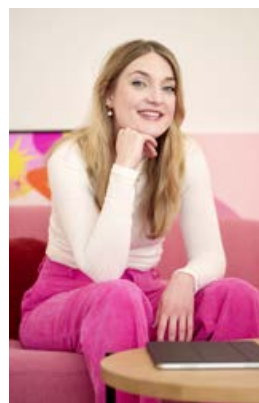


HAMBURG: **Lisa Tegtmeier**

I've been drawing since I could hold a pencil – and today, that childhood passion has become my career. My illustrations are bold, expressive, and dynamic. My distinctive graphic style has led me to work on international ad campaigns, newspapers, packaging projects as well as large-scale murals.

My focus is always on figures – moving dynamically through my compositions, brought to life by striking colors. I'm inspired by vintage screen prints and advertising illustrations from the '60s and '70s, as well as the vibrant manga art of the '90s. Many of my ideas come from everyday observations and travel, capturing moods and weaving them into my illustrations.

I want my work to convey emotions and spread positivity. I depict life as I see it. Themes like friendship, female empowerment, social issues, and pop culture trends shape my art. Color plays a central role – by using bright, high-contrast palettes, I create a bold and optimistic vision of the world.



I work a lot from my studio in Hamburg, where I'd love to spend more time working analog again – because nothing beats the feeling of holding a finished one-off piece of art in your hands at the end of the process.



BARCELONA: **Máximo Tuja** **aka Max-o-matic**

Right now, I'm in my studio in Barcelona, working on some tight-deadline commissions – digital collages for international magazines. Illustration, collage, and animation, blended in a weird and personal way, pretty much sums up what I do. My work can be described as something like Dadá meets Andy Warhol on acid. My art practice allows me to be curious and permanently learn about new things that amaze me in many different ways every day. In my work color acts as the visual glue, seamlessly blending images from diverse sources.

The best projects always share one key element: a nurturing collaboration with the person who commissioned them. I've learned so much from the art directors I've worked with, which is why I focus not only on the final outcome but also on the creative process itself.

PEEP SHOW



BERN: **Alba De Zanet**

After nearly a decade of freelancing in design, animation, and illustration, I now work as a Creative Director for a music festival. Since 2020, I've focused intensively on my own art, regularly exhibiting my work in various galleries. One of my signature elements? The 'Füdlü Figures' – abstract characters with a distinctive, well-defined backside. These playful figures sneak into my work time and again, giving my art a humorous twist. My style is colorful, quirky, and full of wit. I love combining bold colors with humor, using unconventional ways to interpret contemporary themes. I'm especially fascinated by integrating augmented reality into my work, adding new dimensions to my art. My goal? To create art that's accessible to everyone – open to interpretation and designed to spark joy.



Photo: Timothée Chambonet

LONDON: **Sarah Boris**

I'm a visual artist and designer with works spanning across sculpture, painting, printmaking and drawing. Recent artworks have included my functional sculpture *The Heart Bench* (2021) and a series of *Nautical Totems* (2024) which I made last year when in the harbour town of St. Nazaire in France. My artworks tend to be inspired by the sites I am working in or the current context we live in. One of my most iconic artworks is the *Fragile UK Flag* (2015): I made a union jack by applying fragile tape onto paper. It was exhibited at the Design Museum in London which was a highlight. Last year, I released a new edition of my flip book '*Le Théâtre Graphique*' which is about metamorphosis of a landscape through shifting shapes and colors. A lot of my work is extremely colorful and deploys familiar symbols into public spaces.





Clean and green

For more than 58 years, Ariel has successfully driven innovation while staying true to its long-standing brand history. A fresh green logo mark and the bold red logo type have defined its unmistakable packaging – both then and now.

Since Ariel was introduced in 1966, the laundry industry – and the world in general – has changed significantly, as have consumer preferences. Since the 2000s, awareness of environmental issues and sustainability has grown. Consumers now prioritize sustainability, recycling, and reducing plastic waste. At the same time, society's focus has shifted from cheap mass-produced to high-quality, eco-friendly alternatives.

PODS® – a milestone

What does this mean for a laundry detergent like Ariel? What do consumers expect from the brand? The fundamental demand remains the same – consumers want clean, fresh-smelling laundry. However, today, innovation and sustainability play an equally important role. A significant milestone in Ariel's history was the launch of PODS® in 2016 – the most compact form of Ariel detergent. Initially, they were packaged in green, opaque plastic containers that were difficult to recycle. Today, they come in stand-up pouches or cardboard boxes. These cardboard boxes allow nearly twice as many packs to be transported per truckload compared to previous packaging. This not only optimizes logistics but also helps reduce transport costs and emis-

