

VETRO TIME

Bülach
Great Place to Work®

Group
Purchase of
a glassworks
in Moldova

Focus
Glass is trendy



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Have you missed an issue of Vetrotime?
You can find previous issues using the
adjacent QR code.

Imprint

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Focus: In the glass sports bottle shown on the cover picture, normal tap water is brought to life. A code providing information has been embedded in the centre of the bottle to transfer the animating information to the water. The ergonomic sports bottle which features an excellent grip is produced at the Croatian Vetropack plant in Hum na Sutli.



Dear readers,



Have you ever noticed that the runner on the cover of the Vetrotime magazine has all the trappings of a young, urban person? He's holding a smartphone casually in his hand which he can attach to his upper arm while running. His headphones are wireless. His heart rate and step count are displayed on a fitness tracker, which is something a lot of trendy people are doing these days. But these things aren't what makes someone a trendsetter. And yet, this guy is a cool trendsetter – this is clear to see at first glance. No, it's the fact that he's drinking from a colourful glass sports bottle! And glass is in. But it's not just urban athletes who are proving this – lots of other young men and women, some of whom are featured in this edition of Vetrotime (pages 8 to 12), are demonstrating this too. Ukrainian artist Volodymyr Mozheiko sums it up in a nutshell: "Glass is the next big thing because it's made from natural materials, is easy to recycle and doesn't pollute the environment."

In company news, our Swiss site in Bülach has been recognised as a Great Place to Work® (page 15). I'm very pleased that we've been awarded this certification and I'm confident that all other sites will follow suit in due course.

I'm sure you've all read in the media that we've purchased a new glassworks in Moldova. You can find out more about this on page 6.

No end to the coronavirus in sight. Since the beginning of the coronavirus crisis, the entire Vetropack Group has been complying with the two-metre social distancing rule wherever possible. This is important for us and our customers, suppliers and employees alike. That's why we've decided not to participate in BrauBeviale in Nuremberg this year. We really regret that we won't be able to meet face to face; however, the coronavirus is changing our everyday lives and is forcing us to break with cherished traditions.

But there are two traditions that we'll never break with – the exciting reports in our customer magazine and our heartfelt Christmas greetings. Dear readers, I wish you and your families and friends a relaxing holiday period and a good start to 2021.

Stay healthy!

A handwritten signature in blue ink, reading 'J. Reiter'. The signature is fluid and stylized, with a large 'J' and a cursive 'Reiter'.

Johann Reiter
CEO Vetropack Holding Ltd

Eye-catcher



Connecting old and new

The Bridge of Peace in Tbilisi

The Bridge of Peace in the Georgian capital city of Tbilisi connects Old Tbilisi with the Rike Park not far from the Presidential Palace. The 150 metres long bow-shaped pedestrian bridge stretches across the Kura River and has become a significant landmark since its opening in 2010.

The bridge was designed by Italian architect Michele De Lucchi. The design of the bridge's steel and glass canopy is reminiscent of a sea creature and is illuminated at night with an interactive light display generated by thousands of LED lights. The lighting, which is live from 90 minutes before sunset to 90 minutes after sunrise, features four different lighting programmes displayed on the canopy every hour. At times, the bridge lights up in waves from one side of the river to the other.

Airy and intricate

Palmenhaus Schönbrunn

The greenhouse in Vienna's Schönbrunn Palace gardens was commissioned in 1880 by Emperor Franz Joseph. Court architect Franz Xaver Segenschmid had his work cut out for him: with a length of 111 metres and a total area of 2,500 m², it was the largest greenhouse in the world at the time of its opening. Inserted into the structure's external iron framework are 45,000 glass panels, which nestle against the curved iron girders like a skin and give the building an airy and intricate appearance. The high central pavilion and the two lower side pavilions are connected by tunnel-like passages and form three different climatic zones – a cold house to the north,



© Stefan Steinbauer, Pixabay

a "temperate" zone in the central pavilion and a tropical climate in the southern pavilion.

The Palmenhaus Schönbrunn is the last and largest greenhouse of its kind in continental Europe and is home to an abundance of Mediterranean, tropical and subtropical plants.

Above the clouds

The Shard in the London borough of Southwark – at 310 metres – was the highest skyscraper in the European Union up to the beginning of this year. Famous Italian architect Renzo Piano designed the pyramid-shaped Shard as a vertical city with a connection to London Bridge station. Its mixed use includes office spaces, a hotel, catering businesses and luxury apartments.

The building is named and modelled after a glass shard. The name is no accident, as it is not uncommon for the glass façade that emerges at the top of the building to slice through the thick cloud above the streets of London. More than 11,000 glass panes with an area of 56,000 m² were installed for the façade. There are 44 lifts in the building – but the fox which found its way up to the 72nd floor during construction work took the stairs to climb the Shard ...



Majestic

A musical warehouse

The Elbphilharmonie in HafenCity became one of Hamburg's most popular landmarks a long time ago. Swiss architects Herzog and de Meuron created a concert hall out of an old, empty cocoa and coffee warehouse. The building complex in the middle of the Elbe River stands on around 1,700 reinforced concrete pillars and, in addition to three concert halls, houses a hotel, 45 apartments and a plaza with a 360° panoramic view of the city.



The glass shell at the Kaispitze soars up to 110 metres, with the deepest point some 30 metres lower. It was designed as a single-shell glass façade using a modular construction method. The possibility for natural ventilation of the rooms was an important factor in the planning. In total, 1,100 different glass elements over an area of some 21,800 m² were installed. One element weighs up to 1.2 tonnes and has to withstand gale-force winds and wind speeds of up to 150 km/h or torrential rain.

