

# inspire

Exploring  
tomorrow's  
premium  
consumer.  
p. 12



INSPIRE.2 — 2023 | Issue 71 | A MAGAZINE FROM HOLMEN IGGESUND

## What premium consumers want

Experts share insights about the consumer / Hurray! Invercote turns 60  
Colourful packaging design / Conni Dreyer created a Danish fairy tale



# INSPIRE 71 2—2023

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**Figured  
out  
in  
this  
issue**

**457** million USD



Next-gen material companies raised this much from 28 publicly disclosed deals.

**74** %



of consumers are prepared to pay more for sustainable packaging.

**4** companies

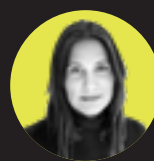
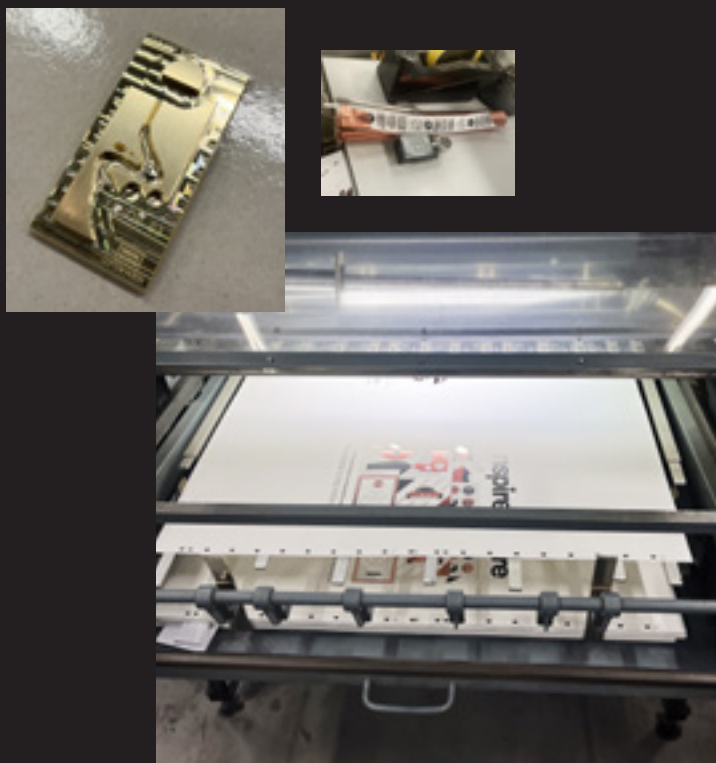


collaborated to create the Trific travel kit.

Standing out in design and print is one way to reach the future consumer. For the cover, we wanted to show different advanced printing techniques, like embossing and foiling, combined with an illustration. The photos shows the process at Göteborgstryckeriet.

photos — Maria Blohm

Illustration — Christopher Delorenzo



## EDITOR'S NOTE:

Today's consumers expect more from their favourite premium brands, adding new layers that sometimes overshadow previous expectations. Sustainability, inclusivity, and health are of particular importance. And consumers expect action. Otherwise, they may take their business elsewhere.

Packaging is a highly visible part of the relationship between the brand and consumers – in shops and online. Decades of hard work creating strong brand experiences have gone into the design and form. Now, however, consumers are moving the goal post for packaging.

In a survey we commissioned earlier this year, 65% of the participants said that packaging influences their opinion of the brand. Almost 50% said it could directly impact a purchase decision. Even more interesting is that 80% of European consumers count on brands to use sustainable materials in their packaging.

Consumers expect transparency from brands. They want to know if the paperboard used for packaging is sustainable, and that includes every step of the way. From the forest to how its manufactured, from usage all the way to recycling at the end stage. Or how well a brand reflects a diverse society. To be relevant for a broader consumer base and create a multisensory premium shopping experience, the touch and feel of packaging are also vital components.

In this issue, we're looking at how consumer demands are evolving and changing. Successfully meeting these new expectations will determine the future success of premium brands. At Holmen Iggesund, we believe that the best way forward is exploring the best answers together.

**Enjoy the 71st issue of Inspire.**

**Jennie Majgren**

Director Marketing & Brand Management

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Göteborgstryckeriet  
Gothenburg, Sweden

Effects made in cooperation with Dreyer Kliché. This magazine features 7182BF brushed copper foil, an exclusive product from Foileo and part of their Escova range.

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ISSN 1404-2436

Inspire aims to inform and entertain with stories and photos that are not restricted to the scope of Iggesund's own business. As the name suggests, the idea is to be inspirational and not to infringe on a company or person's image rights or intellectual property.



# 25%

less plastic in Holmen Iggesund's new Inverform PET 30 meal trays compared to previous version.