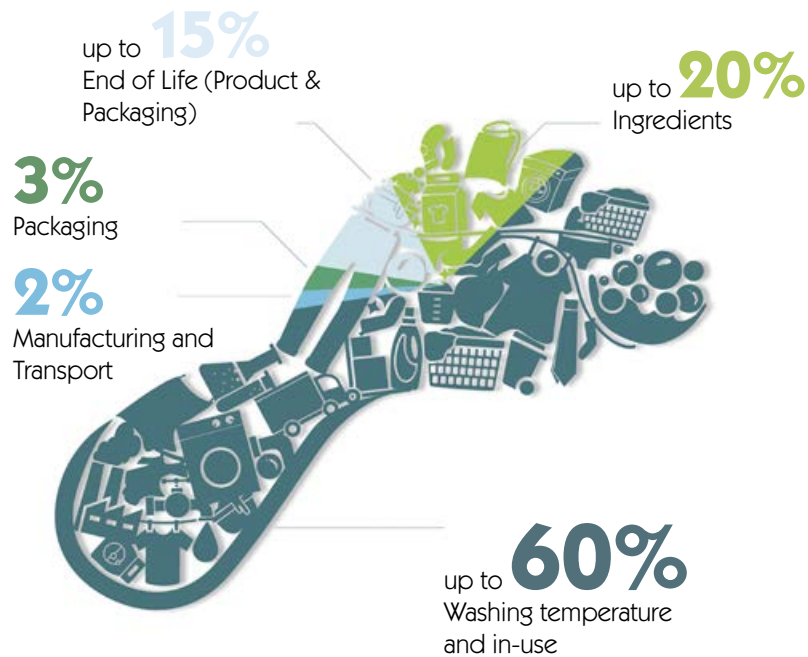
sions. Additionally, disposal is simple and eco-friendly – the cardboard packaging is easily recycled with paper waste.

The perfect grip

It took three years to develop the Securelic Box, the cardboard box for small PODS®. And the efforts have paid off. Once the tear-off ribbon connecting the lid and base is removed, users can press the clearly marked spot on the side enabling the lid to be lifted easily with one hand. Adults – even those with limited finger mobility, visual impairments, or cognitive challenges – can open it with ease. However, children's hands are too small to grip the pack. When the box is closed, a distinct clicking sound confirms that it is securely locked – another important feature for child safety. Still, the manufacturer emphasizes that detergent packaging should always be kept out of children's reach.

For visually impaired individuals, the Securelic Box features a tactile washing machine icon and a NaviLens QR code. Scanning this code with the NaviLens app provides an audio description of the images and a large, easily readable text display on the phone.

Laundry's carbon footprint



Source: P&G; Simplified Breakdown of the Life Cycle Assessment, European Average

Washing at 30°C instead of 40°C saves energy and CO₂ emissions, as the washing machine temperature accounts for up to 60% of the CO₂ footprint of laundry. Packaging, production, and transport, on the other hand, have a much smaller impact.

To ensure PODS® stay protected, the Securelic Box is designed to be moisture-resistant. A very thin plastic barrier is embedded between the cardboard layers. Since this plastic component accounts for less than five percent of the material, the box can still be easily disposed of in paper recycling.

The Securelic Box is also available in larger versions, holding up to 38 PODS®. While the packaging is longer, the grip width remains the same, making it just as easy to open with one hand.

Turning it down

Alongside internal efforts, Ariel is also pushing the topic of sustainability outward. For example, the #TurnToCold campaign demonstrates that everyone can help the environment by simply lowering their washing machine temperature. The company states that this is the most significant lever for saving energy related to laundry. Of course, this assumes the use of a detergent that cleans effectively at low temperatures. In fact, the infographic about the CO₂ footprint of laundry washing (see above) really is eye-opening. The washing machine temperature accounts for up to

60%, while packaging contributes only 3%, and production and transport account for just 2%.

Based on this insight, Ariel launched a three-year campaign in collaboration with WWF. This campaign includes TV spots, ongoing media outreach, and extensive market research. A research institute was involved to carry out an extensive study of consumer behavior. All this effort had the single-minded goal for people to lower their washing machine temperatures, saving electricity and CO₂ emissions – which, by the way, also helps save money.

Clever science

Over the years, laundry detergent has evolved significantly. One of the biggest innovations has been its form. Initially, powder detergents in large packages dominated the market, but by the 1980s, liquid detergents emerged and quickly gained popularity due to their ease of use. The latest innovation is PODS®, designed with an outer film that dissolves in water without leaving behind microplastics. Ariel's formula has also advanced: Special surfactants ensure the detergent cleans effectively even at



It took P&G three years to perfect the child-safe Securelic Box and get it ready for market launch. While adult hands can easily grip the box and lift the lid by pressing on the area clearly indicated, children's hands cannot do the same. What if the lid was accidentally left open? Better safe than sorry: the box should be stored out of reach of children. Once the PODS® are used up, the packaging is easily recycled with paper waste.

low temperatures. Additionally, the company incorporates enzymes, which play a crucial role in stain removal. It's important to note that about 70% of stains on clothing are invisible – ranging from skin flakes to sweat. If these stains aren't removed, they can build up over time, leading to graying, yellowing, and the usual collar stains. The enzymes in Ariel detergent help break down these residues, keeping clothes looking clean and fresh. This extends the life of a white shirt, making Ariel all-round a more sustainable choice.

Iconic scent

Despite continuous innovation, today's Ariel remains deeply connected to its roots – especially in its cleaning power and signature scent. Known for its performance, Ariel is equally recognized for its iconic fragrance. The same applies to its branding: Ariel has stayed true to its original brand colors, wordmark, and the distinctive 'Atomium' symbol. Even as its design has evolved to reflect trends, shifting visual preferences, and new technological possibilities. Ultimately, Ariel stands for reliable washing performance, presented in a modern, up-to-date design.