Vetropack purchases glassworks in Moldova



Vetropack has signed an agreement to take over a glassworks in Moldova.

With the acquisition of the Moldovan glassworks in Chişinău, the Vetropack Group is continuing its expansion strategy. This new addition to the Vetropack Group, which comprises two separate operational units (Glass Container Company and Glass Container Prim), will enhance Vetropack's market position in Central and Eastern Europe.

"With this acquisition, we continue to expand in a region with which we are very familiar – a region where we have

"With this acquisition, we continue to expand in a region with which we are very familiar – a region where we have almost three decades of glass making experience."

*Johann Reiter
CEO Vetropack Holding Ltd*

and will allow a lasting and valuable contribution to the Vetropack Group as a whole. The parties involved in the acquisition have agreed not to disclose the purchase price.

Status: 18 November 2020

almost three decades of glass making experience," states Johann Reiter, CEO of the Vetropack Group. Vetropack's unrivalled experience in the Central and Eastern Europe region makes it a natural choice to grow the existing Moldovan glassworks. Vetropack's strategy has always been to integrate its acquisitions within the wider Vetropack Group and yet preserve their local characteristics and identity.

The new Vetropack glassworks in Chişinău produces annually approximately 100,000 tonnes of glass packaging for the food and beverage industry, which is sold both on a growing domestic and export market. The Moldovan glassworks currently employs around 450 members of staff and generated a turnover of approximately EUR 40 million in 2019.

This acquisition marks another step within Vetropack's expansion and growth strategy

Prevention

We're not giving coronavirus a chance

*The ongoing COVID-19 pandemic is a tremendous global challenge. Vetropack has a particular responsibility towards its customers, suppliers and employees.**

As a manufacturer of glass packaging for the food and beverage industry, Vetropack is an important cog in the system: ensuring a supply to the general public and being part of the supply chain is a major responsibility and Vetropack has done everything it can to fulfil it.

A Group-wide task force assessed the changing circumstances continuously and determined the measures that needed to be taken, which were then implemented by local crisis teams. Travel activities were reduced to a minimum right back in February and employees were informed about hygiene measures. Video conferences became part of everyday work.

Our European network of eight Vetropack glass container production sites and their dedicated teams worked with the support of our supply partners to ensure that our production process remained uninterrupted and secure, providing our customers with our quality products.

Forewarned is forearmed

Now that limits on contact have been relaxed, it is more important than ever to be vigilant about continuing to maintain social distancing and abide by hygiene rules. Since the beginning of the coronavirus crisis, the entire Vetropack Group has been complying with the two-metre distancing rule wherever possible – or, translated into Vetropack-speak – “we keep at least 20 bottles apart”. A corresponding campaign was rolled out across the Group in late summer. Posters and screensavers are on hand to remind employees at all sites of the great importance of maintaining social distancing.

** Order, not weighted*

We don't give Corona a chance and keep at least 20 bottles* apart.

**minimum 2 meters or more*

vetropack 



Glass is hip



Bottles, drinking glasses, preserving jars: our parents and grandparents swore by glass and so do we – the material is anything but old-fashioned and is actually always in trend!

Without glass, human history may perhaps have taken a different course. Natural glass like obsidian was already being used as a tool very early on. Marienglas – an existing variety of gypsum formed of clear crystals – was used by the Romans as a predecessor to window glass. However, by this time, people had already learnt how to produce and work with glass themselves. The oldest glass container which can be dated with some certainty is a chalice produced in around 1450 B.C. Since then, it has become impossible to imagine everyday life without glass. Carafes, jars, bottles, jewellery, furniture and even weapons were and continue to be produced and used in all possible shapes and colours. Since sustainability is the order of the day, glass containers and glass in general are experiencing a real comeback. Today, glass is not only sustainable and useful but also in vogue.

More than just a trend

It is not a trend, however, but a fact that glass packaging has considerable advantages compared to other packaging materials. Glass packaging has no impact on smell or taste

and does not affect its contents in any way. It preserves the product's natural taste, original flavour and vitamins.

This year, Friends of Glass and the European Container Glass Federation (FEVE) commissioned a consumer survey, which was carried out among more than 10,000 people in 13 European countries. The study revealed that people are buying more glass than ever, with 90% of survey participants saying that they would recommend glass as the best packaging material to friends and family – an 11% increase compared to 2016.

These findings can be attributed to the exceptional recyclability of glass and a growing awareness among consumers of the need to take care of the environment. Thanks to an extensive network of local recycling facilities, the production of recycled glass and the use of raw materials found in nature, glass is 100% and infinitely recyclable in a local closed loop system. Due to its high recyclability, 40% of all survey participants choose glass over other packaging materials.



Simon Berger: with hammer and glass

"It has to look cool and radiate a certain power" is the motto followed by glass artist Simon Berger from Niederönz in the Canton of Bern, Switzerland. The qualified carpenter specialises in portraits which he captures on glass – not with a brush, however, but rather a hammer! "I honestly can't remember how I arrived at the idea," says the 44-year-old. "But that doesn't matter in any case. As an artist, I really just want to do something that hasn't already been seen a thousand times before." The art market is highly competitive and anyone who wants to establish a name for themselves for the long term needs a unique selling point – that certain something. Of course, glass is an extremely popular material in art. But destroying it in order to make something out of it is not only extraordinary, it also has a certain poetry to it. "However, I don't want to claim now that my art is based on profound concepts," says Simon. "I really just want to like my work and for other people to like my work too." And they do, once they realise that they are not standing in front of a broken pane, but in front of a glass portrait.

