

Heidelberg

News

The customer magazine
Since 1930 • Issue 274 • 2013

A Winner from Hungary

Keskeny & Co. in Budapest

Revolutionary Technology for the Medium Format

The new Speedmaster XL 75 Anicolor

Maximum Flexibility

Multi-talented Linoprint digital printing systems

HEIDELBERG



Identifying and Closing Efficiency Gaps

Dear Reader,

Be honest now. Does your company work efficiently enough to cope with the constant pressure for change that will affect our industry in the future? Virtually every print shop still has unused reserves that can be effectively assessed and mobilized. There are numerous chances for on-going efficiency improvements that, taken together, can have a significant impact. By minimizing paper waste and reducing makeready times, for example, print shops can generate cost benefits and competitive advantages. Further potential lies in end-to-end standardization and automation of workflows. This not only has a positive impact on quality and margins but also increases the scope for new business.

Heidelberg is a reliable pacesetter for our industry, working in all kinds of different areas to develop intelligent solutions for making the entire production process highly efficient. Many of these developments are already available on the market as series solutions, while other tried-and-tested products have been extended to additional applications. One example is Anicolor which, following its successful introduction in the small format, is now also available in the medium format (50x70 centimeters/19.69x27.56 inches) with the Speedmaster XL 75. Another is the Digital Print Manager, which represents the perfect link between offset and digital printing in the Prinect workflow. Last but not least, our energy measuring device now also enables press operators to monitor and optimize the energy efficiency of their equipment on the fly.

These are examples included in this issue of Heidelberg News, which also contains reports on how print shops in Poland, Hungary and France are getting ready for the future. I hope this issue contains something that will be of interest to you and that you enjoy reading it.

Sincerely,

Marcel Kießling

Member of the Management Board responsible for Sales and Services
Heidelberger Druckmaschinen AG

Contents

Heidelberg News • No. 274 • 2013

PROFILES

6 Europe in his Sights

As a former 800 meter runner for Hungary's national team, Árpád Keskeny is used to reaching the finishing line quickly. His print shop Keskeny & Co. in Budapest quickly made it to the top in Hungary and the family business is now also looking to establish itself on the international stage – a task that will take a little more time.

14 Speeding his Way to the Top

Keen skier Janusz Banasiewicz wanted to achieve better results than the state printers in Poland, so he set up his own company in 1987. "Perfekt" is now one of the country's largest offset print shops. Based in Warsaw, it mainly produces books. Poland's first Speedmaster XL 106 eight-color perfecting press recently delivered a big boost to productivity.

SPECTRUM

22 News & Reports

from the world of Heidelberg

SOLUTIONS

26 New Customer Approaches

Heidelberg is looking to become even more effective in meeting the different customer needs in specific markets with a more efficient sales and service organization. Management Board member Marcel Kießling provides details of the planned changes in an interview.

32 Opening Doors to New Markets

Online proofing is old hat. Big data, cloud applications, web-to-print and print-on-demand have now become the industry's driving forces. This offers service providers in the print media industry new opportunities for smart business models in lucrative future markets that can be used to best effect with Linoprint digital print solutions from Heidelberg.



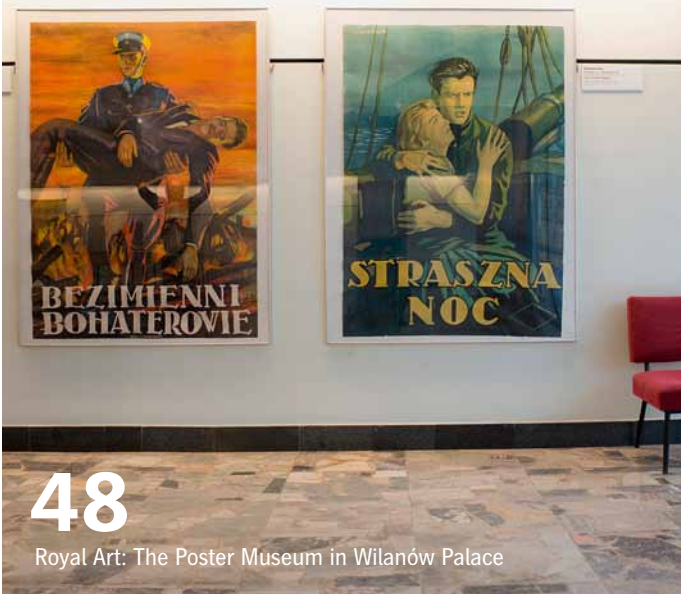
14

Perfect in Warsaw: Perfect Book Printing



32

Flexible and Varied:
The Linoprint Family
from Heidelberg



48

Royal Art: The Poster Museum in Wilanów Palace

INNOVATIONS

36 The All-in-One Solution

With the Prinect Digital Print Manager, Heidelberg now offers a joint workflow system for digital and offset print jobs. Above all in conjunction with the Linoprint C, this enables central management, planning and processing of all aspects of digital printing – from web-to-print to hybrid production.

38 Greater Speed and Productivity for the Medium Format, Too

Up till now, print shops have only been able to enjoy the benefits of Anicolor in the small format, producing even the shortest of runs profitably. This is now changing because, thanks to the Speedmaster XL 75 Anicolor, this revolutionary technology from Heidelberg is now also available for the medium format.

43 Energy Measuring Device for Efficient Printing

Due to rising energy prices, it is becoming increasingly important to reduce energy consumption during print production. The energy measuring device from Heidelberg helps achieve this with its effortless analysis and optimization of energy consumption.

OPPORTUNITIES

44 Because Every Sheet Counts

By swapping two rival presses for a Speedmaster XL 145, Mayr-Melnhof Packaging France in Monéteau has succeeded in boosting productivity and significantly reducing makeready times. What's more, an outstanding service package from Heidelberg ensures that the new press benefits from maximum availability over a period of eight years.

PERSPECTIVES

48 Poster Palace

The world's oldest poster museum – and one of the finest – is located directly next to Warsaw's royal palace. Around 60,000 works by Polish and international artists can be admired in the former riding hall – and new posters are added every year.

COLUMNS

- 4 Spotlight
- 51 Tips and Tricks
- 54 Men at Work
- 55 HN Voices
- 55 Imprint



“EFFICIENCY ...

... is doing things right; effectiveness is doing the right things.”

*Peter Drucker,
U.S. economist*



WORKING EFFECTIVELY ...

... means working in a way that achieves the intended result. Working efficiently means working in a way that achieves the intended result while creating an optimum cost/benefit ratio for the resources used and ensuring the benefits are greater than the costs.

Wikipedia



“IF YOU LIFT ...

... your eyes, you will see no boundaries.”

Chinese saying



A COMPANY ...

... can be as efficient as it likes, but if it develops products that customers don't want, the most efficient product development is absolutely worthless. It doesn't matter if I do something stupid efficiently, it's still stupid.

*Markus Pollhamer,
Innovation and Product Management,
University of Applied Sciences, Upper Austria*



“DO FIRST PRIORITY ...

... things first, do second priority things never.”

*Jack Welch,
former CEO of General Electric*

LESS IS MORE

Using a cannon to hunt a sparrow can be very effective. However, it's not all that efficient. If you're efficient, you can reach your goals using as few resources as possible, thus bringing outlay and benefits into perfect harmony. Many print shops are still far from achieving this ideal balance. With that in mind, it's almost always worthwhile making the effort to identify and deal with any efficiency issues. Just shortening setup times by a few percent on a press that works across three shifts at an average hourly rate can save many thousands of euros each year. What's more, if you also reduce throughput times and conserve resources, you can achieve sustainable efficiency. That said, efficiency is worth nothing without effectiveness. That's because effective companies do the right things while efficient companies just do things right. In other words, even if you do something ridiculously efficient, it's still ridiculous. Makes sense? Then maybe the following quotes can help.



"THERE IS SURELY ...

... nothing quite so useless as doing with great efficiency what should not be done at all."

*Peter Drucker,
U.S. economist*



"THE BEST WAY ...

... to have a good idea is to have lots of ideas. Most of them will be wrong and what you have to learn is which ones to throw away."

*Linus Carl Pauling,
U.S. chemist*



INSANITY: DOING ...

... the same thing over and over and expecting different results.

Albert Einstein



"A TREE CAN BE FELLED ...

... with a power saw or a file. Both achieve the intended result and are therefore effective.

However, using a file to fell a tree is more time-consuming and work-intensive and therefore not efficient, unlike the power saw. Yet, if no power saw or other more suitable tool is available, it can be efficient to fell the tree with the file, provided the benefits are greater than the outlay involved."

Freely adapted from Wikipedia



"ADVENTURES ARE ...

... merely the result of bad planning."

*Hans Memminger,
kayak expedition expert*



Árpád Keskeny Junior and Senior look across the famous chain bridge toward Budapest – the home of their print shop Keskeny & Co.

SIGHTS SET ON EUROPE

KESKENY & CO., HUNGARY // Árpád Keskeny Senior and Junior have opened up new opportunities in packaging printing through smart investments. The family business supplying high-finish folding cartons, special packaging produced manually and creative commercial products is now also looking to make a name for itself outside Hungary.



When he was younger, Árpád Keskeny Senior was one of Hungary's top 800-meter runners in his age group. In his best ever race, he completed the distance in under two minutes – still an impressive time today. He may well have gone on to run even faster, but then everything changed. During a run, he suddenly felt a sharp pain, started to limp and ended up sitting down on the dirt track. He was diagnosed as having ruptured his Achilles tendon. This forced him to completely abandon his dreams of a sporting career and the possibility of becoming his country's top runner.

Focus on the packaging market. Árpád is now 65 years old and owns the Keskeny & Co. print shop. The company, which started from humble beginnings, has been located on the north-eastern edge of Budapest since 2004. It is in an industrial area with good links to the nearby freeway and just half an hour from the international airport and the city center. The family-owned company with 170 employees mainly produces commercial work on an area of nearly 65,000 square feet (6,000 square meters). However, Keskeny & Co. is increasingly also making a name for itself as a packaging print shop and has now established itself outside Hungary in many eastern and western European countries.

The print shop designs and manufactures folding cartons for food, drink, pharmaceutical and beauty products in short and medium runs. It also undertakes manual production of special packaging, including items such as Advent calendars in the form of tiny houses with windows and doors decorated with brightly colored beads painstakingly applied by hand. A chocolate is then placed behind each window and door.

“Folding cartons must have clear added value for customers,” says Marketing Director Árpád Keskeny Junior, who has now joined his father on the Board of Management. He goes on to explain that this is why, for now at least, the focus is not on mass production. Instead, the print shop concentrates on unusual packaging in run lengths of between 50 and 100,000 that stands out





thanks to its functional design and elaborate surface finishing. This is one of the main reasons why, in addition to Hungarian public-sector and private enterprises, its customer base also includes many international companies such as Kraft, Beiersdorf, Unilever, cosmetics specialist Janssen, Heineken, Vodafone and drugstore chain DM.

Keskeny & Co. still works primarily for the Hungarian market. Only around 10 percent of production is exported – to customers in Austria, Germany, Romania and the United Kingdom. However, that is set to change in the years ahead. “The packaging market in Hungary and beyond offers excellent growth opportunities that we are keen to harness,” says Árpád Junior. “Although we are unable to compete with big international competitors, we can hold our own with the best,” adds the 37 year old.

Growing success thanks to West German technology. There is good reason for this self-confident assertion – business is booming at Keskeny & Co. In 2012, the third year of Hungary’s economic crisis, sales rose by 20 percent to their current level of around 17 million dollars (approx. 13 million euros) – an astonishing result given the way the company started out 25 years ago and how Árpád Senior came by his print shop.

A few years after his sporting career came to an abrupt end, he was working in the construction industry. He was a hard worker and sufficiently successful to be able to amass a modest fortune. He invested some of this in a house, which he built with his own hands – from the foundations to the roof. To cover the running costs, he rented out the ground floor to a cooperative with a print shop, but it was operating at a loss. Instead of the rent he was hoping for, he was offered the opportunity to take over the business. Árpád Senior, who was 40 at the



“BY SYSTEMATICALLY INVESTING IN EQUIPMENT FROM HEIDELBERG IMMEDIATELY AFTER THE FALL OF THE IRON CURTAIN, I WAS WAY AHEAD OF THE COMPETITION.”

ÁRPÁD KESKENY SENIOR, OWNER AND DIRECTOR, KESKENY & CO.

time, asked for a month to think about the offer. He asked around and got in touch with his old friends from the sporting world, who promised to place orders with him. “So I signed the contract in 1987 even though I didn’t have the faintest idea of what goes on in a print shop,” says Árpád Senior. “Despite this, I made a tidy profit in my very first financial year,” he adds with a smile.

He initially used an old Romayor press for printing, but just one year after the fall of the Iron Curtain, in 1990, he started buying Heidelberg presses – first a two-color then a one-color GTO. These were followed by a four-color GTO, several Speedmaster SM 52 presses and, as his order books grew ever fuller, a Speedmaster SM 74 five-color press. “Many other print shops continued working with Romayor presses after the fall of the

Whether in the showroom, production or postpress, Keskeny & Co. insists on painstaking attention to every detail for commercial and packaging printing.



“THE COMMERCIAL SECTOR IS OUR NUMBER ONE AREA OF ACTIVITY AND WILL REMAIN SO. HOWEVER, BY BUILDING UP ADDITIONAL CAPACITIES, WE CAN DEVELOP PACKAGING OPERATIONS WITHOUT TOO GREAT A RISK.”

ÁRPÁD KESKENY SENIOR, OWNER AND DIRECTOR, KESKENY & CO.





Iron Curtain, whereas I invested in presses from Heidelberg. As a result, I was way ahead of the competition in terms of quality and productivity,” explains Árpád Senior.

The print shop at the original location was already bursting at the seams, so he added a hall and then a workshop. By 2003, however, he realized that the available space would not be sufficient for much longer. When he heard that a large piece of land was for sale in the immediate vicinity, he grasped the opportunity and, in 2004, he moved to Keskeny & Co.’s current location with the 100 employees who were working for the company at the time.

A good investment in difficult times. Árpád Junior joined his father’s business on graduating from university in 1998. Following the move to the new location, he immediately introduced a whole host of modernizations. This included networking the existing computers and being one of the first print shops in Hungary to introduce computer-to-plate technology. The company developed rapidly, partly because the father and son team agreed on a clear division of labor. Árpád Senior is responsible for production management, work organization, equipment maintenance and company finances. In his role as Marketing Director, meanwhile, Árpád Junior takes care of customer relations, job coordination and production preparations. He also clarifies technical issues relating to potential new investments.

The ongoing development of the company – his “inheritance” as he puts it – is very important to Árpád Junior. Between 2010 and 2012, during a major slowdown in Hungary’s economy, Keskeny & Co. invested more than 6.5 million dollars (over 5 million euros) in new equipment. “Anyone who is in a position to do so must invest during crisis

periods in particular and put double the effort into becoming even better. That’s the only way forward,” he explains.