In packaging printing, maintaining consistent colors and predictable results is essential. Whether on labels or cartons, brand colors ensure a cohesive appearance across product ranges at the point of sale. With GMG's color management system, brand owners and packaging producers can achieve reliable consistency throughout the production process.

CESARE CUNACCIA
NAPOLI AMORE

Mount Vesuvius looms in the distance, imbuing the Italian city of Naples with an electric charge just beneath the surface. Perhaps this proximity is why the Neapolitan people have an indescribable gusto that seeps into all corners of their lives, from cuisine to sport. And the waters of the Mediterranean balance the scales with a charming seaside spirit. The historic city has become synonymous with creative output such as Paolo Sorrentino's film *The Hand of God* and Elena Ferrante's beloved Neapolitan Novels. Through the pages of *Napoli Amore*, Cesare Cunaccia guides the reader on an unforgettable journey of this one-of-a-kind destination. **ASSOULINE**



Escapes



ANGELIKA TASCHEN
Great Escapes Germany – The Hotel Book

Germany is a land of astounding variety – from cities founded by the Romans and medieval trade routes to breathtaking coastlines, rivers, and mountains that inspired great 18th- and 19th-century artists. It's a place to encounter towns, castles, and palaces with gripping histories, and the Moselle Valley, Black Forest, and the Allgäu region – all rightly world-famous for their beauty.

Angelika Taschen has selected the country's most inspiring places to stay, including grand hotels, family guesthouses, palaces, an abbey, and glamping tents. Each characterful choice is beautifully photographed and accompanied by insightful texts. **TASCHEN**





GESTALTEN & PETER MONRAD
Craft Beer Design

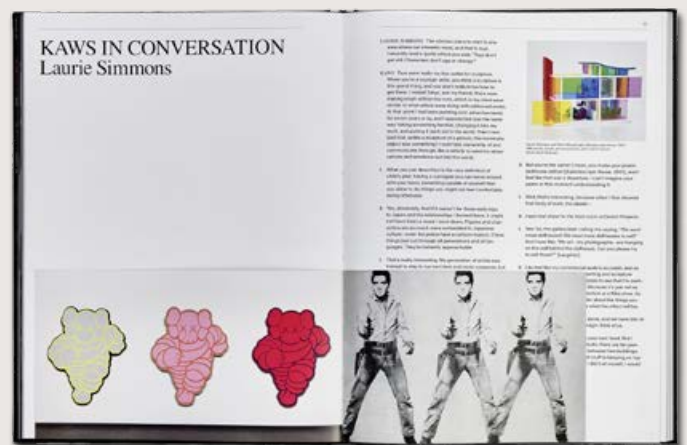
Craft breweries spring up like mushrooms around the globe. Creating unique brands to stand out, they draw from the full riches of graphic language and are leading the way in modern packaging design. From the minimalist to the expressionist, using lines, colors, patterns and illustrations, all styles are allowed and it makes for an exciting, exuberant visual culture.

In *Craft Beer Design*, Danish designer Peter Monrad finally brings a global perspective to the truly global phenomenon that is craft beer branding. As microbreweries use cans and bottle labels to define their ethos and identity, they push the boundaries of graphic design and illustration. This curated selection shows the best and the most out-there, and reveals that when it comes to craft beer, what's on the can matters as much as what's in it. **GESTALTEN**



PATRICK MOORE,
 LAURIE SIMMONS,
 THOMAS CROW,
 MARIANNE DOBNER
KAWS + WARHOL

A never-before-seen look at the striking thematic parallels between KAWS and Andy Warhol, two of the most iconic artists of our time. As celebrated artists that draw from popular culture, KAWS and Andy Warhol are known for creating art that is approachable beyond the confines of the traditional art world. While at first glance, both artists' works often appear celebratory and joyful, they share a number of dark common threads beneath the surface: tragedy as spectacle and meditations on death and dying. When these two bold bodies of work are juxtaposed, that connection is made explicit and powerful. **PHAIDON**



CONNECTED



Stefan Hilss
CEO Linked2Brands

BRIDGE- BUILDER

Design adaptation, artwork preparation, color separation, repro, print, and color management are the core specialties of Linked2Brands. The production agency ensures consistent branding for major companies, forming the link between the creative agencies and the manufacturer's and from analog to digital.

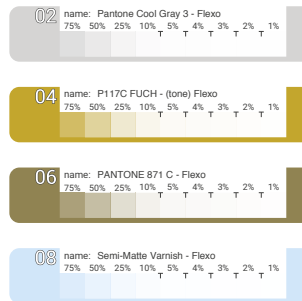
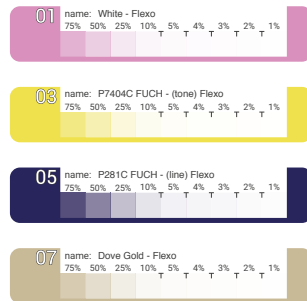
In the cosmetics aisle of the supermarket, Dove deodorant is available as a plastic roll-on or in an aluminum aerosol can. Dove soap comes in a paper wrapper, a hard plastic dispenser, or a semi-transparent refill pouch. Three aisles over, you'll find Bahlsen's Pick Up! bars. They are sold individually, in a 10-pack folding box, or bundled as 10+1 and held together with a tape. No matter the packaging, the brand is instantly recognizable.