No shards of glass

The whole process begins with a portrait photo which is edited by the artist on a computer so that the play of light and shadow is fully revealed. "I then try to hammer this image into the glass, as true to the photo as possible," says Simon. So that the canvas doesn't break into a thousand pieces with the first hit, Simon uses laminated safety glass, which is available in stores everywhere. "Or almost everywhere," chuckles the artist as he tells us about an online contact from India who also wanted to try out the hammer method but wasn't able to source any laminated safety glass. The impact does indeed weaken the glass, but when the portrait is framed and not put under excessive stress, it can ultimately be hung on any wall without hesitation.

Accidents also play a role

The creation of every piece of art work is an adventure because glass doesn't always do what the artist imagines. "I have developed a certain love-hate relationship with glass," says Simon, laughing. But he explains that the challenge of incorporating accidents as seamlessly as possible into the piece is part of the fascination of his artistic work. The first hit with the hammer is the most difficult, he says. "Once the glass is broken, I can then control the effect of the hammer quite well." Nevertheless, even with four years of experience under his belt, Simon is not immune to miss hits. "Now, only every second picture goes awry," admits Simon, matter-of-factly. He has a large collection of failed attempts at home. Wasted? Certainly not! "At some point, I will make an installation with them." Simon would also love to create a glass portrait on a huge scale. "I will be taking on a challenge like this in the near future – the larger the piece of art, the greater the wow factor!"





Daniela Mišáková: for the eyes and the taste buds

The Slovakian photographer Daniela Mišáková captures precious moments in the lives of children and families. Glass became part of Daniela's life nine years ago, with the birth of her first daughter. Since then, she has prioritised the health of her family and this also includes choosing glass containers for packaging and storage. At home, she stores her favourite herbal teas and her favourite coffee in jars and she takes her lunch to work in glass receptacles. At work, she is often asked why she transports food in glass receptacles. "They are much safer for my meals than plastic containers," the photographer explains. "And they are much more aesthetically pleasing, not to mention the fact that you can see exactly what's in the container at first glance. Glass containers do not impair food's taste and smell, and are clean and safe."



Volodymyr Mozheiko: the future is glass

Volodymyr Mozheiko is a multitasking dancer, choreographer and director of the Jazz Ballet Kiev and a dancer for prominent Ukrainian artists like Tina Karol and the band Dyzidio. He drinks water all day long. As he is concerned about the environment, he only buys his drinks in glass bottles. Volodymyr believes that after the scientific and technological boom, it is finally time for an environmental boom. A step towards this is replacing artificial materials with natural ones – for example, with glass. For Volodymyr Mozheiko, there is no doubt: glass is the next big thing because it is made from natural materials, is easy to recycle and does not pollute the environment.



Ivan Vuković: running with glass bottles

Ivan Vuković, 37, is Business Development Manager at the Croatian subsidiary of an international engineering firm. "After a hard day at work, I like to go running to relax," he says. "I try to go running four to five times a week for at least six to eight kilometres at a time, regardless of the time of year or the weather." This helps him to relax and take on the challenges of modern life. When he's on the move, he only drinks from glass packaging. "This may sound trendy, but it is my conscious decision," he explains. "I choose what is healthier for me and better for the environment." As a responsible person, he says that this is incredibly important to him. "When it comes to water bottles, I always choose glass!"

"When it comes to water bottles, I always choose glass!"

*Ivan Vuković
Business Development Manager,
Croatia*



Raffaella Caso: sustainable via the internet

"My online adventure began in 2010," remembers Raffaella Caso. "My 18-month-old girl was enjoying an organic yoghurt which was hard to find in Milan at the time. It became clear to me how difficult I found it to live more sustainably and I decided that I wanted to do something about it." The next day, BabyGreen was online. The website has now become a point of reference for thousands of families who are interested in sustainability. Raffaella Caso swears by glass containers because they are practical, healthy and safe. And through her website, she has discovered that a lot of mothers think and act in exactly the same way. The statistics also show that in Europe, more glass has been bought over the last few years than ever before. "Of course, this is, to a certain extent, just a trend," she says. "But if this trend helps to raise awareness, that's fine by me!"



Kerstin Madner: glass is safe

Kerstin Madner, 41, is a PR Consultant at the kommunikation Public Relations and Publications agency in Vienna. She implements projects and organises events in close cooperation with her clients. Her versatile profession gives her interesting

"Healthy eating and environmentally friendly living play an important role in our everyday lives. We prefer to consume food and drinks which are packaged in glass."

*Kerstin Madner
PR Consultant, Austria*

insights into different industries. Kerstin gets the relaxation she needs for this demanding job mainly from her family. "I prefer to spend my free time with our six-year-old daughter," she says. "We are an active family and enjoy many trips in the great outdoors. As a mother, I naturally pay particular attention to the health and well-being of our family. Healthy eating and environmentally friendly living play an important role in our everyday lives. We prefer to consume food and drinks which are packaged in glass." Glass offers her the assurance that what her family eats has been packaged naturally, that no harmful substances are released into the contents and that the taste is protected and unaltered. "And even after enjoying the food, I have a clear conscience," says Kerstin. "Glass can be easily recycled, and old glass can be reused to make new bottles and jars."