## Sustainable travel kit

Trific is a 48-hour travel kit made from renewable wood-based raw materials using dry forming technology. The project aims to speed up the introduction of new sustainable premium packaging solutions for the health, body and beauty industry. It is a collaboration between four companies: Holmen Iggesund, Yangi®, Optima Packaging Group and FutureLab & Partners. The travel kit is nominated for LUXE PACK in green 2023. Find out more at: [iggesund.com/trific](https://iggesund.com/trific) —

### WHY FRESH FIBRES?

Do you want to learn more about fresh fibres and recycled material? Fast forward to p. 34!

By bringing together a start-up *scented candle* company and Holmen Iggesund, an innovative carton manufacturer has created a sustainable packaging success story.





Colin Pow, Sales and Marketing Director, Falconer

*"It is rare that you get a board that is nearly always on side and works the same every time."*

## The sweet smell of Incada paperboard

Brand: MIXMY

Product: Candle and refill cartons

Paperboard: Incada Silk 350 gsm

**One of the** UK's leading carton manufacturers, Falconer Print & Packaging, has been operating since 1987. As a forward-thinking business, the company is focused on high quality, sustainability and ensuring that its clients get innovative and personal solutions. For packaging materials that meet these needs, Falconer regularly turns to Holmen Iggesund.

"They are lovely to deal with and their board is brilliant. It prints superbly; we trust the way it takes ink and foil and it takes an emboss and deboss really well too. It is rare that you get a board that works consistently every time, but Holmen Iggesund is very consistent with its quality," says Colin Pow, Sales and Marketing Director, Falconer.

Pow adds that Holmen Iggesund's sustainability values make the two companies a good match. This also means that many of Falconer's clients, such as Vicky Bellerby, the founder of start-up scented candle company MIXMY Scent, are very interested in using the materials.

With five primary candles offering scents such as Citrus/Oceanic and Wood/Smoulder, MIXMY invites consumers to mix and match.

"I'm over the moon with the finished primary candle and refill cartons," says Bellerby.

"They reflect the quality I was looking to achieve one hundred per cent and play a huge part in the overall look and feel of the MIXMY brand and concept." —

Mixmy's candle has a refill carton.







## Nailing nail tech

**Brand:** Love'n Layer

**Product:** Gel nail polish

**Paperboard:** Invercote Creato 300 gsm

**When the** COVID-19 pandemic stopped people from visiting nail salons, Swedish designer Ida Thern invented Layers – an innovative adhesive gel nail polish that takes less than three minutes to apply.

Thern founded Love'n Layer in 2021 to begin selling her innovative solution online. The following year, online beauty store Lyko bought 40 per cent of the company.

Thern collaborated with Taberg Media Group, one of Sweden's leading graphic

design companies, to develop a special experience.

"We wanted to create a unique feel to the cards and envelopes that accompany our products, and have the opportunity to write a personal greeting to our customers, or when we send out press kits and Christmas cards. We wanted them to feel luxurious, nice and personal – while being sustainable of course," says Thern.

Love'n Layer had used paperboard from Holmen Iggesund previously, for product cards, says Marie Sandberg at Taberg Media Group. "We wanted to maintain a common thread, by using the same quality material for envelopes and cards."

**How important was the material?**

"It's incredibly important to have a

material that works well in the finishing part of the process, like the embossing and die cutting, and that is heavy enough to feel like an exclusive card and envelope. Quality, sustainability and structure are so important to us," says Sandberg.

**How well does Invercote work?**

"It works really well! It's so easy to work with the finishing on Invercote. And from a production point of view, it's an advantage to use the same grammage on both cards and envelopes."

**Was sustainability important?**

"It's a huge advantage that the paperboard is manufactured in Sweden. Love'n Layer is very committed when it comes to sustainability and the environment." —



## Icy cool print collaboration

Brand: Dreyer Kliche

Product: Prints of the snow queen

Paperboard: Invercote 300 gsm

**Dreyer Kliche and Foilco** have produced a selection of prints inspired by the Danish writer of fairy tales, author Hans Christian Andersen, on Holmen Iggesund paperboard.

“Invercote is always consistent and can handle numerous processes. It is an excellent paperboard for accepting both the foil and deep embossed images,” says Conni Dreyer, owner of Dreyer Kliche.

Flat foil dies and five foil colours combined with micro-structure and flat stamping were used for the prints. They also used multi-level embossed diamond shapes to add a high level of detail to the board.

“The design includes six flat foil dies and six foil colours. The shapes are varied on the embossing for contrast and offer very fine line foiling,” Dreyer adds. —



“We pushed the 300 gsm as far as we could go,” says Conni Dreyer.



Colourful, playful and considered, is how graphic designer *Ann Davenport* sums up her unique design style. She enjoys experimenting with illustrative elements and typography.

## A flair for package design



### NEW ZEALAND-BASED

graphic designer Ann Davenport has been in the business for over 20 years,

working first with magazine and publishing design before branching out into advertising and design studios. The birth of her first child, 12 years ago, provided the impetus to go freelance for greater flexibility and she eventually started up her own company. Today she specialises in brand and packaging design for clients within the health, beauty and food sectors.