Few people stop to think about how it is possible to ensure that the logo, colors, text, and images always look identical across such a variety of materials. Agencies like Linked2Brands make this happen. The production agency acts as a bridge or a link if you will. On one side is the creative process, the packaging design; on the other, the manufacturing, the industrial production. Every intersection requires translation or adaptation of data because creative data is rarely ready for industrial printing. "Our value proposition is to establish a consistent connection across different product processes, substrates, channels and media," says Stefan Hilss, CEO of Linked2Brands, based in Kippenheim, Baden-Württemberg. "A label on glass must be printed and processed differently from a container

made of aluminum or a cardboard box. We make sure the consumer perceives the different types of packaging as one cohesive brand."

Tailor-made

Brand strategy and packaging designs are usually finalized at the time when Linked2Brands steps in. That's when the technical adaptation process begins. This may involve adjusting the designs for different package sizes or product variants, with text needing to be modified or additional content added. Most importantly, the design needs to be adapted to the printing specifications of various packaging formats. "We would like to get involved in the adaptation process as early as possible so we can ensure the brand's quality standards are achieved," says Stefan Hilss. For example, the Pick Up! single bars are packaged in flexible, metalized film printed using rotogravure and placed in an offset-printed multi-pack folding carton, which is then packaged in a tray printed using flexo print. The self-adhesive tape that holds the 10+1 bars together is printed in offset print. "All four packaging components need to match each other visually. Otherwise, the consumer will wonder why the blue on one package looks so different from the blue of another," says Hilss.



Achieving this consistency requires understanding that an offset printer uses a different color space from that used in rotogravure, flexo, or digital printing. “We essentially act like tailors, customizing the printing specifications of each packaging format to ensure a perfect fit,” says Stefan Hilss. The result is always print-ready files tailored for the different printing processes.

Digital tools like GMG’s color management and proofing solutions help streamline the adaptation process by providing greater predictability “Based on a color profile, we create a pre-simulation that shows the different packaging types on screen or as a printed proof. This allows us to make final adjustments before the actual print run, because the human eye does not always perceive the computed result of a color space conversion as consistent,” explains Stefan Hilss.

From lab to reality

For some clients, Linked2Brands also manages quality control and final print approval. Despite all the care and attention, achieving 100% identical results across all packaging formats is impossible due to the inherent physical properties of each material. Take Dove, for example: “The aluminum can is always going to have a

subtle grayish tint,” Stefan Hilss explains. “On the other hand, the refill pouch has a certain opacity, or light translucency. If you fill such a pouch with blue soap, it will always partially show through – no color management in the world can fix that.”

Then there are surprises that cannot be anticipated, such as unexpected changes in some parameters. Trying to keep all the variables, attributes, and factors influencing the visual outcome under full control is nearly impossible and not financially viable. “Three different packaging formats are printed at three different factories. One may be in Poland, another in Greece, and the third in Germany,” says Hilss. “Maybe the ink supplier in Greece fails to deliver, and the printer has to source the ink from someone else. Or a factory in Germany may face issues and switches to another site. Suddenly, we have variables in play that weren’t in the original plan.” This is where everything Linked2Brands has developed in the lab or clean-room meets real-life challenges, where projects regularly meet obstacles and solutions have to be found quickly. All of this is done under the pressures of deadlines that must be met, and budgets must be kept to, as margins are always tight in the Fast-Moving Consumer Goods (FMCG) sector.



A billboard on the bathroom shelf

The role of packaging has evolved over the years. While it once primarily served to protect the product – decorated with some design – it is now a brand ambassador and communication platform. “In the past, at the corner shop, we used to get a piece of butter handed over the counter, and we didn’t have to choose between 20 different varieties you find in supermarket fridges today,” says Stefan Hilss. “90% of FMCG goods are still bought in supermarkets today, and that’s where packaging plays a crucial role in triggering purchasing impulses.” However, the brand message often needs condensing.

EU regulations have been dictating the appearance of packaging for at least a decade, which can sometimes be at the expense of good design. Nevertheless, packaging as a communication tool has a huge advantage: it is virtually unavoidable. While TV and radio ads can be switched off and social media ads can be avoided, you can’t drink a Coke without holding the can or bottle in your hand. “This unavoidable touchpoint is packaging’s USP,” emphasizes the Linked2Brands CEO. “We buy a bottle of body lotion, which remains in our bathrooms for quite some time. Think of it as a billboard in a consumer’s bathroom.

The characteristics of the material itself impose physical limits that even the best production agency and color management systems in the world cannot overcome. For example, the aluminum can is always going to have a subtle grayish tint, and the refill pouch will always have a certain degree of translucency.

Connected Packaging – from analog to digital

However, packaging on supermarket shelves is no longer the only unavoidable touchpoint. E-commerce platforms introduced a second point of purchase, the digital shelf. The task of today’s production agencies is to keep both the physical and the digital appearances looking the same, and that’s where the concept of Connected Packaging comes into play. This is made possible by constantly improving the now almost perfect mobile network coverage and the fact that iOS and Android operating systems have integrated QR code scanners into their phones – no additional app needed. Plus, by now, everyone has learned what a QR code is and what it can be used for, another technological development that has accelerated its acceptance due to the pandemic.