Virtually all production at the print shop now takes place on Heidelberg equipment. The pressroom has a total of seven presses, including a Speedmaster CD 102 six-color press with coating unit and one of the company’s recent acquisitions – a Speedmaster XL 75 eight-color perfecting press with the Inpress Control inline color measuring system. It automatically measures and controls color and register on the fly. The newest press is the Speedmaster XL 75 with dual coating unit, which also prints UV inks and is equipped with the FoilStar cold-foil module. No less impressive is the string of postpress machines, including five folding machines, a Dymatrix die cutter, the Stitchmaster ST 300 saddlestitcher and six Polar cutters.

With the help of the new machines, a newly created CAD department for folding carton design, and production in line with the process standard for offset printing (PSO), Keskeny & Co. has quickly succeeded in moving into the international packaging market. The company’s core commercial business is also benefiting from the new technology and above all from the workforce’s rapidly increasing know-how. As Árpád Junior explains, the pressure to be innovative is far greater on the packaging market. “The new technology enabled us to make a great deal of progress in a relatively short period, which also opened up new application and consulting options for challenging commercial jobs,” he says.

C customers need information. However, discussions with customers soon revealed that only a few were able to appreciate the innovative applications made possible by the new machines and the resulting added value. To address this situation, the print shop has invited its customers to a series of events and produced demonstration folders with texts and images explaining all the finishes on offer. This has met with great interest. A total of 300 customers are taking part in the series of events, including direct clients, advertising agencies and brokers, who still play a key role in the placing of jobs in Hungary. ▶

The eight-color Speedmaster XL 75 with FoilStar module is one of a total of seven presses at Keskeny & Co. Virtually all production at the print shop takes place on Heidelberg equipment.



“ALTHOUGH WE AREN’T YET ABLE TO COMPETE WITH BIG INTERNATIONAL PACKAGING PRINTERS, WE CAN HOLD OUR OWN WITH THE BEST.”

ÁRPÁD KESKENY JUNIOR, MANAGING DIRECTOR OF KESKENY & CO. IN CHARGE OF MARKETING

The workshops show customers how to increase the value of their print products using Iridodin, UV, pearlescent, scented, scratchcard, gold and silver coatings. Participants learn about the effects that can be achieved with drip-off special-effect coatings, white opaque coatings, ribbed foil lamination, high embossing and hot/cold foil embossing. They also discover the wide range of possibilities for using different substrates such as plastic film, micro-corrugated board and metallized materials.

“The symposiums have opened our customers’ eyes and we are now their first port of call when they have complicated, innovative print jobs,” says Árpád Junior. This is also precisely where he sees the best growth opportunities for his print shop. “When other print shops turn down a job because it is too challenging or requires a great deal of manual work, we are happy to take it on because that’s exactly the kind of job we like,” he stresses.

Balanced strategy. For technical reasons alone, the father and son team would like nothing better than to focus exclusively on high-end jobs. However, that would go against the company’s self-image and, according to Árpád Senior, it would also still be too risky. “The commercial sector is our number one area of activity and will remain so because it makes us calculable profits that we have been living off for years. That’s why we didn’t scale back our commercial operations when we moved into packaging but simply created additional capacities. As a result, we can develop and expand the new area of business without too great a risk,” he explains.

To achieve this, Árpád Junior is currently working on creating a department to handle international contact management. The company also intends to take part in trade shows both within and outside Hungary for

Keskeny customers attach great importance to the finest packaging. Production Manager László Bognár works to ensure these expectations are met.





the first time to show just what it is capable of. Father and son alike see particular potential in other European countries. They also expect to attract customers who have been sending their short- to medium-run jobs to China. According to Árpád Junior, Hungary is a far better option because of the lower transportation costs, shorter delivery times and more straightforward communication.

In any event, Keskeny & Co. is ready for these jobs and any others that come its way. Just recently, the company bought an adjacent piece of land, which means that it now has over 375,000 square feet (35,000 square meters) at its disposal for further growth of virtually any magnitude. Father and son also continue to stand by the foundation of their current success which, according to Árpád Junior, comprises a whole host of tiny details: “Making good decisions at the right time, stepping up marketing activities in times of crisis, hard work, stamina, family solidarity, well-trained staff, etc., etc.” Árpád Senior, who grows organic vegetables in his spare time, has another hobby that can also be regarded as an investment in the future. He has been collecting coins for many years and these have risen in value in recent years in particular. “It’s wonderful having an interest involving something that is of lasting value. That’s another reason why I very much enjoy collecting coins as well as running the print shop,” he says. ■



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A CLEAR RUN TO THE TOP

PERFEKT S. A., POLAND // It all started 26 years ago with a small in-house print shop in a cellar. Today, the Perfekt print shop run by Janusz Banasiewicz and his team of 130 employees is one of the largest offset print shops in Poland. The company's main product is books, some of which end up in the hands of readers in many different countries.

Anyone who was only familiar with images of Communist-era Warsaw would be pretty astonished if he paid a visit to the Polish capital today. Up till the collapse of the Soviet Union, the cityscape of this metropolis – home to 1.7 million people – was dominated by the 754-foot (230 m) Palace of Culture and Science. Now, more than 15 skyscrapers create an ultramodern skyline reminiscent of Paris, London or major U.S. cities. At the moment, the Palace of Culture and Science is still the tallest building in the city. However, that's set to change, with new buildings like the 843-foot (257 m) Lilium Tower or the 925-foot (282 m) Kulczyk Investment Tower planned for the remaining spaces in the city center. As Warsaw climbs toward the sky, gigantic malls are taking root in the shadows of the office towers. One is the Zlote

Tarasy (the “Golden Terrace”) with more than 200 shops, restaurants and cinemas. The malls are proving so popular that they are bursting at the seams – and not just on the weekends!

Crisis? What crisis? Warsaw represents a new, confident and cosmopolitan Poland that has mastered the often tricky shift from planned to market economy. Growth rates have been consistently above the EU average for years now. Even in 2012, the worst year of the eurozone crisis until now, Poland recorded a plus of 2 percent, thus faring significantly better than the rest of Europe.

Given the healthy economic climate, it's hardly surprising that around 9,000 print shops in Poland can look back on several good years and face the future with optimism. The

industry is predicted to experience more strong growth in the period to 2014 and generate a total revenue of some 4.5 billion U.S. dollars (3.5 b. euros) for the first time. In comparison, the revenue in 2010 was still significantly lower, totaling approximately 3.2 billion U.S. dollars (2.5 b. euros). However, only a small number of print shops are generating serious profits. Almost 95 percent are small businesses with fewer than 10 employees. Only around 1.5 percent employ more than 50 people.

Faster and better than the rest. One of the larger operations is the Perfekt print shop run by Janusz Banasiewicz in the east of Warsaw, about 3.7 miles (6 km) from the city center. Just 25 years ago, his parents cultivated onions on this very site. Today, the ▶



successful businessman and his team of 130 employees produce mainly books in premises covering approximately 130,000 square feet (12,000 sq. m). Half of these books are for the Polish market and the other half for publishing houses in France, the Netherlands, the U.K., Belgium and Germany. Books account for around 70 percent of production. The remainder is made up of commercial jobs, magazines, packaging, catalogs and various orders from the advertising industry. The majority of the print shop's customers is regular and include international publishers such as Axel Springer and Weltbild, and cosmetics giants like Avon. The team processes between 120 and 130 jobs per month, worth annual sales of around 19.4 million U.S. dollars (15 m. euros).

Now 61, Janusz is a sporty type who obviously enjoys spending his spare time outdoors. Whenever possible, he travels to the Alps to go skiing or to the Mediterranean to go sailing with friends. But, above all, he's a man who is constantly thinking about how to make things better.

"That's exactly why I decided to found my own print shop in 1987," says Janusz. Up until that point, the trained electrical engineer had been working as an editor and publisher in a state-owned company that produced advertising materials and publications for export. "It was the best print shop in Poland at that time because it could work with paper and ink from the West and even had a press from Heidelberg," he recalls. "However, the situation was still completely absurd. For every job, it took a year between the order being received and the product being delivered." When the print shop was

"WITH THE PRINECT PRESSROOM MANAGER, WE CAN ORGANIZE PRODUCTION MORE EFFECTIVELY, AVOID ERRORS AND CARRY OUT MORE ACCURATE COSTING."

KARINA BANASIEWICZ-KACPERSKA,
MARKETING MANAGER, PERFEKT S.A.

commissioned to produce a trade show catalog for an electronics company, but was given only two months to do so, Janusz decided to take on the project. He wrote the texts, took the photos in his own apartment and delivered the finished catalog right on time. "The electronics company thanked me by giving me a gift of money – and my own company fired me because I dared to do the job so quickly," recounts Janusz. "I learned a lot in that period, including that you can make good money by doing things differently."

Two years before the fall of the Berlin Wall, 36-year-old Janusz set up on his own print shop using a small printing press from

East Germany. Working in the cellar of his building, he printed business cards, letterheads, flyers and even packaging for cigarettes. Keen to become faster and better, he invested in a four-color Speedmaster SM 102 right after the Wall fell. "Even after selling my house, my apartments, everything, I was still short of two thirds of the purchase price," says Janusz. "I managed to make up some of the money by taking out a bank loan, but it was only with the help of two sales staff from Heidelberg (formerly the company Berthold & Stempel) that I was finally able to get the press. I am still extremely grateful to the company for that."

Word soon spread that Janusz was working on a Speedmaster. Milka in Poland commissioned him to print chocolate packaging and posters. Business went through the roof. "I was sitting in my little office while customers queued outside for two or three hours to give me a job. I named my price, my terms, everything – and the customers just sat there and nodded. It was a fantastic time."

Poland's first Speedmaster XL 106-P with 18,000 sheets per hour. Times have changed now, including in Poland. Although Janusz says Perfekt has no real competition in Warsaw, the print shop's export rate of around 50 percent puts it in competition with practically every other comparable enterprise in Europe and beyond. Price pressures are also increasing, margins are falling and the traditional book market is threatened by ebooks and other electronic publications. Janusz is reacting to these changes just as he always has – by constantly investing in state-of-the-art equipment. "If I want to play in the ▶

Most presses at Perfekt are fitted with a CutStar sheeter, including the Speedmaster XL 106 eight-color perfecting press, installed after the photoshoot, which the print shop is expecting to boost productivity by a further 20 to 30 percent.





Commercial jobs such as magazines and journals make up 30 percent of production at Perfekt.

Fun at work – watched closely by various Disney characters, employees take great care to ensure production is flawless at every stage.





big league, then I have to invest in the best presses there are. And, for me, that means presses from Heidelberg.”

His latest coup is the purchase of an eight-color Speedmaster XL 106 perfecting press that can print 18,000 sheets per hour. It’s the first press of its kind in Poland. The team at Perfekt is expecting a lot from this heavy-weight from Heidelberg that, in perfecting mode, can produce up to 18,000 sheets per hour in 106×75 cm (41.73×29.53 in) format. Like most of the presses at Perfekt, it is fitted with a CutStar sheeter. “We analyzed our own requirements and those of our customers very carefully and are confident that the new press is the perfect choice,” says Arkadiusz

Zieja, 39, who has been working at Perfekt since 1999 and is now in charge of the print shop and bookbindery. As he explains, there were a number of key factors in the decision to buy the press, including the extremely fast makeready times and the fact that the Prinect Inpress Control color measuring and control system reduces waste further still. “The impressive overall performance of the press was what really tipped the balance,” comments Arkadiusz. “That’s why we’re expecting to see a 20 to 30 percent increase in productivity and thus a positive effect on our margins,” he adds.

The Speedmaster XL 106 replaces an older eight-color press and its primary role will be

to produce high-volume runs of up to around 500,000 sheets for Perfekt. Along with a Speedmaster SM 102 and three Speedmaster XL 105 presses – two eight-color and one ten-color – the new addition means Perfekt now operates five printing presses in total. “For us, it’s important that all the presses have the same format class so that we can be flexible, juggle jobs around and print everything on all the presses,” comments Arkadiusz. He continues with a look of satisfaction: “What’s more, there are barely any differences between the presses’ operating concepts and that makes things easier for our printers, who all have to be able to work on at least three of the machines.”



The next step – more efficient workflows.

However, introducing a new press isn't the only way the company plans to boost efficiency and productivity. Perfekt also wants to harness unused potential in other areas and make better use of the opportunities offered by the existing digital workflow.

The person responsible for introducing and implementing software solutions is marketing manager Karina Banasiewicz-Kacperska (34), whose duties include customer communication and quality management in prepress. As the daughter of the boss, she's known the print shop since childhood. She still recalls how, as a little girl, she would sit on one of the presses making necklaces from macaroni pasta to give to the staff. A graduate in business administration, she has now been working for Perfekt for nine years. She and a group of fellow businesswomen also run "Pompon," a small cafe specially for parents and children where the kids have plenty of space and toys, and can play to their heart's content without disturbing anyone.

Karina is currently focusing on the seamless application of the existing Management Information System (MIS). Another area of activity is optimizing usage of the existing Prinect modules. Perfekt has already been using the Prinect Signa Station sheet ejection software for some time. The company also has the smartphone app Prinect Mobile, which means production manager Arkadiusz can access the current status of every job and every press even when he's on the move. "It's a convenient solution," says Karina.

What's more, the recently installed Prinect Pressroom Manager has revealed that Perfekt still has a lot of room for maneuver

“AS ALL OUR PRESSES HAVE THE SAME FORMAT CLASS, WE CAN BE FLEXIBLE, JUGGLE JOBS AROUND AND PRINT EVERYTHING ON ALL THE PRESSES.”

ARKADIUSZ ZIEJA, MANAGER OF PRINT SHOP AND BOOKBINDERY, PERFECT S.A.

when it comes to process organization. With that in mind, Karina, her father and Arkadiusz are working hard to evaluate all the job and production data generated by the software and boost performance further still. "The possibilities offered by Prinect Pressroom Manager are very diverse and we can learn a lot from the data it delivers," says Karina. "Our aim is to use all this data to draw the right conclusions that will enable us to improve how production is organized, avoid errors and carry out more accurate costing. Prinect can help us to do all that, so we're going to make good use of it."