#### **What do you enjoy most about packaging design?**

Ending up with something physical which I can hold in my hands and seeing my work on store shelves.

#### **Where do you get your inspiration from?**

I look everywhere for inspiration. Depending on the brief this could be the environment, landscapes, art and painting, interiors, textile design, etc. And of course, I also look to see what other designers are doing – there is so much inspiring work out there.

#### **What was one of the most challenging packages you worked on?**

One of my favourite, but also most challenging, projects was for Belle Bird Botanica, a natural skincare brand. The client wanted to tell her story with the packaging, but this needed to be achieved on quite tiny labels. I worked closely with this client to craft the designs in a contemporary woodcut style, with foil colour change-outs which we achieved by using a foil stock and letting it show through in places to create the effect she needed.

#### **What are some key elements to good packaging?**

Functionality is obviously very important, and stand-out, especially for packaging that will be sitting in a retail environment. Packaging really needs to be able to attract attention and create an emotional response, ideally by telling a brand or product story. On most packaging there is always essential information or product claims that need



to be included, which can be challenging for the designer, but is all part of the final creative solution. Often packaging design is like solving a puzzle.

#### **Where is packaging headed in the future?**

There is a real drive towards sustainable, recycled, refillable, compostable and recyclable packaging, and in some cases, a move away from packaging at all.

I think there will always be a need for packaging of some goods, and there is so much innovative packaging design going on which with new printing technologies and substrates can be produced more efficiently and beautifully. —

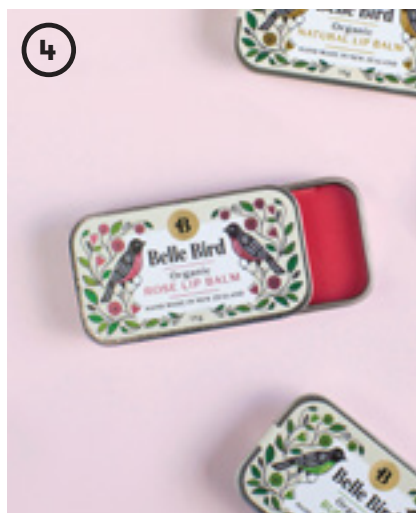
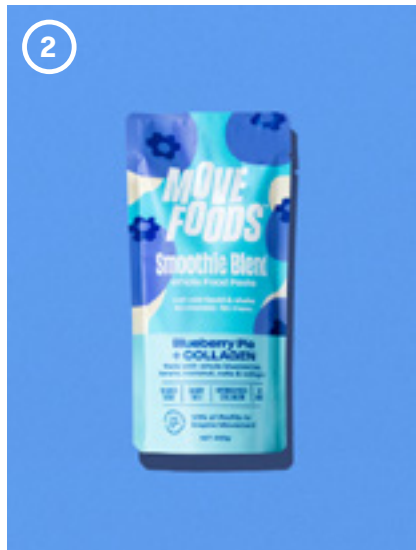


**“OFTEN PACKAGING DESIGN IS LIKE SOLVING A PUZZLE.”**

— Ann Davenport



## Samples of Ann Davenport's packaging design.



- 1 — **Little Eats**  
Packaging design for cinema snacks (packaging form design by Think Packaging).
- 2 — **Move Foods Blueberry**  
Bold and playful packaging for an innovative range of smoothie blends.
- 3 — **Ultrella**  
Colourful packaging and hand painted graphics for a natural deodorant brand.
- 4 — **Belle Bird Botanica**  
Carefully crafted illustrations on foil labels for a natural skincare brand.
- 5 — **Mouthy**  
Unexpected use of colour for a premium toothpaste brand.
- 6 — **Seven Sunday wines**  
Pattern inspired by flavour and textile designs.

**Brand owners are facing a range of new challenges that are impacting the way packaging is designed, the materials used, and how brands need to communicate. 📌**





photo—Cosfibel Group



Cosfibel's foldable Vienna Box is a premium product.

“Packaging is part of the product in the premium and *ultra-premium packaging* range. Customers are expecting an always enhanced level of experience and Gen Z is especially demanding for a higher service level when they purchase a product.”

materials for its luxury look but also for the emotions it conveys.”

She also anticipates more plastic-free solutions in finishes by, for example, removing or replacing lamination with more sustainable varnishes. “We will see more ink made of natural resources, such as wood waste or seaweed and more embossing/debossing to avoid any extra material.”

### Friendlier packaging solutions

In the Holmen Iggesund survey, 40 per cent of respondents consider themselves to be a sustainable consumer – one that wants to recycle and buy sustainably produced items.

More than 80 per cent of European premium consumer packaged goods (CPG) consumers count on the brand to use sustainable materials in their packaging. This figure is even higher for European online consumers with 85 per cent relying on the brand to use sustainable materials in their packaging.