“Connected Packaging, as we call it, enables consumers to interact with the packaging via technologies like QR codes, NFC tags, or augmented reality. These interactions can provide product information such as ingredients and origin, as well as personalized offers or gamification,” says Stefan Hilss. The challenge, however, is creating a seamless connection between the analog and digital worlds. “When you transfer brand values to an entirely different medium like social media, communication and the experience created must be consistent. The analog experience shouldn’t appear dated and the digital experience shouldn’t feel overly innovative. Instead, the two must complement or confirm each other despite their different forms of presentation.” If this isn’t achieved, consumers may feel confused when transitioning between the physical product and its digital extension, instead of having their brand experience confirmed and strengthened.

Not without a QR code

While AR and NFC chips are typically used by premium brands for security and authentication features, the QR code – which is cost-free – is the tool of choice in the FMCG sector, especially in supermarkets. And the little square is very capable indeed. Designers have long struggled with fitting all the information required by law onto product packaging. The result is information overload squeezed usually on the back of products and product packaging. Written in tiny print virtually impossible to read, even with reading glasses. Imagine if all this information could be scanned via a QR code and displayed in a clear, multilingual format on a smartphone. From a sustainability standpoint, shifting this information online also has advantages. “Packaging



A beautiful new world of packaging. If lawmakers were to agree that it was legal to communicate product information exclusively online, even the backs of packaging could be designed in a considerate look fitting to the brand.

wouldn't have to be reprinted as often due to regulatory changes," says Stefan Hilss. Furthermore, the European Green Deal aims to ensure all packaging on the EU market is economically recyclable by 2030. But where can you recycle what? "Each city, each state, and each EU country has its own set of rules. How cool would it be if you could scan a product's QR code in a supermarket in Berlin and receive recycling instructions specific to that location? Unfortunately, the lawmakers haven't yet created the framework allowing the removal of product information from its packaging and offering it online instead – but hopefully, that will change soon."

New point of sale

The digital world is no longer just an extension of a brand into the web; it is increasingly becoming the point of purchase. Brands have always had multiple touchpoints – posters, TV spots, radio ads, social media clips – but historically, there was only one point of sale: the store. Now, with the internet also becoming the place to purchase products, the experience must feel familiar, and information and communication must be identical. "On a poster, you don't need to print the entire list of ingredients," says Stefan Hilss. "But if a product is sold on Amazon, all product information must be clearly available for the con-

sumer to read at point of sale as this is a legal obligation." But where does this required information come from? A PDF sent to the printer isn't suitable for digital channels. "What we need," says Hilss, "is real-time data, a generic single source of truth that all stakeholders can use." Unfortunately, however, silo thinking still prevails. The worst-case scenario: individual service providers check the print PDF against their online databases – complicated and time-consuming but pragmatic. "Designing the entire process dynamically would fundamentally change this and most importantly, make the process and the information available more reliable. Many brands aren't there yet, but eventually, we will get there," Hilss is confident.

Simplification allowed

The shift to digital also demands different visual content. When shopping online, consumers are looking for an image of the product packaging as they know it from the supermarket. However, a simple photo of the physical packaging is not enough. "We generate computer-generated visualizations based on the image from the print PDF," reports Stefan Hilss. "These are not identical to the original packaging – as customers wouldn't be able to recognize the product on their smartphone screens. We have to create a suitable visual representation of the original packaging, especially



Whether on foil or cardboard: The characteristic blue of the Pick Up! bars always appears identical, thanks to the adaptation of the print data to the respective print specifications.

for mobile use.” In the industry, these are called Mobile Ready Hero Images. They are cleverly simplified versions of the original packaging to create the first anchor image that ensures instant recognition of the product. After clicking or tapping on it, consumers are then presented with further simplified product images confirming product identification. The Linked2Brands team might enlarge the logo, remove distractions, and even shorten the neck of the bottle. Information that would appear on the physical packaging label is removed and placed next to the image as text information. These graphic visuals are then uploaded to a database where retailers can access them. “Today, it’s standard for a production agency to produce these mobile ready Image assets at the same time as the print assets,” says Stefan Hilss.

More purism

Just as the role of packaging is changing, so is the role of premedia agencies, shifting toward database and content-driven work. “We’ll think more holistically and constantly ask ourselves which channels we are simultaneously active on,” says Stefan Hilss. “Silo thinking must disappear. Packaging printing has always had the last say, but this unique selling point is now fading. We’re ready to break out of our silo and embrace a more integrated approach – and we’re excited for what comes next!”

What is certain is that packaging is here to stay. Nevertheless, the landscape is changing, inevitably presenting new opportunities. “If we shift all the variable product information that is subject to frequent changes to the internet, we would enable packaging designers to focus on product and brand messaging. Packaging design would likely become clearer, more minimalist, dare we say more interesting, and bring branding back to the forefront,” says Stefan Hilss confidently. Imagine supermarket shelves filled only with graphically reduced, aesthetically compelling packaging – what a beautiful thought!