There's plenty of time to do that at Perfekt. Right now, at the beginning of 2013, the print shop is once again in its winter "hibernation" period. As happens every year, sales

drop to around 750,000 U.S. dollars (576,000 euros) between mid-November and the end of January. In comparison, sales over the rest of the year are in the region of up to 3.9 million U.S. dollars (3 m. euros). Why does this happen? Karina doesn't know. "But for the management it is certainly a good time to prepare for the next season, to analyze what we can do better and if we have to strengthen our strategy – it's a good time for internal audits and for collecting our thoughts," she adds. Her father also shrugs his shoulders and adds with a smile: "It might be because a lot of the top managers here in Poland are from other countries and travel home over Christmas and New Year." To be honest, he doesn't really want to know: "It irritated me to begin with, but now I just enjoy the fact that it gives me time for my hobbies." In fact, Janusz is preparing to pack his suitcase the very next day. He's heading to France – to go skiing, of course! ■

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www.heidelberg.com/en/Prinect

*Impressions from
prepress and postpress at
Perfekt S.A. in Warsaw.*



News & Reports

HEIDELBERG
Speedmaster

SYSTEMSERVICE //

NEW PMA TECHNICAL TRAINING CENTER OPENS

GERMANY. The end of construction work at the Wiesloch-Walldorf site marked the completion of the new PMA Technical Training Center run by Heidelberg. Covering an area of more than 27,000 square feet (2,508 sq. m.), the new center offers ample space as well as cutting-edge software and machinery for all internal and PMA Systemservice training

activities. There are also eight training rooms equipped with state-of-the-art media technology for teaching theory. Heidelberg hopes that the training activities at the PMA Technical Training Center will drive up the quality and efficiency of Systemservice. To achieve this objective, the company will make combined use of webinars, e-learning elements

and classroom training. The Technical Training Center will teach with printing unit models, simulations and knowledge transfer from specialists who can bring sound production know-how to the table.

info // www.heidelberg.com/technicaltraining



At the newly opened PMA Technical Training Center in Wiesloch-Walldorf, practical content is covered directly on various printing models from Heidelberg.



STATEX// MORE POWER FOR PRODUCTION



Statex aims to reach new customer groups and open new fields of business with the Linoprint C 901.

UNITED KINGDOM. English print shop Statex has opted for two new presses from Heidelberg – a five-color Speedmaster XL 75 perfecting press with coating unit and a Linoprint C 901 – to help it unlock new business potential in offset and digital printing. The main reasons why the company opted for these two presses included clear performance gains, greater flexibility in choosing the ideal printing process in any given scenario and therefore a better overall competitive edge. “Digital quality today really is comparable with litho,” explains Graham Minett, who runs the company with his business partner Jim Dark. “We want people placing work with us in short runs to see the quality and service they get and return to us for their longer run litho jobs.” The Speedmaster XL 75 five-color perfecting press with coating unit replaces a Speedmaster CD 74-5 and a Speedmaster SM 52-5 at Statex. The Linoprint C 901 replaces a competitor’s press.

info//www.statex.co.uk

PROMIS//100TH SPEEDMASTER XL 75 PRINTING UNIT INSTALLED IN RUSSIA

RUSSIA. The Speedmaster XL 75 is becoming increasingly popular in Russia, too, with Heidelberg recently installing the 100th printing unit for this model at the Joint Stock Company PROMIS in Nizhny Novgorod. PROMIS produced 410 million folding cartons for the local pharmaceuticals industry in 2012, which makes it Russia’s leading folding carton manufacturer. The company owes its success to state-of-the-art equipment, ongoing process

optimization and the development of innovations in all areas of production. In 2012, PROMIS invested in a new six-color Speedmaster XL 75 with coating unit and Preset Plus Feeder. Top-quality printing is also ensured by the Prinect Axis Control color measuring system, which helps PROMIS achieve much faster inking-up and generate less waste.

info//www.promis.ru

POSTPRESS PACKAGING// GREAT INTEREST IN DIANA X 80/X 115

SLOVAKIA. Some 40 packaging producers from eastern Europe took up the invitation to attend the first Diana X customer event at the Nove Mesto production site in Slovakia. Highlights included live demonstrations of the Diana X 115 and Diana X 80 folding carton gluing machines. Given the growing demands in the pharmaceuticals and cosmetics sectors, the Diana X 80 with Braille module and the Diana Inspection Control Module (ICM) attracted particular interest. The inline ICM uses a camera system to monitor predefined areas of each carton, detecting print errors, hiccups and scratches. Its ejection module reliably removes defective cartons. “We expect machines equipped with the ICM to become the new standard in packaging production,” says Stefan Gramann, part of the Business Management team for eastern Europe. Given the excellent response from customers, similar information events will be offered at the ultramodern premises in Nove Mesto on a regular basis in the future.



Star of the customer event in Nove Mesto – a Diana X 80 with Braille module and Diana Inspection Control module (ICM).

SENTEZ PACKAGING GROUP // FIRST LARGE-FORMAT PRESS IN TURKEY



Süleyman Öncel, owner and Managing Director of SENTEZ, expects to see the Speedmaster XL 162 deliver much greater productivity and fresh impetus for export business.

TURKEY. The first Speedmaster XL 162 from Heidelberg to be sold in Turkey has gone to the Sentez Packaging Group, a subsidiary of Selcuklu Holding in Istanbul. The installation of the six-color press with coating unit and elevated feeder, as well as delivery, including logistics, started at the end of March 2013. “After thoroughly checking out the market and holding numerous meetings, we decided to go for the Speedmaster XL 162 because it will enable us to further boost our print quality and productivity,” explains Hakan Çilingir, who is in charge of production. Until now, Sentez has only used competitor presses. “We chose Heidelberg as a reliable business partner that will help us achieve sustainable production over the long term,” adds owner and managing director Süleyman Öncel. “More than anything, we want to expand our export business and meet even the most out-of-the-ordinary customer requests in full.”

info // www.sentezambalaj.com.tr

HEIDELBERG NEW VENTURES // AMSTETTEN CASTINGS FOR ZF WIND POWER

GERMANY. The Heidelberg foundry in Amstetten has been appointed as a new supplier to ZF Wind Power, the new wind power division of global conglomerate ZF-Friedrichshafen AG. An iron casting component will be produced at the Amstetten site and will be used inside a gearbox for wind power application. The prototypes will be manufactured by May this year. Serial production for ZF Wind Power, a new business area that the ZF Group is running in cooperation with wind power drive specialist Hansen Transmission, is planned to start after passing validation of prototypes in 2014.

info // www.heidelberg.com/manufacturing

MEDPACK // STARTUP WITH A TURNKEY SOLUTION FROM HEIDELBERG

TUNISIA. Over the next few years, newly established print media service provider Medpack in Tunis aims to become one of the key players in the North African packaging printing sector and beyond. To help them achieve this ambitious goal, the company's founders Mustapha and Amir Messaoudi with Ridha Charfeddine opted for a turnkey solution from Heidelberg. The print shop's machine park comprises a Suprasetter A106, a Speedmaster CD 102-5+LX, the first Speedmaster SX 74-4+L in Tunisia, the Stahlfolder Ti 36 and Ti 52, a Varimatrix 105 C and a Diana X 115 folder gluer – the first in the whole of Africa. Medpack specializes in packaging for the pharmaceuticals industry and employs 20 people on a site covering more than 50,000 square feet (4,645 sq. m.), making it Tunisia's biggest ever print shop new project. The Heidelberg distributor in Tunisia, Comptoir Tunisien des Papiers, was on hand to offer practical support and advice to the founders from the outset.



Some 35 kilometers from Tunis – Medpack, Tunisia's biggest print shop project and fully equipped with Heidelberg machines.

CHESAPEAKE BRANDED PACKAGING // PACKAGING PRINTING WITH THE LONGEST PERFECTING PRESS IN THE WORLD



"Flying submarine" – that's what employees are calling their new Speedmaster XL 106-P with 17 units – the longest B1 perfecting press that Heidelberg has installed anywhere in the world.

UNITED KINGDOM. Packaging for premium spirits, fine confectionery and bodycare products are just a small section of the diverse product portfolio offered by the Chesapeake print shop in East Kilbride, Scotland. The company recently began running a Speedmaster XL 106-P with 17 units – the longest B1 perfecting press that Heidelberg has installed anywhere in the world. The press has ten printing units, three coating units and four drying units. It can also be used for inline cold foil finishing if required. "This investment enables us to provide multiple color applications, foiling and an even greater range of matt, gloss and pearlescent finishes," says Tim Whitfield, Vice-President of Chesapeake Branded Packaging. The installation in East Kilbride of the Speedmaster XL 106-P, known affectionately by the workforce as the "flying submarine," follows hot on the heels of another major investment. Only recently, the printshop started up a Speedmaster XL 105 and an XL 145 – the first large-format Heidelberg press in the UK – at its sister plant in Newcastle.

info // www.chesapeakecorp.com

PLANTIN AND TETTERODE // FULL HOUSE AT OPEN HOUSE



Demonstration stands proved extremely popular – around 800 visitors used them to find out about the product portfolios of Heidelberg and other manufacturers.

BELGIUM. Inspiration, networking, service, efficiency and new technologies – these are the key components that companies in the print media industry need if they are to stay successful. At the beginning of March, Heidelberg distributors Plantin and Tetterode set out to show exactly what that means in practice during the open-house "évenement Nieuwe dimensies" (New Dimensions Event) in Brussels. Some 800 industry insiders from 500 companies took advantage of the opportunity to browse numerous demo stands and scrutinize the full portfolio of the Belgian and Dutch sales and service companies. Highlights included the latest market developments in 3D printing, large-format proofers and inkjet technology. Heidelberg also took part in the event and demonstrated, among other things, how the Lino-print C 901 and C 751 digital printing systems can be used in combination with Prinect and Anicolor to deliver efficient hybrid production. A Speedmaster XL 75-5+LX, which prints at speeds up to 18,000 sheets per hour and produces a new "OK sheet" in just three minutes, proved to be a big crowd pleaser.

info // www.plantin.be



New Customer Approaches

INTERVIEW // Heidelberg is revamping its sales and service organization. The aim is to be more effective in adapting structures to varying customer needs in individual markets, but also to improve internal efficiency. Marcel Kießling, member of the Management Board responsible for Sales and Services, explains the planned changes in detail in this interview.

Mr. Kießling, Heidelberg is currently reorganizing its sales and service processes. Functions are being centralized, yet Heidelberg customers are also to receive more targeted support. How is that possible?

Marcel Kießling: The market is changing and so are our customers, so we need to act accordingly. The total number of print shops has fallen and the companies that remain have all manner of different requirements. Take the example of China, where we are still selling large numbers of conventional, standard presses in A1, A2 and A3 format. Given the low cost of these presses, the manpower required tends to be higher and the level of automation lower. A similar situation exists in other emerging markets. In industrialized nations, on the other hand, the trend is toward optimum performance in terms of productivity and applications. Our Peak Performance solutions are the ideal response to this. At many companies, production takes place under huge time pressure on customized presses that operate around the clock with no backup. Consequently, these businesses have completely different service requirements. Heidelberg needs to supply such customers with tailor-made technology and be a reliable partner, providing support 24/7. New tools and structures are required if we are to meet their diverse needs. We therefore need to give some thought to the most efficient way of supporting our customers.

What is your proposed solution?

Kießling: New service technologies such as Remote Monitoring, which we exhibited at the last drupa, are one possible option. This solution complements eCall, where the press identifies faults itself. As soon as the press operator confirms the error message, it is forwarded to the Heidelberg Service Center. Remote Monitoring enables Heidelberg to continuously monitor the status of presses. The aim is to identify possible sources of errors and rectify the problem before such errors actually occur. We need specially trained specialist staff for this who can extract the relevant information from the press data transmitted remotely, draw the correct conclusions, and provide the customer with an appropriately qualified service engineer and the required replacement part as quickly as possible.

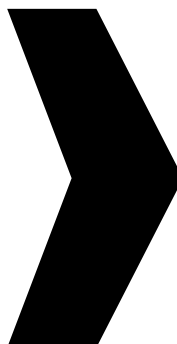
In the case of special configurations, even more in-depth knowledge is required than for standard presses. This example highlights a general problem: The growing complexity of products and processes is also leading to a greater need for increasingly fragmented specialist knowledge. This raises the question of how we can ensure that our customers always have access to this expertise, even though it is only required on occasion. Given the limited resources available, the only solution is to pool the know-how in competence centers – either in virtual networks or, if the individual specialists can be kept sufficiently busy, at a specific physical location.

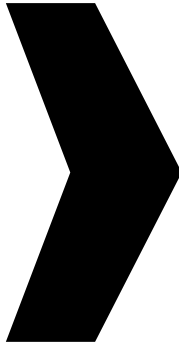
Where will competence centers be located and what will they do?

Kießling: We are currently developing concepts for competence centers to be created in North America, Europe and Asia in the next few years. One decisive factor is the number and type of presses we need to deal with. China has been our largest single market since 2011, but it can be served by our 600 or so local staff because most presses there are standard machines. The situation is more complicated in small, highly industrialized markets where the handful of customers operate tailor-made presses. Here, the relevant specialists will make use of virtual networking as is already the case in the Asia-Pacific region. Individual experts on Duo or dual coating UV presses, for example, work locally in markets such as Thailand and Singapore. But they also support their colleagues elsewhere in the event a customer needs them, working under the direction of a regional manager. This manager has detailed knowledge of the market and, naturally, the customers in the region. Working with his team, he ensures that customers receive personal service and all their concerns are addressed.

Many companies need to reorganize due to the structural upheaval in our industry. How does Heidelberg intend to help its customers with this process?

Kießling: How a company positions itself on the market and shapes its business is and will remain the customer's own decision. Our role is to provide ideas and offer optimum solutions. Here again, though, we will adopt a more differentiated approach in the ▶





individual regions in the future. In industrialized countries, we normally work with our customers over many years. As a result, we are able to provide them with targeted support for their business strategy. Sometimes it comes in the form of individual discussions with our experts or as platforms for reference customers that enable companies to share information on their business models, requirements and Heidelberg solutions. In addition, we invite customers to special events at our demonstration centers, Print Media Centers, etc. the world over that address key trends such as lean manufacturing, green printing, short runs and digital printing. In large, up-and-coming markets such as China, trade shows are still an ideal communication platform to provide information about our solution portfolio and the latest innovations. China Print is therefore the most important trade show for us this year. In industrialized nations, though, trade shows are becoming less and less useful. The requirements of customers in these countries are so specific that we are unable to address them individually at this kind of event. Every cent needs to be spent wisely, so we will be taking a close look at and scaling back our involvement in trade shows in these markets if appropriate.

What does that mean in concrete terms? And what role does the sales organization play in consulting?

Kießling: Increasing demands are being placed on sales staff. Rather than simply providing details on an individual product, salespeople now need to explain the return on investment that this new technology can achieve in the customer's value-added chain. Sales staff thus need to have a comprehensive understanding of their customers, i.e. to think in terms of business models. They need to know the direction in which the customer's business will be heading in the coming years, how Heidelberg can help it on its way, and the equipment, processes, materials and technologies that will enable the company to achieve its goals. The sales or-

ganization will thus become the Management Board's sparring partner, ensuring that it makes the right investment decisions. In other words, personal dialogue is extremely important and will be stepped up.

How will this more intensive collaboration impact the number of demonstration centers and the equipment on show there?

Kießling: We are planning three demonstration centers across the globe – one for commercial and packaging printing at the Heidelberg and Wiesloch-Walldorf sites. It is designed for our European customers. A second will be in Atlanta for the North American and Mexican markets, and a third in Shenzhen or Qingpu for Asia. In addition to this, we are working with local partners such as SENAI, Brazil's National Service for Industrial Training. The items on show and on offer will depend on the relevant market. Our investment decisions are relatively straightforward in emerging markets where standard presses predominate and many companies are in the process of making the transition to the larger format or need a second press in the same format and with a similar configuration due to capacity bottlenecks. Such customers do not necessarily need to test presses beforehand because they are already familiar with them from day-to-day operations.