“Legislators are increasingly confident in using legislation to drive environmental change and nudge consumers towards healthy consumption behaviours. However, brands and package manufacturers must get ahead of this legislation,” advises market intelligence agency Mintel in its 2023 Global Packaging Trends report.

Cosfibel helps its clients to identify more sustainable materials or production techniques with a carbon tool, based on a life cycle analysis. “This helps customers evaluate the impact of the packaging on the environment,” says De Maistre.

Natural materials will have a clear advantage over other materials, says Alissa Demorest, Editorial Director at Formes de Luxe. “Even within the luxury segment brands are opening up to the idea that mono-materials or natural materials don't make something ‘un-luxury’. With increasing ecological →

**THAT'S SHOW** Isabelle De Maistre, creative director and packaging designer at Cosfibel Group, sums up the premium consumer of tomorrow.

In a recent survey commissioned by Holmen Iggesund on consumer behaviour in Europe 65 per cent of respondents said packaging influences their opinion of the brand.\* Nearly half (48 per cent) of the respondents said that packaging influences their purchase decision by enhancing the premium feeling of the item and making the choice easier.

This may not come as a big surprise, but it does emphasise the need for brands to get their packaging right.

Sustainable packaging, De Maistre says, is important for consumers across the board. “I think all generations now have a sensibility for sustainability, with X & Y first. Gen Z is more complex with sometimes contradictory behaviours.” (See article on page 22).

Mono-material packaging, which makes recycling easier, is one way to meet the demand for greater sustainability. “For premium packs I

think we will see more paper-based materials, with more and more pulp components to allow mono-material packaging solutions,” says De Maistre. “And for ultra-premium packaging meant to have a longer life or second use, wood will become one of the preferred



**Sustainable packaging is important for consumers across the board, says Isabelle De Maistre.**

\*The survey from Brand Clinic AB on behalf of Holmen Iggesund was held in December 2022 and involved 1,000 respondents, representing 10 European countries.





awareness there's a simplifying of everything and more organic shapes."

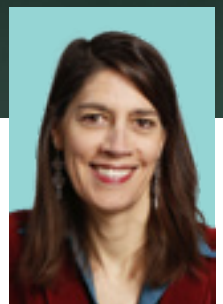
Demorest also sees increasing interest in moulded pulp and the new, sustainable packaging materials coming into the market, such as seaweed, bacteria and carbon capture materials (part of a collection of technologies that can combat climate change by reducing CO<sub>2</sub> emissions), but as she points out, "What happens at end of life? There are no recycling streams for the majority of these materials."

De Maistre also addresses end of life as a pressing issue that brands will need

to consider when designing their future packaging. "There are big disparities in the recyclability of materials around the world. The recycling stream is very much driven by the food industry. Paper-based products offer the highest recyclability options and will remain the best option for the near future," she says.

#### Talk about it

The Holmen Iggesund survey shows that while the majority of European CPG consumers are counting on brands to use sustainable materials in their packaging, less than one third of



**"WITH INCREASING ECOLOGICAL AWARENESS THERE'S A SIMPLIFYING OF EVERYTHING."**

—Alissa Demorest, Formes de Luxe



The new packaging from Boucheron jewellery reduced the materials used from eleven to two.

respondents (about 3 out of 10) actually believe that the materials used in the packaging of premium goods are indeed sustainable.

This aligns with the report from Mintel stating that “Consumers are less trusting – of companies, governments and institutions – than ever before, and are less likely than ever to take brands at their word when they say they’re doing the right thing. Consumers want to know more about the products they buy and the brands they’re buying from.”

To address these consumer doubts, which extend to packaging, brands →



An example of a creative packaging from Chanel.



Yangi makes cellulose based packaging with the use of dry forming.



The chocolate box  
Choco is made  
entirely from  
renewable materials.

need to be more transparent and communicate about the sustainable attributes (and even weaknesses) of their packaging, and it's crucial to do so without greenwashing says Demorest.

"There have been a lot more changes in the last five years with brands talking about packaging more than ever before. Packaging wasn't consumer-facing before, but now it has become a marketing concept and tool. Today, a brand's packaging can be used as an

argument to put them ahead of their competitors," she says.

As an example, Demorest highlights the June 2023 announcement from Boucheron jewellery's CEO to "favour lightness and more responsible materials over opulence" in their jewellery case and gift packaging. The company claims to be doing this to "embrace a future where sustainability and luxury converge."

Champagne House Ruinart is also putting its packaging in the spotlight. The

company launched their Second Skin eco-designed moulded fibre secondary pack that conforms to the shape of the bottle. This alternative to a traditional gift box reduces weight, waste, and lowers carbon dioxide emissions. Ruinart also announced the innovation in a major campaign.

### Transparency garners trust

"Every day our customers ask us about what's in the packaging," says Elodie Carpentier, co-founder of Le Rouge Français, who was motivated to start her company with organic and vegan-certified beauty products while pregnant with her first child.