The Linked2Brands team consists of over 200 employees worldwide, spread across a network of locations from Mexico City to Ho Chi Minh City. The agency has around 50 employees at its Kippenheim location. GMG’s color management solutions are important and reliable companions for the daily work of premedia professionals. They ensure consistent colors and predictable printing results – essential when it comes to meeting the high expectations of internationally successful brands.

Hope is great, but a solid plan is better.

Rüdiger Maass, Co-initiator of WE.LOVE.PRINT and Managing Director of the German Association for Media Production (EMP)





Mission mindset

As a co-founder of the WE.LOVE.PRINT initiative, Rüdiger Maass is undoubtedly a true believer. With nearly 30 years of industry experience, he has learned the trade from the ground up, gaining extensive expertise as a media production specialist.

For Maass, his role as Managing Director of the German Association for Media Production (FMP) is more than just a job – it's a calling. And when he says it, there's no room for doubt. That's just how it is. And that's who he is: a media professional, print enthusiast, production expert, and ambassador through and through. So, what drives him? Maass sums it up succinctly – he sees himself as a kind of missionary. But faith alone won't cut it, especially not in the graphic arts industry, where major challenges have left some market players grappling with uncertainty and searching for winning strategies. That's why Maass carries more than just hope. He is committed to equipping association members with valuable, actionable insights and serving as a voice highlighting key trends, technologies, and business models. His goal is to be both a knowledge resource and an information hub for the industry. The WE.LOVE.PRINT initiative embodies this very mis-

sion and also brings in additional partners. According to Maass, the overarching goal is to effectively communicate the value of print in the broader media landscape.

Many of the well-established print buyers now prioritize digital formats in pursuit of reach and personalization – often due to a lack of information. Many decision-makers simply don't realize what print is capable of today. When Maass begins to talk about print's potential and unique value, his enthusiasm is unstoppable – you truly see the missionary in him. Multisensory engagement, sustainability, personalization, and much more – print can offer all of it. Yet, according to Maass, too many crucial aspects are being overlooked. More importantly, potential print buyers often fail to see the full picture. Presenting this value proposition clearly and cohesively is central to WE.LOVE.PRINT's mission. Over the past few years, many industry players have operated within their own silos, leading to a fragmented public perception of print's capabilities. Bridging this gap and presenting the industry's collective strengths to decision-makers can only be achieved together. The same goes for recruiting new talent – an industry-wide approach is far more effective. It was high time to unite

all stakeholders across the print production process to secure a successful future despite the challenges of ongoing transformation.

Mission-driven or not, Maass prefers to base his arguments on facts. The graphic arts industry has successfully navigated multiple waves of transformation over the decades, and he believes it is well-equipped for the future. While some may champion digital printing and publishers explore new business models based on existing customer data, the industry is certainly not done yet. The key to unlocking this potential, Maass argues, lies in changing the industry's mindset. "We've had our golden years," he remarks, almost provocatively. Few took proactive steps to shape the future – after all, the motto was, 'don't try to fix what isn't broken'. Change is always met with mixed feelings, often even with resistance. But with the right mindset, the industry still has enormous potential. Perhaps WE.LOVE.PRINT marks the beginning of a new, collective push forward. "We need to approach this with positivity. With the right attitude, we can make a real impact." Maass is certain the industry will succeed. "I'm no doomsday prophet". And you believe him immediately.



TECH TALK

Big in Japan

Dr. Hanno Hoffstadt, Senior Color Scientist at GMG, recently reunited with an old friend in Tokyo: Yasuhiro Morihara, Senior Color Researcher at DIC. Their enthusiasm was evident, and the refined atmosphere of the Color & Comfort Lounge set the perfect stage for a relaxed conversation.



Two color experts who get along well: Yasuhiro Morihara from DIC and Dr. Hanno Hoffstadt from GMG (from left).



Yasuhiro Morihara: It's so nice to see you again, Hanno-san! It's been ages since we last met. I brought something I think you'll find interesting.

Dr. Hanno Hoffstadt: It's great to see you too, Morihara-san! You've got me intrigued – what did you bring?

Yasuhiro Morihara: Well, DIC has introduced GMG's OpenColor technology into the DIC Color Guide. Let me quickly explain what that is for our readers: Over the years, DIC has compiled thousands of spot colors into a comprehensive library, published as color sample books known as the DIC Color Guide. Customers looking to use a specific spot color can browse through the guide to find a matching shade. Each numbered color has its own dedicated page, where customers can tear off a physical sample – known as a color chip. This chip isn't just useful during the design phase; it's a handy reference throughout every step of the process, from prepress to final print.

The first edition of this tool was released 60 years ago, and today, the DIC Color Guide is recognized as the industry standard in Japan. It's widely used wherever precise color definitions are required.

Dr. Hanno Hoffstadt: I also have one of those DIC Color Guides in my lab. The attention to detail is incredible, and I really like how practical the selector is. You mentioned a connection to GMG technology – how does that work?

Yasuhiro Morihara: The DIC Color Guides need to be reprinted every so often. Reprinting them used to be a very time-intensive process for us. On top of that, some customers require custom color samples, which adds even more work. Thankfully, we now use GMG's technology to simplify everything.