Anička Fialová: each small step counts

Anička Fialová from Bzenec in Moravia appreciates the traditions in her region. And she knows how important it is to pass these on to future generations. Our treatment of the environment is linked to this. "The state in which we will leave the planet to the next generation depends on each of us," says Anička. "We don't have to be environmental activists, sometimes the small things are enough. I sort my waste and, as you can see, I drink water from a glass." As a teacher, Anička can also do a lot in this area. For example, if children learn in kindergarten why it is important to sort waste or use glass containers, they will use this knowledge in their lives – and may even be able to influence their parents or grandparents.



Interview with Jane Muncke, Managing Director, Food Packaging Forum

Is there a connection between packaging and health?

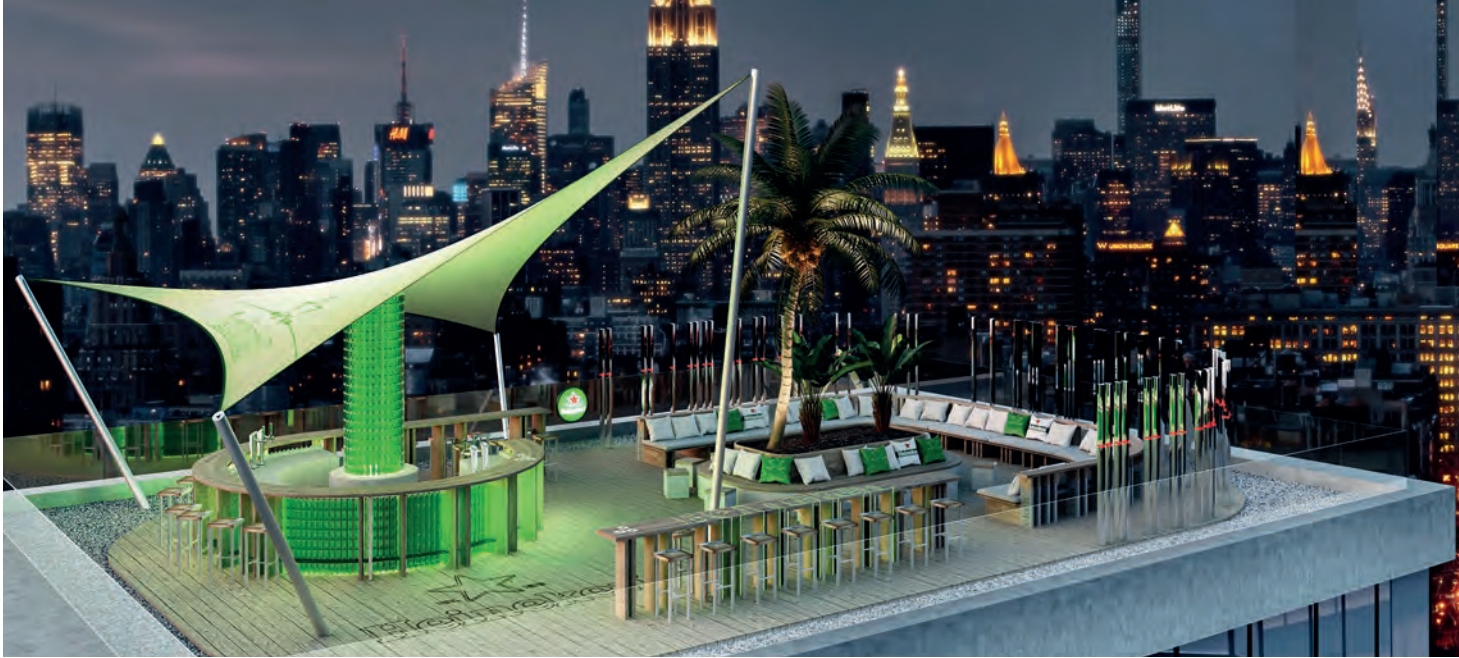
Food packaging releases chemical substances into the food. However, the various materials differ greatly in terms of which substances migrate into the food and in what quantities chemicals migrate. Glass, ceramic and stainless steel are inorganic materials and chemical migration is minimal. With the exception of gaskets in lids, these are exclusively inorganic, naturally occurring compounds. Paper, plastic and composite materials (e.g. beverage cartons) are made from organic compounds. In the case of plastics, it is mainly synthetic, man-made chemicals which sometimes migrate in very high quantities, but printing inks on paper also migrate into food. In fact, experts believe that everyday chemical exposure is strongly influenced by food packaging and other food contact materials. Some of these chemicals are hazardous to health.

Where can glass packaging score points over other packaging?

In terms of health, glass is a good solution compared to other materials. Glass is a solidified liquid and the pores are small so that no chemicals can pass through. This is why glass is also referred to as inert. This means that there is no interaction between glass and the substances packed in it, and no substances can diffuse through the glass from outside. This characteristic makes it very suitable as packaging for food.



Jane Muncke holds a doctorate degree in environmental toxicology and an MSc in environmental science from the Swiss Federal Institute of Technology Zurich (ETHZ). Since August 2012, she has been Managing Director and Chief Scientific Officer at the Food Packaging Forum.



Revival

Heineken WOBO World Bottle

A beer bottle leading a second life as a brick was the novel idea from the 1960s for the Heineken WOBO World Bottle. In this way, waste was to be minimised and valuable material efficiently reused at the same time. Last year Heineken took the initiative to get the WOBO bottles produced again. Vetropack Austria accepted the challenge.