Yet you still intend to build a demonstration center in China?

Kießling: Yes. Requirements there will become more complex in the years ahead because rising labor costs will create a demand for a higher level of press automation. Also, emerging markets are not progressing gradually but in leaps and bounds due to new technology. They will catch up with businesses in the industrialized nations very quickly and the first question they ask us is whether Heidelberg can build a press that meets their exact requirements. It is often a case of approaching the limits of what is feasible from an application engineering perspective in the search for that certain extra something and combining all this with efficient production. The challenge for Heidelberg in this case is to get as close as possible to the optimum solution in collaboration with the customer. We do so by combining comprehensive consulting with application and productivity tests examining the feasibility of the application and press performance under practical conditions. In the case of productivity tests in particular, customers often stand at the press with a stopwatch to time changeover processes, the switch to a different format or color, or the transfer of products to postpress. These requirements can actually only be met by the Print Media Center in Germany.

So are you planning further investments in demonstration centers?

Kießling: Not for the time being. We have only just renovated the Print Media Center in Heidelberg, equipping it with state-of-the-art technology and turning it into a full-service, completely integrated commercial print shop. The emphasis during the renovation process was on postpress operations. As a result, the center now also includes the entire postpress commercial range, which is fully integrated into the Prinect workflow. When our customers are considering an investment running into the millions, they normally visit Heidelberg headquarters in Germany.



“Our industry is changing extremely quickly and demanding ever more customized solutions. Direct, personal, trusting and absolutely reliable customer relations are thus becoming increasingly important.”

How is the sales and service organization and what can customers expect from it?

Kießling: Our industry is changing extremely quickly and demanding ever more customized solutions. Personal, trusting and absolutely reliable customer relations are thus becoming increasingly important. Products and processes are already very complex, and we now also have new market segments such as digital printing and web-to-print to deal with. This requires comprehensive specialist knowledge and solutions that work together perfectly. It will therefore become increasingly attractive for businesses to stop working with technologies from different manufacturers and rely on a single partner with a solution portfolio that covers their entire value-added system and supports them across the board. Performance is defined by the weakest link in the chain and only a fraction of the potential that exists in this area is currently being utilized. We intend to work with our customers to do something about this. ■

If you want to go fast, go alone; if you want to go far, go together.



Flavio Froehli,
Sales Director Commercial Print,
Sappi Fine Paper Europe

This African saying describes in a nutshell how working together delivers the best results. In business, short-term impact is important, but long term results are key to sustainable and efficient partnerships. The approach to business that Sappi has developed over the years is based on high quality service and partnership, and is about the long-term. Project Breakthrough has been instrumental in defining this approach. Besides delivering on global and European strategic goals, one of the core elements of the initiative has been to respond to evolving end-user and merchant needs.

Flavio Froehli, Sales Director Commercial Print,
Sappi Fine Paper Europe

"We engaged with the market to identify areas for improvement. Project Breakthrough provided the framework to better understand our customer's business and to implement positive change as a result. Key to the process was a collaborative approach with our partners to identify 'bottlenecks' and areas of wastage across the total value chain as well as to find ways of helping our customers succeed by closing current gaps and developing potential delight factors with the ultimate goal of jointly achieving a greater sustainable profitability. Faster decision making, better contract transparency and simplified pricing has resulted in less administration; and a more clearly defined value proposition with service level agreements has facilitated

collaboration with our customers. Project Breakthrough has also led to improved resource allocation and better resource management internally. In the end, it's about being able to respond to evolving end-user and merchant needs."

Sappi is also able to engage with its end-users regularly on a very practical level. Houston is a tool that has been designed specifically to support paper and print professionals. (www.sappi.com/houston) Through the means of an online platform, it provides insight into how professionals in the industry can increase their efficiency and the quality of their products and services. It is also equipped with an interactive interface which means that solutions can be found to problems in real time as a result of live dialogue with Sappi experts. As market leader, Sappi has accumulated a huge amount of industry knowledge and know-how over the years, but this is of little benefit if we don't share it with our customers and other value chain partners.

Project Breakthrough and its resulting initiatives have helped Sappi develop a consistent approach to service which has been acknowledged and rewarded by our stakeholders. Sappi's commitment is to continue improving what our end-users need to deliver. Together, we will go far!

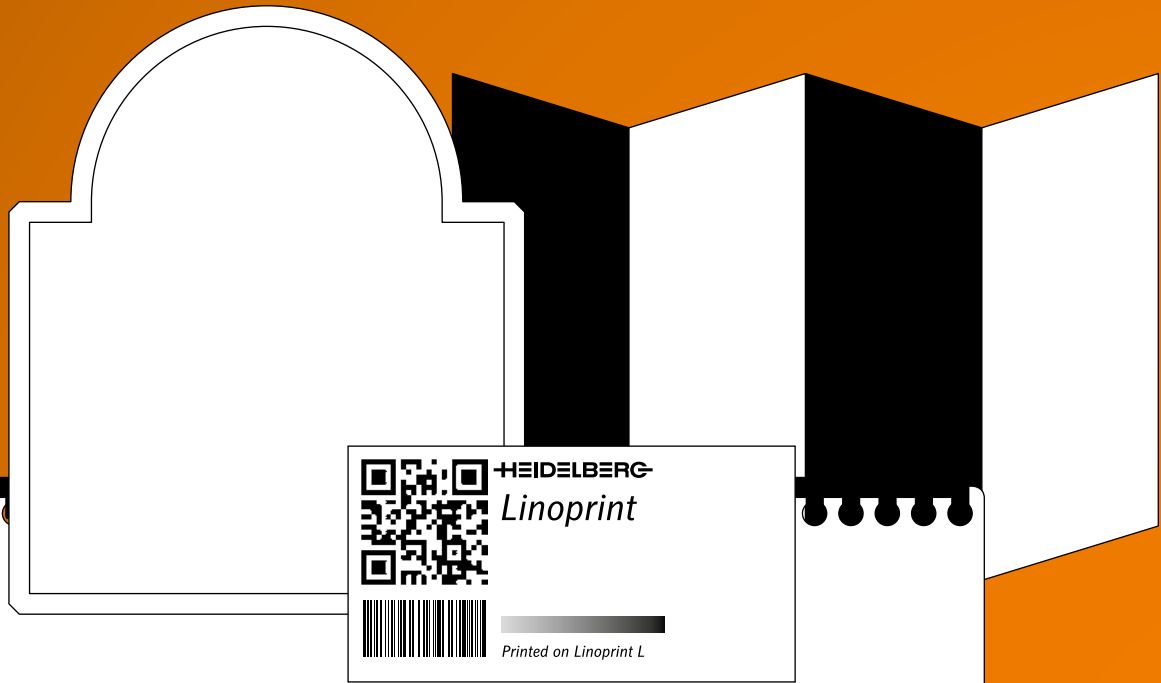
HEI PRODUCTIVITY



Hard work alone is not enough. Without perfect organization, even the best production operations falter. To ensure your commitment to your print shop really pays off, you need smooth processes along with production resources that are both efficient and reliable. We will help you to turn speed, quality, and reliability into profitable print products – because productivity is your biggest competitive advantage.

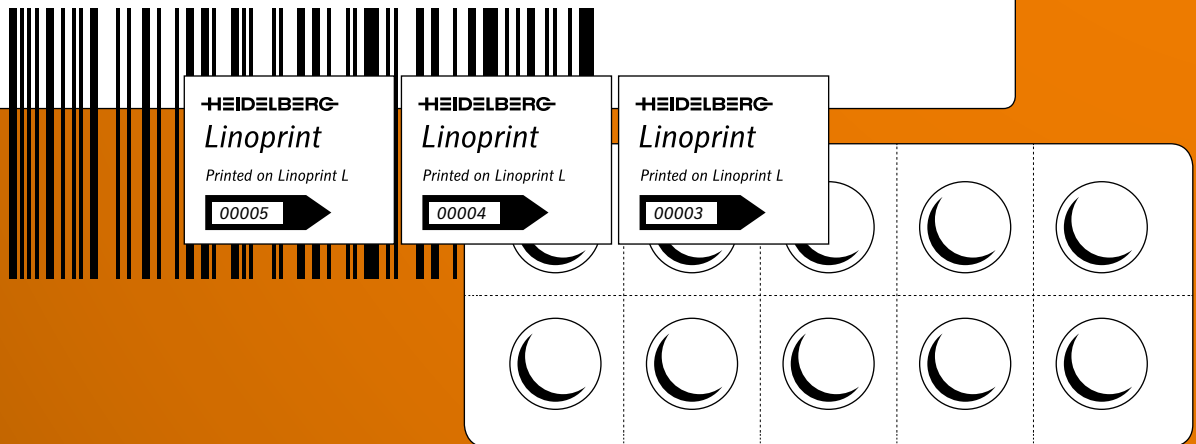
www.heidelberg.com

HEIDELBERG



Opening Doors to New Markets

LINOPRINT // The days of large jobs and standardized print products are long gone. In the age of iPad, Google and the likes, companies can open up new business opportunities by producing variable and very short runs cost-effectively and on-demand. Digital printing systems from the Linoprint series pave the way to the lucrative markets of the future – quickly, easily and cost-effectively.





LINOPRINT C901
VERSATILITY, HIGH PERFORMANCE
AND FLEXIBILITY

The Linoprint C 901 digital color production system enables cost-effective production of the shortest of runs in virtually offset print quality. With a printing speed of 90 A4 pages per minute on media up to 350 gsm in perfecting printing, i.e. duplex mode, it is the fastest digital printing system in its class on the market – and also one of the most flexible, thanks to the automated postpress solutions available.



In many offset print shops, the digital revolution is only really taking off now. Web-to-print and online proofing were just precursors to a wave of innovative business models and products created in the wake of the Internet. Technologies such as the cloud, apps and big data are accelerating the desire to be ever faster, ever more individual and increasingly on demand. In doing so, they are creating a wealth of opportunities to tap into new sources of revenue through added-value solutions.

Personalized data in particular is bringing a breath of fresh air to the industry – along with higher profit margins. This is because it can be used for targeted advertising such as direct mailing campaigns or one-to-one marketing and achieves a much better response from end customers. Print-on-demand still offers great potential by allowing print buyers to order their print products on demand in small quantities

with the aim of cutting storage costs and ensuring content is always up to date. “The Linoprint digital printing systems provide print service providers with the in-house efficiency, speed and flexibility they need to produce short runs cost-effectively and to open up lucrative areas of business – especially in combination with a Speedmaster SX 52 or XL 75 Anicolor. This way, they can retain existing customers in offset business and win new customers in other areas,” says Jason Oliver, Head of Digital Print Solutions.

Linoprint C for commercial printing.

Linoprint C from Heidelberg removes all the obstacles that have so far made it difficult for customers to gain easy and cost-effective entry to the digital print market. “Performance and operation are tailored precisely to the needs of our customers and the price/performance ratio is also attractive,” confirms Oliver. Working with cooperation partner

Ricoh, the print quality of the Linoprint C models has been further developed for commercial printing so that customers hardly notice the difference between digital and offset printing. “Linoprint C handles most digital printing jobs but costs only a fraction of a high-end digital machine. Most companies are happy to make this trade-off,” says Wolfgang Hambrecht, Head of Digital Printing EMEA at Heidelberg. “After all, short runs can be produced faster and more cost-effectively than with offset printing but deliver virtually the same quality.” At speeds of 90 A4 pages per minute with Linoprint C 901, and 75 pages per minute with Linoprint C 751, the machines are usually entirely capable of handling the additional print volumes.

Linoprint C really comes into its own with commercial jobs such as brochures, training documentation, event programs, calendars or postcards produced in short runs. It is extremely versatile and can handle popular offset papers up to 350 gsm, including even ▶

heavily structured materials and films. At the moment, over 400 substrates and their parameters are stored in the media library – with more being added all the time. What’s more, this system also enables inline integration of postpress steps such as stitching, cutting, die cutting, folding, collating, ring binding and gluing.

Hybrid production. “With short runs in particular, every manual intervention costs money. We have therefore created a highly automated system and equipped it with the Prinect Digital Print Manager so that the entire production process can be triggered at the touch of a button,” says Hambrecht. This pays dividends for customers. They benefit from short throughput times and, thanks to integration into the offset world, unparalleled flexibility. Customers are able to leverage the advantages of both printing methods, as illustrated by the marketing package produced for the fictitious fine food retailer “Gustav” as part of a demo job by Heidelberg. For Gustav’s 300 biggest customers,

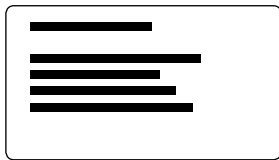
the comprehensive catalog produced in long runs on offset presses was supplemented with a personalized bound-in insert. All the content – product photos, texts and vouchers for promotional products – is tailored to the personal preferences of each customer, printed on Linoprint C and integrated into the catalog during conventional processing. “Making complex production processes like this easy to control is unique in the industry – and only possible with the Digital Print Manager,” explains Hambrecht. It means that print service providers can control and calculate both their offset and digital print jobs from a single workflow and choose the most cost-effective or fastest production method for each job.

Linoprint L for label and foil printing.

Label and foil printers, producers of branded goods and their service providers also benefit from the greater profitability and flexibility of digital printing. In this area, Linoprint L opens the door to lucrative business opportunities. The press is based on

drop-on-demand (DoD) inkjet technology and is designed for the production of demanding products in short to medium-sized runs and variable data printing. As such, it smooths the way to trendsetting applications such as smart labels, security printing and trackable labels. Lean processes ensure that Linoprint L is the perfect complement to flexographic printing when the focus is on producing small batches cost-effectively and on demand or augmenting pre-produced wet glue or self-adhesive labels with variable data. Linoprint L is geared to label specialists and conventional print shops that are looking to expand their established portfolio and share in the growth of digital label printing.

VollherbstDruck demonstrates the intelligence of Linoprint L. Specializing in fine wine labels, the company uses the machine to add details such as the vineyard location, grape variety, and vintage digitally and on-demand to labels that are pre-printed on offset presses. Demand-based production prevents overstocking and cuts manufacturing



LINOPRINT C751
IDEAL FOR ENTRY LEVEL USERS AND THOSE LOOKING TO UPGRADE

With its superior image quality based on an oilless PxP toner and exceptional functionality, the Linoprint C 751 offers the highest specification and reliability in its class. Further benefits include cost-effective production for the shortest of runs and variable data, workflow integration via the Prinect Digital Print Manager and print speeds of up to 75 A4 pages a minute on substrates up to 350 gsm.



LINOPRINT L
SMART WEB PRESS FOR
INTELLIGENT SOLUTIONS

The Linoprint L is based on drop-on-demand (DoD) inkjet technology and is ideal for new applications such as smart labels, security printing and trackable labels. It is also a perfect addition to flexographic printing for cost-effective and on-demand production of small batches and printing pre-produced labels with variable data. The maximum print speed is nearly 160 feet per minute (around 48 meters per minute).