"I was looking at the ingredients in the beauty products in my bathroom and saw a lot of chemicals and unhealthy mineral pigments," she says. Carpentier identified a niche and a desire to move away from the industrialisation of beauty products that started in the 1940s and continues to this day.

Le Rouge Français offers ecocert-certified plant-based makeup derived from traditional, natural formulas, with colour pigments extracted from dye plants such as hibiscus, dyer's madder and damask rose.

"The trend is really on transparency," says Carpentier. "Our customers want to learn about the scientific aspects of products and the impact on their body. We need to tick all the boxes from A to Z and develop sustainable products and packaging without any compromises. Brands can't lie anymore."

Carpentier is convinced that consumers will demand more and more information and her packaging serves as an important channel for this. Secondary packaging for Le Rouge Français lipsticks, for example, includes consumer information in an eye-catching design.

The package opens up like an origami flower with the petals containing product and other information. The "flower" is also a gift package, so it serves multiple functions. →

→  
Facts:

## Consumers in numbers



74%

of consumers are prepared to pay more for sustainable packaging, according to a Buying Green report for Trivium Packaging conducted by Boston Consulting Group.

US\$ 457 million

Next-gen material companies raised this much from 28 publicly disclosed deals in 2022, according to the Material Innovation Initiative.



photos—Le Rouge Français



Elodie Carpentier  
is co-founder of the  
French beauty brand  
Le Rouge Français.



“Customers like the fact that it’s a gift and then when they open it, they discover our value story and the ingredients and formulation of the makeup. The story makes sense for our customers, and the new luxury for them and new behaviour. Here, premium is precious, different and still sustainable and vegan – not half sustainable or half vegan.”

Down the road she hopes to add QR codes to offer easy access to in-depth information on both product and packaging ingredients and sustainability data.

### Dare to innovate

Innovation lies at the forefront of Le Rouge Français’ products and packaging. The company presented a “world-first innovation” with its lipstick case made from vegetable oil. It’s also refillable.

The inspiration for the vegetable oil lipstick case came from an unexpected place. “I was at an event and happened to see a provider with this new material for the sports equipment industry. I decided to try it and we worked on a project which resulted in the recyclable, transparent case with everything I needed,” says Carpentier. “Sometimes we need to marry ideas – for example we found our lipstick packaging solution in the sports market, a completely different market.”

Lighter and recyclable innovations such as this are “the new luxury,” says Carpentier, who sees a need to go further ensuring biodegradability as well as recyclability. “We are pioneering. I don’t think many others are going as far as we have with R&D. For us, this is just the beginning.”

As for the future, Carpentier says it will be all about sustainable and more innovative materials or artisanal products that consumers will want to keep forever. “We only have to look back at the past for inspiration – that’s the future.” —



**“WE NEED TO TICK ALL THE BOXES FROM A TO Z AND DEVELOP SUSTAINABLE PRODUCTS.”**

— Elodie Carpentier, Le Rouge Français



The lipstick is  
made from  
vegetable oil and  
also refillable.

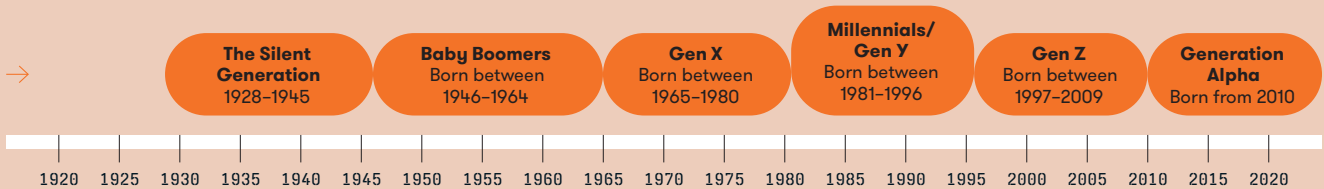






Which one are you?

The years below are approximate as there is no clear consensus on the exact boundaries for these demographics, with the exception of Baby Boomers. That group was officially designated by the US Census Bureau based on the large increase in births following World War 2.





Knowing your consumers is essential for spotting trends. Identifying their *demographic segment* can be one way to get some clues. IMARC Group has identified some generational traits among consumer groups.

## Shedding light on X,Y,Z

↓  
Born between 1965–1980:

### Generation X

- They are more loyal to a specific brand and do not like to try new brands
- Comfortable buying products both through traditional and digital media channels
- Attracted to good deals such as coupons, coupon codes and loyalty programmes
- Don't like overly exaggerated marketing campaigns
- Strongly believe in brands and brand values



↓  
Born between 1997–2009:

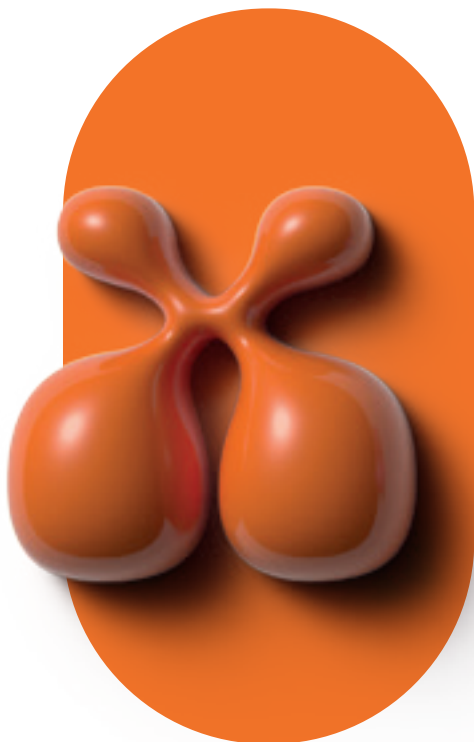
### Generation Z, also known as post-millennials

- A very practical approach to money and education
- A strong individualistic streak
- Affinity for technology
- A belief in social causes
- Very well informed – do a lot of research before buying any goods or services
- Like to shop via social media more than other generations

↓  
Born between 1981–1996:

### Generation Y, also known as the Millennials

- A thoughtful buyer
- They care about brand value and actions
- Millennials rely more on brand and product recommendations they get via online reviews, word of mouth, and social media
- They are equally willing to share their opinions about brands and products via both online and offline modes
- Millennials are ready to pay more for popular and unique products



by—Susanna Lindgren photos—Daniel Nilsson

# DREYER KLICH

INSPIRE.2—2023 p. 24 INTERVIEW





*Conni Dreyer* is the driving force behind Dreyer Kliche, the small Danish die manufacturer that's become one of the most innovative creators of hot foil stamping and embossing tools.

## A FAIRY TALE

INSPIRE.2 — 2023 p. 25 INTERVIEW



### CONNI DREYER'S SUCCESS

started with images of the Little Mermaid in her company's marketing catalogue. The girl with a fish tail was the first of Danish storyteller Hans Christian Andersen's (H.C. Andersen) fairytale characters that Dreyer Kliche borrowed to show the magical effects that can be achieved by using the right tools. The latest addition is Thumbelina and rumour has it that the Ugly Duckling is next in line.

"The imagery in the stories has become a way for us to promote ourselves as they give us so many opportunities for expression and variation," says Conni Dreyer. "The story of Dreyer Kliche is also a bit like a fairy tale. I never thought that it would be possible for our little company to get the knowledge and respect that we have gained throughout Europe. That really makes me proud."



The Dreyer Kliche tale is definitely a happy one. This Copenhagen-based manufacturer of hot foil stamping dies and embossing tools shows brands, graphic designers and others how to maximise the impact of foil stamping and embossing.

For the showpiece marketing catalogue, Dreyer Kliche worked with its UK partner Foilco, a specialist in stamping foils. Several foil colours were incorporated with the use of Dreyer Kliche's brass engravings for all the foil elements. This included flat stamp and multi-level embossing. Micro-structured patterns, which add a tactile finish, were also used in several areas.

After more than 30 years in the



**“THE STORY OF DREYER Kliche IS ALSO A BIT LIKE A FAIRY TALE.”**

— Conni Dreyer

business, Dreyer is just as ready for new challenges as she ever was. “We are constantly moving forward, looking for new boundaries to push and inspire our customers to be increasingly creative,” she says.

The interest in visual and tactile effects has never been greater. Ecommerce and social media channels have taken this even further, as the unboxing experience increasingly influences buying decisions, she points out. “The nicer the bags and boxes, the more we see them on the social media channels. I still believe though that the biggest battle remains on the shelves in the supermarkets, bookstores and the tax-free shops. You need to stick out.”

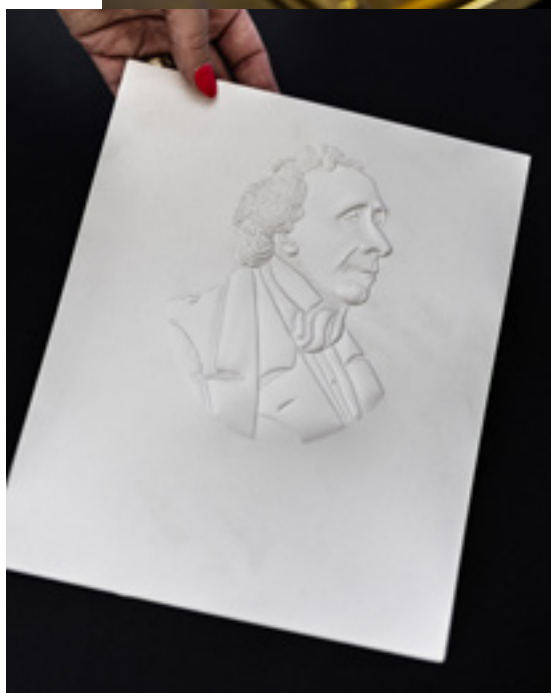




Most patterns can be made in a cliché.