The original design concept for the Heineken WOBO World Bottle was established by Freddy Heineken in the 1960s. A large amount of waste littered the Carib streets back then, a good deal of it being Heineken beer bottles, and the people lived in poor huts. Freddy Heineken wanted to solve both problems with one bottle, which was to lead a second life as a brick: WOBO.

The innovation never made it to the market, since the flat sides of the bottles couldn't withstand the high CO2 pressure of the beer. That's the reality of exploring new concepts and thinking out of the box, but today the WOBO concept still inspires designers. That's why Heineken thought of "remaking" the bottles and using them to create decorative designs in bars, on walls, shelves and lots more.

Vetropack Austria was selected as partner for this special project. In the Pöchlarn plant, the WOBO World Bottle was produced in two sizes – 300 ml and 500 ml – exactly like the original bottles, and in green glass with a used glass proportion of more than 60%. The design of the originals was complemented by the Heineken logo and the writing «WOBO World Bottle» as glass relief. The arched base was the special challenge to be faced in the construction process. The base had to be designed to match the bottle-necks perfectly, thus making it possible to nest the WOBO as bricks stably.

These WOBO bottles may not be destined to bottle and serve Heineken beer, but they look great as versatile, creative design elements, and continue to inspire creative minds to elevate bar design.



The production of the Heineken WOBO World Bottle:



Presented in the best light

In the ballroom of the Löwen hotel and restaurant in Hausen am Albis, near Zurich, champagne bottles signify pleasure in many ways – including on an aesthetic level.



When you step into the ballroom at the Löwen hotel and restaurant in Hausen am Albis, where the ceiling soars to a height of almost five metres, the first thing that catches your eye is the four gigantic light fixtures hanging from the ceiling, bathing the room in a pleasant glow. Only at second glance do you realise that these are not normal chandeliers, but magnificent pieces of design made from steel rings and champagne bottles.

A unique blend of characteristics

Joelle Apter and Michael von Arx, the young couple who run the Löwen establishment, had long toyed with the idea of restoring the hotel's baroque-style ballroom to its original character and festive splendour. They got in touch with Martin Nievergelt from neighbouring village of Uerzlikon with regard to the lighting. Using glass as a basis for the light fixtures was a given from the get-go, explains the product designer. "The potential of glass is enormous, thanks to its unique blend of characteristics such as transparency, refraction, diffusion, stability and value." As he also points out, nothing works better with the medium of light than glass.

Sculptural multidimensionality

Martin Nievergelt eventually came up with the idea of fitting the ballroom with four unique pieces, modern and majestic in equal measure, with 60 champagne bottles radiating warm light positioned between two hoops of steel. Champagne is perfect for this room, which is mainly used

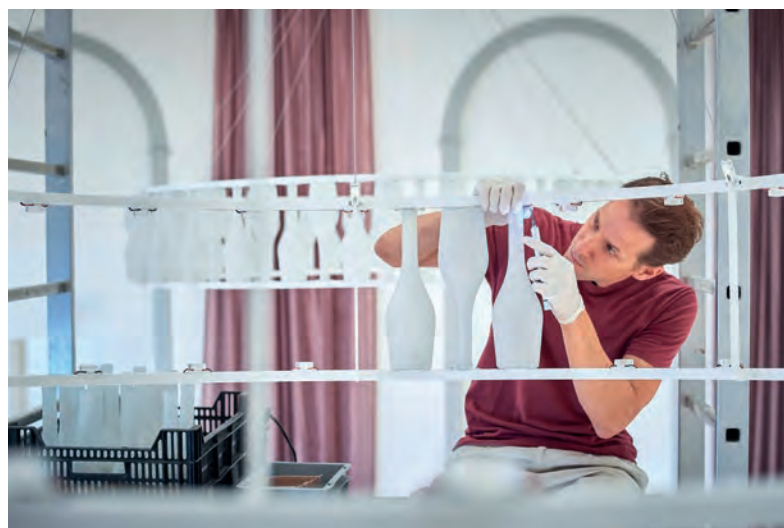
for celebratory occasions and where many bottles of sparkling wine are opened all year round. However, champagne bottles are ideal for Martin Nievergelt's creation for aesthetic reasons too – with their bulbous shape and long neck, they lend the light fixtures a sculptural multidimensionality.

Sponsored champagne bottles

The designer offered Joelle Apter and Michael von Arx several suggestions and the management pair immediately realised that they just had to make the most of the fantastic potential of making chandeliers out of champagne bottles! Nievergelt then got in touch with Müller + Krempel and the company liked the idea so much that it agreed to sponsor 240 champagne bottles.

A fascinating show of glass

Just how much glass enhances the impression of lightness became evident while work was being carried out on the light fixtures. Martin Nievergelt: "To begin with, I just mounted the double hoops on the ceiling without the bottles in them. Everyone who entered the room seemed very sceptical about the weightiness of the steel and wondered if it would really work?" Yes, it worked. Even though the bottles actually increased the volume of the fixtures, they suddenly made everything seem light and tangible. "Light and glass both radiate lightness and mutually enhance the effect."



The unique impact created by the chandeliers made of champagne bottles only comes into its own when the ballroom is in use. The bottles disperse the light and allow highlights to be created, which in turn make the dishes on the table positively sparkle.



Great Place to Work®

We are happy to work in Bülach!

The Vetropack Bülach site in Switzerland was recognised as a Great Place to Work®. This certification signifies an excellent work place and a culture of trust. Vetropack is delighted that the location meets the demanding criteria.