HEIDELBERG
Linoprint

Printed on Linoprint L

00005

HEIDELBERG
Linoprint

Printed on Linoprint L

00004

HEIDELBERG
Linoprint

Printed on Linoprint L

00003

and logistics costs. The printing speed of up to 48 meters a minute enables high throughput and short delivery times. Linoprint L also reduces material consumption by generating minimal paper waste. The UV inks used for printing can be applied to virtually any material and ensure labels are resistant to scratching, light and moisture.

Straightforward operation via the Prinect Digital Print Manager makes it easier for users to move into digital printing. The touch of a button is all it takes for the job to run automatically. The variable data is supplied in PDF format. In the future, an automated workflow will cover the entire process chain – from data generation for prepress right through to finishing with integration of MIS and the web front end. Customers can use an Internet platform to upload their motifs, calculate their costs by workflow and choose to process products using offset or digital printing. Developed in cooperation with Heidelberg subsidiary CERM, the print shop concept will be demonstrated on the stand of sales partner Gallus at the Label Expo in September in Brussels.

Of particular interest to manufacturers of branded goods in the chemical and pharmaceutical industries, as well as their service providers, is the fact that Linoprint L meets strict industry standards such as GMP certification. Its compact design means it takes up little space and can be operated either as a standalone unit or integrated into a packaging line. Companies can use Linoprint L to add serialized information for product tracking to very small batches right down to single labels – just-in-time and cost-effectively. Cameras can even be installed as an option to ensure zero-error production.

Linoprint D for blister pack printing.

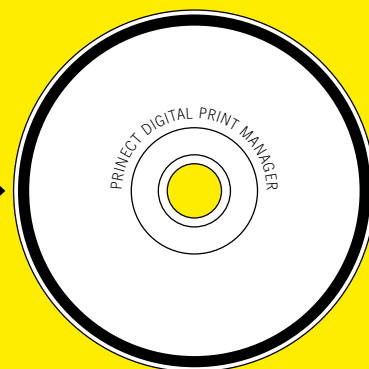
Linoprint D is perfect for pharmaceutical companies. It uses electrophotography technology and is the only fully digital solution to offer full-area one or two-color printing of serialized data on blister foil, in a single step. This enables companies to eliminate the step of blind embossing the foil in flexographic printing. What's more, they also benefit from improved legibility of information, such as the best before date. The resolu-

tion of 1,200 dpi enables ultrafine text and razor sharp details. This makes it possible to apply forgery-proof piracy protection and track and trace information to blister packaging or individual tablet cavities. The machine is available as a standalone unit or can be integrated into workflows.

Linoprint digital printing systems provide print service providers with the key to unlocking valuable customer data and translating it into added-value solutions through creative ideas. "Companies are sitting on a mountain of digital data that is growing all the time," says Oliver. "It holds enormous potential for a profitable future." ■

Further Information

www.linoprint.com



The All-In-One Solution

PRINECT // Anyone who is looking to produce complex hybrid jobs combining offset and digital presses will find themselves struggling without a joint workflow. But help is now at hand in the form of the new Prinect Digital Print Manager. It adds efficient workflows typical of digital printing to Prinect, by augmenting sheetfed offset printing with a document-oriented digital printing workflow.

Just a few short years ago, offset and digital printing were worlds apart. That was then. Quicker than many had expected, the two processes are now growing ever closer because they complement each other perfectly.

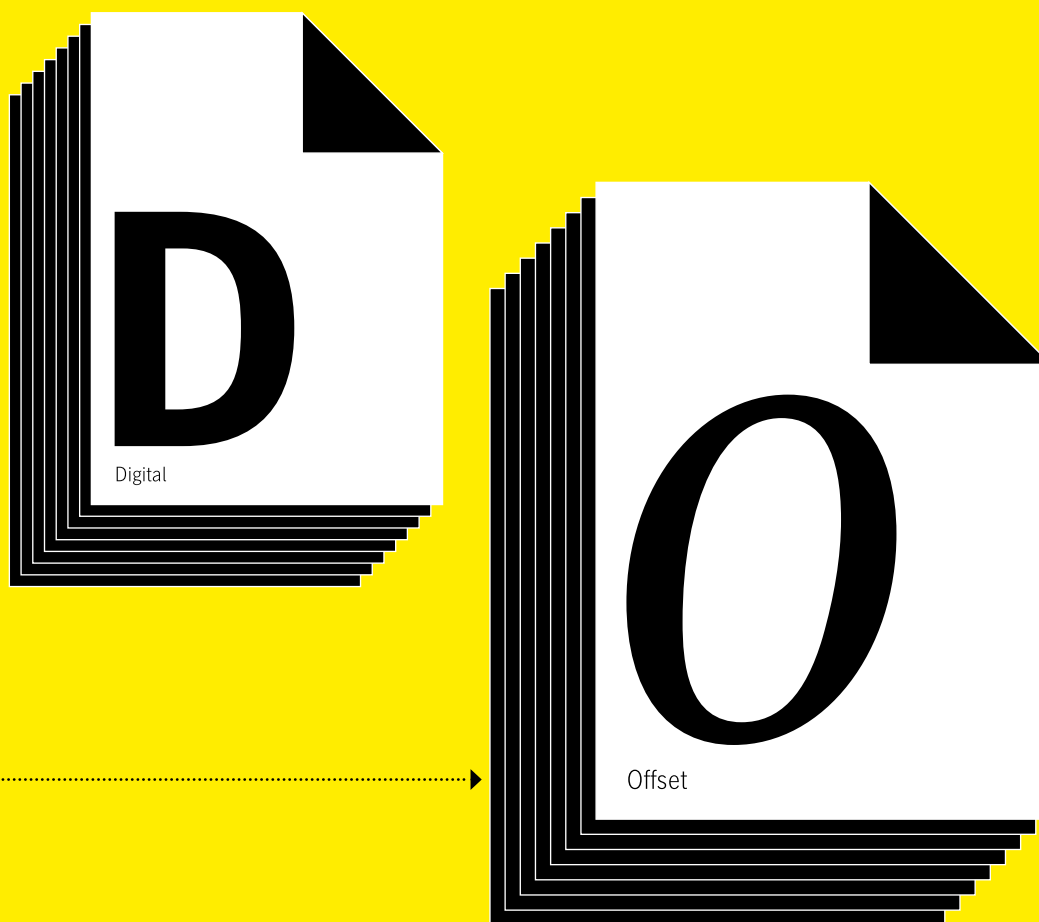
A joint workflow system to control both technologies therefore not only makes sense, but is actually a must. The main reason for this is that the digital revolution in the pressroom is producing new products and thus new, distinctive business options with increasing frequency. As a result, hybrid production processes are being used for more and more print products. “For example, short preliminary runs of an annual report are printed digitally for the board presentation. The offset press prints the main run and the operator then reverts to digital printing if a small number of additional copies are subsequently required,” explains Heidelberg Prinect Product Manager Eberhard Voss. Hybrid processing is also increasingly being used for individual jobs. The inside pages are printed using offset printing and the cover using personalized digital printing or vice versa.

Specifically coordinated with the Linoprint C. The Prinect Digital Print Manager from Heidelberg is a software package that is geared precisely to the special requirements of hybrid production

and provides the necessary functions for the joint workflow. The new software module was launched at the same time as the company’s Linoprint C and is specifically coordinated with this digital printing system and the demands of digital printing. As the central interface, it supports planning and actual costing of various production processes while also ensuring the quality of these processes is comparable thanks to joint color management.

“To anyone but an expert, the quality differences are marginal and virtually impossible to detect,” stresses Voss. The Linoprint C is above all intended for printing short runs with variable data and is already equipped with the Prinect Digital Print Manager as standard. This could be referred to as the control station of the Linoprint C and serves the same purpose as the Prinect Press Center does for sheetfed offset presses. Incorporated into the Prinect workflow, both offset and digital print jobs can thus be managed, planned and produced centrally from a single workflow – irrespective of the printing method selected. This gives print shops the flexibility to switch between offset and digital production according to the job at hand, or to create print products using a combination of the two methods.

Prinect Digital Print Manager functions include job entry, color management, personalized document printing and an imposition-ing function adapted specifically for digital printing. What’s more, the Prinect Digital Print Manager adds a new operating concept to



the Prinect Cockpit. Based on the “what you see is what you get” principle, it enables continuous “live” print job monitoring. In reading view, for example, operators can flick through a virtual brochure with pages that have already been imposed and are shown in the correct sequence.

Standalone or integrated use. The Prinect Digital Print Manager can be integrated into an existing Prinect workflow for offset printing or installed as a standalone application for digital printing only. The software package can only be used to control the Linoprint C from Heidelberg at present, but by late summer this year, digital presses from other manufacturers will also be supported, albeit with fewer functions.

In conjunction with other modules of the Prinect print shop workflow, the new software makes it possible not only to control digital presses directly, but also to create comprehensive workflows with web-to-print portals and management information systems. Operating data for digital printing can thus be recorded and returned to the Prinect Business Manager. In this way, users benefit from valuable information for costing and all kinds of analyses. What’s more, the Prinect Digital Print Manager also supports postpress operations, with the optional configuration of inline postpress modules of Linoprint C presses. When producing a brochure, for example, users have direct

control over parameters such as folding, side/end trimming and stitching. “In particular when used as an integral part of the Prinect print shop workflow, the Prinect Digital Print Manager delivers a huge boost to productivity that makes print shops far more competitive,” concludes Voss. ■



Further Information

www.heidelberg.com/en/DPM

Greater Speed and Productivity for the Medium Format, too

SPEEDMASTER XL 75 ANICOLOR // The Speedmaster SX 52 Anicolor has long established itself as the perfect complement to digital presses. Heidelberg is now also offering this groundbreaking technology in the medium format with the Speedmaster XL 75 Anicolor.

InkStar Anicolor

This sensor-controlled ink supply system for fully automatic ink feed from cartridges minimizes amounts of residual ink.

AutoPlate XL

The AutoPlate XL is a fully automatic, simultaneous plate changer. It is included as standard with every Speedmaster XL 75 Anicolor and plays a key role in achieving the short makeready times that are one of the main benefits of this innovative press.

Run lengths are shrinking all the time, a trend that also applies to jobs produced on medium-format presses. This is evident in both commercial printing and certain packaging printing segments such as pharmaceutical packaging. The shorter the runs and the more frequent the job changes, the greater the benefits of the Anicolor zoneless short inking unit. It is for this very reason that Heidelberg extended this successful technology to the medium format (50 × 70 centimeters/19.69 × 27.56 inches) to coincide with drupa 2012. Statistically speaking, the advantages of the Speedmaster XL 75 Anicolor are identical to those of the smaller Speedmaster SX 52 Anicolor. Fast and stable inking-up of the inking

form rollers results in around 90 percent less paper waste. Only 20 to 30 startup sheets are needed to ink-up a new print job. Given that paper generates by far the highest CO₂ emissions of any part of the printing process, Anicolor therefore also results in an improved eco-balance. Delivering 50 percent shorter makeready times than presses with a conventional inking unit, Anicolor technology boosts productivity by this same factor.

With this profile, the new Speedmaster XL 75 Anicolor meets numerous requirements of commercial, label and all-round packaging printers who considered large-format digital presses when planning their investments – including the print shops on the following pages. ■

Saphira

Anicolor works with completely conventional printing plates. The inks are the only difference. These inks, which Heidelberg sells under the brand name Saphira, are specifically geared to the requirements of Anicolor technology.

Screen roller

Changing the screen roller temperature enables the amount of ink to be varied. The higher the temperature, the larger the volume of ink. The adjustment takes just a few seconds, providing the optimum quantity of ink for any substrate.

Ink chamber

Together with the screen roller, the ink chamber is the key component of Anicolor technology. This combination creates exactly the right film of ink for the printing plate. What's more, the ink chamber is very easy to remove and replace when the ink needs to be changed.





Hans Reuffurth and
Kordula Preuß,
h. reuffurth GmbH

Speed and Top Quality Combined

MEDIENHAUS REUFFURTH, MÜHLHEIM AM MAIN, GERMANY // Upon return from drupa, Medienhaus Reuffurth installed the Speedmaster XL 75 Anicolor unveiled there. It is the only medium-format press to satisfy the company's high requirements, delivering top-quality short runs both quickly and cost-efficiently – even with challenging motifs.

The Speedmaster XL 75 Anicolor came along at exactly the right time for perfectionist Hans Reuffurth. His company started using the world's first press in this series in the 50 x 70 centimeter (19.69 x 27.56 inch) format in August 2012. The over 70-strong workforce produces the full range of commercial jobs for discerning customers in Germany and beyond – all in top quality. Reuffurth refuses to compromise in this respect, even with challenging motifs and repeat jobs required at short notice. "It's important to us that the print result we produce is absolutely identical to the proof approved by the customer," he stresses.

Last year, Reuffurth started looking for a high-performance press to replace his Speedmaster SM 52 that would ensure fast, lean production and minimize paper waste. There were several reasons for his refusal to even consider a digital press. It would not be able to print challenging motifs without comprising on quality. What's more, the company allo-

cates individual jobs between its presses – a Speedmaster XL 105 and a Speedmaster XL 75, both six-color machines with coating unit – based on run length. It was therefore absolutely essential to have an offset press, so Reuffurth paid a visit to the Print Media Center in Heidelberg to get an idea of what the Speedmaster SX 52 Anicolor was like. "I was immediately impressed by the technology," he says. By dispensing with the ink zone settings makeready times are significantly reduced, as well as the amount of paper waste. The one problem was that the press was only available in the small format, but Reuffurth needed Anicolor technology in the next format up because his company had just switched to the medium and large formats as a result of capacity bottlenecks. So he took the opportunity to field test the Speedmaster XL 75 Anicolor five-color press with coating unit. It proved a worthwhile move. "Even during the field test, we succeeded in reducing the amount of paper waste by 65 percent, com-

pared with the conventional Speedmaster XL 75 equipped with Prinect Inpress Control," reports Reuffurth with great satisfaction.

With its high level of automation, the Speedmaster XL 75 Anicolor is perfect for the company's structure. The full-service print shop systematically uses color management in prepress and a standardized print process with the Prinect workflow for all jobs. "In addition to inking-up quickly, the press is also extremely easy to operate, paving the way for industrial production," says Reuffurth. This is particularly beneficial with short runs. The average run length is 2,000 sheets and is decreasing all the time. Coated jobs proceed directly to the postpress phase and from there to dispatch.

Reuffurth is also impressed by the stable workflows in high-end production. "Once you've mastered color management, it's possible to print repeat jobs without even the slightest color deviation," he says. To achieve optimum results, Medienhaus Reuffurth uses only Saphira inks and consumables. It often prints with four colors plus a spot color on all kinds of materials. Whether processing 80 gsm paper or card, and whether printing on coated or uncoated paper, the press delivers print products that are identical to the proof. "If customers or agencies request last-minute color changes at the proofing stage, we are immediately able to oblige. Thanks to Anicolor technology, we remain flexible at all times because inking-up can always be adapted to customer requirements by changing the screen roller temperature," says Reuffurth. Fanatical about quality, he is highly satisfied with his investment decision in every other respect, too. "As I see it, the Anicolor press is an alternative to digital printing with its top-quality printing of even the most challenging motifs. That makes us incredibly flexible because we can print our jobs on the most profitable press based on run length," he concludes. ■

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Peter Ganter,
Faller KG

Do you have it one size bigger?