Here's how it works: A customer visits the e-Color Store in the DIC Color Cloud and selects a spot color. That selection is sent to GMG's ColorCard Cloud service in Germany, where the output data is generated. The data is then sent to the DIC facility in Tokyo, where an inkjet proofer prints a precise color reference in just 30 seconds. The results are of extremely high quality, with an average color deviation of less than 0.25 ΔE .

This is a brand-new service that we've just implemented. I thought this news would make the perfect welcome gift to celebrate your visit to Japan. What do you think?



Organic ink pigments play a key role at DIC – the company is a global leader in this area, especially with its green pigments used in color filters for LCD panels.



The first version of the DIC Color Guide was released about 60 years ago. Today, it is considered the de facto standard in Japan's graphic arts industry.

Dr. Hanno Hoffstadt: That's fantastic! I can easily imagine how colors from the DIC library can be reproduced this way. But how do you handle custom colors?

Yasuhiro Morihara: In the new DIC Color Cloud, we've registered all the information about colors that can be reproduced using DIC base inks. This includes complete spectral data and, optionally, the corresponding ink formulations. Customers can now select custom spot colors by interacting with the DIC Color Cloud – for instance, by entering RGB values. The underlying spectral data are sent to GMG OpenColor, which generates a profile for GMG ColorProof. This allows the color to be printed and automatically verified using inline measurement.

Previously, colors from the DIC Color Cloud could only be accessed manually via the built-in online connection to GMG OpenColor. Now, the entire process – from selecting custom colors to automated printing of swatches or color cards – is fully integrated into this new DIC Color Cloud.

Dr. Hanno Hoffstadt: That's amazing! When we started developing GMG OpenColor 17 years ago, we never imagined this level of integration. Before GMG OpenColor, precise color management relied on printing test charts with hundreds of patches, which were interpolated into profile tables. The goal was to systematically represent all possible color combinations from 0 to 100%. That worked well for a small, fixed set of colors like CMYK but wasn't feasible for the nearly infinite combinations of spot colors. So, we began developing a spectral model to predict how colors would overprint instead of having to print them. This

meant researching measurable parameters like ink characteristics, substrates such as paper or film, printing methods, and halftone screens. At the time, I was most familiar with offset printing, but for multicolor flexible packaging, we had to study flexo and gravure printing as well.

Yasuhiro Morihara: Oh yes, packaging colors are a challenge of their own. At DIC, we created a database to catalog all the spot colors we've developed over the years, complete with their ink formulations. A Computer Color Management (CCM) system was used to manage everything. However, there was no connection between CCM and prepress. While we could see the selected color on a monitor via CCM, we couldn't produce it on paper. That was a major limitation.

I first learned about GMG OpenColor at DRUPA in 2012. It was introduced as a color management solution capable of handling spectral data for all types of printing inks, not just Lab values for CMYK. I immediately thought this could be the solution we needed and reached out to GMG Japan to learn more about the technology. That was over 10 years ago. Even today, there are experts in Japan who doubt that spot colors can be seamlessly integrated with prepress workflows. It takes time to prove that the solution already exists – spot colors can indeed be produced and managed effectively with GMG OpenColor.

Dr. Hanno Hoffstadt: That's right. When we first met in 2016, you had your own method for using CCM data to predict halftone colors for gravure inks. At the time, I had just refined my model to account for cell volumes and flooding



Talking about color feels particularly comfortable at DIC: the Japanese company encapsulates a cross-product brand promise with 'Color & Comfort'. Sustainability plays a crucial role, as do values like individual quality of life and economic success, which DIC proudly upholds.



Designer furniture, large-format art books, and muted decor. The perfect setting for the TrueColors TechTalk.

point. We compared our models and discussed how to handle more opaque inks. We ended up collaborating in producing a joint test print.

Up until then, I had designed and evaluated many test prints with printing companies, but DIC was the first ink manufacturer I worked with that had such in-depth knowledge of modelling. We started by developing ink formulations to create both a transparent and an opaque yellow. I learned a great deal about ink recipes and the specific requirements of gravure printing.

Then came the big day – the carefully designed test charts were printed on DIC's pilot gravure printing line. We explored numerous variations, with everyone on the team working together to achieve the best possible outcome or quality. It took two full days, but eventually, the team had perfectly compiled and organized all the data. I deeply appreciated their attention to detail and felt welcomed into the team. We also had a lot of fun figuring out how to write my name, Hanno, in Japanese, which led to some amusing results. It's an example of the wonderful hospitality that only Japan can offer.

Yasuhiro Morihara: I remember that back then, measuring and organizing the data was actually more challenging than managing the printing process itself. But working with you was very inspiring for the entire team. It was a great opportunity for us to learn. For example, when it came to evaluating printed results, we usually relied on our own established methods. Working with you gave us insight into your approach, which was quite different from ours and very valuable indeed.

Dr. Hanno Hoffstadt: When I first visited DIC, I saw a unique light booth. At first glance, it looked like a static, white light setup. But inside, there were objects that changed color. I remember a violet swatch that gradually turned redder, then bluer, and back to red again. It was mesmerizing.