The Great Place to Work® award shows that there is a culture of trust between employees and managers and that employees enjoy working at this company. Employees from all generations have the opportunity to develop personally and professionally, trust and support one another and are proud of their work. Working together with colleagues is fun! Vetropack received the certification for the Bülach site in the category of 20 employees and above.

How does a workplace become a Great Place to Work®?

On the one hand, to be certified as a Great Place to Work®, a specially designed and anonymous survey of all employees – including managers, the Trust-Index™, needs to be performed, while on the other, the management survey Kultur-Audit™ is required. The questions in the Trust-Index™ employee survey are divided into five categories: credibility, respect, fairness, team spirit and pride. The Kultur-Audit™

shows a clear overall picture of the organisation, the predominant culture, the processes and quality.

The certification is awarded to those who achieve a score of at least 65% in the Trust-Index™ employee survey and meet the minimum criteria in the Kultur-Audit™ management analysis.

Great Place to Work® gathers more than 20 years of data to measure the workplace culture in organisations. Trust has always been the foundation of an excellent workplace culture. Six factors were taken into account: a workplace culture based on mutual trust, lived values, leadership quality, the extent to which all employees develop their potential and the resulting innovative strength and value added.

Award

Mineral water Karpatska Dzherelna wins Ukrainian packaging prize

The 0.5-litre mineral water bottle Karpatska Dzherelna is the winner of the Ukrainian Packing Star 2020 and a nominee for a world award. Vetropack Gostomel is responsible for manufacturing the teardrop-shaped bottle.

The mineral water bottle fascinates with its elegant simplicity. The engraving on the surface depicts the mountain landscape and a soaring eagle, thus highlighting the natural origin of the mineral water. The bottle enjoys both a pleasing design and utility: the thickened bottom guarantees stability while 100% recyclable material represents the producer's respectful attitude to the environment.

With this accolade, Vetropack's Ukrainian plant has now scooped an impressive 16 Ukrainian Packing Star awards.



Vetropack Switzerland installs label remover



Glass production in St-Prex is up to 80% based on used glass. This means that 100,000 tonnes of used glass is melted down every year. Early in the summer, Vetropack set up a label removal system at its glassworks in St-Prex in order to process the used glass supplied more efficiently.

The used glass supplied to the St-Prex plant normally contains a high proportion of labels and coatings. Previously, optical devices have been used to sort all this non-glass material out from the used glass in an automated process. Thanks to the new system, however, residue from labels and coatings is now removed by means of compressed rubbing into a conveyor trough. The label remover and the glass sorting machines installed in 2019 are enabling the Vetropack glassworks in St-Prex to improve the way used glass is processed – an important improvement given that used glass is such a valuable secondary raw material.

Board of Directors

New Chief Technical Officer for Engineering and Production division at Group level

The Board of Directors of Vetropack Holding Ltd has appointed Dr Guido Stebner as the new Group-wide Chief Technical Officer (CTO) for the Engineering and Production division with effect from 1 January 2021. He will also become a member of the Management Board.

Dr Guido Stebner, 54, studied Metallurgy at the Clausthal-Zellerfeld University of Technology in Germany. In 1997, he completed his doctoral thesis on the "Design of coated rollers for casting steel according to the twin-roll process" with distinction at RWTH Aachen University in Germany. After concluding his studies, his professional career path led him to the steel industry. He held management positions in research, production and technology at what is now the ThyssenKrupp Group, and his ever-growing field of work took him to Germany, France, Italy and the United States of America.



In 2013, after Finnish steel group Outokumpu took over the steel operations of ThyssenKrupp, Stebner became responsible for production at Outokumpu Stainless USA and was promoted to a member of the Management Board. In 2016, he moved to Swiss Steel AG, part of the Swiss Schmolz + Bickenbach Group, where he headed up the Production and Technology division. He took over management of the Technology division of Deutsche Edelstahlwerke, also part of the Schmolz + Bickenbach Group, in 2018 in the role of Chief Operations Officer.

Communications

Online first

This summer marked the first time that the Semi-Annual Report 2020 and Vetropack Group's staff magazine were published exclusively online. The two publications thus followed the trend that began with the Integrated Annual Report in 2019 and are in line with Vetropack's activities to promote digitalisation and a sustainable way of thinking.

Providing a publication online not only creates a digital user experience for a company's target group: with the transition to the newly designed,



integrated online annual report, the Vetropack Group has also said goodbye to its former print-first approach and has demonstrated that the company is looking to the future. The staff magazine is now also following suit by becoming part of Vetropack's digitalisation efforts.

Increased transparency and flexibility

Corporate Communications are currently developing an internal communications road map, which focuses on current and future information needs. It is also important to communicate quickly and effectively, maintain a dialogue, integrate knowledge and receive and give feedback. With this in mind, new communication media will be reviewed or even newly implemented over the next few months.

Another tool for digitalising staff communication at Vetropack is the Beekeeper staff app. The aim of the app is to make communication within a company as easy and efficient as it is in a swarm of bees. Beekeeper means that employees can be reached across sites and departments in real time. Beekeeper is currently being piloted at the Bülach site.



Sparkling

The revival of a refreshing tradition

Wine spritzed with mineral water or soda is one of the most popular thirst-quenching drinks on a hot day. What's equally satisfying is the 0.33-litre glass bottle by Vetropack Austria in which the "Spritzer" by Austrian winery Aigner is served.