AUGUST FALLER KG, WALDKIRCH, GERMANY // Sometimes a few centimeters are crucial in gaining a competitive edge. This is the case with the Speedmaster XL 75 Anicolor. At August Faller KG, a specialist in pharmaceutical packaging, the medium-format press is replacing a Speedmaster SM 52 Anicolor – and harnessing the potential for greater efficiency in production, goods management and logistics.

For August Faller KG – a technology leader in secondary packaging for the pharmaceutical industry – the two machine platforms are worlds apart, particularly in terms of KPIs such as high productivity. Moving up a format class means a considerable increase in efficiency for the system supplier. “The Speedmaster XL 75 Anicolor is ideal for small folding cartons and short print runs. It also dovetails perfectly with our existing infrastructure, which is geared towards the medium format,” says production manager Peter Ganter. The company therefore jumped at the chance to put the machine through its paces in field trials.

The new machine has been up and running in pilot operation since fall 2012 and works with a number of other Speedmaster presses from the CD 74 series to produce folding cartons in three-shift operation. The machine processes all common standard formats, printing plates and the same materials as conventional presses. The format means it integrates seam-

lessly into existing processes, thus delivering synergy effects in materials management, logistics and job management. A further benefit is that the short inking unit requires only a few sheets for inking-up. This cuts paper waste and throughput times considerably. “We cut makeready times noticeably even in the first few months,” says Ganter. The trend towards ever smaller job sizes continues unabated in the pharmaceutical industry, too. “Every sheet of waste saved increases the profitability of a job – and the Speedmaster XL 75 Anicolor saves up to 80% compared to conventional machines,” explains Ganter.

In addition, the machine easily meets the exceedingly high quality requirements of the pharmaceutical industry by reliably printing safety features in the finest detail. Even with micro lettering, the ink volume is metered with precision to generate an impeccable print image. “The Speedmaster XL 75 Anicolor enables us to process color systems authorized by the customer, which eliminates addi-

tional validation and approval processes,” emphasizes Ganter. What’s more, the five inking units make it possible to print spot colors in line with customer requirements. Many jobs involve pharmaceutical packaging comprising three to four spot colors. Anicolor is therefore particularly attractive for product series with consistently short runs. Thanks to the Speedmaster XL 75 Anicolor, these can be produced on fewer sheets. This segment is gaining in significance due to diversification. For example, more and more pharmaceutical and healthcare products are being offered in different pack sizes, dosage forms and active ingredient concentrations. This cuts batch sizes while simultaneously increasing the number of printing forms.

As stable inking also means longer runs can be produced cost-effectively, Faller benefits from enormous flexibility. For instance, the company can produce a brand presentation for the customer that is identical across the entire product portfolio. Different language versions can also be produced cost-effectively in small and large quantities. Whether used as a stand-alone machine or in conjunction with the conventional presses from Heidelberg – an identical color image is assured. “The Speedmaster XL 75 Anicolor meets our expectations. We can break into run sizes that were previously the domain of digital printing – on a profitable basis and while always delivering 100 percent offset printing quality,” says Ganter with clear satisfaction. ■

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Caroline Hüsler,
Wendelin Lipp,
Reto Hauri (from left),
DAZ – Druckerei
Albisrieden AG

“So Fast, So Good”

DRUCKEREI ALBISRIEDEN AG, ZÜRICH, SWITZERLAND // is one of the first customers to have ordered a series-produced Speedmaster XL 75 Anicolor. Following comprehensive trials on a field test machine, the Swiss company was quick to decide that this solution would dovetail perfectly with its business structure.

Zürich is one of the biggest European financial centers – a city that is no stranger to calculations. Although Wendelin Lipp, co-owner and commercial director of DAZ – Druckerei Albisrieden AG, is not a banker by training, as a business economics graduate and former accountant he does have an inclination for figures. Lipp and Reto Hauri, co-owner and operations manager, spent a very long time selecting the machine that DAZ should invest in to best reflect the print shop’s business structure and the current market developments. It was a process that involved numerous calculations.

DAZ – Druckerei Albisrieden is a conventional commercial print shop. Like many others in recent years, the company has been faced with shrinking run sizes, declining prices and increasingly tight deadlines. “Whereas in the past we would receive one order for 30,000 copies, we now receive two for 10,000, at best at the same price but with delivery yesterday,” says Lipp adding, “Today,

we have to do far more for far less money.” DAZ handled 4,400 print jobs last year compared to around half that number 10 years ago – generating almost the same revenue. But there’s no point moaning about it, he adds: “We have to accept the conditions as they are and try to make the best out of them, particularly since the changes on the market are by no means over yet.”

At present, the average run length at Druckerei Albisrieden is around 2,000 sheets per job. On the one hand, this is too low to cost-effectively utilize the full capacity of the shop’s 10-year-old, six-color Speedmaster CD 74 with coating unit. On the other, it is too high for a B2 digital press, which both owners had considered closely. “We thought about buying one,” says Lipp, “but this would have meant a radical change in strategy for the print shop, even though we have been very successful for many years in handling personalized and short runs in the high-quality digital print segment.”

Instead, the two partners decided to equip their existing segment with state-of-the-art technology. Heidelberg argued that the new Speedmaster XL 75 Anicolor was the perfect match for the print shop’s business structure. Lipp and Hauri were interested, but also slightly skeptical. They therefore took a closer look at the new model in Heidelberg before visiting a commercial field test customer in Frankfurt. “In Frankfurt we were like kids in a candy store,” recalls Lipp. “After just 20 start-up sheets, the shop had saleable products with no streaks whatsoever.”

Lipp and Hauri were speechless. They simply hadn’t expected the machine to be “so fast and so good.” They said, “Some jobs that we print on conventional machines currently need more sheets for the start-up than the print run itself.” The test runs were performed with highly demanding printing forms supplied by the print shop itself. It took just 30 minutes to produce three completely different forms. Plate changes with the AutoPlate XL, which is installed as standard, took less than two minutes. The print plates in all five printing units were changed simultaneously and automatically.

Shortly after visiting the print shop in Frankfurt, Druckerei Albisrieden ordered a five-color Speedmaster XL 75 Anicolor with coating unit. It is to be delivered and taken into operation in January 2014. The extremely short makeready times possible with Anicolor are also ideal for web-to-print, because this normally involves a lot of jobs in short runs. Unlike digital printing, though, it is also a cost-efficient solution for runs of 400 sheets upward. The two owners see Anicolor as a pioneering technology that is perfect for their company. ■

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FOCUS
INNOVATION

Energy measuring device for efficient printing

ENERGY EFFICIENCY // Energy consumption in the printing process is the second largest contributor of CO₂ after paper and is a growing cost factor. Media service providers can use the energy measuring device from Heidelberg to measure and analyze energy consumption in relation to current machine speed and thus optimize the energy efficiency of their production operations. The surprising upshot from this is that the faster the machine runs, the less energy is consumed.

Something new ... //

The energy measuring device from Heidelberg measures the energy requirements per 1,000 printed sheets and, in doing so, supplies valuable information on energy efficiency. Measurement is performed in accordance with the guidelines of the VDMA (German Engineering Federation). The measurements are displayed on the Prinect Press Center wallscreen. Detailed analyses can then be carried out in the “Energy Efficiency” view in Prinect Press Reporting on a separate PC. This enables printers to assess energy needs and take appropriate measures to minimize consumption. The energy measuring device is integrated into the main switch cabinet of the press. Other measuring devices can also be used to measure the energy consumption of peripherals. The peripherals are connected to the main measuring device, which communicates directly with the press control system via Ethernet.

The benefits ... //

Integrating the main measuring device, peripheral measuring devices and press control system enables continuous calculation of energy efficiency in kilowatt hours per 1,000 sheets. This shows that the energy needed falls the faster the machines run. For example, if the speed of a Speedmaster XL 106 six-color press with coating unit rises from 10,000 to 18,000 sheets an hour, the energy consumption per 1,000 sheets falls by 2.8 kilowatt hours. Based on 36 million printed sheets a year, this means a saving of around 100,000 kilowatt hours or – measured against the energy mix in Germany – 57 metric tons of CO₂.

The options ... //

The measuring device is available for all format classes and most series, from the Speedmaster SX 52 to the XL 162. As energy values can also be recorded and documented for each individual job, print shops obtain meaningful numerical data on environmentally friendly production for their customers. Measuring energy requirements and energy efficiency is also an important part of certifying a print shop in line with energy management standard ISO 16001/ISO 50001. What’s more, higher machine speeds make print shops more productive, too, and thus more cost-effective. ■

BECAUSE EVERY SHEET COUNTS ...

PACKAGING PRINTING // Thanks to a Speedmaster XL 145, Mayr-Melnhof Packaging France is benefiting from minimal makeready times and maximum productivity. In addition, a customized service package is ensuring unusually high press availability.

In Monéteau, France, just a few kilometers from Auxerre, a new chapter in printing history was written on December 11, 2012. Within just 24 hours, three teams from local company Mayr-Melnhof Packaging France S.A.S. (MMP) produced exactly 334,150 sheets on a Speedmaster XL 145 – and set a new world record in its format class.

“We are obviously very proud of this achievement,” says Dieter Allitsch, 39, Managing Director of MMP France. However, there are also other reasons why he is more than happy with the latest addition to his pressroom. Swapping two rival machines for the large format press from Heidelberg in mid-2010 was part of a strategic investment plan worth millions that aims to achieve a massive boost in growth while retaining the same cost structure. It’s a strategy that’s paying off. “With the same number of employees and fewer machines, we are now generating considerably more sales than in previous years,” explains Allitsch.

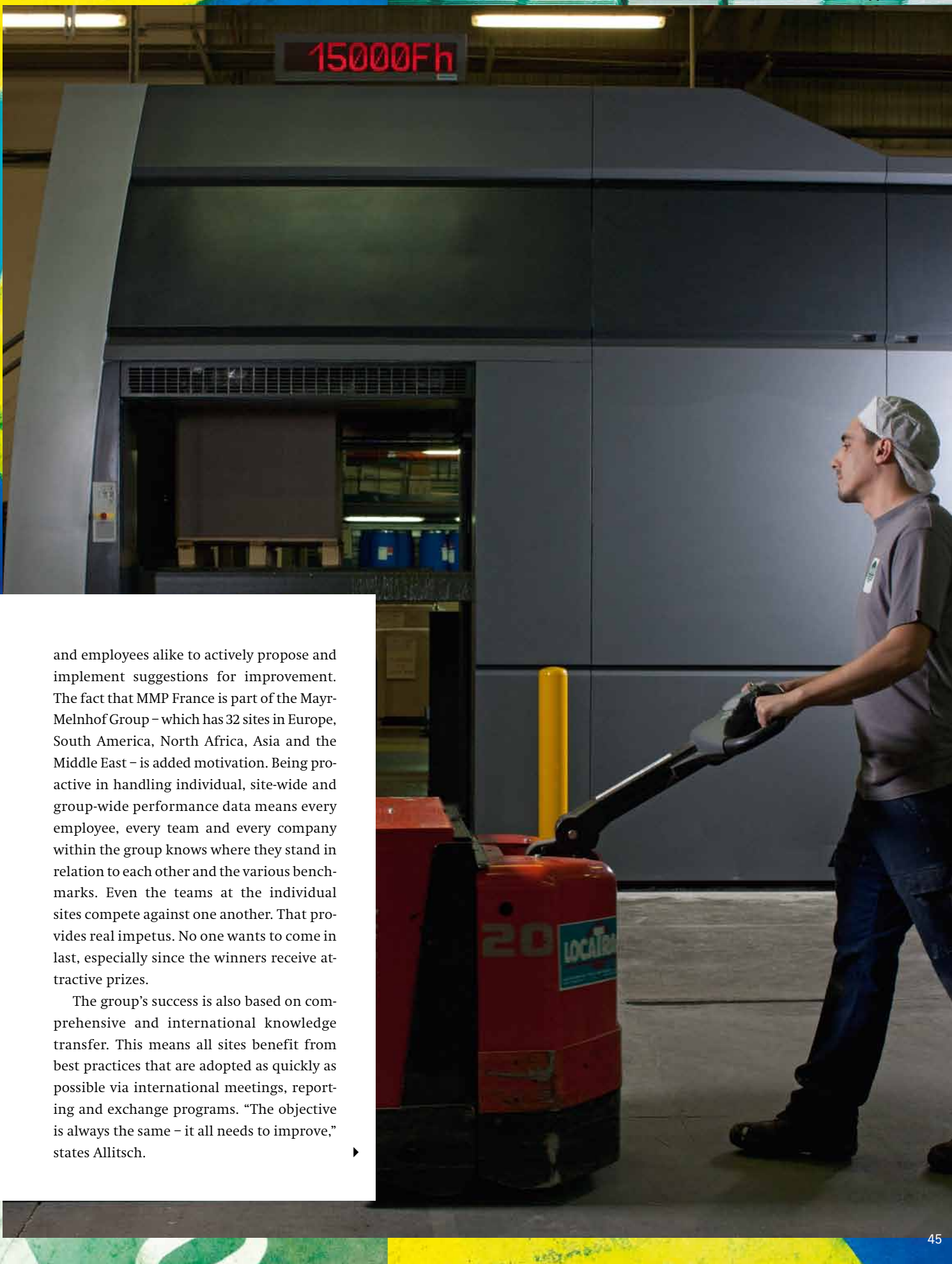
Market environment demands shorter makeready times. The level of growth attained is all the more astonishing in view of the difficult market environment in which MMP France operates. With a workforce of around 200, the print shop produces mainly folding cartons and other packaging for big-name manufacturers of beverages, dairy products, cereals, ready meals, frozen foods, confectionery, and pet food. Overall, around 250 French print shops share the French packaging market between them. Allitsch estimates that some 50 to 60 of those are direct competitors in the food segment: “The competition is very fierce and the prices relatively low.” With numerous other factors intensifying the situation, there’s no sign of things letting up in the future, either. The government is pursuing its goal of cutting emissions and that means reducing packaging.

Although demand is constant, the sector has to fulfill increasing requirements all the time. Just five years ago, a delivery time of four to five weeks would have been nor-

mal. Today, the goods must be delivered to the customer within two weeks, but often the deadline ends up being one week or even less. What’s more, packaging design is under increasing pressure. Despite reduced grammages and dimensions, packaging still has to withstand the same stresses. Consequently, MMP France designs its packaging in its own laboratory using mechanical and other tests. As Allitsch points out, the runs are reducing by an average of around 10 percent per year. “For us, this means that, if we want to produce the same number of sheets, we have to cut our makeready times in concert with the reducing runs.”

Competition-oriented corporate culture.