The cliché is being engraved in the CNC machine.



An example of multi-level embossing.



Flat



Flat Multi-Level



Flat Round Edge



Round



Facet



Sculptured

In Conni Dreyer's view the best way to achieve the "take-me-effect" that shortens the move from shelf to shopping basket, is to create eye-catching effects on the packaging.

## Developing together

"I actually think our customers find it refreshing that we question what they are doing. The first thing I always say to a potential customer is that we are not your supplier – we are your partner. If we are partners, we can develop together, and I love to be in a constant development state and trying new things," she says.

Today, the customers find her. When she took over the business from her father-in-law Jørgen Dreyer in 1994

things were very different. The company – then called Dreyer Repro – had for the last 50 years mainly manufactured zinc plates for newspaper printing. As new technology gradually made metal plates for newspaper production redundant, Conni Dreyer, who came from the world of advertising, started to form ideas on how to give the customers' products a more eye-catching future. She knew what she wanted to achieve. The biggest challenge was to convince customers that the ideas presented by this small Danish company could make a huge difference.

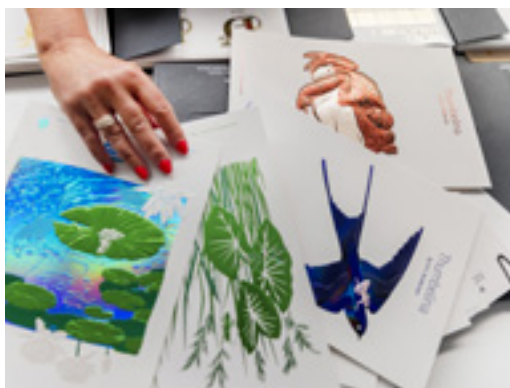
"It was really an uphill struggle. But I never take no for a no. I always see opportunities and look for new possibilities," says Conni Dreyer.





Embossing and debossing can be used to create a beautiful tactile surface.

Conni Dreyer shares some of her clichés.



Foiling adds an extra effect.

The breakthrough came in 2000 through the Danish toy company Lego, which wanted to limelight their Star Wars Lego packaging by embossing the spacecrafts.

“This became the introduction to a much bigger market, which made me walk the different fairs.”

To help promote an understanding of what could be achieved, she created her Little Mermaid-themed marketing catalogue. Bit by bit, business started to take off.

Today, many of the world's most famous luxury labels and brand owners are listed among Dreyer Kliche's customers.

International recognition for the company is growing, along with the list of awards. In 2022, Dreyer Kliche

won five FSEA (Foil & Speciality Effects Association) awards and in June 2023 four awards – two silver and two bronze.

“Our proudest moment to date was when we received our first FSEA award in 2013. Our marketing material won among the 400 international entries.” It was, she admits, a bit like receiving an Oscar for the finest work in the graphics industry.

“I have seen so many examples where customers find it hard to achieve the effects they are looking for. We try to follow our customers throughout the process while pushing them in a direction where they can gain more from the same product. I think that kind of partnership makes us quite unique,” says Conni Dreyer. —



**“I HAVE SEEN SO MANY EXAMPLES WHERE CUSTOMERS FIND IT HARD TO ACHIEVE THE EFFECTS THEY ARE LOOKING FOR.”**

— Conni Dreyer



## Conni Dreyer

Lives: **North of Copenhagen**

Age: **65**

Background: **Self-taught in the cliché industry with a background in advertising**

Family: **Married with two daughters and two granddaughters**

Interests: **Dancing, friends, cultural experiences**

Secret Power: **"I always see opportunities and solutions. My joy is solving challenges at all levels."**





*The Creator Kit Beauty* is an invitation to brands owners around the world to explore the possibilities of our paperboard in the face of changing consumer demands.

# New beauty kit sparks creativity

INSPIRE.2—2023 p. 30 PACKAGING



The kit is built around four beauty trends: Beauty in biodiversity, Inclusive beauty, Natural health and Zero waste beauty.



The kit includes 12 samples with different effects.

“We wanted to show brands and others that the possibilities with our premium paperboard Invercote are almost endless. But we wanted to do it in a more tangible way than brochures or videos,” says Jennie Majgren, Director Marketing and Brand at Holmen Iggesund



The purpose of the kit is to explore the endless possibilities of paperboard. It's a starting point for creative conversation.



Curious to learn more about the four beauty trends? [iggesund.com/creatorkitbeauty](https://iggesund.com/creatorkitbeauty)

This year, Holmen Iggesund's iconic *Invercote* celebrates a milestone 60 years. It was created in 1963, following an inspiring journey to America.

# Invercote – Iconic paperboard turns 60!



## Inspirational journey

It all began with a trip to the US in the 1950s. The instructions to Lars G. Sundblad, son of the CEO of the Iggesund Mill, were clear: Come back with something that can save us. Because the mill was in dire straits.