Did you know that the "G'spritzte" or "Spritzer" was invented in Austria? Wine mixed with mineral water or soda is a particularly popular drink in the summer, either as an aperitif or as a simple, no-nonsense companion to a delicious meal.

The Aigner winery in Gumpoldskirchen is one of the best performing and most modern wineries in Austria. In summer 2020, it launched a particularly refreshing mixed drink made from white wine and mineral water: a "Spritzer". It comes in a 0.33-litre glass bottle made from green glass which provides the contents with the necessary light protection and also guarantees freshness for consumers even when stored for longer periods of time. The standard bottle produced by Vetropack offers just the right amount of headspace for the carbonated drink. It is filled up to just below the rim so that the contents are exposed to as little oxygen as possible. The shoulderless bottle shape is also very practical and means that the Spritzer can be enjoyed straight from the bottle.



Patented

Innovative grooves and notches

At the Terre de la Custodia vineyard, the fruits of the Umbrian terroir have been transformed into outstanding wine for centuries. The rosé comes in a unique 750 ml white glass bottle by Vetropack Italia.

Montefalco in the Italian region of Umbria has been famous for its outstanding wine since the Middle Ages. The first vines were cultivated here by Franciscan monks in the cloisters of the monastery.

The Terre de la Custodia vineyard, five kilometres outside Montefalco, also looks back on a centuries-old tradition. Anything that survives for so long must continue to be innovative and this can certainly be said of Terre de la Custodia. A white glass bottle was developed for the rosé wine Montefalco Sagrantino – the result of a perfect synthesis of aesthetics and functionality. The eye-catching groove on the front of the bottle leads to an internal depression that collects wine residues and prevents them from being moved, while the rear notch ensures that no residues escape when pouring. Why isn't every wine not poured in this special bottle, which has clear advantages? The answer is simple: Terre le la Custodia has patented it!



Magnificent

A sparkling appearance

Anything fit for royal taste buds should look royal too. That's why leading Ukrainian fruit wine producer Mikado is packaging its new low-alcohol sparkling wine Mikado Princess in a magnificent bottle, produced by Vetropack Gostomel.

With its dignified sloping shoulders and long, slender neck, the new 0.75-litre bottle has a classic, elegant shape. Its majestic impression is enhanced greatly by the surface of the glass – the crystal engraving makes the bottle sparkle like a cut ruby when the light hits it. The new product by Vetropack Gostomel is therefore the perfect package for the premium-quality sparkling drink with its unique fruit and berry flavour.

The eye-catching interplay of colours created by the combination of bottle and drink together is also almost festive – the soft pink shimmer of the sparkling wine matches the colour of the cherry blossom traditionally pictured on the label of the renowned brand. Wine, bottle, label and light are brought together in harmony in a unique way in this utterly successful new creation and help highlight the festive and special nature of every occasion where Mikado Princess is served.



Elegant

From Trapani to the world

The Sicilian red wine Nero d'Avola is world-famous. Alibrianza cultivates the wine in the Trapani area and packages it in elegant 750 ml cuvée glass bottles produced by Vetropack Italia in Trezzano sul Naviglio near Milan.

The family enterprise Alibrianza was founded in 1981 and concentrated initially on trading premium-quality wines for an international clientele. But the desire was soon formed to produce wine itself. Alibrianza first took over the Cascina Radice vineyard in Piedmont, which is steeped in tradition, and then added vineyards in Sicily – the island where vines thrive thanks to the Mediterranean climate, many hours of sunshine and refreshing sea breeze.

One of the indigenous Sicilian grape varieties is the full-bodied Nero d'Avola. For each Nero d'Avola that Alibrianza cultivates in the Trapani region, Vetropack Italia produces a 750 ml cuvée glass bottle. It reflects the full-bodied, fruity wine with its pronounced shoulders and robust body. In 2019, Alibrianza was awarded a gold medal at the China Wine & Spirits Awards.

Cultivated

Based on gentian

The Zurich start-up company Gents has taken the high-end bar scene by storm with its tonic water. As of this year, the aesthetic 0.2-litre white glass bottles that the cult drink is served in have been produced by Vetropack Austria in Pöchlarn.

Tonic water is one of the most popular bitter lemonades. It is considered to be particularly classy, so it is no surprise that trendy young entrepreneurs keep trying to make an even better tonic water – an aim that the start-up company Gents from Zurich has certainly achieved. The recipe for its tonic is based on its knowledge of the culinary arts and herbs gained over the years. Swiss ingredients such as beet sugar and gentian harvested in the Jura with special authorisation are also used. The great yellow gentian – *Gentiana lutea* – also gave the company its name.

The bottles in which Gents offers its drinks are produced by Vetropack Austria in Pöchlarn. The straight neck and gently curving shoulders show the products in the 0.2-litre white glass bottle in the best light. There are now many other varieties in addition to the classic tonic such as Gents Swiss Roots Ginger or Gents Swiss Craft Ginger.



At a glance:
the latest products



Original

An ideal companion

Craft beer has met with unparalleled success around the world. It is mainly produced by small breweries by hand with a great deal of care. Beers like this belong in classy and sustainable glass – for example, the Steinweg beer, for which Vetropack Gostomel produces exceptional bottles.

Steinweg is a small, dedicated brewery in Ukraine. The Steinweg beer glass is the visual expression of the drink it was created for – original and highly unique, it gives hints of the small factory atmosphere and steampunk influences. Both a retro style and progressive way of thinking are captured in its unusual design.