To maintain growth despite the many challenges, MMP France is investing a lot of time and money in constantly optimizing all workflows. The company is drawing on the Japanese working practices Kaizen, 5S and Single Minute Exchange of Die (SMED), for example. These principles call on management



and employees alike to actively propose and implement suggestions for improvement. The fact that MMP France is part of the Mayr-Melnhof Group – which has 32 sites in Europe, South America, North Africa, Asia and the Middle East – is added motivation. Being proactive in handling individual, site-wide and group-wide performance data means every employee, every team and every company within the group knows where they stand in relation to each other and the various benchmarks. Even the teams at the individual sites compete against one another. That provides real impetus. No one wants to come in last, especially since the winners receive attractive prizes.

The group's success is also based on comprehensive and international knowledge transfer. This means all sites benefit from best practices that are adopted as quickly as possible via international meetings, reporting and exchange programs. "The objective is always the same – it all needs to improve," states Allitsch. ▶



**DIETER ALLITSCH // MANAGING DIRECTOR
MAYR-MELNHOF PACKAGING FRANCE**

Dieter Allitsch, 39, started his career with Mayr-Melnhof in 1999 as a member of the group's controlling team in Vienna. Just three years later, he assumed the role of Finance Director in the United Kingdom and has been Managing Director of MMP France in Monéteau since 2005. Allitsch is married with two children and likes spending what little spare time he has with his family or indulging in sports activities. He enjoys playing tennis or cycling in the area around Auxerre. When on vacation, he heads for Austria for some mountain climbing or skiing.

Maximum efficiency in the pressroom.

Ultimately, all of these measures work towards the same goal – to produce high-quality products as cost-effectively as possible and in high volumes. At MMP France, that means around one billion folding cartons each year. Naturally, the record-breaking press from Heidelberg is playing a crucial role in this enormous output. The press in question is a Speedmaster XL 145-6+LX with automatic ink feed, AutoPlate XL, elevated feeder and delivery, including logistics, Auto Non Stop system and the Prinect Axis Control color measurement and control system.

MMP France ordered the flagship press – which is over 30 meters long – following an intensive market analysis, a visit to Wiesloch-Walldorf and numerous subsequent tests. “We wanted to know whether the press really could be made ready in 12 minutes and operate at a consistent speed of 15,000 sheets,” recalls Allitsch. The results spoke for themselves. To achieve faster inking-up and reduce waste, the decision was made to go

with a press with the Prinect Axis Control color measurement and control system. “Our cardboard costs account for around 50 percent, so every sheet really does count,” adds Allitsch. The press at MMP France is also elevated to minimize the number of pile changes and thus the risk of stops. By now, the press has almost 200 million sheets under its belt. “Its makeready time is faster than comparative machines from other manufacturers and it is one of the most productive presses in its format class within the Mayr-Melnhof Group,” he concludes.

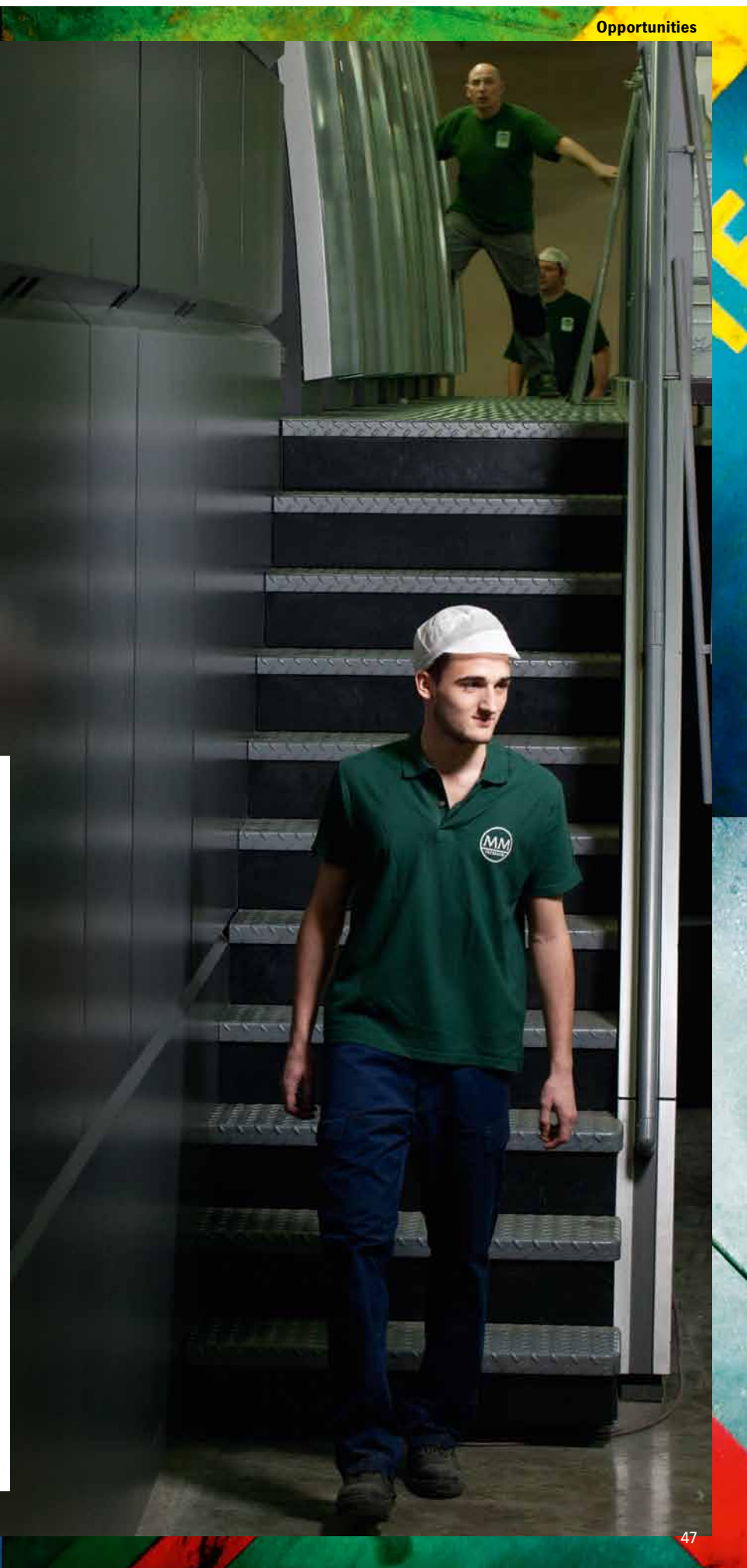
Service package offers maximum reliability.

However, top productivity is not the only thing MMP France focuses on. Maximum reliability is equally important. With that in mind, the print shop included an extraordinary service package in its investment. For eight years, Heidelberg is ensuring the virtually unlimited availability of the press, which operates at top speeds almost around the clock. In addition to regu-

lar maintenance and spare part replacements, the service package also includes Remote Monitoring, in which the Speedmaster XL 145 regularly reports its operating status online to Heidelberg via the Remote Service tool. The experts at Heidelberg then enhance this data with information from on-site press inspections. If subsequent analysis reveals an emerging problem, it can be addressed proactively before it starts to impact production – and at a time convenient for MMP France. What's more, the print shop also has access to the Heidelberg service hotline 24/7.

The package also includes regular consulting services from Heidelberg, focusing primarily on optimizing operation of the Speedmaster. “This provides us with important knowledge to ensure we can harness 100 percent of the press's potential,” says Allitsch. “And that really is invaluable to us.”

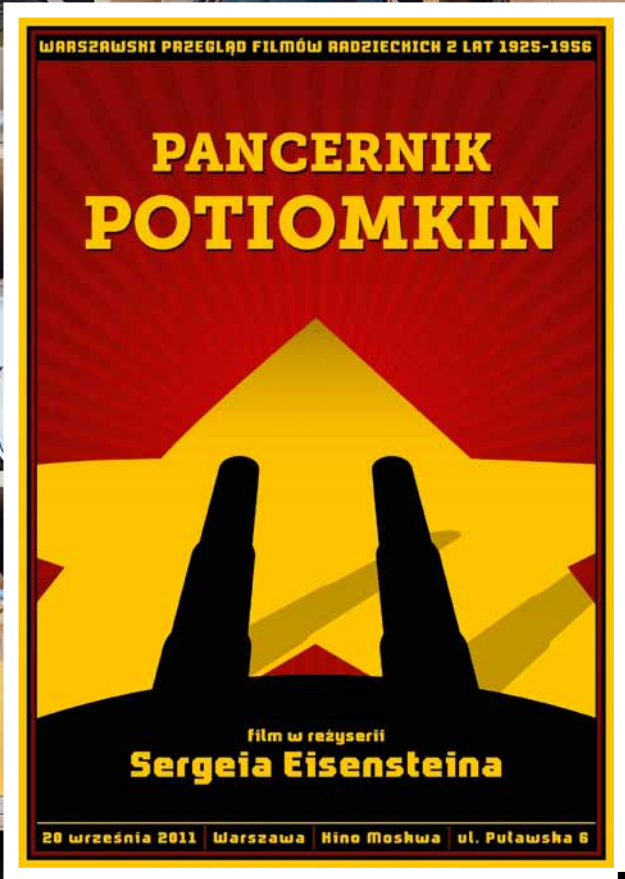
The fact that the packaging printer's order books are well filled despite the crisis underlines just how much customers value the services and expertise offered by MMP



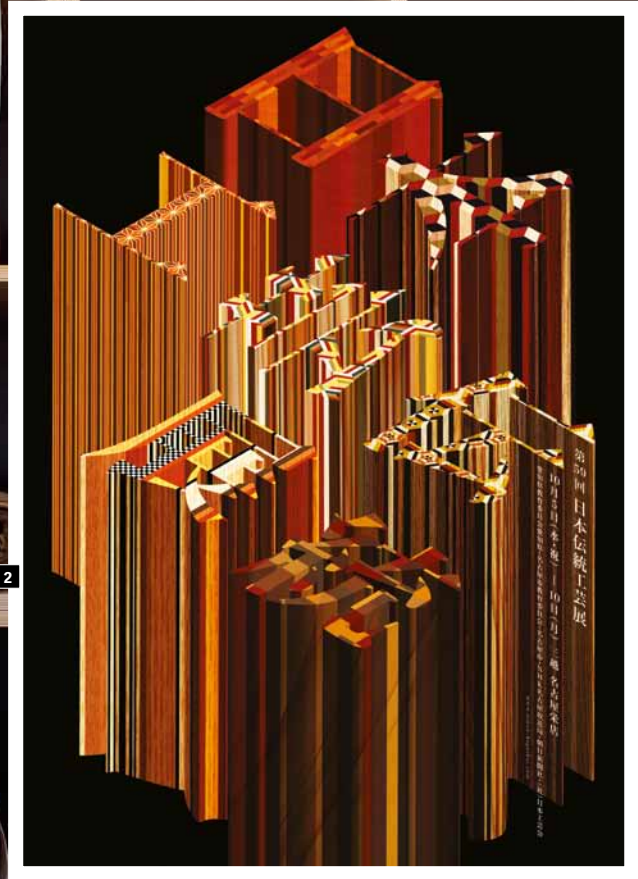
France. And, as staying static means taking a step back, the company is already working on new projects and investments to ensure it remains competitive and continues to grow. However, the Managing Director isn't willing to divulge any secrets: "You never know, there might be another report on our progress in a future edition of *Heidelberg News!*" ■

MM Packaging France S.A.S.

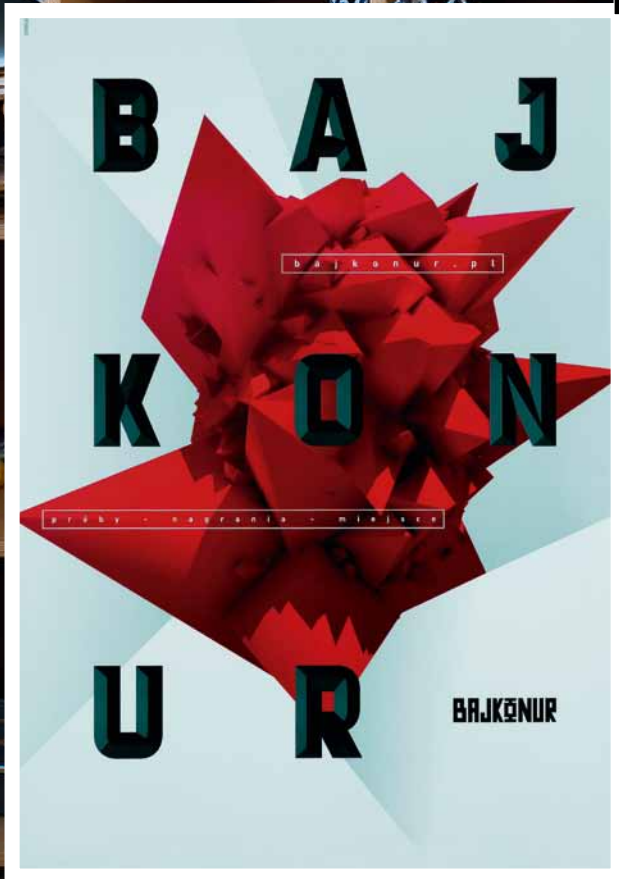
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www.heidelberg.com/en/Systemservice



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2



3

PAGE 48

- 1 Michał Kowalczyk, "Battleship Potemkin" from 2011
- 2 Byung-Roc Chai, "Japan Traditional Art Craft" from 2012
- 3 Krzysztof Iwański, "Baikonur" from 2011

PAGE 51

- 1 Michel Bouvet, "Macbeth" from 2010
- 2 Piotr Kunce, "Six Characters in Search of an Author" from 2000
- 3 Zsuzsanna Iljij, "Where are the flying cars?" from 2010

PAGE 52

- 1 Wiktor Górka, "Hunting in Poland" from 1961
- 2 Stefan Norblin, "Poland.Zakopane" from 1928
- 3 Marcin Markowski, "Poznan of the poets festival" from 2011



POSTER TEMPLE

POSTER MUSEUM AT WILANÓW // Whether advertising movies, engaging in social commentary or electioneering, posters convey all kinds of messages and reflect contemporary social trends. Located next to Warsaw’s Wilanów Palace, the world’s oldest poster museum documents every facet of a medium that is steeped in tradition.

Appearances can be deceptive. Behind the Empire-style façade of the former riding school at Warsaw’s royal palace lies austere, pragmatic 1960s architecture. Visitors passing through the entrance flanked by two statues of horses find themselves in a simple two-story exhibition space devoted entirely to an eye-catching art form that conveys its message in seconds – the poster. The exhibition houses the poster in all its manifestations, but only artistic not commercial.

Opened in 1968, the Poster Museum at Wilanów is the oldest of its kind anywhere. Its archive boasts more than 60,000 works by Polish and international artists, dating from the end of the nineteenth century to present day. The museum has three additional copies of every single poster. This adds up to about 240,000 posters, which makes the collection one of the most comprehensive in existence. One of the museum’s oldest and most valuable exhibits is the first print of Henri de Toulouse-Lautrec’s “Divan Japonais” poster dating from 1892. As part of the Department of the National Museum in Warsaw, the Poster Museum only collects first prints of professionally designed posters that stand out from the crowd and can genuinely be referred to as art. Purely commercial posters have no place here.