What really caught Lars' attention was the packaging he saw when he entered a supermarket. Coming from a Europe still dominated by bulk trade, he realized the potential of the sophisticated packaging that filled the shelves.

The cardboard he encountered was made from pure cellulose fibre. It had excellent printing capabilities, again something that didn't exist in Europe.

When Lars returned to Sweden, he convinced his father Gunnar and the Iggesund's board to invest in manufacturing "the white American cardboard.". Considering that it tripled the planned investment, it was a brave decision.



Get to know  
Invercote more:  
[iggesund.com/  
about-invercote](https://iggesund.com/about-invercote)

## Creating a demand

Invercote was launched in 1963, and not only did it save the Iggesund mill. It was part of a revolution in the food industry. In Europe, as well as across the globe, packaging became the norm of the industry.

The success of Invercote's wasn't limited to food. The importance of packaging grew in cosmetics, consumer tech and other industries. But to get there, prestigious brands all over Europe (and increasingly across the globe) had to be convinced of the advantages.

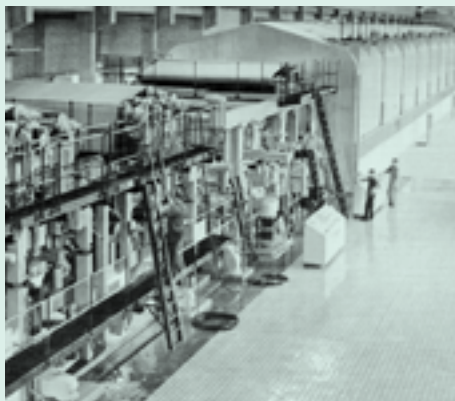
"Invercote revolutionized the packaging industry, but it didn't happen on its own," says Phillipe Letzelter, Senior Advisor at Holmen Iggesund. "For European brands, this was a whole new way of working with packaging design. Our sales reps had to show them the possibilities Invercote offered to create a premium experience."

## Loved by brands everywhere

Today, Invercote is present in more than a hundred national markets. It's chosen by the world's leading brands to create purposeful packaging.

Looking back over the last 60 years, there are three main reasons for Invercote's success. One is its unsurpassed ability to allow designers to explore their creativity. The second is the combination of quality and unique product properties. And the third, which has become more

important in recent years, is its track record in sustainability. Invercote is manufactured from left-over wood from sustainably managed forests. The energy used is renewable, and the paperboard is recyclable. In the coming 60 years Invercote will surely develop in new and exciting ways, but those three reasons will continue to play an important part.



## Important milestones

During its 60 years, Invercote has seen some important developments and changes.

"In the mid-nineties, Iggesund was the first to produce a board, Invercote Creato, that had identical print surfaces on both sides," explains Phillipe Letzelter. "Up until then, paperboards had one print side with

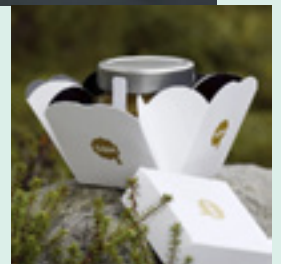
one, two or three coating layers, and then a reverse side with no or different coating. The identical print sides of Invercote Creato opened up for more use of Invercote in graphic applications."

Another milestone was when Holmen Iggesund found a way of increasing the lightfastness by adding a type of sugar through a patented method. All paper products turn yellow over time when exposed to UV light. This method, introduced in 2009, is a sustainable way to give Invercote a lightfastness second to none.

Invercote is now available in three different versions:  
Invercote G ...



... Invercote Creato ...



... and Invercote Duo.







It's a wrap!

## Why do we use fresh wood fibres?

### Fresh fibre is needed

Today, 70 per cent of all paper is recycled and every time it is recycled, the fibres become more damaged. Therefore, the process relies on continuous fresh fibre input to keep it going.

### High quality

By using long fibres in the paperboard's middle layer, products are significantly less likely to crack on folds and creases compared to products that use recycled paperboard.

### Clean material

Many packages require purity, taste and odour neutrality. Clean, fresh fibres are needed since you cannot remove all ink residue and other impurities from recycled material.

### Renewable material

Holmen Iggesund's paperboard is produced from wood, which is a renewable raw material. It is essentially produced from leftovers and has an extremely low climate impact.

### Well suited for recycling

Even though we only use fresh fibres, we strongly encourage recycling. All our paperboard products are very well suited for that.



Do you want to learn more about fresh fibre?  
[iggesund.com/why-we-use-fresh-fibres](https://iggesund.com/why-we-use-fresh-fibres)





**Cover printing:**

**PAPERBOARD—**

Invercote G 300 g/m<sup>2</sup>, 395 µm, 15.6 pt

**PRINTING TECHNIQUES—**

Four colour printing Hybrid Print Technology,  
flat foil, embossing

**HOLMEN  
IGGESUND**

*Inspire*, a source of inspiration,  
is provided by Holmen Iggesund, home  
of Invercote, Incada and Inverform.