The brewers chose brown glass for the 0.6-litre glass capable of holding a pint, providing their frothy, delicious drink with the best protection against potentially harmful light. The sealed screw cap is particularly eye-catching and user-friendly, making the glass an ideal companion for a trip. With this collaboration, Steinweg and Vetropack Gostomel have shown that even something as everyday and seemingly perfected as a beer bottle can be spectacularly reimaged.



Just right

A fruity flavour in glass

The Austrian syrup brand YO produces syrups of the highest quality. Three new creations are perfectly protected by beautifully shaped white 0.5-litre glass bottles that are produced in Vetropack Austria's Pöchlarn plant.

Glass and organic – the perfect combination. Anyone who produces or consumes organic products places a very high value on quality, health and protecting the environment. Glass protects the contents particularly well because it does not affect them in any way and is neutral in taste and odour.

Eckes Granini Austria GmbH also agrees. Its brand YO is known throughout Austria and beyond for producing high-quality fruit syrups. Now the line has been extended with three organic syrup creations: raspberry and lemon, currant and lemon balm. The new varieties come in 0.5-litre glass bottles produced by Vetropack Austria at its Pöchlarn plant in the well-established YO bottle design. The white glass bottles fit particularly comfortably in the hand thanks to the grip recess below the shoulders. Combined with the glass packaging material, the slender shape emphasises the premium quality of the contents.



At your request, we can develop and produce the perfect customised glass packaging for you: coloured and finished – the choice is yours.

Austrian tradition

Rauch Fruchtsäfte: from a contract fruit-bottling business to a global company

Franz Josef Rauch, the very first fruit juice pioneer, founded a small fruit-bottling business in Vorarlberg, Austria, in 1919, which has developed into one of the largest fruit juice companies in Europe. An original start-up company, it is still producing the finest juices after more than one hundred years.



In 1919, the world was shaped by the collapse of the monarchy and the economic crisis after the end of World War I. The hardship was tremendous. The young Franz Josef Rauch made the best of this situation and founded his own small contract fruit-bottling business.

This contract bottling business for local farmers was only to serve as a second source of income in challenging times. Convinced that "people will always have to eat and drink", Franz Josef Rauch laid the foundation for a success story in Vorarlberg, starting from the original start-up and becoming an international fruit juice company. Apple cider, which was particularly popular in the 1920s, kept the business going; but ten years later, it was alcohol-free apple juice that set the trend.

The company founder's two wives – both called Katharina – played no small part in these successes. Franz Josef Rauch had twelve children with the first wife and remarried three years after her death. Katharina Seyfried looked after the large family from then on and supported her husband in making his vision a reality. She also likely had some say in the flavour of the Rauch products. It is therefore hardly surprising that the Rauch organic

trio of Naturally Cloudy Apple, Red Currant and Apricot for catering were dedicated to these two strong women in the company's anniversary year.

Three generations and countless challenges, successes, highlights and low points later, Rauch is not just one of the leading fruit juice manufacturers in Europe but is still a family business. As the company motto goes, "We cherish the old and welcome the new". The company thus wants to meet its own expectations as a future-oriented trailblazer, as well as maintain its long-established cult brand.

An iconic anniversary edition was launched for the catering industry in the anniversary year of 2019, and with it the Franz Josef Rauch gastronomy brand was created from its own tradition. The green cult 0.9-litre multitrip swing top bottles were used as early as the 1920s and 1930s for bottling the company's own original juices and marketing them to the inns of Vorarlberg. These are manufactured by Vetropack Austria and bottled at the company headquarters in Rankweil, Vorarlberg, just like the white 0.2-litre Rauch bottles for the catering industry and the 0.33-litre long-neck

bottles. They all have colourful labels that give the original design a modern retro look and provide the perfect protection for a variety of natural fruit juices with a distinctive flavour.





Männerhaut

Four artists, one passion: glass

The free Atelier Männerhaut studio was founded in 1991 in Frauenau, Germany. Here, glass art and craftsmanship result in a fruitful symbiosis in which glass as a material always takes centre stage.

Männerhaut? Thirty years ago, the magazine slogan “men’s skin is also entirely natural” inspired a group of men in the Bavarian town of Frauenau to call their studio Männerhaut (men’s skin). For three decades, the four glass artists Roland Fischer, Jo G. Hruschka, Stefan Stangl and Alexander Wallner have not only been bound by a passion for glass art, but also by a close friendship. The freelance artists and craftsmen are trained glassmakers and glass cutters. Glass is thus their profession.

Old meets new

The artists design and complete their work at their workshop in Zwiesel. The works of the four artists are not all created in glass furnaces, but from the further processing of raw glass produced in a metallurgical plant as well as various other types of glass. Using traditional glass processing techniques such as glass painting, cutting or engraving combined with modern working methods like fusing, waterjet cutting or gluing, the artists create idiosyncratic works of glass art. It is important to them to use as few additional resources like energy as possible in this process. Jo G. Hruschka, for example, has been working with all varieties of upcycled jars for several years. Something unusual and curious – like a bowl or sculpture – is

created from normal, everyday glass. The four artists love to see how they can reinvent glass.

The tradition of glass in the Bavarian Forest

The “glass town” of Zwiesel in the Bavarian Forest has been famous for its glass industry, crystal manufacturing and technical glass college since the 15th century. One of the town’s landmarks is the world’s largest pyramid of goblets, which measures over eight metres high. The small neighbouring village of Frauenau is known for its Glass Museum and above all for its Glass Gardens, which boast numerous works by Atelier Männerhaut.



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