Seeking out trends. “We are interested in works that are historically relevant or complement our collection of posters by specific artists,” says curator Maria Kurpiak. “Besides works used to promote movies, plays, concerts etc., posters reflect the social and political events of their time, which makes them interesting and valuable items from a documentary perspective,” she adds.



Spiral staircase for art – contemporary works by Polish and international artists on display in Wilanów alongside classic posters.



Enough material for lots of exhibits: The archive of the museum holds about 240,000 posters, including valuable editions, in climatized enclosures. Top: Chief archivist Monika Lebieczinska shows off Jan Młodożeniec's 1976 poster "Rafferty and the Gold Dust Twins".

In addition to collecting historically valuable posters, the museum naturally also follows the latest trends in poster art and acquires numerous representative examples of avant-garde posters from the present day. "A trend began around 10 years ago in which graphic artists designed on their own initiative, without a customer order, focusing on subjects such as old movies or their own special social messages," explains Kurpik. Increasingly, posters are also being used as an educational medium for socio-political campaigns.

Kurpik and her team use all kinds of information sources to add new items to the collection. For instance, the museum maintains close contact with print shops in Warsaw and beyond which commit the most interesting innovations to paper, among them posters, too. "We keep a close eye on what is currently being printed. Virtually no new development escapes our notice," she explains.

The museum also acquires an excellent overview of the latest global trends in poster art through the International Poster Biennale in Warsaw – an exhibition supported by the International Council of Graphic Design Association (Icograda). Initiated in 1966, this show is one of graphics design's most important events. Graphic artists and designers from all over the world send a selection of their works to Wilanów, where the Biennale has been held since 1994. "As a result, both we and our visitors are able to admire around 3,000 exceptional posters every two years," says Kurpik. Because submitted works stay a part of the collection after the competition, its archive keeps on growing, too. Other sources for new posters for the museum's collection include exchange programs with other museums or collectors, international auctions and donations from artists. Each year, the museum adds around 700 new posters to its collection.

"We also find many wonderful posters out on the streets, on the walls of the towns and cities we happen to be passing through. We always keep an eye open – it's a kind of occupational hazard," continues Kurpik with a smile.

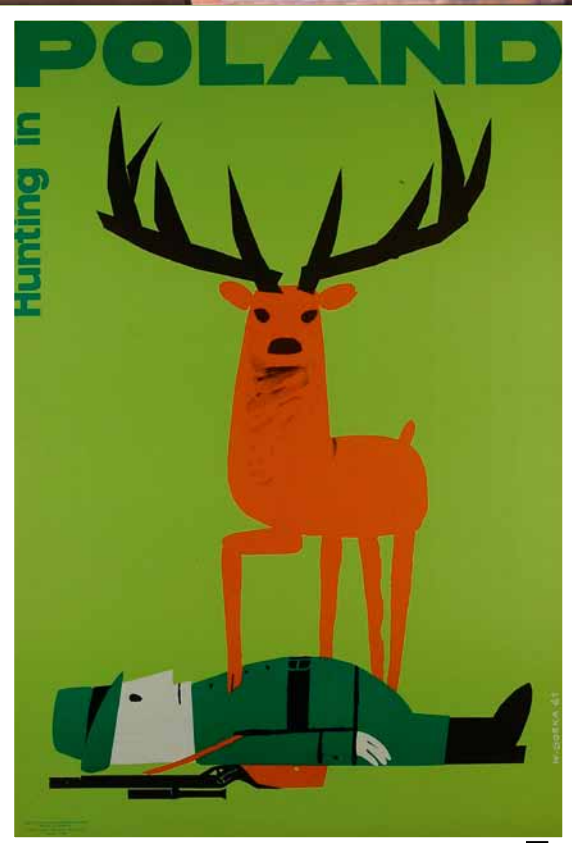
Growing meaning of posters. The museum's history is closely linked with the International Poster Biennale in Warsaw, the first in the world. At the show's premiere in 1966, the National Museum in Warsaw's newly founded poster department organized an exhibition on the history of poster art. This caused something of a sensation, internationally but above all in Poland itself. Up till then, poster art had led something of a shadowy existence in Poland. On the international stage, however, Polish posters enjoyed an excellent reputation – especially from the 1950s onward – and were considered "the Polish Poster School." Thanks to its painterly style and ambiguous, symbolic image language, which is rich in metaphors, the Polish Poster School, with artists such as Henryk Tomaszewski, Roman Cieślewicz, Jan Lenica, Waldemar Świerzy and many others has always been held in particularly high regard worldwide.

The success of the 1966 premiere gave rise to the idea of creating an independent poster museum at Wilanów, which opened on June 4, 1968. For the first time, this gave the artists of the Polish Poster School a forum in their own country and a corresponding level of public appreciation. The museum also succeeded in improving the poster's ranking as a work of art – an achievement that won it the Ernst Lit-

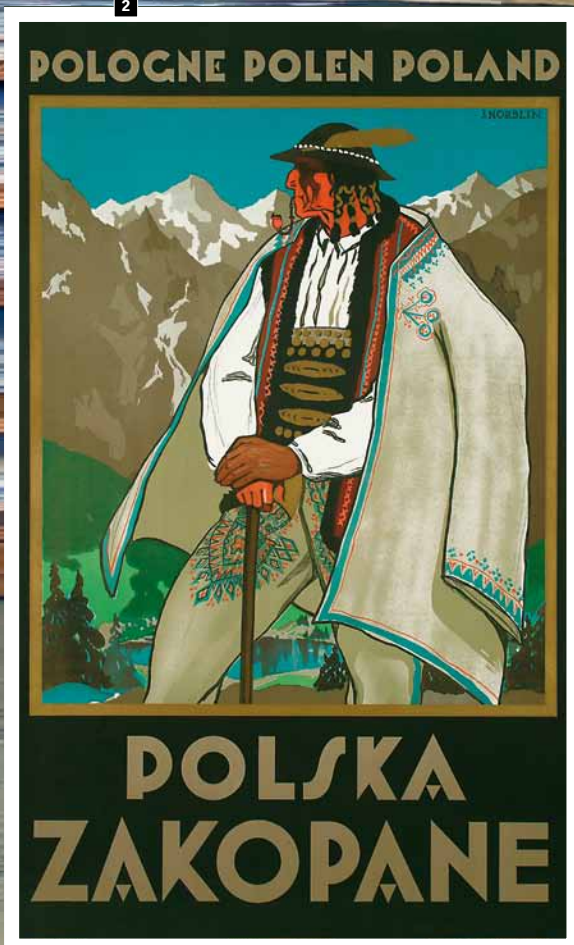


MARIA KURPIK //
 CURATOR AT
 WILANÓW POSTER
 MUSEUM

Maria Kurpik (57) has been the curator at the Wilanów Poster Museum in Warsaw, whose collection today boasts around 240,000 exhibits, since 1997. Kurpik has taught at colleges in Warsaw and Asia and is a world-renowned poster art expert. The museum holds ten exhibitions and numerous other shows in galleries and museums across the globe, attracting many thousands of visitors each year.



1



2

Gold Medal presented by the FAW, Germany's Outdoor Advertising Association, in 1983.

Leading international position. The Poster Museum at Wilanów has become one of the world's top venues for collectors and art lovers around the world. It also works closely with faculties at the Academy of Fine Arts in Warsaw, which makes it a globally recognized expert in poster art. The museum documents this medium's development, initiates numerous research projects and develops new maintenance and restoration technologies in collaboration with the academic conservation department.

The Poster Museum holds 10 exhibitions each year, attracting many thousands of visitors to Wilanów – nearly half of them from outside Poland. It also promotes Poland's poster art with a further dozens shows across the globe each year in galleries and museums in the US, China, Japan, Australia and Taiwan. Kurpiak is especially excited about the large number of young people who are interested in poster art. "Today we all live in a visual culture that is dominated by the same ugly commercial images. On the streets, an artistic poster stands out, arouses interest and stimulates, which is why young people in particular identify with this highly dynamic art form. Our task is to seek out these outstanding works, put them on display for today's audiences and conserve them for future generations," she concludes. ■



3

EXHIBITION
"POLISH POSTER SALON" //
 JUNE 4 TO SEPTEMBER 15, 2013

The biennale exhibition "Polish Poster Salon" at the Poster Museum at Wilanów highlights the latest trends in Polish poster art. The display comprises works by established artists and rising stars in the field of graphic design from the past two years. The show has been held every other year for the past 30 years and the opening of this year's "Polish Poster Salon" coincides with the museum's 45th anniversary.

The Poster Museum at Wilanów

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plakat@mnw.art.pl



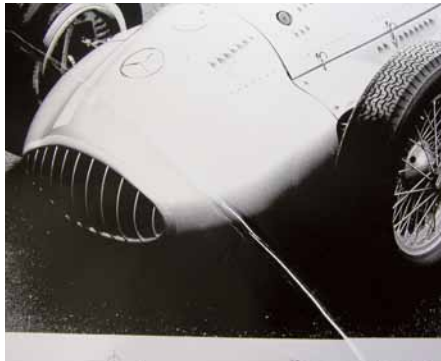
Paper problems – combating static electricity and creasing

PAPER IS HIGHLY SENSITIVE TO EXTERNAL FACTORS // Sometimes, this can have grave consequences for print quality. Yet influences such as electrostatic charges and creasing can be easily prevented.

In a dry ambient atmosphere in particular, printers are repeatedly faced with the same problem – the feeder jams because sheets stick to each other and cannot be separated off. This is caused by static electricity. The friction generated creates a positive or negative charge on the surface of the paper. This usually leads to incorrect feeding and register inaccuracies.

Static charges mainly occur when paper that is too dry is processed in conditions of low humidity. This is because paper is a semiconductor. Its electrical conductivity increases at the same rate as its moisture content. If this is high enough, the electrical charge drains away instantly. The critical lower threshold for paper moisture and relative humidity in the pressroom is 40% to 42%. Higher values are preferable, with equilibrium moisture content between 45% and 55% being ideal for paper. The relative humidity in storage and production rooms should be 50% to 55% to prevent drying out. This is essential in winter in particular, as the relative humidity in heated rooms falls very significantly. If countermeasures are not taken, the values frequently drop to between 20% and 30%.

Special anti-static devices have proven successful as an alternative or addition to smart air conditioning – discharge electrodes or ion blow-



Annoying and unattractive – creases in paper may be due to many things and can be easily prevented by taking the right measures.

ers at the feeder increase air conductivity. This drains away the electricity instantly so that a static charge cannot build up in the first place.

Creasing. Another problem that may result from paper not being stored at the correct temperature and humidity or incorrect press settings is creasing in the print process.

Absolutely flat substrates are essential for perfect sheet travel. They need to be transported and stored at the correct temperature and

humidity and protected against unfavorable conditions. Paper, for example, is highly sensitive to fluctuations in humidity. If the edges of a pile have dried out, the sheet will be shorter at its edges than it is in the middle, leading to cockling. On the other hand, when paper absorbs too much moisture, it becomes wavy at the edges, which is also an obstacle to achieving absolutely flat substrates. Print shops should therefore ensure the atmosphere is as constant as possible during storage and production. The guideline values are relative humidity of 50% to 55% and a room temperature between 20°C and 22°C.

Incorrect press settings, particularly on the feeder, can also cause creasing. This is often because front lays get stuck or are set incorrectly or a side lay pulls too much, with the result that the sheet crumples or is misaligned. If an inspection proves unsuccessful, sheet transfer may be helped by adjusting the retainers, reducing the blast air at the feeder and improving the air settings. However, poorly functioning, soiled grippers may also be the source of the problem, as this leads to deformation or unevenness of the sheet. In this situation, the grippers need to be cleaned and adjusted as necessary. Careful monitoring of sheet travel is essential for all these measures. ■



MEN AT WORK // PART 12

MICHAEL HOLDER
MERTHYR TYDFIL
WALES

Welsh Wanderer

MICHAEL HOLDER (54) spent seven years living in Germany and 14 months in Australia. Now he's back in Wales, the country of his birth. With 35 years as a printer under his belt, Holder now works at Stephens & George in Merthyr Tydfil, Wales. However, because it takes too long for him to travel home every day, he spends every second week sleeping in his mobile home parked right on the company's premises.

How did you end up in Germany?

I spent seven years in Wiesbaden for work and also met my wife there. We're now separated. Our son lives in Pfungstadt.

How did you come to join Stephens & George?

For my last employer in Wiesbaden, I trained printers how to handle the presses. Then I left the company because I wanted to stay with my then wife in Germany. When I returned to Wales, an acquaintance told me that Stephens & George was looking for printers. I applied and got the job.

Is it true that you sleep in a mobile home on the company premises?

Yes. After working for 12 hours, I'm simply too tired and exhausted to make the 40-minute commute from Merthyr Tydfil to my home in Neath. This solution works perfectly for me. The mobile home has a small kitchen area, a shower and a bed. That's all I need.

And when do you get to go home?

I usually work night shift, normally from Wednesday through Tuesday. Then I have a week off – that's the best part of my job. I spend that time with my partner in our house in Neath.


What fascinates you about printing?


Mostly the rapid pace at which things change. When I first became a printer 35 years ago, we still had to operate the presses entirely by hand. Today I work with a ten-color Speedmaster XL 105 that has a lot of automated work processes controlled by a computer. That's pretty impressive and never fails to amaze me.


If you had three wishes, what would they be?


I'd love to win the lottery – a nice BMW 3 Series couldn't hurt! I'd also like to be a professional soccer player, preferably at Chelsea FC. In fact, that particular wish almost came true many years ago when I tried out for the team. ■


HN Voices


 **Richard Trombley, Albany, United States** // *I love reading Heidelberg News. It always keeps me up to date on what's new on the market. P.S.: I'd also love to replace our old web offset press with a Speedmaster XL 106 operating at 18,000 sheets per hour.*


 **Marcel Lindenmann, Amriswil, Switzerland** // *The magazine is very nicely printed, but I'd like more information about new technologies such as digital printing or the current status of nanotechnology.*

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 **Paul Hyun, Seoul, South Korea** // *It's a real pleasure to read Heidelberg News. The magazine is always informative, which also makes it extremely interesting for our staff.*

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Niko Saudino, AV + Astoria Druckzentrum, Vienna, Austria

2nd to 3rd Prize: iPod touch

Michael Schlapp, Bischoff Druck, Frankfurt am Main, Germany
Martin Baader, Escuela Gutenberg, Buenos Aires, Argentina

4th to 6th Prize: 100 euro Gift Certificate for the Heidelberg Merchandizing Shop

Rudolf von Känel, Egger Druck AG, Frutigen, Switzerland
David Sanchiz Rubio, Copisteria Copy Flash, Alicante, Spain
Bruno Le Gall, Cloitre Imprimeurs, Lesneven, France

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