Before that, I had done theoretical calculations on how the spectrum of white light affects color. But seeing it come to life like that was an entirely different experience. It was extremely well executed. If you looked only at the white light, you couldn't tell its composition was changing – it was so precisely calibrated. And the objects were clearly chosen to maximize the effect. Nothing was left to chance. That level of attention to detail convinced me that DIC would be an excellent partner. I knew I had to match that level of dedication in my own contributions.

Yasuhiro Morihara: Your expertise was clear from the start. I continue to value the exchange of ideas we have today. As you know, the demand for package printing continues to grow, providing numerous opportunities: transparent or opaque printing, with or without a white background, overprinting, double-sided printing, laminating on different substrates, and more.

Each of these presents its own unique challenges, making this an exciting area for development. Looking back at what we've achieved so far, I think we've done an excellent job together. Let's continue to collaborate and push forward, especially in advancing digital printing technologies.

Dr. Hanno Hoffstadt: I'm looking forward to it.



tcc
recap video



What's driving
the packaging
industry?

trueColors conference



To be continued with your topics

Your
opinion
matters

The first TrueColors Conference was an outstanding success. Themed 'Unboxing Tomorrow', the event brought leading experts together in late 2024 to discuss the future of packaging – exploring trends, opportunities, and solutions in a packed program.

The speaker lineup was as diverse as it was prestigious. Inspiring keynotes and hands-on breakout sessions provided the perfect foundation for networking and thought-provoking discussions.

Good news: The team at GMG is already working on the next conference!

While the date is still open, so are the topics – and that's where you come in. What are the biggest challenges in the industry? What does the future of packaging look like? What's driving brands forward? Which solutions are shaping the packaging world? And most importantly, what questions matter most to you? **Share your thoughts with us – send your topic suggestions via email to: tcc@gmgcolor.com**

GMG UPDATE



GMG ColorProof 5.16

Efficient proofing, precise and reliable

- In combination with GMG OpenColor 3.2 and later, MXD profiles for GMG DotProof can now be requested dynamically. To do so, a project with an iterated CMYK profile must be created and published on the GMG OpenColor side first. This project can then be synchronized with GMG ColorProof and used for DotProof jobs.
- GMG ColorProof 5.16 now supports GMG ProofMedia studio matte 200, designed for print simulation on OBA-free production substrates in the packaging sector, such as folding boxes and corrugated cardboard.
- GMG ColorProof now automatically detects and reads embedded CxF spot color definitions from PDF files. In combination with the GMG OpenColor project inks, the spot color definitions from the document can then be used for the dynamic multicolor profile calculation.
- The user interface has been modernized and visually optimized across the entire GMG product range.

GMG OpenColor 3.2

Patented spectral data profiler for reliable prediction of color interaction with the substrate

Easy creation of accurate proof and separation profiles

- In combination with GMG ColorProof 5.16 and later, MXD profiles for GMG DotProof can be dynamically enhanced with additional spot colors. For this, a DotProof project with an iterated CMYK profile is created and published in GMG OpenColor. The profile can then be synced into GMG ColorProof and used for DotProof jobs.
- Spectral CxF spot color definitions from PDF files can now be added to a library. The existing import dialog for projects and characterizations has been expanded and can be used to import spot colors from PDF 2.0 and higher.
- Overprinting extended gamut inks sharing the same screen angle makes accurate color predictions based on regular multicolor test charts a highly complex task. Challenge accepted! We've enhanced our Dot-on-Dot prediction engine to ensure higher color accuracy on ECG printing systems. Screen settings are now automatically detected.
- Allowing overprints for inks sharing the same angle is now also possible for amplitude modulated screening. The correct screening type for the process is communicated by GMG SmartProfiler and automatically set in GMG OpenColor.

GMG ColorServer 5.6

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

- GMG ColorServer now supports dynamic profiling, allowing conversion profiles and spot color variants to be requested dynamically from GMG OpenColor. The conversion template in GMG ColorServer allows separation settings to be viewed and adjusted – the ink configuration of the digital printer can also be changed at any time. To reduce the number of required hotfolders and resources, a single conversion template can be used for different ink set variants.
- When using dynamic conversions, output channels can be activated and deactivated. The number of channels can be minimized automatically by defining a Delta E threshold as a quality criterion. For fully automated workflows, the output channels to be used can also be defined via job ticket and APITo address issues with complex files – such as errors and long processing times.
- Optional rasterization of PDF is now available to avoid long processing times and errors with complex files. A new 'Rasterize PDF' section has been added to the 'PDF Processing' dialog, where various rasterization settings can be configured. These settings will also apply to the 'restart flattening by rasterizing all objects' option, where jobs are restarted and rasterized after being aborted due to flattening time-out.

Proof and separation profiles for packaging printing: GMG OpenColor



Powerful color management for CMYK and multicolor packaging printing.

GMG's MX Color Engine utilizes patented technology to precisely calculate proof and separation profiles – quickly and effortlessly. A range of unique features ensures unbeatable efficiency and reliability, including the highly accurate

prediction of spot color overprinting and the seamless conversion of lab data to spectral data for maximum flexibility.

In production environments like packaging printing, where processes are not standardized, GMG OpenColor provides a groundbreaking solution for generating color-accurate profiles – for both proofing and separation.